



# ENCYCLOPEDIA OF

# AMERICAN LITERATURE

REVISED EDITION

1607 to the Present

Marshall Boswell  
and Carl Rollyson



# ENCYCLOPEDIA OF AMERICAN LITERATURE

1607–TO THE PRESENT





## About the Editors

**Brett Barney** is research assistant professor at the University of Nebraska-Lincoln's Center for Digital Research in the Humanities. He has contributed to the Journals of the Lewis and Clark Expedition Online and is senior associate editor of the Walt Whitman Archive. He has written on Whitman and nineteenth-century popular culture.

**Lisa Paddock** has written scholarly articles on literature for *Mississippi Quarterly*, *Massachusetts Studies in English*, and other journals. She is the coauthor, with Carl Rollyson, of *Susan Sontag: The Making of an Icon*, *Herman Melville A to Z*, and *The Brontes A to Z*.

**Matthew J. Bruccoli** has written or edited 100 volumes on American literature and is president of Bruccoli Clark Layman Publishers and Manly, Inc. He is Emily Brown Jefferies Professor of English, Emeritus, at the University of South Carolina.

**George Parker Anderson** is a senior editor at Bruccoli Clark Layman Publishers and Manly, Inc. He is the principal in-house editor for the Documentary Series of the *Dictionary of Literary Biography*.

**Judith S. Baughman** is the author of *Literary Masters: F. Scott Fitzgerald*, editor of *American Decades: 1920-1929*, and coeditor of books on Fitzgerald, Ernest Hemingway, John Hall Wheelock, James Dickey, and Nelson Algren.

**Carl Rollyson** is professor of English at Baruch College and has written biographies and articles on 20th-century writers, including William Faulkner, Lillian Hellman, Norman Mailer, and Martha Gellhorn.

**Marshall Boswell** is professor of English at Rhodes College. He is the author of *John Updike's Rabbit Tetralogy* and *Understanding David Foster Wallace*, as well as works of fiction.

### Assigning editors for are:

**Park Bucker**, assistant professor of English, University of South Carolina, Sumter

**Darlene Harbour Unrue**, professor of English, University of Nevada, Las Vegas

**John Unrue**, professor of English, University of Nevada, Las Vegas

### Planning Advisory Board for the *Encyclopedia of American Literature*

**Sandra Adell**, professor of literature in the Department of Afro-American Studies, University of Wisconsin

**Matthew J. Bruccoli**, professor of English, emeritus, University of South Carolina

**Emory Elliott**, professor of English, University of California, Irvine

**Richard Layman**, vice president of Bruccoli Clark Layman/Manly, Inc.

**Wendy Martin**, chair and professor of American literature and American studies at Claremont Graduate University

# ENCYCLOPEDIA OF AMERICAN LITERATURE

1607—TO THE PRESENT



*Revised and Augmented by*

*Susan Clair Imbarrato*

*Brett Barney*

*George Parker Anderson*

*Judith S. Baughman*

*Matthew J. Bruccoli*

*Marshall Boswell*

*from the first edition prepared by*

*Carol Berkin*

*Lisa Paddock*

*Carl Rollyson*

**Matthew J. Bruccoli and Richard Layman**

Editorial Directors

**Elizabeth Leverton**

Series Editor

**Encyclopedia of American Literature, Volume I: Settlement to the New Republic, 1607–1815**

Copyright © 2002 by Carol Berkin © 2008 by Manly, Inc.

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage or retrieval systems, without permission in writing from the publisher. For information contact:

Facts On File, Inc.  
An imprint of Infobase Publishing  
132 West 31st Street  
New York NY 10001

**Library of Congress Cataloging-in-Publication Data**

Encyclopedia of American literature. —2nd ed.  
v. cm.

Rev. and augmentation of: 1st ed. Vol. 1 / prepared by Carol Berkin; vol. 2 / prepared by Lisa Paddock; vol. 3 & vol. 4 / prepared by Carl Rollyson.

Includes bibliographical references and indexes.

Contents: Vol. I: Settlement to the new republic 1607–1815 / edited by Susan Clair Imbarrato and Carol Berkin — vol. II: The age of Romanticism and realism 1816–1895 / edited by Brett Barney and Lisa Paddock — vol. III: Into the modern 1896–1945 / edited by George Parker Anderson, Judith S. Baughman, Matthew J. Bruccoli and Carl Rollyson — vol. IV: The contemporary world 1946 to the present / edited by Marshall Boswell and Carl Rollyson.

eISBN: 978-1-4381-0992-3

1. American literature—Encyclopedias. I. Facts On File, Inc.

PS21 .E533 2007

810'.3—dc22

2007025662

Facts On File books are available at special discounts when purchased in bulk quantities for businesses, associations, institutions, or sales promotions. Please call our Special Sales Department in New York at (212) 967-8800 or (800) 322-8755.

You can find Facts On File on the World Wide Web at <http://www.factsonfile.com>

Text design by Rachel L. Berlin  
Cover illustration by Smart Graphics  
Cover design by Cathy Rincon

Printed in the United States of America

VB FOF 10 9 8 7 6 5 4 3 2 1

This book is printed on acid-free paper.

# CONTENTS



|                               |      |
|-------------------------------|------|
| Acknowledgments               | vii  |
| Preface to the Second Edition | ix   |
| Introduction                  | xi   |
| Editorial Plan                | xv   |
| Chronology 1607–Present       | xvii |
| Entries A to Z                | 1    |
| Selected Bibliography         | 1253 |
| Contributors                  | 1259 |



# ACKNOWLEDGMENTS



The editor thanks Facts On File and Professor Emory Elliott, University of California at Riverside, for extending the opportunity to compile and to revise this volume, an exciting and stimulating enterprise. I also thank and acknowledge the excellent editing and kind assistance of Penny Hope and Elizabeth Leverton, whose good humor and astonishing organization sustained this project. This volume also owes a debt to its initial compiler and author, Dr. Carol Berkin, for providing the foundation upon which this current volume has been expanded. Thank you,

as well, to James Bense, professor of English at Minnesota State University at Moorhead, for his enthusiastic support, and to the staff at the MSUM Livingston Lord Library for assistance with resources. To my students, I have appreciated discussing these materials and benefiting from their insightful responses. From the classroom to the edited volume, I continue to gain new appreciation for this rich literary and historical period extending from Settlement to the New Republic (1607–1815).

—S. C. I.



# PREFACE TO THE SECOND EDITION



This four-volume *Encyclopedia of American Literature* is a thorough revision of the three-volume work published by Facts On File in 2002. It adds more than one thousand entries, some four hundred thousand words, and a new volume to the original work. Some one million books have been published in the United States since the first edition of *EAL* appeared; among them are many that require recognition in the encyclopedia, both as primary and secondary resources, some by writers who had not yet published five years ago.

The revised and updated work differs from its predecessor in these respects: 1) entries have been added to reflect the emergence of significant authors, current scholarship, and student interest; 2) bibliographies have been reworked and updated to include newly published primary and secondary works; 3) the scope has been expanded from 2001 to 2007; 4) chronologies, which provide the social, political, and literary context for the encyclopedia, have been substantially expanded; 5) study guides have been added for most frequently

studied authors and literary topics to aid students in organizing their approach to literary appreciation; 6) illustrations have been added to mark and elucidate entries and major figures; 7) epigraphs, taken from writers' works or interviews, have been added to entries on significant figures; and 8) corrections have been made, as necessary.

A circumstance too often ignored by compilers of literary reference works is the ever-changing landscape of the literary world. The usefulness of a reference book is, in large part, determined by the currency of its information. With this augmented, revised, and corrected edition, the editors of *Encyclopedia of American Literature* undertake to accomplish what all who prepare reference works should aspire to: currency, accuracy, relevance, and maximum utility. It is a work in progress.

Matthew J. Bruccoli  
Richard Layman  
Editorial Directors





# INTRODUCTION



Referencing the literature and events of the earliest moments of contact with the North American continent to the establishment of the early Republic, this revised first volume of the *Encyclopedia of American Literature* includes more than three hundred entries that invite readers to explore the literary history of early America. In response to the expanding canon of early American literature, approximately one hundred of these entries are new.

Perhaps more than any other period in American literary history, the literature of 1607 to 1815 engages students in interdisciplinary study. Students must familiarize themselves with the historical background of their subjects, learning about the physical and material cultures in which early Americans lived, in order to better understand the literature of the period, its place in history (including the compelling story of America's turn from a literature of the Old World to one decidedly of the New), and the value of early American literature in present times. The compilers of this volume have taken into account both the social influences—economics, religion, science, foodways, geography, politics, and printing—and the literary elements, such as symbol, image, voice, and narrative, of the period. Yet, however helpful it is to understand cultural context when examining literature, the focus of this series lies in the realm of literature—and, therefore, volume one specifically examines the journals, sermons, essays, poems, pamphlets, and novels that have played significant roles in the first two hundred years of the nation's developing literary tradition.

Because the early American experience is characterized by the establishment of the nation's independence, volume one includes expressions of rebellion—the religious dissent of Roger Williams and the fiery political essays of Thomas

Paine, for example—as well as calls for cohesion—John Winthrop's "A Modell of Christian Charity," a sermon delivered in 1630; and Timothy Dwight's *Greenfield Hill: A Poem in Seven Parts* (1794). The volume makes it clear that America was settled by immigrants of all classes, creeds, and ethnicities, by both men and women, by the young and the elderly. In volume one students will find a multiplicity of views and voices and a range of literary forms, from the jeremiad (a type of sermon) to the sentimental novel.

## CONTACT TO JAMESTOWN

In the entries that cover the initial contact and subsequent settlement of the North American continent by British and European explorers, from approximately 1492 to 1607, America is portrayed as a land of opportunity and, in some cases, as an idealized utopia. In letters, journals, histories, promotional tracts, and exploration narratives, lands and peoples are evaluated for potential expansion and wealth. Motivated to discover trade routes, to find exotic and valuable commodities, and to attract converts, explorers tended to describe the landscape according to its physical appearance. In Christopher Columbus's "Letter to Lord Raphael Sanchez, Treasurer to Ferdinand and Isabella King and Queen of Spain, on His First Voyage" (1493), for example, he observes, "The harbors of the sea here are such as you could not believe in without seeing them, and so the rivers, many and great, and good streams, the most of which bear gold. And the trees and fruits and plants have great differences from those of La Juana; in this there are many spices and great mines of gold and of other metals."

Such descriptions of the beauty and potential wealth of the New World encouraged further exploration by Spanish,

French, and British explorers. Alvar Nuñez Cabeza de Vaca, for example, provided this catalogue of wildlife in northern Florida in his *Narrative of Alvar Nuñez Cabeza de Vaca* (1542): "There are deer of three kinds, rabbits, hares, bears, lions, and other wild beasts . . . Geese in great numbers. Ducks, mallards, royal-ducks, fly-catchers, night-herons and partridges abound." Further north, Samuel de Champlain explored the Hudson Bay area and noted in *The Voyages of Samuel de Champlain, 1604–1618* on July 13, 1609: "There is also a great abundance of fish, of many varieties; among others, one called by the savages of the country *Chaousarou*, which varies in length, the largest being, as the people told me, eight or ten feet long." These reports describe fertile lands, teeming with wildlife and rich with valuable minerals. The persuasiveness of these so-called promotional tracts encouraged patrons to fund yet more journeys, and eventually, to invest in settlements. The resulting journals, books, and letters collectively indicate through their descriptions the presence of some four to five million indigenous peoples, who, speaking more than 350 different languages, had expertly managed these lands for centuries.

This volume recognizes the integral presence and valuable perspective of Native Americans; entries on tribes, such as the Iroquois, Narragansett, and Wampanoag; events, such as King Philip's War; and other aspects of Native American culture are included, and acts of generosity on the part of Native Americans is marked throughout early American texts. In his *History of Plymouth Plantation* (written between 1630 and 1650), William Bradford noted Samoset's assistance and Squanto's service as an interpreter to the Pilgrims in 1620 as "a special instrument of God for their good beyond expectation." Because native history was conveyed orally rather than by written records, an entry on oral Native American literature is included for further background.

As Native American lifestyles were disrupted by disease, war, and the appropriation of sacred land by early settlers, the drastic decline in their populations left the impression to the newly arrived colonists that the land was virtually empty and that its discovery was an act of divine providence. The Wampanoag, who made contact with European fishing boats in the 1500s, numbered between twelve and fifteen thousand in 1600. Due to epidemics from this contact, however, by 1620 their population was about five thousand. Bradford reflected on what he perhaps considered the good luck of the settlers when he wrote: "found a pond of clear, fresh water, and shortly after a good quantity of clear ground where the Indians had formerly set corn, and some of their graves." Immediately thereafter, they found a house and uncovered "divers fair Indian baskets filled with corn."

During the Great Migration of the 1630s, about fourteen thousand English Puritans journeyed to New England. As their ships continued to arrive, appearing at first as "floating islands," their large size suggested that the new visitors intended more than just fishing the coasts. The *Encyclopedia*

*of American Literature* attempts to include significant events from the history and literature of Native Americans as it resists a simplified narrative of cultural displacement and allows the student to uncover the many complicated stages by which colonization took place.

As settlement and expansion increased contact between Anglo-Europeans and native peoples, territorial battles ensued. The continual vying for control by British, French, and Spanish over North American lands signaled that settlement and colonization of the New World was a multinational endeavor to expand empires and gain resources. In keeping with current study and teaching of this period, this volume includes entries on New England, New France, and New Spain. The ongoing colonization of the eastern seaboard from Virginia to New England that precipitated the Great Migration from the Old World to the New World was influenced by two primary motives: some pursued wealth, while others came to establish a New Jerusalem. As charters were granted, families and groups from similar locations migrated together and often shared similar beliefs and skills. Northern colonies became the destination for shipbuilders and Puritans, who named towns after those Old World places left behind, such as Exeter, Lynne, Plymouth, Salem, and York. The middle colonies attracted farmers and merchants of Protestant, Catholic, and Quaker persuasions seeking a refuge from persecution in Anglican England; they named colonies for their leaders and affiliations, such as Pennsylvania for William Penn and Maryland for Queen Henrietta Maria, wife of King Charles I. The southern colonies attracted merchants and aristocrats of Anglican faith and were generally considered the wealthiest colonies for their ability to produce cash crops, such as tobacco and rice, with increasing use of slave labor; colonies and towns in turn reflected loyalist affiliations, such as Virginia, for Queen Elizabeth (the Virgin Queen), Jamestown for King James, Charlestown, for King Charles. Ideology and climate played significant roles in distinguishing these regions as northern colonists tended to emphasize values of industry and self-examination; middle colonies reflected mercantile interests and tolerant attitudes; and the southern or "Staple" colonies encouraged mercantile endeavors, attracting witty and worldly settlers. In the century of exploration and migration marked by the arrival of Columbus and the settling of Jamestown, though the North American continent may have appeared initially as an obstacle, yet, it clearly became a source of new markets and revenues.

## PLYMOUTH TO SALEM

Among the many reasons for migrating to America, refuge from religious persecution in England motivated those such as the Separatist Puritans, Catholics, and Quakers, who significantly contributed to the intellectual and social developments of the new colonies. Maryland, Massachusetts, and Pennsylvania were all established in direct responses to these migrations. The founding of Harvard College in 1636 to train

the Puritan clergy, for example, contributed to a rich literary history. Some examples of literature that express Puritan doctrine include the poetry of Anne Bradstreet, Michael Wigglesworth, and Edward Taylor. In their poems they illustrate the practice of self-examination that requires a vigilant self-scrutiny and demonstrates the doctrine of Divine Providence, whereby all events are predestined. In journals and sermons by William Bradford and John Winthrop, the importance of community is reinforced. Spiritual autobiography provides a record of the religious thinking of writers such as Increase Mather, Thomas Shepard, Elizabeth Ashbridge, and Jonathan Edwards. Energetic debates are documented in sermons and pamphlets, diaries, and journals in which the words and actions of rebels and dissenters such as Thomas Morton, Anne Hutchinson, and Roger Williams were examined and judged.

Repeated attempts to address changing attitudes in the Puritan community, such as the Half-Way Covenant of 1662, signaled that the once tightly knit community of saints was dissipating. Mary White Rowlandson's *A True History of the Captivity and Restauration of Mrs. Mary Rowlandson* (1682) thus not only describes her travails during a three-month captivity but also documents the territorial conflicts with the New England Native American tribes as second-generation Puritans expanded into the western frontiers of Massachusetts and Connecticut. In all of these events, issues of tolerance are raised and the capacity for assimilation is tested. Increasingly, the Puritan leadership appears inflexible. The Salem Witchcraft Trials, for example, have been interpreted by some historians as an implosion of the Puritan community, because it was incapable of allowing for divergent points of view. Inarguably, the 1692 trials mark a decrease of the Puritan influence that eventually gave way to a diverse proliferation of faiths and creeds throughout the colonies.

## GREAT AWAKENING TO REVOLUTION

With a population of approximately 250,000 at the beginning of the eighteenth century, the American colonies grew to about 2.5 million by the time of the battles at Lexington and Concord in 1775. From the evangelical revivals of the 1730s and 1740s known as the Great Awakening to the political and cultural turmoil of the American Revolution in the 1770s, these four decades point to tremendous upheaval and a willingness to entertain new systems. From entries on subjects such as Jonathan Edwards, the Great Awakening, the Enlightenment, and the American Revolution, students may examine the motives and events that brought Methodism and other denominations to the colonies and engendered a new tolerance for religious practices. The entries on ballads and songs, loyalists and patriots, and the *Federalist Papers* and the Constitution indicate the range of issues that provoked and sustained the rebellion that led to a new nation.

Paul Revere's ride into the Massachusetts countryside to relay the message of the British advance captured the spirit of

a people committed to gaining their sovereignty. The revolutionary period is marked by an exciting flurry of pamphlets and newspapers, poems, plays, and novels that aided the process and revealed the range of the colonists' expressions and emotions, from sorrow, to anger, to celebration. They also mark several turning points, as revealed in Ann Eliza Bleecker's "Written in the Retreat from Burgoyne," dated October 29, 1777, in which she poignantly writes about her family's escape from John Burgoyne's troops in the summer of 1777 and the subsequent death of her child: "Was it for this, with thee a pleasing load. / I sadly wander'd through the hostile wood; / When I thought fortune's spite could do no more, / To see thee perish on a foreign shore?" Even the American Revolution could not separate the colonists from the influence of British culture. It took the skills of pamphleteers such as Thomas Paine to make overtures of reconciliation an unacceptable option, as he states in *Common Sense*: "'Tis repugnant to reason, to the universal order of things, to all examples from former ages, to suppose that this continent can long remain a subject to any external power. . . . Reconciliation is now a fallacious dream. Nature hath deserted the connection and art cannot supply her place." The constituting of the new United States and the establishment of the New Republic in many ways inspired identity formation as well as nation building.

Poets described America as a land of new beginnings with high ideals and agrarian values, as in Joel Barlow's *The Vision of Columbus* (1787), Philip Freneau and Hugh Henry Brackenridge's "The Rising Glory of America" (1775), and Timothy Dwight's *Greenfield Hill*. In Phillis Wheatley's "Liberty and Peace" (1785), for example, she celebrates these events: "From every Tongue celestial Peace resounds: / . . . / Auspicious Heaven shall fill with fav'ring Gales, / Where e'er Columbia spreads her swelling Sails: / To every Realm shall Peace her Charms display, / And Heavenly Freedom spread her golden Ray." Drama distinctly expressed American themes and emphasized American virtue over corrupt British ways, as in Royall Tyler's *The Contrast* (1787); Mercy Otis Warren's *The Adulateur* (1773), *The Defeat* (1773), and *The Group* (1775). Broadside and pamphlets addressed taxation and representation, as in John Adams's *A Dissertation on the Canon and Feudal Law* (1765); James Otis Jr.'s *The Rights of the British Colonies Asserted and Proved* (1764); John Dickinson's *Letters from a Farmer in Pennsylvania* (1768); Thomas Jefferson's *A Summary View of the Rights of British America* (1774); and, notably, Paine's *Common Sense* (1776).

While elevated, inspired rhetoric distinguishes this period of American writings, minority voices that questioned the hypocrisy of fighting for a limited freedom also emerged. Abigail Adams anticipated these new voices in a letter to her husband on March 31, 1776, as she awaited the Declaration and reminded him that as they compose "the new Code of Laws" that they "would Remember the Ladies." She advised, "Do not put such unlimited power into the hands of the Hus-

bands. Remember all Men would be tyrants if they could. If perticular care and attention is not paid to the Ladies we are determined to foment a Rebellion, and will not hold ourselves bound by any Laws in which we have no voice, or Representation."

### CONSTITUTION TO NEW REPUBLIC

After ten years of battle and various compromises, the Treaty of Paris in 1785 signaled the end to hostilities and made way for the Constitution in 1789. Colonial subjects found themselves in a remade world as American citizens. The hard-won peace ushered in a new era, a new government, and new battles to protect hard-won freedoms. The contradiction of keeping 15 percent of the American population enslaved in a country that declared its independence by insisting that "all men are created equal" drew criticism from within and abroad. The antislavery movement grew and found powerful support in slave narratives such as Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano; or Gustavus Vassa, the African* (1789) and in scores of other slave narratives in the years before the Civil War.

The combined influences of the Great Awakening, the spiritual autobiography, and the slave narrative were powerful tools during this period evidenced by Equiano, as well as by such books as John Marrant's *A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black* (1785). In Wheatley's "On Being Brought from Africa to America" (1773), she called on Christians to acknowledge the hypocrisy of racial prejudice as a contradiction to key theological principles: "Some view our sable race with scourful eye, / 'Their colour is a diabolic die' / Remember, *Christians, Negroes*, black as *Cain*, / May be refin'd, and join th' angelic train." From personal narrative to poetry, the new work of the nation had clearly begun.

The sentimental novel, which found its first publication by an American in 1789, also developed and expanded during this period, and addressed moral and social themes, as in William Hill Brown's *The Power of Sympathy* (1789), Susanna Rowson's *Charlotte: A Tale of Truth* (1791), and Hannah Webster Foster's *The Coquette* (1797). The Gothic novels of Charles Brockden Brown, such as *Wieland* (1798) and *Edgar Huntly* (1799), adapted European modes and settings to an American locale. Women's rights and gender issues regarding voting, marriage, and property rights were championed throughout this postwar era, with Judith Sargent Murray's

"On the Equality of the Sexes" (1779), *The History of the Rise, Progress and Termination of the American Revolution* (1805), and Annis Boudinot Stockton's poems, such as "A Poetical Epistle, Addressed by a Lady of New Jersey, to Her Niece, upon Her Marriage" (1786) and "The Vision, an Ode to Washington" (1789). Entries such as the ones concerning these authors and works introduce and begin to illustrate the intelligence, strength, and literary talents of America's earliest advocates and Patriots.

\* \* \*

This volume reaches into the nineteenth century just after the War of 1812, when the nation's precarious independence was in question. Exploration west was ongoing as Americans spread out across the prairies, while poets and authors entertained romantic views of the independent individual and celebrated the American landscape with its wondrous falls and canyons, along with its expansive plains and rugged Rockies. Although Columbus was disappointed by his initial contact with the West Indies when he realized it was not Asia, and while Lewis and Clark were frustrated by their failure to discover a convenient east-west water route, the readjustment that led to these and other discoveries became commonplace and served ultimately to inspire new voyages. The persistence and the work ethic of Americans unwilling to accept failure fostered a pragmatism evidenced in the works of Benjamin Franklin, who distinguished the American from the European aristocrat in *Information to Those Who Would Remove to America* (1794):

America, where people do not inquire concerning a Stranger, *What is he?* but, *What can he do?* If he has any useful Art, he is welcome; and if he exercises it, and behaves well, he will be respected by all that know him; but a mere Man of Quality, who, on that Account, wants to live upon the Public, by some Office or Salary, will be despis'd and disregarded. The Husbandman is in honor there, and even the Mechanic, because their Employments are useful.

This early emphasis upon the industrious and the pragmatic over the aristocratic and the privileged has provoked debate and invigorated discourse among scholars since the beginning of the republic. As the scholarship in the Sources rubrics for the entries in this volume makes clear, there is a remarkable range and depth in the study of early American literature.

# EDITORIAL PLAN



*Volume I: Settlement to the New Republic* poses special challenges for the *Encyclopedia of American Literature*. First is the matter of definition—entries in this volume necessarily include writers whose works defy literary categorization because literature of the period was more broadly construed, including history, sermons, correspondence, diaries, and other forms. In some cases, significant literary figures were not even published during their lifetimes. We opted for an inclusive editorial policy. Second, there is the problem with availability of texts. Many eighteenth-century works are most readily available to students in anthologies, so here a particular effort has been made to identify key titles and to quote generously in entries to provide a sense of the literature. We have also made an effort to identify available modern texts, while indicating first publication information, as well.

Because literary careers do not fall neatly into chronological divisions, decisions have been made about the placement of authors in volumes. When, for example, a writer might be placed in volume I or volume II, placement has been based on the publication of the author's first important or successful book or play. Washington Irving is a case in point: while he began publishing in the period covered in volume I, his first significant work, *The Sketch Book*, was published in 1819–1820, the period covered in volume II, and so his entry appears there.

Small caps indicate cross-referenced entries *within this volume*; a comprehensive list of entries for all four volumes of the encyclopedia is provided at the end of each volume. Thus, in volume I the name Mercy Otis WARREN appears in small caps when it is first mentioned in an entry, but Washington Irving is presented in regular type. In “List of Entries” at the end of each volume, Irving is listed with a roman numeral II beside his name, indicating his placement in the second volume.

Entries on a major figure are followed by a primary bibliography listing the author's principal works and a Study Guide, which advises students how to research the author. The form of the Study Guide in this volume has been shaped to accommodate students' needs. Thus, a Recommended Writings rubric, not included in other volumes, is provided here for the benefit of students not familiar with the author's canon.

In the Works rubric, Early American Imprints reference numbers are provided to aid students in finding hard-to-locate texts, which are often most readily available in microform or in online databases. In the case of works that are included in the Early American Imprints collection but that have multiple reference numbers, such as periodicals, the numbers are omitted.

All new entries and revisions to the first edition have been provided by Susan Clair Imbarrato.

A note on the illustrations: Scholarship begins with primary materials—books, documents, letters, and notes that form the uninterpreted record of people's expression. The primary materials of the Colonial and Revolutionary periods present special difficulties to students. Many significant books of the time exist only in imperfect copies. The printing is sometimes primitive by modern standards; in some cases only damaged copies of important books survive. Many important documents were never printed and survive in manuscript form only. The paper is old, often torn and foxed; the writing is faded, many times cramped, and the calligraphy conforms to standards that we are unaccustomed to today. At the same time, one can get no closer to the people of the period than by examining the historical materials associated with them.

A sampling of illustrations from such materials has been included here so that students can get a sense of the challenges—and the delights—of archival research.





# CHRONOLOGY

## 1607–PRESENT



**1607**

Jamestown colony in present-day Virginia is founded.

**1608**

Captain John Smith's *A True Relation of Such Occurrences and Accidents of Noate as Hath Hapned in Virginia Since the First Planting of that Collony* is printed in London; it omits the story of Smith's involvement with the Powhatan Indian woman Pocahontas.

**1613**

Samuel de Champlain, *The Voyages of Mr. Champlain of Xaintongeois*.

**1616**

John Smith's *A Description of New England*, a promotional tract enticing settlers to Virginia, is printed.

**1619**

The first meeting of the Virginia House of Burgesses occurs; it is the first representative assembly in the New World.

The first Africans arrive in Jamestown. Their legal status is ambiguous, as the first slave law does not appear in Virginia until 1660.

**1620**

The *Mayflower* arrives off the coast of present-day Massachusetts. The Pilgrims and other passengers on board compose the Mayflower Compact, a document binding them to form a government, and establish the Plymouth colony.

**1624**

*The Generall Historie of Virginia, New-England, and the Summer Isles* by Captain John Smith is published and includes the romantic tale of Pocahontas.

**1630**

John Winthrop leads the Puritan migration to Massachusetts Bay and establishes Boston. While on board the ship *Arbella*, he reads his sermon "A Modell of Christian Charity" in which he

encourages his fellow colonists to build "a city upon a hill."

**1634**

William Wood's *New England's Prospect* promotes colonization of the region.

**1636**

Harvard College is founded. It is named after the Puritan minister John Harvard who bequeathed the school his library and one-half of his estate.

**1637**

The Pequot War rages in New England.

Thomas Morton's *New English Canaan*, or *New Canaan*, is published and describes the Native Americans as "full of humanity."

**1638**

The first printing press in the English North American colonies begins operating in Boston.

Anne Hutchinson is tried and convicted of antinomianism (the



belief that faith alone is necessary for salvation) and banished to present-day Aquidneck Island, Rhode Island, along with her family.

#### 1640

*The Whole Booke of Psalmes* or *The Bay Psalm Book* is the first tome published in America.

#### 1642–1649

The English Civil War occurs; the Royalists are defeated by the Parliamentarians.

#### 1644

Roger Williams's *The Bloudy Tenent of Persecution for Cause of Conscience* is published anonymously and advocates freedom of conscience. It is part of a series of direct responses to Puritan leader John Cotton, who supports persecution based upon personal beliefs.

#### 1649

John Winthrop dies.

#### 1650

William Bradford, the governor of the Plymouth Colony, finishes compiling *History of Plymouth Plantation*. (It does not appear in print until 1856.)

Anne Bradstreet's book of poems, *The Tenth Muse Lately Sprung Up in America*, is published in England without her knowledge or consent. It is the first book of poems printed by an early American colonist.

#### 1652

Roger Williams, *The Bloody Tenent Yet More Bloody*.

#### 1653

John Eliot's *Catechism in the Indian Language* is the first book printed in a Native American language.

#### 1654

Edward Johnson's *Wonder-working Providence of Sions Saviour in New-England* is published. A history of Massachusetts Bay, it defends the Puritans as instruments of God's will.

#### 1655

John Hammond's *Leah and Rachel, or The two fruitfull sisters Virginia and Mary-land* is printed as a promotional tract for those two Southern colonies.

#### 1656

Puritans in Massachusetts Bay imprison and then banish the first Quakers to arrive in the colony. Legislation in 1658 bars the Quakers from holding their services or "meetings."

#### 1657

William Bradford dies.

#### 1659

Quakers William Robinson and Marmaduke Stephenson are hanged for refusing to leave Massachusetts. Mary Dyer, an antinomian and later a Quaker, is scheduled to hang with them but is reprieved at the last minute.

#### 1660

Charles II is restored to the English throne.

On June 1 Mary Dyer is hanged after defying an expulsion order by returning to Boston.

#### 1661

John Eliot translates the New Testament into the Algonquian language; he produces an Old Testament translation two years later.

#### 1662

Michael Wigglesworth's *The Day of Doom* is an immensely popular poem. Called the first American best-seller, it sells 1,800 copies in its first year, and by 1751 it is in its seventh printing.

#### 1664

English forces take New Amsterdam and rename the colony New York in honor of the Duke of York, the future James II.

#### 1666

John Eliot, *The Indian Grammar Begun, or An Essay to Bring the Indian Language into Rules: For the Help of Such as Desire to Learn the Same, for the Furtherance of the Gospel among Them*.

#### 1669

*New-Englands Memoriall: or, A Brief Relation of the Most Memorable and Remarkable Passages of the Providence of God, Manifested to the Planters of New-England in America; With Special Reference to the First Colony Thereof, Called New-Plimouth*, by Nathaniel Morton, is the first comprehensive history of the region.

#### 1670

The Hudson's Bay Company is incorporated in London with the express purpose of finding a northwest passage to the Pacific Ocean and establishing trading posts on lands adjacent to Hudson's Bay.

Michael Wigglesworth's long poem *Meat Out of the Eater* details the Christian view of suffering.

### 1671

Samuel Danforth's influential jeremiad, *A Brief Recognition of New-Englands Errand into the Wilderness*, is printed.

### 1674–1729

Samuel Sewall, a prominent Boston merchant and judge, compiles his diary, revealing much about the late New England Puritan mind-set.

### 1675–1676

King Philip's War rages between the New England colonists and the Wampanoag, Narragansett, and other tribes.

### 1676

Bacon's Rebellion erupts in Virginia when Nathaniel Bacon and his band of indentured servants openly oppose the governor's Indian policy. They burn Jamestown before order is restored in October.

Increase Mather, *A Brief History of the War with the Indians in New-England*.

### 1678

Anne Bradstreet's *Several Poems Compiled with Great Variety of Wit and Learning* is published posthumously.

### 1681

An American edition of John Bunyan's *Pilgrim's Progress* (1678) is published.

William Penn, *Some Account of the Province of Pennsylvania*.

### 1682

*The Sovereignty & Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* is published. It is the firsthand account of a colonial woman taken captive by Native Americans during King Philip's War. The first Indian captivity narrative, this volume was immensely popular and went through more than thirty editions.

### 1682–1725

The Congregational minister Edward Taylor composes *Poetical Works*. This 400-page manuscript is divided into two main parts, "God's Determinations Touching His Elect" and "Sacramental Meditations." Taylor's verse was not published until 1939.

### 1684

Increase Mather, *An Essay for the Recording of Illustrious Providences*.

### 1688

The Glorious Revolution occurs in England, and William and Mary are placed upon the throne. Within a year Sir Edmund Andros is removed as governor of the Dominion of New England.

### 1689

Cotton Mather, *Memorable Providences, Relating to Witchcraft and Possessions*.

### 1689–1697

King William's War rages, pitting England against France in North America.

### 1692

The Salem Witchcraft Trials occur between May and October; nineteen "witches" are hanged and 150 people imprisoned. These events spark several literary works, including Cotton Mather's *The Wonders of the Invisible World* (1693), commissioned by the Court of Oyer and Terminer ("to hear and determine") as a defense of the court's rulings. Other works include Samuel Willard's *Some Miscellany Observations on our Present Debates Respecting Witchcrafts* and Deodat Lawson's *A Brief and True Narrative of Some Remarkable Passages Relating to Sundry Persons Afflicted by Witchcraft*.

### 1693

Increase Mather, *Cases of Conscience Concerning evil Spirits Personating Men, Witchcraft, infallible Proofs of Guilt in such as are accused with that Crime*.

The College of William and Mary is chartered in Williamsburg, Virginia.

### 1697

The Massachusetts General Court expresses official repentance for the Salem Witchcraft Trials. At the Old South Church in Boston, Samuel Sewall, who served as a special commissioner and tried the cases, apologizes for his role in contributing to the hysteria.

### 1698

Cotton Mather, *The Bostonian Ebenezer. Some Historical Remarks, on the State of Boston*.

### 1700

The Massachusetts General Court orders all Roman Catholic priests to vacate the colony within three

months; the New York assembly enacts similar legislation.

The population of the English North American mainland colonies is approximately 250,000. Samuel Sewall's *The Selling of Joseph* is the first antislavery tract in early America.

## 1702

In an attempt to distill the public outcry against the clergy following the witchcraft trials, Cotton Mather publishes his magnum opus, *Magnalia Christi Americana* (The Great Works of Christ in America), an ecclesiastical history of America from its founding to his own time.

## 1702–1713

Queen Anne's War rages, pitting England against France in North America.

## 1704

A French and Indian raiding party sacks Deerfield, Massachusetts, taking 112 residents captive.

The first weekly newspaper in the colonies, the *Boston News-Letter*, is founded by John Campbell.

Sarah Kemble Knight begins her *Journal of a Journey from Boston to New York*. Vivid and at times humorous, Knight's travel diary is a valuable chronicle of early-eighteenth-century America.

## 1705

Robert Beverley, *The History and Present State of Virginia*.

## 1706

Cotton Mather, *The Good Old Way; The Negro Christianized*.

## 1707

*The Redeemed Captive, Returning to Zion* by John Williams is published. A popular captivity narrative written at the urging of Cotton Mather, it recounts Williams's abduction during the Deerfield raid of 1704.

## 1708

Ebenezer Cook writes the satirical poem *The Sot-Weed Factor*.

## 1710

A postal system is established; by 1770 it has a network of sixty-five offices connecting all the English North American colonies.

Cotton Mather's *Bonifacius, or Essays to Do Good*, is printed. This work later influenced Benjamin Franklin when he created his "Poor Richard" character.

## 1711–1713

The Tuscarora War occurs in North Carolina; many of the defeated Tuscaroras migrate to upstate New York and join the Iroquois confederacy.

There are some thirty bookshops in Boston.

## 1713

England's South Sea Company is granted the *asiento*, a contract to transport 4,800 slaves annually for thirty years into the Spanish American colonies.

*The Daniel Catcher*, a collection of nature poems by Richard Steere, has what is probably the first American poem in blank verse.

The first American edition of Nathaniel Ward's *The Simple Cobbler of Aggawam in America* is printed. Originally published in 1647, it is a humorous plea for people in the New and Old Worlds to mend their ways.

## 1714

Cotton Mather preaches a sermon in which he states his belief in the Copernican theory of the universe, which places the Sun at the center and planets in orbit around it.

Robert Hunter's satirical farce *Androboros* appears in printed form, making it the first published American play.

## 1715–1716

The Yamasee War rages in South Carolina; the Yamasee are defeated, and many tribesmen and their families flee to Florida.

## 1716

The first theater in the colonies is built in Williamsburg, Virginia.

## 1718

Cotton Mather, *Psalterum Americanum. The Book of Psalms, In a Translation Exactly Conforming to the Original*.

## 1719

The *Boston Gazette* is established. Meanwhile, Philadelphia's first newspaper, the *American Mercury*, is founded.

The first American publication of hymns, *Divine Songs Attempted in Easy Language, For the Use of Children*, by Isaac Watts, is printed. It proves to be immensely popular in the colonies as well as in England.

## 1720

The English North American mainland colonies have an estimated population of 474,000.

Cotton Mather, *The Christian Philosopher*.

**1721**

*A Memorial Relating to the Kennebeck Indians* by Samuel Sewall argues for the humane treatment of Indians.

James Franklin's *New-England Courant* is established.

**1722**

Benjamin Franklin writes fourteen satirical essays signed "Silence Dogood."

**1724**

Boston booksellers form an association to fix prices and regulate the trade.

**1725**

The *New-York Gazette* is founded. Benjamin Franklin, *A Dissertation on Liberty and Necessity, Pleasure and Pain*.

**1726**

Nathaniel Ames's *An Astronomical Diary, or, An Almanack* is printed; it is supposedly the model Franklin used to publish his own almanac.

**1727**

Cadwallader Colden, *The History of the Five Indian Nations Depending on the Province of New-York in America*.

**1728**

The Congregational minister and author Cotton Mather dies on February 13. He wrote more than 400 works during his lifetime, and his personal library contained 3,000 volumes. Elizabeth Hanson, *God's Mercy Surmounting Man's Cruelty: Exemplified in the Captivity and Redemption of Elizabeth Hanson*.

William Byrd begins to write *History of the Dividing Line betwixt Virginia and North Carolina*.

**1729**

Benjamin Franklin purchases the *Pennsylvania Gazette* and soon turns it into the leading newspaper in the colonies.

**1730**

Ebenezer Cook, *Sotweed Redivivus*.

**1731**

Benjamin Franklin's Junto Club creates the Library Company of Philadelphia, the first circulating library in the colonies. It is funded by a subscription of 40 shillings.

Ebenezer Cook, *The Maryland Muse*.

**1732**

Georgia, the last of the original Thirteen Colonies, is founded. George Washington is born in Westmoreland County, Virginia, on February 22 (February 11, Old Style).

The Virginia planter Robert "King" Carter dies, leaving a personal library of 1,200 volumes.

The *South Carolina Gazette* is established.

Benjamin Franklin begins publishing *Poor Richard's Almanack*. It is published annually until 1757 with print runs of approximately 10,000 copies per year.

**1734**

John Peter Zenger, editor of the *New York Weekly Journal*, is imprisoned for upholding freedom of the press. He is accused of libeling New York governor William Cosby. In 1735 Zenger

is acquitted after his attorney argues that the charges cannot be libelous because the accusations against Cosby are based on fact.

Puritan theologian Jonathan Edwards helps stimulate the religious revival known as the Great Awakening (circa 1730–1740s) by delivering the sermon "Justification by Faith Alone" at his church in Northampton, Massachusetts, and writing *A Divine and Supernatural Light, Immediately Imparted to the Soul by the Spirit of God*.

**1735**

Jonathan Edwards writes a letter to Benjamin Colman, describing the events of the Great Awakening; it is printed in 1737 as *A Faithful Narrative of the Surprising Work of God in the Conversion of Many Hundred Souls in Northampton, and the Neighboring Towns and Villages*.

**1736**

Thomas Prince, *A Chronological History of New-England*.

**1737**

John and Charles Wesley, the founders of Methodism, have *A Collection of Psalms and Hymns* printed in Charleston, South Carolina.

**1738**

Mather Byles, *On the Death of the Queen. A Poem*. Anglican minister George Whitefield arrives in Savannah, Georgia; his sermons there and elsewhere in the colonies help promote the Great Awakening.

## 1739–1742

England and Spain wage the War of Jenkins' Ear, which involves naval engagements in the Caribbean and incursions along the Georgia-Florida border.

## 1741

Andrew Bradford's *American Magazine; or, A Monthly View of the Political State of the British Colonies*, is the first of its kind in North America.

Jonathan Edwards's *Sinners in the Hands of an Angry God*, perhaps the most famous sermon of the Great Awakening, is published.

## 1743

The American Philosophical Society is founded under the impetus of Benjamin Franklin.

## 1744

Mather Byles, *Poems on Several Occasions*.

Dr. Alexander Hamilton writes the travel narrative *Itinerarium*.

## 1747

William Bradford III, a Philadelphia printer, produces the first American edition of Alexander Pope's *An Essay on Man*, which was originally published in 1733–1734.

William Livingston, *Philosophic Solitude: or, The Choice of a Rural Life: A Poem*.

## 1747–1752

William Douglass, *A Summary, Historical and Political, of the First Planting, Progressive Improvements, and Present State of the British Settlements in North America*.

## 1748

Charleston, South Carolina, establishes a library company.

## 1749

The first American repertory acting company is established in Philadelphia; it opens with William Shakespeare's *Richard III*.

## 1750

The first American edition of Joseph Addison's *Cato: A Tragedy* (1713) is printed in Boston.

Jonathan Edwards is dismissed from Northampton Church and settles in Stockbridge, Massachusetts, to minister to Native Americans.

## 1751

Benjamin Church, *A Poem Occasioned by the Death of the Honorable Jonathan Law, Esq., Late Governor of Connecticut*.

The first American edition of John Gay's 1728 play *The Beggar's Opera* is printed in New York.

## 1751–1754

Benjamin Franklin, *Experiments and Observations on Electricity*.

## 1752

A London theatrical troupe led by Lewis Hallam performs William Shakespeare's *The Merchant of Venice* in Williamsburg, Virginia.

## 1753

Hugh Blair's long poem, *The Grave*, is printed for the first time in America by Hugh Gaine, owner and operator of the *New-York Mercury*.

## 1754

New York founds a library company. Thomas Cradock, *A Poetical Translation of the Psalms of David*.

Jonathan Edwards, *Freedom of the Will*.

George Washington, *The Journal of Major George Washington: Sent by the Hon. Robert Dinwiddie, Esq; His Majesty's Lieutenant-Governor, and Commander in Chief of Virginia, to the Commandant of the French Forces on Ohio: To Which are Added, the Governor's Letter, and a Translation of the French Officer's Answer*.

John Woolman, *Some Considerations on the Keeping of Negroes*.

## 1754–1763

During the French and Indian War, England and France battle for the possession of North America. In 1756 this conflict spreads to Europe, where it is known as the Seven Years' War.

## 1756

Jacob Duché, *Pennsylvania: A Poem*. Stephen Tilden, *Tilden's Miscellaneous Poems, On Divers Occasions; Chiefly to Animate and Rouse the Soldiers*.

## 1757

The *American Magazine and Monthly Chronicle for the British Colonies* begins publication; it stops the next year.

Benjamin Franklin composes the essay "The Way to Wealth" to commemorate the twenty-fifth-anniversary issue of *Poor Richard's Almanack*.

William Smith, *The History of the Province of New-York*.

## 1758

John Brown, *An Estimate of the Manners and Principles of the Times*.



Jonathan Swift, *The Journal of a Gaming Lady of Quality*.  
Jonathan Edwards becomes president of the College of New Jersey (present-day Princeton University) but dies soon thereafter of smallpox.

### 1760

Jean Lowry, *A Journal of the Captivity of Jean Lowry and Her Children*.  
Pennsylvania-born painter Benjamin West travels to Italy to study art; he later becomes a distinguished artist in London.

### 1761

Samuel Davies, *A Sermon Delivered at Nassau-Hall, January 14, 1761: On the Death of His Late Majesty King George II*.  
A theater company in Newport, Rhode Island, presents *Moral Dialogues in 5 Parts, Depicting the Evil Effects of Jealousy and Other Bad Passions, and Proving that Happiness can Only Spring from the Pursuit of Virtue*. The play is actually a version of William Shakespeare's *Othello*.

### 1762

Benjamin Franklin, *Advice to a Young Tradesman. Written by an Old One*.  
Francis Hopkinson, *Science: A Poem*.

### 1763

The Treaty of Paris ends the French and Indian War; Great Britain acquires Canada, all French territory east of the Mississippi River, and Spanish Florida.  
*The New England Primer Enlarged*.

### 1764

James Grainger's *The Sugar-Cane* depicts the West Indian sugarcane industry and plantation culture on St. Christopher (St. Kitts).

Thomas Hutchinson, *The History of the Colony of Massachusetts-Bay, from the First Settlement Thereof in 1628, until its Incorporation with the Colony of Plimouth, Province of Main, &c. by the Charter of King William and Queen Mary, in 1691*.

James Otis, *The Rights of the British Colonies Asserted and Proved*.  
The *Connecticut Courant* begins circulation. It is later renamed the *Hartford Courant*, and it is the oldest continuously published newspaper in the United States.

### 1765

The Stamp Act, a direct tax on all commercial and legal documents, newspapers, pamphlets, almanacs, cards, and dice, is enacted. Colonial opposition is significant, and some leading newspapers, such as the *New-London Gazette* and *New-York Gazette and Weekly Post-Boy*, appear on unstamped paper in protest.  
Jonathan Edwards's *Personal Narrative* is published posthumously.  
Famed colonial ranger Robert Rogers publishes his *Journals*, detailing his exploits during the French and Indian War.

### 1765–1766

The naturalist John Bartram and his son William travel through Florida.

### 1766

The Southwark Theater opens in Philadelphia under the management of David Douglass.  
Robert Rogers, *Ponteach: or, The Savages of America: A Tragedy*.

### 1767

The frontiersman Daniel Boone hunts for the first time in the Cumberland Gap, a pass in the

Appalachian Mountains later used by settlers heading to Kentucky.

### 1768

*Letters from a Farmer in Pennsylvania, to the Inhabitants of the British Colonies*, a series of essays by the Pennsylvania lawyer John Dickinson, is printed in book form. Dickinson wrote the essays to protest the Townshend Duties of the previous year.  
The American Philosophical Society is established.  
Elizabeth Graeme Fergusson, "The Dream of the Patriotic Philosophical Farmer."

### 1769

Thomas Hopkinson, *Liberty: A Poem*.  
*The American Magazine* begins circulation in Philadelphia.  
Dartmouth College is founded in Hanover, New Hampshire.

### 1770

At the Boston Massacre on March 5 British redcoats fire on a mob of colonists, killing five.  
Robert Munford, *The Candidates; or, the Humours of a Virginia Election. A Comedy, in Three Acts*.  
John Trumbull, *An Essay on the Use and Advantages of the Fine Arts*.

### 1771

The Regulators, backcountry farmers in North Carolina who are protesting the eastern-dominated colonial government, are defeated by the forces of Governor William Tryon at the Battle of Alamance on May 16.  
Benjamin Franklin begins writing his *Autobiography*, and he adds chapters sporadically over the

course of the next nineteen years. The account of his life, however, does not go beyond 1757. The *Autobiography* is first published in French in 1791; an English edition does not appear until two years later.

**1772**

Philip Freneau, *The American Village, A Poem*.

Samson Occom, *A Sermon, Preached at the Execution of Moses Paul, An Indian*.

**1773**

At the Boston Tea Party on December 16, colonists disguised as Indians destroy a shipment of tea to protest a tax on that commodity as well as the trade monopoly of the East India Company.

Mercy Otis Warren, *The Adulateur. A Tragedy, as It is Now Acted in Upper Servia*.

Phillis Wheatley, *Poems on Various Subjects, Religious and Moral*.

**1774**

All the colonies except Georgia send delegates to the First Continental Congress in Philadelphia. John Hancock of Massachusetts serves as president.

Quaker leader and abolitionist John Woolman's *Journal* is published.

Elizabeth Ashbridge's *Some Account of the Fore-Part of the Life of Elizabeth Ashbridge* is published posthumously.

Robert Hitchcock, *The Macaroni: A Comedy, as it is Performed at the Theatre Royal*.

Francis Hopkinson, *A Pretty Story Written in the Year of Our Lord, 2774*.

Hugh Kelly, *The School for Wives: A Comedy. As it is Performed at the Theatre-Royal in Drury-Lane*.

**1775**

The Revolutionary War begins with the battles of Lexington and Concord on April 19.

The Second Continental Congress convenes in Philadelphia with John Hancock as president again.

Philip Freneau writes the patriotic poems *American Liberty*, *General Gage's Soliloquy*, and *General Gage's Confession* (the last two lampoon the British commander in chief in North America). Freneau later earns the title "poet of the American Revolution."

John Trumbull, *M'Fingal: A Modern Epic Poem: Canto First, or The Town Meeting*.

Mercy Otis Warren, *The Group*.

**1776**

Lemuel Haynes writes *Liberty Further Extended: Or Free Thoughts on the Illegality of Slave-keeping*.

Thomas Paine's *Common Sense*, a 50-page pamphlet defending the American quest for independence, comes off the press on January 10. Within a few months it sells more than 500,000 copies. In December, Paine also begins to write *The American Crisis*, a series of thirteen essays aimed at bolstering the morale of soldiers and citizens alike. The last one is issued in April 1783.

The Declaration of Independence is officially adopted by the Continental Congress on July 4.

*The Blockheads: or, The Affrighted Officers. A Farce*.

Hugh Henry Brackenridge, *The Battle of Bunkers-Hill. A Dramatic Piece, of Five Acts in Heroic Measure*.

**1777**

Hugh Henry Brackenridge, *The Death of General Montgomery, in Storming the City of Quebec. A Tragedy*.

Hugh Kelly, *The Romance of an Hour: A New Comedy, of Two Acts*.

**1778**

At Valley Forge, Pennsylvania, Continental troops stage Joseph Addison's *Cato* (1713).

Wheeler Case, *Poems, Occasioned by Several Circumstances and Occurrences, in the Present Grand Contest of America for Liberty*.

**1779**

The *United States Magazine* begins publication under the editorship of Philip Freneau and Hugh Henry Brackenridge.

Ethan Allen, *A Narrative of Colonel Ethan Allen's Captivity*.

Mercy Otis Warren, *The Motley Assembly, A Farce*.

**1780**

The American Academy of Arts and Sciences is chartered in Boston on May 4.

David Humphreys, *A Poem, Addressed to the Armies of the United States of America. By a Gentleman of the Army*.

Esther De Berdt Reed, *The Sentiments of an American Woman*.

**1781**

The Articles of Confederation are ratified by the Continental Congress. The first constitution of the United States, it remains in effect until replaced by the Constitution of 1787.

Following his capture and imprisonment by the British, Philip Freneau writes bitter verse concerning his experiences. The result is *The British Prison-Ship: A Poem, in Four Cantos*.

**1782**

J. Hector St. John de Crèvecoeur publishes *Letters from an American Farmer*, a collection of twelve essays detailing farm life, animals, and geography. By 1784

this popular work is in its eighth edition.

### 1783

With the Treaty of Paris, the Revolutionary War ends, and the United States gains its independence.

Noah Webster publishes *The American Spelling Book*, the famed “Blue-Backed Speller.” It is the first part of *A Grammatical Institute of the English Language* and is followed by a grammar (1784) and a reader (1785).

The *Boston Magazine* begins publication.

The *Pennsylvania Evening Post* becomes the first daily newspaper in the United States.

### 1784

Benjamin Franklin, *Two Tracts: Information to Those Who Would Remove to America, and, Remarks Concerning the Savages of North America*.

Samuel Low, *Winter Display'd, A Poem*.  
Phillis Wheatley, *Liberty and Peace, A Poem*.

### 1785

Timothy Dwight, *The Conquest of Canaan; a Poem, in Eleven Books*. . .

John Marrant, *A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black*.

David Ramsay, *The History of the Revolution of South-Carolina, from a British Province to an Independent State*.

### 1786

The first installment of the mock epic *The Anarchiad: A Poem on the Restoration of Chaos and Substantial Night* is published in the *New Haven Gazette*. It is the work of the Hartford or Connecticut Wits, a group of Federalist poets and including Joel Barlow, David

Humphreys, John Trumbull, and Lemuel Hopkins.

Philip Freneau, *The Poems of Philip Freneau. Written Chiefly During the Late War*.

Benjamin Rush, *A Plan for the Establishment of Public Schools and the Diffusion of Knowledge in Pennsylvania*.

St. George Tucker, *The Knight and Friars: An Historical Tale*.

### 1787

In January Shays's Rebellion in western Massachusetts reaches its climax when a group of disgruntled farmers and debtors who are protesting foreclosures and a lack of paper money attempt to seize the arsenal at Springfield. State militiamen disperse the insurgents.

The Constitutional Convention convenes at the Pennsylvania State House in Philadelphia on May 25; all the states except Rhode Island send delegates.

*The Federalist* appears in several New York newspapers in October. This essay is the first of eighty-five essays meant to drum up support for ratification of the U.S. Constitution. The last essay appears in print the following year. They are the works of Alexander Hamilton, James Madison, and John Jay.

John Barlow, *The Vision of Columbus; A Poem in Nine Books*. . .

Thomas Jefferson, *Notes on the State of Virginia*.

Milcah Martha Moore, *Miscellanies, Moral and Instructive, in Prose and Verse*.

### 1788

The U.S. Constitution becomes effective following ratification of the ninth state (New Hampshire) on June 21.

Philip Freneau, *The Miscellaneous Works*.

### 1789

George Washington is unanimously elected first president of the United States.

William Hill Brown's *The Power of Sympathy; or The Triumph of Nature Founded in Truth* is printed. A story of incestuous love, it is considered by many to be the first American novel.

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano; or, Gustavus Vassa, the African, Written by Himself*.

David Ramsay, *The History of the American Revolution*.

### 1790

The population of the United States is approximately 3.9 million people.

Congress authorizes the establishment of Washington, D.C. “On the Equality of the Sexes” by Judith Sargent Murray appears in the *Massachusetts Magazine*.

Royall Tyler's *The Contrast*, written in 1787, is performed, and it is the first commercially successful American play.

Mercy Otis Warren, *Poems, Dramatic and Miscellaneous*.

### 1791

*Charlotte, a Tale of Truth*, a novel about seduction and remorse by Susanna Rowson, is published. It is extremely popular and eventually goes through more than 200 editions.

William Bartram, *Travels through North & South Carolina, Georgia, East & West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges, or Creek Confederacy, and the Country of the Chactaws*.

Thomas Paine, *Rights of Man*.

### 1792

Gilbert Imlay, *A Topological Description of the Western*



*Territory of North America.*

Judith Sargent Murray begins a monthly column in the *Massachusetts Magazine*. "The Gleaner" provides commentary on contemporary issues, especially women's rights.

Thomas Paine, *Rights of Man*, Part II.

### 1793

Eli Whitney invents the cotton gin. Gilbert Imlay, *The Emigrants*.

E. H. Smith, ed., *American Poems, Selected and Original*.

John Woolman, *A Word of Remembrance and Caution to the Rich*.

### 1794

The Whiskey Rebellion occurs in western Pennsylvania when farmers and distillers protest a new excise tax on whiskey.

Hendrick Aupaumut, *A Short Narration of My Last Journey to the Western Country*.

Timothy Dwight, *Greenfield Hill: A Poem in Seven Parts*.

Thomas Paine, *The Age of Reason*.

Susanna Rowson, *Slaves in Algiers; or, A Struggle for Freedom: A Play, Interspersed with Songs, in Three Acts*.

### 1795

Philip Freneau, *Poems: Written between the Years 1768 & 1794*.

Lemuel Hopkins, *The Democratiad. A Poem*.

Robert Treat Paine Jr., *The Invention of Letters*.

### 1796

Lemuel Hopkins, *The Guillotina, or, A Democratic Dirge: A Poem*.

Thomas Paine, *The Age of Reason*, Part II.

### 1797

Ann Eliza Bleecker, *The History of Maria Kittle*.

Hannah Foster, *The Coquette*.

Sarah Wentworth Morton, *Beacon Hill: A Local Poem, Historic and Descriptive*.

Robert Treat Paine Jr., *The Ruling Passion: An Occasional Poem*.

### 1798

Charles Brockden Brown, *Alcuin; a Dialogue and Wieland; or, The Transformation. An American Tale*.

Susanna Rowson, *Reuben and Rachel; or, Tales of Old Times. A Novel*.

### 1799

George Washington dies at Mount Vernon on December 14.

Charles Brockden Brown, *Arthur Mervyn; or, Memoirs of the Year 1793, Part I; Edgar Huntly; or, Memoirs of a Sleep-Walker; and Ormond; or, The Secret Witness*.

### 1800

The U.S. Census reports a population of about 5.3 million people.

There are approximately fifty libraries in the nation with holdings of some 80,000 volumes.

Mason Locke Weems writes *A History of the Life and Death, Virtues, and Exploits of General George Washington*, an immensely popular biography that deifies the subject. Parson Weems (as he is more commonly known) is an Anglican minister and book peddler who supposedly had Washington as a parishioner. More than anyone else he is responsible for the half-truths surrounding the Founding Father. The apocryphal tale of the cherry tree does not appear in the book until the fifth edition (1806). By 1850 fifty-nine editions of the biography have been published.

Charles Brockden Brown, *Arthur Mervyn; or, Memoirs of the Year 1793, Part II*.

John Blair Linn, *The Death of Washington. A Poem*.

Robert Treat Paine Jr., *An Eulogy on the Life of General George Washington, Who Died at Mount Vernon, December 14<sup>th</sup>, 1799, in the 68<sup>th</sup> Year of His Age*.

### 1801

Charles Brockden Brown, *Clara Howard; In a Series of Letters* and Jane Talbot, *A Novel*.

John Blair Linn, *The Powers of Genius, A Poem, In Three Parts*.

### 1802

Sarah Wood, *Amelia*.

### 1803

Charles Brockden Brown begins to edit the *Literary Magazine and American Register*.

William Wirt, *The Letters of the British Spy*.

### 1804

Meriwether Lewis and William Clark leave St. Louis and begin their expedition to the Pacific Coast; they return two years later with invaluable information concerning the region's geography and flora and fauna.

The first volume of John Marshall's *The Life of George Washington, Commander in Chief of the American Forces, during the War which Established the Independence of His Country, and First President of the United States*

appears. The fifth and final volume is published in 1807, and this biography is considered to be the most authoritative work on the Founding Father for many years.

Susanna Rowson, *Miscellaneous Poems*.

**1805**

John Davis, *The First Settlers of Virginia, an Historical Novel*.

Susanna Rowson, *An Abridgment of Universal Geography, Together With Sketches of History. Designed for the Use of Schools and Academies in the United States*.

Mercy Otis Warren, *History of the Rise, Progress, and Termination of the American Revolution. Interspersed with Biographical, Political and Moral Observations*.

**1806**

Noah Webster, *A Compendious Dictionary of the English Language*.

**1807**

*Salmagundi*, the first in a series of satirical essays by Washington Irving, William Irving, and James Kirke Paulding, is published.

Joel Barlow, *The Columbiad: A Poem*.

William Hill Brown, *Ira and Isabella: or The Natural Children. A Novel, Founded in Fiction*.

**1808**

The U.S. Congress bans the transatlantic slave trade.

William Cullen Bryant, *The Embargo, or, Sketches of the Times: A Satire*.

**1809**

Washington Irving, *A History of New York, from the Beginning of the World to the End of the Dutch Dynasty*. Attributed to the fictitious Diedrich Knickerbocker, this volume is more a satire than a true history. The term *Knickerbocker School* is later used to identify a group of writers dedicated to establishing New York City as a literary center. Aside from Irving, this group includes James Kirke Paulding, James Fenimore Cooper, and William Cullen Bryant.

David Ramsay, *The History of South-Carolina, from its First Settlement in 1670, to the Year 1808*.

Mason Locke Weems, *The Life of Gen. Francis Marion in the Revolutionary War, against the British and Tories in South-Carolina and Georgia*.

**1810**

Charles Jared Ingersoll, *Inchiquin, the Jesuit's Letters, during a Late Residence in the United States of America*.

**1811**

*The Asylum; or, Alonzo and Melissa*, a Gothic romance by Isaac Mitchell, is published. Soon thereafter *A Short Account of the Courtship of Alonzo & Melissa* by Daniel Jackson Jr. appears in print. Mitchell dies the next year before this case of plagiarism involving one of the most popular novels of the early nineteenth century can be resolved.

Robert Treat Paine Jr., *A Monody on the Death of Lieut. General Sir John Moore*.

**1812**

The War of 1812 begins, pitting the United States against Great Britain. The ostensible cause of the conflict is the violation of American neutral rights on the high seas.

James Kirke Paulding, *The Diverting History of John Bull and Brother Jonathan*.

**1813**

John Davis, *Life and Surprising Adventures of the Celebrated John Smith*.

Susanna Rowson, *Sarah, or The Exemplary Wife*.

**1814**

The Treaty of Ghent ends the War of 1812, restoring the antebellum status quo.

Nicholas Biddle and Paul Allen, eds., *History of the Expedition under the Command of Captains Lewis and Clark, to the Sources of the Missouri, Thence Across the Rocky Mountains and Down the River Columbia to the Pacific Ocean*.

**1815**

In the last battle of the War of 1812, an American army under General Andrew Jackson defeats a British force at New Orleans on January 8.

Richard Henry Dana Jr. (1815–1882), sailor, author, and lawyer.

Philip Freneau, *A Collection of Poems on American Affairs and a Variety of Other Subjects Chiefly Moral and Political*.

The first literary magazine in the nation, the *North American Review*, is founded in Boston. It is published continuously until 1940, and among its early contributors are John Adams, William Cullen Bryant, Henry Wadsworth Longfellow, Francis Parkman, and Daniel Webster.

In the last battle of the War of 1812, an American army under General Andrew Jackson defeats a British force at New Orleans on January 8.

Richard Henry Dana Jr. (1815–1882), sailor, novelist, and lawyer.

Joseph Glover Baldwin (1815–1864), humor writer and essayist.

Rufus Wilmot Griswold (1815–1857), editor, journalist, and critic.

Elizabeth Cady Stanton (1815–1902), suffragist, editor, and autobiographer.

T. B. Thorpe (1815–1878), short-story writer and editor.

Philip Freneau, *A Collection of Poems on American Affairs and a Variety of Other Subjects Chiefly Moral and Political*.

The first literary magazine in the nation, the *North American Review*,

is founded in Boston. It is published continuously until 1940 and among its early contributors are John Adams, William Cullen Bryant, Henry Wadsworth Longfellow, Francis Parkman, and Daniel Webster.

## 1816

Evert A. Duyckinck (1816–1878), editor and literary historian.  
Parke Godwin (1816–1904), social reformer, literary critic, and editor.  
Francis W. Gilmer, *Sketches of American Orators*.  
Samuel Woodworth, *The Champions of Freedom, or, The Mysterious Chief*.

## 1817

The administration of President James Monroe (1817–1825) begins.  
The University of Michigan is founded.  
Harper & Brothers publishing house is founded.  
Channing, William Ellery (1817–1901), essayist and poet.  
Fields, James Thomas (1817–1881), editor and poet.  
Henry David Thoreau (1817–1862), writer.  
William Cullen Bryant's poem "Thanatopsis" appears in the *North American Review*.  
John Neal, *Keep Cool: A Novel, Written in Hot Weather*.  
James K. Paulding, *Letters from the South, Written during an Excursion in the Summer of 1816*.

## 1818

Amelia Bloomer (1818–1894), journalist.  
George Copway (1818–1869), autobiographer and nonfiction writer.  
Frederick Douglass (1818–1895), abolitionist, journalist, and autobiographer.

Mary Henderson Eastman (1818–1887), novelist and folklorist.  
Oliver Gloux (1818–1883), novelist.  
Elizabeth Keckley (circa 1818–1907), memoirist.  
Henry Wheeler Shaw (1818–1885), humorist.  
Lucy Stone (1818–1893), suffragist.  
William Cullen Bryant's "To a Waterfowl" appears in the *North American Review*.  
Edwin C. Holland, *The Corsair*.  
John Howard Payne, *Brutus; or, the Fall of Tarquin. An Historical Tragedy*.

## 1819

The University of Virginia is founded.  
James Russell Lowell (1819–1891), poet, essayist, and diplomat.  
Herman Melville (1819–1891), fiction writer, and poet.  
Walt Whitman (1819–1892), poet.  
Anna Mowatt Ritchie (1819–1870) poet, novelist, and playwright.  
Julia Ward Howe (1819–1910), poet and editor.  
James Russell Lowell (1819–1891), poet and critic.  
E. D. E. N. Southworth (1819–1899), novelist.  
Mordecai M. Noah, *She Would Be a Soldier; or, The Plains of Chippewa* is staged.  
Washington Irving, *The Sketch Book of Geoffrey Crayon, Gent*.  
Under the name "Croaker and Company," Joseph Rodman Drake and Fitz-Greene Halleck begin to write satirical verse for the *New York Evening Post*. These poems become known as the "Croaker Papers."

## 1820

Under the provisions of the Missouri Compromise, Maine enters the Union as a free state and Missouri enters as a slave state. The law also bans slavery in the rest of the Louisiana Purchase north of 36° 30'. This compromise temporarily maintains the balance between

slaveholding and nonslaveholding states in the U.S. Senate.  
Susan B. Anthony (1820–1906), reformer.  
Maturin Murray Ballou (1820–1895), editor and novelist.  
Dion Boucicault (1820?–1890), playwright.  
Alice Cary (1820–1871), poet and short-story writer.  
Lucretia Peabody Hale (1820–1900), children's author.  
James Fenimore Cooper, *Precaution*.  
Samuel Judah, *The Mountain Torrent*.  
William Tudor, *Letters on the Eastern States*.

## 1821

Erastus Beadle (1821–1894), novelist.  
Mary Baker Eddy (1821–1910), religious reformer.  
Maria White Lowell (1821–1853), poet.  
Frederick Goddard Tuckerman (1821–1873), poet.  
William Cullen Bryant, *Poems*.  
James Fenimore Cooper, *The Spy*.  
James Gates Percival, *Poems*.  
Frances Wright, *Views of Society and Manners in America in a Series of Letters from that Country to a Friend in England, during the Years 1818, 1819, and 1820, by an Englishwoman*.  
*The Saturday Evening Post*, a weekly magazine, begins publication; its last issue appears in 1969.

## 1822

William Taylor Adams (1822–1897), educator.  
Edward Everett Hale (1822–1909), clergyman and author.  
George Lippard (1822–1854), novelist and political activist.  
James Parton (1822–1891), biographer and journalist.  
Fitz-Greene Halleck, "Ainwick Castle."  
Washington Irving, *Bracebridge Hall*.  
John Neal, *Logan: A Family History*.  
Catharine M. Sedgwick, *A New-England Tale*.

**1823**

George Henry Boker (1823–1890), author, poet, and diplomat.  
 James Fenimore Cooper, *The Pioneers* and *The Pilot*.  
 John Neal, *Seventy-Six*.  
 James K. Paulding, *Koningsmarke*.  
*The New-York Mirror* begins publication.  
 The poem “A Visit from St. Nicholas,” also known as “’Twas the Night before Christmas,” appears in the *Troy Sentinel* in upstate New York on December 23. Clement C. Moore later claims authorship.

**1824**

Phoebe Cary (1824–1871), poet and short-story writer.  
 George William Curtis (1824–1892), journalist, essayist.  
 Lucy Larcom (1824–1893), poet and editor.  
 Lydia Maria Child, *Hobomok*.  
*Le Souvenir*, the first American gift book.  
*The Springfield Republican* is founded.  
 Washington Irving, *Tales of a Traveller*.  
 John Neal writes a series of articles on American writers for *Blackwood's Magazine* in England.  
 John Howard Payne, *Charles the Second*.  
 James E. Seaver, *A Narrative of the Life of Mrs. Mary Jemison*.

**1825**

The administration of President John Quincy Adams (1825–1829) begins.  
 Rutgers College (former Queen's College) is founded in New Jersey.  
 Richard Henry Stoddard (1825–1903), poet, critic, and man of letters.  
 Bayard Taylor (1825–1878), poet, travel writer, and novelist.  
 Frances Ellen Watkins Harper (1825–1911), poet, fiction writer, and essayist.

Richard Henry Stoddard (1825–1903), poet and editor.  
 D. Appleton & Company is founded in New York City.  
 American Unitarian Association is formed in Boston.  
 William Cullen Bryant, “A Forest Hymn.”  
 Fitz-Greene Halleck, “Marco Bozzaris.”  
 Nicholas Hentz, *Tadeuskund, the Last King of the Lenape*.  
 William Gilmore Simms, *Monody, on the Death of Gen. Charles Cotesworth Pinckney*.  
 Daniel Webster delivers his “Bunker Hill Oration” at the dedication of the Bunker Hill Monument in Boston.

**1826**

John William De Forest (1826–1906), novelist.  
 Victor, Frances Fuller (1826–1902), historian, fiction writer, and poet.  
 Charles Henry Smith (1826–1903), journalist and humorist.  
 The American Temperance Society is formed in Boston.  
 Josiah Holbrook founds the American Lyceum in Millbury, Massachusetts.  
*Graham's Magazine* begins publication.  
 James Fenimore Cooper, *The Last of the Mohicans*.  
 Timothy Flint, *Recollections of the Last Ten Years*.  
 James Kirke Paulding, *The Merry Tales of the Three Wise Men of Gotham*.  
 John Howard Payne, *Richelieu*.

**1827**

John Rollin Ridge (1827–1867), novelist, poet, journalist.  
 John Townsend Trowbridge (1827–1916), poet, memoirist, children's writer, and journalist.  
 Lew Wallace (1827–1905), novelist.

Anna Bartlett Warner (1827–1915), novelist, children's author, hymn-writer, and biographer.  
*The Youth's Companion* begins publication in Boston.  
 James Fenimore Cooper, *The Prairie*.  
 Edgar Allan Poe, *Tamerlane and Other Poems*.  
 Catharine Maria Sedgwick, *Hope Leslie*.  
 Sally Wood, *Tales of the Night*.

**1828**

George William Bagby (1828–1883), journalist and humorist.  
 Martha Finley (1828–1909), children's author.  
 Henry Timrod (1828–1867), poet, essayist, and journalist.  
 Harriet E. Adams Wilson (1828?–1863?), novelist.  
*The Southern Review* begins publication in Charleston, South Carolina.  
 James Fenimore Cooper, *The Red Rover*.  
 Timothy Flint, *The Life and Adventures of Arthur Clenning*.  
 Nathaniel Hawthorne, *Fanshawe*.  
 Washington Irving, *A History of the Life and Voyages of Christopher Columbus*.  
 Noah Webster, *American Dictionary of the English Language*.

**1829**

The presidential administration of Andrew Jackson (1829–1837) begins.  
 Silas Weir Mitchell (1829–1914), physician, novelist, and poet.  
 Charles Dudley Warner (1829–1900), essayist, editor, and novelist.  
 The first volume of *Encyclopaedia Americana* is published. Edited by Francis Lieber, the encyclopedia is dedicated to the arts, sciences, literature, history, and politics. Its thirteenth and last volume appears in 1833.  
 The African American abolitionist David Walker writes the pamphlet *Appeal . . . to the Colored Citizens*.



of the World . . . , urging slaves to revolt.

James Fenimore Cooper, *The Wept of Wish-ton-Wish*.

Washington Irving, *A Chronicle of the Conquest of Granada*.

Edgar Allan Poe, *Al Aaraaf, Tamerlane, and Minor Poems*.

John Augustus Stone, *Metamora*.

William Cullen Bryant, "To the Fringed Gentian."

## 1830

John Esten Cooke (1830–1886), novelist, biographer, and historian.

Emily Dickinson (1830–1886), poet.

Paul Hamilton Hayne (1830–1886), poet, editor, and biographer.

George L. Aiken (1830–1876), playwright.

Helen Hunt Jackson (1830–1885), novelist, poet, and essayist.

George Washington Parke Custis, *Pocahontas*.

*The Boston Daily Evening Transcript* is founded.

*Godey's Lady's Book*, a popular magazine among women, begins publication.

Sarah Josepha Hale's *Poems for Our Children* is published; among the poems is "Mary Had a Little Lamb."

Oliver Wendell Holmes composes the poem "Old Ironsides," which arouses public support for the preservation of the famed War of 1812 frigate the USS *Constitution*.

James Kirke Paulding, *The Lion of the West*.

## 1831

Amelia Edith Huddleston Barr (1831–1919), novelist.

Rebecca Harding Davis (1831–1910), novelist.

Mary Mapes Dodge (1831?–1905), children's writer.

Ignatius Donnelly (1831–1901), politician, editor, novelist, and historian.

Paul Belloni Du Chaillu (circa 1831–1903), explorer, children's writer, and travel writer.

Mortimer Thomson (1831–1875), journalist and humorist.

Metta Fuller Victor (1831–1885), novelist and editor.

William Lloyd Garrison begins publishing the antislavery newspaper *The Liberator* in Boston.

Robert Montgomery Bird, *The Gladiator*.

James Kirke Paulding, *The Dutchman's Fireside*.

Edgar Allan Poe, *Poems*.

John Greenleaf Whittier, *Legends of New England in Prose and Verse*.

## 1832

Louisa May Alcott (1832–1888), novelist.

Horatio Alger (1832–1899), clergyman and children's author.

Hubert Howe Bancroft (1832–1918), historian.

Robert Montgomery Bird, *Oralloosa*.

William Cullen Bryant, *Poems*.

Washington Irving, *The Alhambra*.

John Pendleton Kennedy, *Swallow Barn*.

Fanny Trollope, *Domestic Manners of the Americans*.

## 1833

Mary Abigail Dodge (1833–1896), essayist.

Robert Green Ingersoll (1833–1899), lawyer and orator.

David Ross Locke (1833–1888), journalist and editor.

Rowland Evans Robinson (1833–1900), short-story writer.

Edmund Clarence Stedman (1833–1908), poet and critic.

Black Hawk, *Black Hawk, an Autobiography*.

Haverford College is founded in Haverford, Pennsylvania.

Oberlin College is founded in Oberlin, Ohio.

*Knickerbocker Magazine* begins publication.

*The New York Sun* begins publication.

*Parley's Magazine* begins publication.

Henry Wadsworth Longfellow, *Outre-Mer*.

John Neal, *The Down-Easters*.

William Gilmore Simms, *Martin Faber*.

Seba Smith, *The Life and Writings of Major Jack Downing of Downingville*.

## 1834

George Arnold (1834–1865), poet.

Charles Farrar Browne (1834–1867), journalist and lecturer.

Annie Adams Fields (1834–1915) poet, essayist, and novelist.

John Wesley Powell (1834–1902), geologist, ethnologist, and nonfiction writer.

Frank Stockton (1834–1902), fiction writer.

*The Southern Literary Messenger* begins publication in Richmond, Virginia. Edgar Allan Poe becomes the editor the next year.

The first volume of George Bancroft's *History of the United States from the Discovery of the American Continent to the Present Time* is printed. The tenth and final volume appears in 1874.

Davy Crockett, *A Narrative of the Life of David Crockett of the State of Tennessee*.

William Gilmore Simms, *Guy Rivers*.

## 1835

Lyman Abbott (1835–1922), theological writer and editor.

Charles Francis Adams Jr. (1835–1915), historian and biographer.

Samuel Langhorne Clemens (Mark Twain; 1835–1910), novelist and travel writer.

Augusta Jane Evans (Wilson) (1835–1909), novelist.

Louise Chandler Moulton (1835–1908), poet, children's writer, journalist, editor, and critic.

Harriet Prescott Spofford (1835–1921), short-story writer, novelist, and poet.

Celia Thaxter (1835–1894), nature writer, poet, children's writer.

*The New York Herald* is founded.

*The Western Messenger* is founded in Louisville, Kentucky.

The first of the Crockett Almanacs, a series of anonymous pamphlets, appears in print. These pamphlets help perpetuate the myths surrounding the legendary frontiersman. The last one is published in 1856.

Robert Montgomery Bird, *The Hawks of Hawk-Hollow*.

Washington Irving, *A Tour on the Prairies*.

John Pendleton Kennedy, *Horse-Shoe Robinson*.

Augustus Baldwin Longstreet, *Georgia Scenes*.

William Gilmore Simms, *The Yemassee* and *The Partisan*.

## 1836

Henry Mills Alden (1836–1919), editor and nonfiction writer.

Thomas Bailey Aldrich (1836–1907), author and editor.

Davy Crockett (1786–1836), author and folk figure.

Bret Harte (1836–1902), writer.

Marietta Holley (1836–1926), humor writer and travel writer.

Sarah Morgan Bryan Piatt (1836–1919), poet.

The Transcendental Club, an informal gathering of leading intellectuals in the Boston area, meets for the first time. Among its members are Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, and Henry David Thoreau.

Ralph Waldo Emerson, *Nature*.

Richard Hildreth, *The Slave*.

Oliver Wendell Holmes, *Poems*.

William Holmes McGuffey, *Eclectic Readers* (first and second readers).

Maria Monk, *Awful Disclosures of Maria Monk*.

## 1837

The administration of President Martin Van Buren (1837–1841) begins.

Mount Holyoke Female Seminary is founded in South Hadley, Massachusetts. It is one of the first institutions of higher learning for women in the United States.

John Burroughs (1837–1921), naturalist and author.

Edward Eggleston (1837–1902), author.

William Dean Howells (1837–1920), man of letters.

Joaquin Miller (1837–1913), poet.

*The Baltimore Sun* is founded.

*The New Orleans Picayune* is founded.

*The United States Magazine and Democratic Review* is founded in New York.

*The Gentleman's Magazine* begins publication.

Ralph Waldo Emerson delivers "The American Scholar" address at Harvard University.

Robert Montgomery Bird, *Nick of the Woods*.

Henry Charles Carey, *Principles of Political Economy* (1837–1840).

James Fenimore Cooper's first volumes of *Gleanings in Europe* are published.

Nathaniel Hawthorne, *Twice-Told Tales*.

William Holmes McGuffey, *Eclectic Readers* (third and fourth readers).

## 1838

Henry Adams (1838–1918), historian, novelist, and memoirist.

John Hay (1838–1905), diplomat and writer.

John Muir (1838–1914), essayist.

F. Hopkinson Smith (1838–1915), short-story writer, novelist, and illustrator.

Albion Tourgée (1838–1905), novelist.

Victoria C. Woodhull (1838–1927), reformer and pamphleteer.

William Hickling Prescott, *History of the Reign of Ferdinand and Isabella the Catholic*.

Ralph Waldo Emerson, "Harvard Divinity School Address."

James Fenimore Cooper, *The American Democrat*.

John Pendleton Kennedy, *Rob of the Bowl*.

Harriet Martineau, *A Retrospect of Western Travel*.

Joseph Neal, *Charcoal Sketches*.

Edgar Allan Poe, *Narrative of Arthur Gordon Pym*.

John Greenleaf Whittier, *Ballads and Anti-Slavery Poems*.

## 1839

Henry George (1839–1897), economist and author.

*The Liberty Bell*, an abolitionist gift book, begins publication in Boston.

Caroline Kirkland, *A New Home—Who'll Follow?*

Henry Wadsworth Longfellow, *Hyperion, A Romance and Voices of the Night*.

Edgar Allan Poe, *Tales of the Grotesque and Arabesque*.

Daniel P. Thompson, *The Green Mountain Boys*.

Jones Very, *Essays and Poems*.

Nathaniel Parker Willis, *Tortosa the Usurer*.

## 1840

Thomas Nast (1840–1902), cartoonist.

*The Dial*, the magazine of the Transcendental Club and dedicated to literature, philosophy, and religion, begins publication.

Adolph F. Bandelier (1840–1914), archaeologist and novelist.

*The Lowell Offering* begins publication at the Lowell mills in Massachusetts.

*The National Anti-Slavery Standard* begins publication in New York.

James Fenimore Cooper, *The Pathfinder*.

Richard Henry Dana Jr., *Two Years before the Mast*.

John Pierpont, *Airs of Palestine and Other Poems*.

William Gilmore Simms, *Border Beagles; A Tale of Mississippi*.

## 1841

James Montgomery Bailey (1841–1894), journalist and humorist.

The presidential administration of William Henry Harrison begins. He dies within a month of taking office, and he is succeeded as president by John Tyler (1841–1845).

*The New York Tribune* is founded.

Edgar Allan Poe's short story "The Murders in the Rue Morgue" appears in *Graham's Magazine*.

The humorist Thomas B. Thorpe writes "The Big Bear of Arkansas" for the magazine *Spirit of the Times* in New York.

Brook Farm, an experimental community, is founded in Roxbury, Massachusetts. Experiences there are the basis for Nathaniel Hawthorne's *The Blithedale Romance*.

*The Brooklyn Daily Eagle* begins publication.

*The Ladies' Repository* begins publication in Cincinnati.

James Fenimore Cooper, *The Deerslayer*.

Ralph Waldo Emerson, *Essays, First Series*.

Henry Wadsworth Longfellow, *Balloads and Other Poems*.

James Russell Lowell, *A Year's Life*.

## 1842

Ambrose Bierce (1842?–1914), journalist, short-story writer, and poet.

Bronson Howard (1842–1908), journalist and playwright.

William James (1842–1910), psychologist and philosopher.

Sidney Lanier (1842–1881), poet and critic.

William Cullen Bryant, *The Fountain and Other Poems*.

James Fenimore Cooper, *The Wing-and-Wing*.

Charles Dickens, *American Notes*.

Edgar Allan Poe, "The Mask of the Red Death" and "The Pit and the Pendulum."

William Gilmore Simms, *Beauchampe*.

Walt Whitman, *Franklin Evans*.

## 1843

Henry James (1843–1916), short-story writer, novelist, and critic.

Charles Warren Stoddard (1843–1909), poet and travel writer.

William Henry Smith, *The Drunkard*.

James Fenimore Cooper, *Wyandotté*.

Edgar Allan Poe, "The Black Cat," "The Gold-Bug," "The Pit and the Pendulum," and "The Tell-Tale Heart."

William Hickling Prescott, *The Conquest of Mexico*.

William Tappan Thompson, *Major Jones's Courtship*.

## 1844

George Washington Cable (1844–1925), author.

Richard Watson Gilder (1844–1909), editor and poet.

John Boyle O'Reilly (1844–1890), journalist, poet, and novelist.

Elizabeth Stuart Phelps (1844–1911), novelist, short-story writer, poet, and essayist.

Sarah Winnemucca (circa 1844–1891), autobiographer and historian.

*Littell's Living Age* is founded.

*Brownson's Quarterly Review* is founded.

William Cullen Bryant, *The White-Footed Deer and Other Poems*.

James Fenimore Cooper, *Afloat and Ashore*.

Ralph Waldo Emerson, *Essays, Second Series*.

Margaret Fuller, *Summer on the Lakes*.

## 1845

The administration of President James K. Polk (1845–1849) begins.

*The Broadway Journal* is founded.

*The Harbinger* begins publication.

Bronson Alcott founds Fruitlands, a utopian community, in Harvard, Massachusetts.

James Fenimore Cooper, *Satanstoe*.

Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave*.

Margaret Fuller, *Woman in the Nineteenth Century*.

Anna Cora Mowatt, *Fashion*.

Edgar Allan Poe, *The Raven and Other Poems*.

## 1846

Anna Katharine Green (1846–1935), novelist, short-story writer, and poet.

Julian Hawthorne (1846–1934), novelist, historian, and biographer.

The Mexican War begins; it ends two years later.

Margaret Fuller, *Papers on Literature and Art*.

Nathaniel Hawthorne, *Mosses from an Old Manse*.

Oliver Wendell Holmes, *Poems*.

Herman Melville, *Typee*.

Edgar Allan Poe, "The Literati of New York City," "The Cask of Amontillado," and "The Philosophy of Composition."

Charles W. Webber, *Jack Long, or, Shot in the Eye*.

John Greenleaf Whittier, *Voices of Freedom*.

## 1847

Joseph Pulitzer (1847–1911), journalist and editor.

*The Massachusetts Quarterly Review* is founded.

*The National Era* begins publication in Washington, D.C.

*The North Star* begins publication in Rochester, New York.

*The Union Magazine of Literature and Art* is founded.

George Copway, *The Life, History, and Travels of Kah-ge-gah-bowh*.  
 Ralph Waldo Emerson, *Poems*.  
 Henry Wadsworth Longfellow, *Evangeline*.  
 Herman Melville, *Omoo*.  
 James Kirke Paulding, *The Bucktails*.  
 William Hickling Prescott, *The Conquest of Peru*.

## 1848

H. H. Boyesen (1848–1895), literary critic and scholar.  
 Joel Chandler Harris (1848–1908), writer.  
 Alice James (1848–1892), diarist.  
 The first Women's Rights Convention convenes at Seneca Falls, New York.  
 The University of Wisconsin is founded.  
 The College of the City of New York is founded.  
*The Independent* is founded in New York.  
 James Russell Lowell, *The Biglow Papers, A Fable for Critics, and The Vision of Sir Launfal*.  
 Edgar Allan Poe, *Eureka*.  
 Charles W. Webber, *Old Hicks, the Guide*.

## 1849

The administration of President Zachary Taylor begins.  
 James Lane Allen (1849–1925), essayist, poet, fiction writer.  
 Frances Hodgson Burnett (1849–1924), children's writer.  
 Jeanette Gilder (1849–1916), critic.  
 Sarah Orne Jewett (1849–1909), writer.  
 Emma Lazarus (1849–1887), poet.  
 Jacob August Riis (1849–1914), journalist and reformer.  
 James Whitcomb Riley (1849–1916), poet.  
 Henry Wadsworth Longfellow, *Kavanagh*.  
 Herman Melville, *Mardi and Redburn*.  
 Francis Parkman, *The Oregon Trail*.  
 James Kirke Paulding, *The Puritan and His Daughter*.

Edgar Allan Poe, "Annabel Lee" and "Eldorado."  
 Henry David Thoreau, *A Week on the Concord and Merrimack Rivers* and "Resistance to Civil Government" (later known as "Civil Disobedience").  
 John Greenleaf Whittier, *Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay*.

## 1850

The administration of President Millard Fillmore begins.  
 Under the provisions of the Compromise of 1850, California is admitted to the Union as a free state, and settlers in the territories of Utah and New Mexico are allowed to decide whether to have slavery (popular sovereignty).  
 Edward Bellamy (1850–1898), author.  
 Eugene Field (1850–1895), poet and journalist.  
 Lafcadio Hearn (1850–1904), writer.  
 Mary N. Murfree (1850–1922), fiction writer.  
 Bill Nye (1850–1896), journalist.  
 Ella Wheeler Wilcox (1850–1919), poet, fiction writer and nonfiction writer.  
*Harper's Monthly Magazine* begins publication in New York.  
 Ralph Waldo Emerson, *Representative Men*.  
 Nathaniel Hawthorne, *The Scarlet Letter*.  
 Herman Melville, *White-Jacket*.  
 Donald G. Mitchell, *Reveries of a Bachelor*.

Anna Mowatt Ritchie, *Fashion!*  
 Bayard Taylor, *El Dorado*.  
 Susan Bogart Warner, *The Wide, Wide World*.  
 John Greenleaf Whittier, "Ichabod" and *Songs of Labor and Other Poems*.

## 1851

Northwestern University is founded in Evanston, Illinois.  
 Kate Chopin (1851–1904), novelist and short-story writer.

*The Carpet-Bag* begins publication in Boston.  
*The New York Times* is founded.  
 Nathaniel Hawthorne, *The House of the Seven Gables*.  
 Herman Melville, *Moby-Dick*.  
 Donald G. Mitchell, *Dream Life*.  
 Lewis Henry Morgan, *League of the Ho-dé-no-sau-nee*.  
 Francis Parkman, *The History of the Conspiracy of Pontiac and the Indian War after the Conquest of Canada*.  
 The first of six volumes of Henry Rowe Schoolcraft's *Historical and Statistical Information Respecting the History, Condition, and Prospects of the Indian Tribes of the United States* appears in print.  
 William Gilmore Simms, *Katharine Walton*.

## 1852

Mary Wilkins Freeman (1852–1930), fiction writer.  
 Brander Matthews (1852–1929), essayist and critic.  
 The Golden Era is founded in San Francisco.  
 Alice Cary, *Clovernook*.  
 Nathaniel Hawthorne, *The Snow-Image, and Other Twice-Told Tales* and *The Blithedale Romance*.  
 Herman Melville, *Pierre*.  
 William Gilmore Simms, *The Sword and the Distaff*.  
 Harriet Beecher Stowe, *Uncle Tom's Cabin*.

## 1853

The administration of President Franklin Pierce (1853–1857) begins.  
 Edgar W. Howe (1853–1937), journalist and author.  
 Thomas Nelson Page (1853–1922), fiction writer and diplomat.  
 Antioch College is founded in Yellow Springs, Ohio.  
 Putnam's Monthly Magazine is founded.



Joseph Glover Baldwin, *The Flush Times of Alabama and Mississippi*.  
 William Wells Brown, *Clotel*.  
 George William Curtis, *Potiphar Papers*.  
 Herman Melville, "Bartleby, the Scrivener."  
 William Gilmore Simms, *Poems: Descriptive, Dramatic, Legendary and Contemplative*.  
 Sarah Payton Willis, *Fern Leaves from Fanny's Portfolio*.

## 1854

Under the provisions of the Kansas-Nebraska Act, settlers in the territories of Kansas and Nebraska are allowed to determine whether to have slavery.  
 Francis Marion Crawford (1854–1909), novelist.  
 T. S. Arthur, *Ten Nights in a Bar-Room*.  
 John Esten Cooke, *Leather Stocking and Silk*.  
 Maria Susanna Cummins, *The Lamplighter*.  
 Henry David Thoreau, *Walden*.  
 Thomas Bangs Thorpe, *The Hive of "The Bee-Hunter"*.

## 1855

H. C. Bunner (1855–1896), writer.  
 Josiah Royce (1855–1916), philosopher.  
 Edgar Saltus (1855–1921), author.  
 George Woodberry (1855–1930), man of letters.  
 The Saturday Club is founded in Boston for men of distinction to discuss literature and philosophy; its early members include Ralph Waldo Emerson, Nathaniel Hawthorne, and Henry Wadsworth Longfellow.  
*Frank Leslie's Illustrated Newspaper* begins publication in New York.  
*The New York Ledger* is founded.  
 John Bartlett, *Familiar Quotations*.  
 George Henry Boker, *Francesca da Rimini*.

Evert Duyckinck, *Cyclopaedia of American Literature*.  
 Sarah Payton Willis, *Ruth Hall*.  
 The first of five volumes of Washington Irving's *Life of George Washington* is printed.  
 Henry Wadsworth Longfellow, *The Song of Hiawatha*.  
 Herman Melville, *Israel Potter*.  
 William Gilmore Simms, *The Forayers*.  
 Mortimer Neal Thomson, *Doesticks*.  
 Walt Whitman, *Leaves of Grass*.

## 1856

Congress passes a copyright law on August 18 to protect playwrights.  
 Harold Frederic (1856–1898), fiction writer.  
 Mabel Loomis Todd (1856–1932), editor.  
 Booker T. Washington (circa 1856–1915), educator, autobiographer.  
 William Wells Brown, *The Escape*.  
 George William Curtis, *Prue and I*.  
 Ralph Waldo Emerson, *English Traits*.  
 Herman Melville, "Benito Cereno" and *The Piazza Tales*.  
 John Lothrop Motley, *The Rise of the Dutch Republic*.  
 William Gilmore Simms, *Eutaw*.  
 Harriet Beecher Stowe, *Dred*.  
 Mortimer Neal Thomson, *Plu-ri-bus-tah*.  
 John Greenleaf Whittier, "The Barefoot Boy."

## 1857

The administration of President James Buchanan (1857–1861) begins.  
 In *Dred Scott v. Sandford*, the U.S. Supreme Court overturns the Missouri Compromise of 1820.  
 Gertrude Atherton (1857–1948), novelist.  
 Henry B. Fuller (1857–1929), novelist.  
 Thorstein Veblen (1857–1929), economist.  
*The Atlantic Monthly* is founded.  
*Harper's Weekly* is founded.

Dion Boucicault, *The Poor of New York*.  
 Ralph Waldo Emerson, "Brahma."  
 Herman Melville, *The Confidence-Man*.

## 1858

Charles Waddell Chesnutt (1858–1932), writer.  
 Oliver Wendell Holmes, *The Autocrat of the Breakfast-Table*.  
 Henry Wadsworth Longfellow, *The Courtship of Miles Standish and Other Poems*.  
 The first volume of John Gorham Palfrey's *History of New England* appears in print.

## 1859

The abolitionist John Brown raids the federal arsenal at Harpers Ferry, Virginia (present-day West Virginia).  
 John Dewey (1859–1952), philosopher, psychologist, and educator.  
 Pauline E. Hopkins (1859–1930), novelist, journalist.  
*Vanity Fair* begins publication.  
 Dion Boucicault, *The Octoroon*.  
 William Gilmore Simms, *The Cassique of Kiawah*.  
 Harriet Beecher Stowe, *The Minister's Wooing*.  
 Henry Timrod, *Poems*.  
 Walt Whitman, "Out of the Cradle Endlessly Rocking."  
 Harriet Wilson, *Our Nig*.

## 1860

The Republican candidate Abraham Lincoln wins the presidential election, and as a result the state of South Carolina secedes from the Union. Within a year it is followed by ten other Southern states that form the Confederate States of America.  
 Hamlin Garland (1860–1940), fiction writer.  
 Charlotte Perkins Gilman (1860–1935), fiction writer.

*Malaeska: The Indian Wife of the White Hunter*, by Ann Sophia Stephens, is the first "dime novel" in the nation.

Dion Boucicault, *The Colleen Bawn*.

Ralph Waldo Emerson, *The Conduct of Life*.

Nathaniel Hawthorne, *The Marble Faun: or, The Romance of Monte Beni*.

Oliver Wendell Holmes, *The Professor at the Breakfast-Table*.

Henry Wadsworth Longfellow, "The Children's Hour."

Frederick Goddard Tuckerman, *Poems*.

John Greenleaf Whittier, *Home Ballads and Poems*.

## 1861

The administration of President Abraham Lincoln (1861–1865) begins.

The Civil War begins on April 12 when Confederate forces bombard Fort Sumter in Charleston Harbor, South Carolina.

Harland, Henry (1861–1905), editor, fiction writer.

Vassar College is founded in Poughkeepsie, New York.

Oliver Wendell Holmes, *Elsie Venner*.

Harriet Jacobs, *Incidents in the Life of a Slave Girl*.

Henry Wadsworth Longfellow, "Paul Revere's Ride."

Henry Timrod, "Ethnogenesis."

Mrs. Henry Wood, *East Lynne*.

## 1862

Freedmen's Bureau established to educate freed slaves.

John Kendrick Bangs (1862–1922), humorist.

William Sydney Porter, or O. Henry (1862–1910), short-story writer.

Ida B. Wells-Barnett (1862–1931), journalist, pamphleteer, and autobiographer.

Edith Wharton (1862–1937), novelist.

Rebecca Harding Davis, *Margaret Howth*.

Charles Farrar Browne, *Artemus Ward, His Book*.

Harriet Beecher Stowe, *The Pearl of Orr's Island*.

Henry Timrod, "The Cotton Boll."

Theodore Winthrop, *John Brent*.

## 1863

Emancipation Proclamation goes into effect on January 1 and declares all slaves held within Confederate territory to be free.

Union forces win decisive victories at the Battle of Gettysburg in Pennsylvania (July 1–3) and the Siege of Vicksburg in Mississippi (July 4).

William Randolph Hearst (1863–1951), newspaper publisher.

Edward Everett Hale, "The Man Without a Country."

Nathaniel Hawthorne, *Our Old Home*.

Abraham Lincoln delivers his "Gettysburg Address" on November 19.

Henry Wadsworth Longfellow, *Tales of a Wayside Inn*.

## 1864

Richard Harding Davis (1864–1916), journalist, fiction writer, and playwright.

Richard Hovey (1864–1900), poet.

Paul Elmer More (1864–1937), critic.

George Henry Boker, *Poems of the War*.

William Cullen Bryant, *Thirty Poems*.

David Ross Locke, *The Nasby Papers*.

James Russell Lowell, *Fireside Travels*.

## 1865

General Robert E. Lee surrenders the Army of Northern Virginia at Appomattox Courthouse, Virginia, on April 9. Nine days later General Joseph E. Johnston surrenders his Confederate forces at Durham Station, North Carolina, to end the Civil War.

Abraham Lincoln is assassinated on April 14.

The administration of President Andrew Johnson (1865–1869) begins. Cornell University is founded in Ithaca, New York.

Irving Babbitt (1865–1933), scholar and educator.

Paul Leicester Ford (1865–1902), bibliographer, historian, editor, and novelist.

*The Nation* is founded.

Dion Boucicault and Joseph Jefferson, *Rip Van Winkle*.

Mark Twain (Samuel Langhorne Clemens), "Jim Smiley and His Jumping Frog (The Celebrated Jumping Frog of Calaveras County)."

Francis Parkman, *Pioneers of France in the New World*.

Henry David Thoreau, *Cape Cod*.

Walt Whitman, *Drum-Taps* and *Sequel to Drum-Taps*.

## 1866

*The New York World* is founded.

*The Galaxy* is founded.

George Ade (1866–1944), humorist and playwright.

Lincoln Steffens (1866–1936), journalist.

John Esten Cooke, *Surry of Eagle's-Nest*.

William Dean Howells, *Venetian Life*.

Herman Melville, *Battle-Pieces and Aspects of the War*.

John Greenleaf Whittier, *Snow-Bound. A Winter Idyl*.

## 1867

Howard University is founded in Washington, D.C.

The Radical Club, a group of New England Unitarian and Transcendentalist ministers and laymen, is founded.

*Harper's Bazar* begins publication.

David Graham Phillips (1867–1911), novelist.

John William De Forest, *Miss Ravenel's Conversion from Secession to Loyalty*.

Ralph Waldo Emerson, *May-Day and Other Pieces*.

George Washington Harris, *Sut Lovingood Yarns*.

Bret Harte, *Condensed Novels, and Other Papers*.

Oliver Wendell Holmes, *The Guardian Angel*.

James Russell Lowell, *Biglow Papers: Second Series*.

Francis Parkman, *The Jesuits in North America in the Seventeenth Century*.

Henry Timrod, "Ode."

John Greenleaf Whittier, *The Tent on the Beach and Other Poems*.

## 1868

Mary Austin (1868–1934), writer.

W. E. B. Du Bois (1868–1963), educator, editor, and writer.

Robert Herrick (1868–1938), novelist.

Edgar Lee Masters (1868–1950), writer.

William Allen White (1868–1944), writer and journalist.

*Hearth and Home* begins publication.

*Lippincott's Magazine* is founded.

*Overland Monthly* is founded.

First volume of *Sabin's Dictionary* is published.

Amos Bronson Alcott, *Tablets*.

Louisa May Alcott, *Little Women* (1868–1869).

Bret Harte, "The Luck of Roaring Camp."

Elizabeth Stuart Phelps, *The Gates Ajar*.

John Rollin Ridge, *Poems*.

## 1869

The administration of President Ulysses S. Grant (1869–1877) begins.

*Appleton's Journal* begins publication.

William Vaughn Moody (1869–1910), poet and playwright.

Edwin Arlington Robinson (1869–1935), poet.

George Sterling (1869–1926), poet.

Booth Tarkington (1869–1946), novelist.

Samuel Langhorne Clemens (Mark Twain), *The Innocents Abroad*.

Bret Harte, "Tennessee's Partner" and "The Outcasts of Poker Flat."

Francis Parkman, *The Discovery of the Great West* (revised and enlarged as *LaSalle and the Discovery of the Great West* in 1879).

Harriet Beecher Stowe, *Oldtown Folks*.

## 1870

*Scribner's Monthly* is founded.

Frank Norris (1870–1902), novelist.

Thomas Bailey Aldrich, *The Story of a Bad Boy*.

William Cullen Bryant translates Homer's *Iliad*.

Ralph Waldo Emerson, *Society and Solitude*.

Bronson Howard, *Saratoga*.

James Russell Lowell, "The Cathedral."

## 1871

Smith College is established in Northampton, Massachusetts.

Winston Churchill (1871–1947), novelist.

Stephen Crane (1871–1900), writer.

Theodore Dreiser (1871–1945), writer.

William Cullen Bryant finishes the first volume of his translation of Homer's *Odyssey*.

John Burroughs, *Wake-Robin*.

Edward Eggleston, *The Hoosier School-Master*.

Bret Harte, *East and West Poems*.

Henry James, "A Passionate Pilgrim."

James Russell Lowell, *My Study Windows*.

Joaquin Miller, *Pacific Poems* and *Songs of the Sierras*.

Walt Whitman, *Democratic Vistas* and *Passage to India*.

## 1872

Paul Laurence Dunbar (1872–1906), poet.

Mark Twain (Samuel Langhorne Clemens), *Roughing It*.

Bret Harte, *Mrs. Skaggs's Husbands, and Other Sketches*.

Paul Hamilton Hayne, *Legends and Lyrics*.

Oliver Wendell Holmes, *The Poet at the Breakfast-Table*.

William Dean Howells, *Their Wedding Journey*.

Clarence King, *Mountaineering in the Sierra Nevada*.

Edward Payson Roe, *Barriers Burned Away*.

Sir Henry Morton Stanley, *How I Found Livingstone*.

## 1873

Willa Cather (1873–1947), novelist.

Ellen Glasgow (1873–1945), novelist. *The Delineator* begins publication.

*St. Nicholas* begins publication.

*Woman's Home Companion* begins publication.

Thomas Bailey Aldrich, *Marjorie Daw and Other People*.

Mark Twain (Samuel Langhorne Clemens), *Life on the Mississippi*.

Mark Twain and Charles Dudley Warner, *The Gilded Age*.

William Dean Howells, *A Chance Acquaintance*.

Henry Timrod, *The Cotton Boll*.

## 1874

The Lambs Club, the first professional theatrical club in the nation, is established in New York.

Charles Beard (1874–1948), historian.

Owen Davis (1874–1956), playwright.

Clarence Day (1874–1935), writer.

Robert Frost (1874–1963), poet.

Zona Gale (1874–1938), writer.

Amy Lowell (1874–1925), poet and critic.

Gertrude Stein (1874–1946), writer.

Ambrose Bierce, *Cobwebs from an Empty Skull*.

Edward Eggleston, *The Circuit Rider*.

John Fiske, *Outlines of Cosmic Philosophy*.

William Dean Howells, *A Foregone Conclusion*.

Francis Parkman, *The Old Régime in Canada*.

**1875**

*The Chicago Daily News* is founded.  
 John William De Forest, *Honest John Vane*.  
 Mary Baker Eddy, *Science and Health*.  
 Bret Harte, *Echoes of the Foot-Hills*  
 and *Tales of the Argonauts*.  
 Henry James, *Transatlantic Sketches*.

**1876**

American Library Association  
 formed.  
 Johns Hopkins University is founded  
 in Baltimore.  
 The University of Texas is founded in  
 Austin.  
 Sherwood Anderson (1876–1941),  
 writer.  
 Jack London (1876–1916), novelist  
 and short-story writer.  
 Ole Rølvaag (1876–1931), educator  
 and novelist.  
*Frank Leslie's Popular Monthly* begins  
 publication.  
 Mark Twain (Samuel Langhorne  
 Clemens), *The Adventures of Tom  
 Sawyer*.  
 John Habberton, *Helen's Babies*.  
 Henry James, *Roderick Hudson*.  
 James Russell Lowell, *Among My  
 Books*, Second Series.  
 Herman Melville, *Clarel*.  
 Joaquin Miller, *The One Fair Woman*.  
 Charles Dudley Warner, *My Winter  
 on the Nile*.

**1877**

The administration of President  
 Rutherford B. Hayes (1877–1881)  
 begins.  
 Reconstruction in the South ends.  
 The humor magazine *Puck* begins  
 publication.  
 John Burroughs, *Birds and Poets*.  
 Henry James, *The American*.  
 Sarah Orne Jewett, *Deephaven*.  
 Sydney Lanier, *Poems*.  
 Lewis Henry Morgan, *Ancient Society*.  
 Julia A. Moore, *The Sentimental Song  
 Book*.  
 Francis Parkman, *Count Frontenac  
 and New France under Louis XIV*.

**1878**

Carl Sandburg (1878–1967), writer.  
 Upton Sinclair (1878–1968), writer  
 and social reformer.  
 Edward Eggleston, *Roxy*.  
 Anna Katherine Green, *The Leaven-  
 worth Case*.  
 Henry James, *Daisy Miller* and *The  
 Europeans*.  
 Sidney Lanier, "The Marshes of  
 Glynn."  
 John Greenleaf Whittier, *The Vision  
 of Echard and Other Poems*.

**1879**

James Branch Cabell (1879–1958),  
 novelist and essayist.  
 Dorothy Canfield Fisher (1879–1958),  
 novelist and essayist.  
 Vachel Lindsay (1879–1931), poet.  
 Wallace Stevens (1879–1955), poet.  
 John Burroughs, *Locusts and Wild  
 Honey*.  
 George Washington Cable, *Old Creole  
 Days*.  
 Henry George, *Progress and  
 Poverty*.  
 William Dean Howells, *The Lady of  
 the Aroostook*.  
 Frank R. Stockton, *Rudder Grange*.  
 Albion W. Tourgée, *A Fool's  
 Errand*.

**1880**

*The Dial: A Monthly Review and  
 Index of Current Literature* begins  
 publication.  
 Henry Adams, *Democracy*.  
 Louisa May Alcott, *Jack and Jill*.  
 Thomas Bailey Aldrich, *The Stillwater  
 Tragedy*.  
 George Washington Cable, *The  
 Grandissimes*.  
 Mark Twain (Samuel Langhorne  
 Clemens), *A Tramp Abroad*.  
 Henry Wadsworth Longfellow, *Ul-  
 timia Thule*.  
 Steele MacKaye, *Hazel Kirke*.  
 Albion W. Tourgée, *Bricks without  
 Straw*.  
 Lew Wallace, *Ben-Hur*.

**1881**

Tuskegee Normal School (later Tuske-  
 gee University) is founded in Ala-  
 bama; its first principal is Booker  
 T. Washington.  
 President James A. Garfield is shot by  
 an office seeker on July 2 and dies  
 eighty days later; Vice President  
 Chester A. Arthur assumes the  
 presidency.  
*The Century Illustrated Monthly Mag-  
 azine* begins  
 publication.  
 Rose Terry Cooke, *Somebody's  
 Neighbors*.  
 Ina Coolbrith, *A Perfect Day, and  
 Other Poems*.  
 John William De Forest, *The Bloody  
 Chasm*.  
 Joel Chandler Harris,  
*Uncle Remus*.  
 Helen Hunt Jackson, *A Century of  
 Dishonor*.  
 Henry James, *The Portrait of a Lady  
 and Washington Square*.

**1882**

Mark Twain (Samuel Langhorne Cle-  
 mens), *The Prince and the Pauper*.  
 F. Marion Crawford, *Mr. Isaacs*.  
 Bronson Howard, *Young Mrs.  
 Winthrop*.  
 William Dean Howells, *A Modern  
 Instance*.  
 Frank R. Stockton, "The Lady or the  
 Tiger?"  
 Walt Whitman, *Specimen Days and  
 Collect*.  
 Constance Fenimore Woolson, *Anne*.

**1883**

*Ladies' Home Journal* is founded.  
*Life* magazine begins publication.  
 Mark Twain (Samuel Langhorne Cle-  
 mens), *Life on the Mississippi*.  
 F. Marion Crawford, *Dr. Claudius*.  
 Edward Eggleston, *The Hoosier  
 School-Boy*.  
 E. W. Howe, *The Story of a Country  
 Town*.  
 George W. Peck, *Peck's Bad Boy and  
 His Pa*.



Howard Pyle, *The Merry Adventures of Robin Hood*.

James Whitcomb Riley, *The Old Swimmin' Hole and 'Leven More Poems*.

Sarah Winnemucca, *Life among the Piutes*.

## 1884

Sara Teasdale (1884–1933), poet.

Mark Twain (Samuel Langhorne Clemens), *Adventures of Huckleberry Finn*.

F. Marion Crawford, *A Roman Singer*.

John Fiske, *Excursions of an Evolutionist*.

Helen Hunt Jackson, *Ramona*.

Sarah Orne Jewett, *A Country Doctor*.

James Russell Lowell, "Democracy."

Katherine MacDowell (Sherwood Bonner), *Suwanee River Tales*.

Mary Noailles Murfree (Charles Egbert Craddock), *In the Tennessee Mountains*.

Francis Parkman, *Montcalm and Wolfe*.

## 1885

The administration of President Grover Cleveland (1885–1889) begins.

Bryn Mawr, a Quaker women's college, is founded in Pennsylvania.

Stanford University is founded in California.

Rose Terry Cooke, *Root-Bound and Other Sketches*.

Ulysses S. Grant, *Personal Memoirs* (1885–1886).

Oliver Wendell Holmes, *A Mortal Antipathy*.

William Dean Howells, *The Rise of Silas Lapham*.

Sarah Orne Jewett, *A Marsh Island*.

Edward Payson Roe, *Driven Back to Eden*.

Josiah Royce, *The Religious Aspect of Philosophy*.

## 1886

*Cosmopolitan Magazine* is founded.

*The Forum* magazine begins publication.

H. C. Bunner, *The Midge*.

Frances Hodgson Burnett, *Little Lord Fauntleroy*.

William Gillette, *Held by the Enemy*.

William Dean Howells, *Indian Summer*.

Henry James, *The Bostonians* and *The Princess Casamassima*.

Sarah Orne Jewett, *A White Heron and Other Stories*.

S. Weir Mitchell, *Roland Blake*.

## 1887

F. Marion Crawford, *Saracinesca* and *Marzio's Crucifix*.

Harold Frederic, *Seth's Brother's Wife*.

Mary E. Wilkins Freeman, *A Humble Romance and Other Stories*.

Bronson Howard, *The Henrietta*.

Joseph Kirkland, *Zury: The Meanest Man in Spring County; A Novel of Western Life*.

Thomas Nelson Page, *In Ole Virginia*.

## 1888

The American Folklore Society is established.

The National Geographic Society is founded.

*Collier's* begins publication.

Edward Bellamy, *Looking Backward*.

James Bryce, *The American Commonwealth*.

John Fiske, *The Critical Period of American History, 1783–1789*.

Henry James, *The Aspern Papers*, *Louisa Pallant*, *The Modern Warning*, and *The Reverberator*.

James Russell Lowell, *Political Essays*.

Amélie Rives, *The Quick or the Dead?*

Ernest Lawrence Thayer, "Casey at the Bat."

Walt Whitman, *November Boughs* and *Complete Poems and Prose*.

## 1889

*The Arena* begins publication.

Henry Adams, *History of the United States* (1889–1891).

Mark Twain (Samuel Langhorne Clemens), *A Connecticut Yankee in King Arthur's Court*.

Lafcadio Hearn, *Chita: A Memory of Last Island*.

William Dean Howells, *Annie Kilburn*.

Eugene Field, *A Little Book of Western Verse*.

Bronson Howard, *Shenandoah*.

Theodore Roosevelt, *The Winning of the West* (1889–1896).

## 1890

*Literary Digest* is founded.

*Smart Set* begins publication.

Ambrose Bierce, "An Occurrence at Owl Creek Bridge."

Emily Dickinson, *Poems*.

William Dean Howells, *A Hazard of New Fortunes*.

Henry James, *The Tragic Muse*.

William James, *The Principles of Psychology*.

Alfred T. Mahan, *The Influence of Sea Power Upon History, 1660–1783*.

Jacob Riis, *How the Other Half Lives*.

George Edward Woodberry, *The North Shore Watch and Other Poems*.

## 1891

Congress passes the International Copyright Convention.

Review of Reviews is founded.

Ambrose Bierce, *Tales of Soldiers and Civilians*.

Sophia Alice Callahan, *Wynema*.

Emily Dickinson, *Poems, Second Series*.

John Fiske, *The American Revolution*.

Mary E. Wilkins Freeman, *A New England Nun*.

William Dean Howells, *Criticism and Fiction*.

Hamlin Garland, *Main-Travelled Roads*.

Francis Hopkinson Smith, *Colonel Carter of Cartersville*.

Walt Whitman, *Good-Bye, My Fancy*.

## 1892

The University of Chicago is founded. *The Sewanee Review* is founded.

Ambrose Bierce, *Black Beetles in Amber*.  
 F. Marion Crawford, *Don Orsino*.  
 Richard Harding Davis, *Van Bibber and Others*.  
 Paul Laurence Dunbar, *Oak and Ivy*.  
 Frances Ellen Watkins Harper, *Iola Leroy*.  
 Joel Chandler Harris, *Uncle Remus and His Friends*.  
 William Dean Howells, *The Quality of Mercy*.  
 Francis Parkman, *A Half-Century of Conflict*.  
 Thomas Nelson Page, *The Old South*.

### 1893

The second administration of Grover Cleveland (1893–1897) begins.  
*McClure's Magazine* is founded.  
*Outlook* begins publication.  
 Stephen Crane, *Maggie*.  
 Henry Blake Fuller, *The Cliff-Dwellers*.  
 Richard Hovey, *Seaward*.  
 Henry James, *The Real Thing and Other Tales*.  
 Frederick Jackson Turner, "The Significance of the Frontier in American History."  
 Lew Wallace, *The Prince of India*.

### 1894

*Chap Book* begins publication.  
 Bliss Carman and Richard Hovey, *Songs from Vagabondia*.  
 Kate Chopin, *Bayou Folk*.  
 Mark Twain (Samuel Langhorne Clemens), *The Tragedy of Pudd'nhead Wilson and the Comedy of Those Extraordinary Twins*.  
 William Dean Howells, *A Traveler from Altruria*.  
 John Muir, *The Mountains of California*.  
 George Santayana, *Sonnets and Other Verses*.  
 Margaret Marshall Saunders, *Beautiful Joe*.

### 1895

The New York Public Library is founded.  
 Bookman begins publication.  
 William Allen White's *Emporia Gazette* is founded.  
 Thomas Bailey Aldrich, *Unguarded Gates and Other Poems*.  
 John Kendrick Bangs, *The Idiot*.  
 Alice Brown, *Meadow-Grass*.  
 Robert W. Chambers, *The King in Yellow*.  
 Hamlin Garland, *Rose of Dutcher's Coolly*.  
 Edward Everett Hale, *If Jesus Came to Boston*.  
 John Ames Mitchell, *Amos Judd*.

### 1896

The College of New Jersey is renamed Princeton University.  
 Richard F. Outcault's comic strip "The Yellow Kid" appears in the *New York World*.  
 The first public motion picture is shown in New York City.  
 John Dos Passos (1896–1970), novelist.  
 F. Scott Fitzgerald (1896–1940), writer.  
 John Kendrick Bangs, *A Houseboat on the Styx*.  
 Samuel Langhorne Clemens (Mark Twain), *Personal Recollections of Joan of Arc and Tom Sawyer, Detective, and Other Tales*.  
 Emily Dickinson, *Poems, Third Series*.  
 Harold Frederic, *The Damnation of Theron Ware*.  
 Sarah Orne Jewett, *The Country of the Pointed Firs*.  
 Edwin Arlington Robinson, *The Turret and the Night Before*.  
 George Santayana, *The Sense of Beauty*.  
 Charles M. Sheldon, *In His Steps*.

### 1897

The administration of President William McKinley (1897–1901) begins.  
 The Library of Congress building is completed.

Paul Dresser composes and Theodore Dreiser writes the lyrics for "On the Banks of the Wabash, Far Away."  
 John Philip Sousa composes "The Stars and Stripes Forever."  
 Frederic Remington, *Drawings*.  
 The magazine *Survey Graphic* begins publication.  
 William Faulkner (1897–1962), novelist.  
 Richard Harding Davis, *Soldiers of Fortune*.  
 Henry James, *The Spoils of Poynton and What Maisie Knew*.  
 William James, *The Will to Believe and Other Essays*.  
 Edwin Arlington Robinson, *The Children of the Night*.  
 S. Weir Mitchell, *Hugh Wynne, Free Quaker*.

### 1898

The Spanish-American War occurs.  
 The National Basketball League is founded.  
*A Trip to Coontown* by Bob Cole and Billy Johnson premieres in New York City; it is the first musical written, performed, and produced by African Americans.  
 Stephen Crane, *The Open Boat and Other Tales of Adventure*.  
 Paul Laurence Dunbar, *Folks from Dixie*.  
 Finley Peter Dunne, *Mr. Dooley in Peace and War*.  
 Henry James, *The Two Magics: The Turn of the Screw, Covering End*.

### 1899

Joe E. Howard (music and lyrics) and Ida Emerson (music) write "Hello, Ma Baby."  
 Chauncey Olcott writes the lyrics and music for "My Wild Irish Rose."  
 Winslow Homer paints *The Gulf Stream* and *After the Hurricane*.  
 William Gillette stars in *Sherlock Holmes* at the Garrick Theatre in New York City.  
 Ernest Hemingway (1899–1961), writer.



*Everybody's Magazine*, edited by John O'Hara Cosgrave, is founded.  
George Ade, *Fables in Slang*.  
Charles Waddell Chesnutt, *The Conjure Woman* and *The Wife of His Youth and Other Stories of the Color Line*.  
Stephen Crane, *The Monster and Other Stories* and *War is Kind*.  
John Dewey, *School and Society*.  
Paul Leicester Ford, *Janice Meredith*.  
Elbert Hubbard, "A Message to Garcia."  
Edwin Markham, *The Man with the Hoe and Other Poems*.  
Frank Norris, *McTeague*.  
Booth Tarkington, *The Gentleman from Indiana*.  
Thorstein Veblen, *The Theory of the Leisure Class*.

## 1900

The US Census reports a population of 75,994,575 people.  
Buffalo Bill Cody's *Wild West Show* performs in New York City.  
*Florodora*, a popular stage musical, debuts in New York.  
*The Smart Set: A Magazine of Cleverness* is founded by William D'Alton Mann; H. L. Mencken and George Jean Nathan serve as co-editors from 1914 to 1923.  
Albert Pinkham Ryder paints *Toilers of the Sea*.  
L. Frank Baum, *The Wonderful Wizard of Oz*.  
Stephen Crane, *Whilomville Stories*.  
Theodore Dreiser, *Sister Carrie*.  
Pauline Elizabeth Hopkins, *Contending Forces: A Romance Illustrative of Negro Life North and South*.  
Jack London, *The Son of the Wolf*.  
Theodore Roosevelt, *The Strenuous Life*.  
Josiah Royce, *The World and the Individual* (1900–1901).  
Booth Tarkington, *Monsieur Beaucaire*.  
Maurice Thompson, *Alice of Old Vincennes*.

## 1901

The administration of President Theodore Roosevelt (1901–1909) begins.  
Steel magnate and philanthropist Andrew Carnegie gives more than \$2 million to the New York public library system.  
Sigmund Lubin produces the movies *Couche Dance on the Midway* and *Wedding Procession in Cairo*.  
*Captain Jinks of the Horse Marines*, a play by Clyde Fitch, opens on Broadway.  
William Vaughn Moody, *Poems*.  
John Muir, *Our National Parks*.  
Frank Norris, *The Octopus*.  
Alice Caldwell Hegan Rice, *Mrs. Wiggs of the Cabbage Patch*.  
Jacob Riis, *The Making of an American*.  
Booker T. Washington, *Up From Slavery*.

## 1902

*Comin' Through the Rye*, a bronze sculpture, is completed by Frederic Remington.  
*In Dahomey*, a musical written and performed by African Americans, opens on Broadway.  
The Carnegie Institute is established to sponsor research in the humanities and sciences.  
The *South Atlantic Quarterly* begins publication.  
Paul Laurence Dunbar, *The Sport of the Gods*.  
Henry James, *The Wings of the Dove*.  
William James, *The Varieties of Religious Experience*.  
Helen Keller, *The Story of My Life*.  
George Barr McCutcheon, *Brewster's Millions*.  
Jacob Riis, *The Battle with the Slum*.  
Owen Wister, *The Virginian*.

## 1903

The United States acquires the rights to build the Panama Canal.

Edwin S. Porter's one-reel movie *The Great Train Robbery* opens in theaters.  
The musical version of *The Wizard of Oz* opens.  
James Gould Cozzens (1903–1978), novelist.  
W. E. B. Du Bois, *The Souls of Black Folk*.  
Paul Laurence Dunbar, *In Old Plantation Days*.  
Henry James, *The Ambassadors*.  
Jack London, *The Call of the Wild* and *People of the Abyss*.  
Frank Norris, *The Pit*.  
Jacob Riis, *Children of the Tenements*.

## 1904

The American Academy of Arts and Letters is founded.  
George M. Cohan writes the music and lyrics for "Give My Regards to Broadway."  
Henry Adams, *Mont-Saint-Michel and Chartres*.  
Ellen Glasgow, *The Deliverance*.  
Joel Chandler Harris, *The Tar Baby*.  
William Dean Howells, *The Son of Royal Langbrith*.  
Henry James, *The Golden Bowl*.  
Jack London, *The Sea-Wolf*.  
William Sydney Porter (O. Henry), *Cabbages and Kings*.  
Lincoln Steffens, *The Shame of the Cities*.  
Ida M. Tarbell, *The History of the Standard Oil Company*.

## 1905

The first nickelodeon opens in Pittsburgh.  
The *Chicago Defender*, the first black newspaper in the nation, is founded.  
*Variety*, a show-business weekly, begins publication.  
John O'Hara (1905–1970), writer.  
Charles Waddell Chesnutt, *The Colonel's Dream*.  
Thomas Dixon, *The Clansman*.

George Santayana, *The Life of Reason; Or, The Phases of Human Progress* (1905–1906).  
Edith Wharton, *The House of Mirth*.

## 1906

The Pure Food and Drug Act and the Meat Inspection Act are passed.  
The Intercollegiate Athletic Association of the United States is renamed the National Collegiate Athletic Association (NCAA).  
George M. Cohan writes the music and lyrics for “I’m a Yankee Doodle Dandy” and “You’re a Grand Old Flag.”  
Rex Beach, *The Spoilers*.  
Ambrose Bierce, *The Cynic’s Word Book* (enlarged as *The Devil’s Dictionary* in 1911).  
Joel Chandler Harris, *Uncle Remus and Brer Rabbit*.  
Jack London, *White Fang*.  
William Vaughn Moody, *The Great Divide*.  
William Sydney Porter (O. Henry), *The Four Million*.  
Upton Sinclair, *The Jungle*.  
Owen Wister, *Lady Baltimore*.

## 1907

The *Ziegfeld Follies*, a musical revue produced by Florenz Ziegfeld, opens in New York City.  
Frank Lloyd Wright finishes building the Robey House in Chicago; with a broad low roof, it is a classic example of a prairie house.  
Henry Brooks Adams, *The Education of Henry Adams*.  
Charles Alexander Eastman, *Old Indian Days*.  
Elinor Glyn, *Three Weeks*.  
William James, *Pragmatism*.  
William Sydney Porter (O. Henry), *The Trimmed Lamp*.  
William Graham Sumner, *Folkways*.

## 1908

D. W. Griffith directs his first one-reel movie, *The Adventures of Dolly*.

Israel Zangwill’s play *The Melting Pot* and George M. Cohan’s musical *The American Idea* both open in New York.

Jack Johnson becomes the first black man to win the heavyweight boxing championship of the world.

The Eight, a group of prominent artists, exhibit their work in New York City.

Nora Bayes writes the music and Jack Norworth writes the lyrics for “Shine On, Harvest Moon.”

Zane Grey, *The Last of the Plainsmen*.  
Jack London, *The Iron Heel*.

H. L. Mencken, *The Philosophy of Friedrich Nietzsche*.

Ezra Pound, *A Lume Spento*.

Mary Roberts Rinehart, *The Circular Staircase*.

Josiah Royce, *Philosophy of Loyalty*.

## 1909

The administration of President William H. Taft (1909–1913) begins.

The National Association for the Advancement of Colored People (NAACP) is founded.

*Gertie the Dinosaur* is the first animated movie in the United States.

Clyde Fitch’s stage production *The City* is banned in Boston but not New York; it has the controversial line “You’re a goddamn liar.”

The first American transcontinental automobile race is held.

Gus Edwards writes the music and Edward Madden writes the lyrics for “By the Light of the Silvery Moon.”

Wallace Saunders composes the ballad “Casey Jones.”

Van Wyck Brooks, *The Wine of the Puritans*.

Herbert D. Croly, *The Promise of American Life*.

Jack London, *Martin Eden*.

William Vaughn Moody, *The Faith Healer*.

Ezra Pound, *Personae*.

Gertrude Stein, *Three Lives*.

William A. White, *A Certain Rich Man*.

## 1910

The US Census reports a population of 91,972,266 people.

Frederick Shepherd Converse’s *The Pipe of Desire* debuts at the Metropolitan Opera; it is the first time an opera by an American composer opens there.

Victor Herbert writes the music and Rida Johnson Young writes the lyrics for “Ah, Sweet Mystery of Life.”

Jane Addams, *Twenty Years at Hull-House*.

Jack London, *Burning Daylight*.

Clarence Mulford, *Hopalong Cassidy*.

Edwin Arlington Robinson, *The Town Down the River*.

## 1911

Irving Berlin composes “Alexander’s Ragtime Band.”

The Association of American Painters and Sculptors is established.

The first Indianapolis 500 automobile race is held; the winner, Ray Harroun, has an average speed of nearly 75 mph.

*The Masses*, later *New Masses*, begins publication.

Frances Hodgson Burnett, *The Secret Garden*.

Theodore Dreiser, *Jennie Gerhardt*.

Kathleen Norris, *Mother*.

David Graham Phillips, *The Conflict*.

Edith Wharton, *Ethan Frome*.

Harold Bell Wright, *The Winning of Barbara Worth*.

## 1912

Mack Sennett directs the first Keystone Comedy movies, the split-reel *Cohen Collects a Debt* and *The Water Nymph*.

Ernest R. Ball writes the music and Chauncey Olcott and George Graff Jr. write the lyrics for “When Irish Eyes Are Smiling.”

*Poetry: A Magazine of Verse* is founded.

Mary Austin, *A Woman of Genius*.

Willa Cather, *Alexander’s Bridge*.

Theodore Dreiser, *The Financier*.

Zane Grey, *Riders of the Purple Sage*.  
James Weldon Johnson, *The Autobiography of an Ex-Colored Man*.  
Jack London, *Smoke Bellew*.  
Amy Lowell, *A Dome of Many-Coloured Glass*.  
Ezra Pound, *Ripostes*.

## 1913

The administration of President Woodrow Wilson (1913–1921) begins.  
The Woolworth Building is built in New York City; the tallest building in the world, it is 792 feet in height.  
In New York City, the International Exhibition of Modern Art or the Armory Show opens with hundreds of avant-garde paintings and sculptures.  
Willa Cather, *O Pioneers!*  
Robert Frost, *A Boy's Will*.  
Ellen Glasgow, *Virginia*.  
Vachel Lindsay, *General William Booth Enters into Heaven and Other Poems*.  
Jack London, *The Valley of the Moon*.  
Eleanor H. Porter, *Pollyanna*.

## 1914

World War I begins.  
The Panama Canal opens.  
The American Society of Composers, Authors, and Publishers (ASCAP) is founded.  
*Watch Your Step*, Irving Berlin's first musical, opens.  
The magazines *Little Review* and *New Republic* begin publication.  
Edgar Rice Burroughs, *Tarzan of the Apes*.  
Theodore Dreiser, *The Titan*.  
Robert Frost, *North of Boston*.  
Vachel Lindsay, *The Congo and Other Poems*.  
Booth Tarkington, *Penrod*.

## 1915

A German U-boat torpedoes the British ocean liner *Lusitania* off the

coast of Ireland, killing some 1,200 passengers, on May 7.  
The United States protests, and Germany temporarily halts unrestricted submarine warfare.  
D. W. Griffith directs *The Birth of a Nation*.  
Fred Fisher composes and Howard Johnson writes the words for "There's a Broken Heart for Every Light on Broadway."  
Saul Bellow (1915–2005), novelist.  
The Provincetown Players, a theatrical company, is founded; among its early members is the dramatist Eugene O'Neill.  
Alfred A. Knopf establishes a publishing house.  
Van Wyck Brooks, *America's Coming-of-Age*.  
Willa Cather, *The Song of the Lark*.  
Theodore Dreiser, *The "Genius."*  
Edgar Lee Masters, *Spoon River Anthology*.  
John G. Neihardt, *The Song of Hugh Glass*.  
Ernest Poole, *The Harbor*.  
Ezra Pound, *Cathay*.

## 1916

A US military expedition is sent into Mexico to stop the depredations of the bandit leader Pancho Villa.  
The Professional Golfers' Association (PGA) is established.  
Charlie Chaplin directs and stars in *The Vagabond*.  
D. W. Griffith's *Intolerance* opens in movie theaters.  
*Seven Arts* begins publication.  
*Theatre Arts Magazine* is founded.  
The Provincetown Players stage *Bound East for Cardiff*, the first production of a Eugene O'Neill play, at the Wharf Theater in Provincetown, Massachusetts.  
Walker Percy (1916–1990), novelist.  
Samuel Langhorne Clemens (Mark Twain), *The Mysterious Stranger*.  
John Dewey, *Democracy and Education*.  
Robert Frost, *Mountain Interval*.

Ring Lardner, *You Know Me Al*.  
Ezra Pound, *Lustra*.  
Edwin Arlington Robinson, *The Man Against the Sky*.  
Carl Sandburg, *Chicago Poems*.

## 1917

The United States enters World War I (1914–1918) after the Germans resume unrestricted submarine warfare, and the British government intercepts the Zimmermann Telegram.  
The first Pulitzer Prizes, which acknowledge achievements in American journalism, letters, and music, are awarded.  
Gwendolyn Brooks (1917–2000), poet and educator.  
Robert Lowell (1917–1977), poet.  
Carson McCullers (1917–1967), novelist.  
T. S. Eliot, *Prufrock and Other Observations*.  
Hamlin Garland, *A Son of the Middle Border*.  
Joseph Hergesheimer, *The Three Black Pennys*.  
H. L. Mencken, *A Book of Prefaces*.  
David Graham Phillips, *Susan Lenox: Her Fall and Rise*.  
Edwin Arlington Robinson, *Merlin*.  
Upton Sinclair, *King Coal*.  
Sara Teasdale, *Love Songs*.

## 1918

World War I ends.  
The Eighteenth Amendment prohibits the manufacture, sale, and transport of alcoholic beverages in the United States.  
Eddie Green writes the music and lyrics for "A Good Man Is Hard to Find."  
The theater group known as the Carolina Playmakers is founded at the University of North Carolina.  
The Theatre Guild is founded in New York City.  
Willa Cather, *My Ántonia*.  
Theodore Dreiser, *Free and Other Stories*.

H. L. Mencken, *In Defense of Women*.  
Eugene O'Neill, *The Moon of the Caribbees*.

Carl Sandburg, *Cornhuskers*.

Booth Tarkington, *The Magnificent Ambersons*.

Thorstein Veblen, *The Higher Learning in America*.

## 1919

The Nineteenth Amendment grants women the right to vote in the United States.

Woodrow Wilson proposes the Fourteen Points, his vision of a liberal peace settlement, at the Versailles Peace Conference. His plan causes much debate.

The Communist Party of America is founded.

*Maid of Harlem*, a hit musical with an all-black cast, plays at the Lincoln Theater in New York.

Babe Ruth of the Boston Red Sox has twenty-nine home runs in a single season, setting a new major-league baseball record.

George Gershwin writes the music and Irving Caesar writes the lyrics for "Swanee."

Sherwood Anderson, *Winesburg, Ohio*.  
James Branch Cabell, *Beyond Life and Jorgen*.

Joseph Hergesheimer, *Linda Condon*.

H. L. Mencken, *The American Language and Prejudices, First Series*.

John Crowe Ransom, *Poems About God*.

John Reed, *Ten Days That Shook the World*.

Louis Untermeyer, *Modern American Poetry; An Introduction*.

## 1920

The Senate votes against the United States joining the League of Nations.

The US Census reports a population of 105,710,620 people.

Babe Ruth is traded to the New York Yankees; by the end of the season he sets a new record with fifty-four home runs.

Eight Chicago White Sox players are indicted on charges of having taken bribes to throw the 1919 World Series.

Harry Von Tilzer and Bill Munro write the music and Andrew B. Sterling and Ted Lewis write the words for "When My Baby Smiles at Me."

H. L. Mencken and George Jean Nathan launch the pulp magazine *Black Mask*, which they soon sell; among its later contributors are Dashiell Hammett and Raymond Chandler.

Sherwood Anderson, *Poor White*.

T. S. Eliot, *Poems*.

F. Scott Fitzgerald, *This Side of Paradise* and *Flappers and Philosophers*.

Zona Gale, *Miss Lulu Bett*.

Sinclair Lewis, *Main Street*.

Edna St. Vincent Millay, *A Few Figs from Thistles*.

Eugene O'Neill, *Beyond the Horizon* and *The Emperor Jones*.

Ezra Pound, *Hugh Selwyn Mauberley*.

Edwin Arlington Robinson, *Lancelot*.

Carl Sandburg, *Smoke and Steel*.

Edith Wharton, *The Age of Innocence*.

## 1921

The administration of President Warren G. Harding (1921–1923) begins.

On July 14 Italian immigrants Nicola Sacco and Bartolomeo Vanzetti are convicted of murdering a paymaster and a guard during a robbery the previous year. Many people feel that the jury had been prejudiced by the defendants' anarchist beliefs.

Richard Wilbur (1921– ), poet.

Sherwood Anderson, *The Triumph of the Egg*.

John Dos Passos, *Three Soldiers*.

Eugene O'Neill, *Anna Christie*.

Booth Tarkington, *Alice Adams*.

Elinor Wylie, *Nets to Catch the Wind*.

## 1922

The US Senate begins to investigate the lease of the Teapot Dome

oil fields in Wyoming and other federal oil reserves to private oil companies. The Teapot Dome Scandal leads to the resignation of Secretary of the Interior Albert B. Fall the next year.

Anne Nichols' comedy *Abie's Irish Rose* opens and sets a Broadway record of 2,327 performances.

Kurt Vonnegut Jr. (1922–2007), novelist.

*The Fugitive*, a poetry magazine, begins publication.

*Reader's Digest* is founded.

E. E. Cummings, *The Enormous Room*.

T. S. Eliot, *The Waste Land*.

F. Scott Fitzgerald, *The Beautiful and Damned* and *Tales of the Jazz Age*.

Sinclair Lewis, *Babbitt*.

Eugene O'Neill, *The Hairy Ape*.

## 1923

Warren G. Harding dies, and the administration of President Calvin Coolidge (1923–1929) begins.

Billy Jones composes "Yes, We Have No Bananas."

*Time* magazine begins publication.

Norman Mailer (1923– ), novelist and journalist.

Gertrude Atherton, *Black Oxen*.

Willa Cather, *A Lost Lady*.

Robert Frost, *New Hampshire*.

Ernest Hemingway, *Three Stories & Ten Poems*.

Edna St. Vincent Millay, *The Ballad of the Harp-Weaver*.

Elmer Rice, *The Adding Machine*.

Wallace Stevens, *Harmonium*.

## 1924

James Baldwin (1924–1987), writer.

Truman Capote (1924–1984), writer.

Eugene O'Neill's controversial play about miscegenation *All God's Chillun Got Wings* opens.

Richard L. Simon and M. Lincoln Schuster establish the publishing house Simon & Schuster.

*The American Mercury* first appears; it is published by Alfred A. Knopf and partly owned by co-editors



H. L. Mencken and George Jean Nathan.

Maxwell Anderson and Laurence Stallings, *What Price Glory*.

Sherwood Anderson, *A Story Teller's Story*.

Louis Bromfield, *The Green Bay Tree*.

Samuel Langhorne Clemens (Mark Twain), *Autobiography*.

James Gould Cozzens, *Confusion*.

Ernest Hemingway, *in our time*.

Sidney Howard, *They Knew What They Wanted*.

Robinson Jeffers, *Tamar*.

Ring Lardner, *How to Write Short Stories*.

Herman Melville, *Billy Budd, Foretopman*.

Edith Wharton, *Old New York*.

## 1925

The Scopes "Monkey" Trial, in which Clarence Darrow and William Jennings Bryan debate the theory of evolution, occurs in Dayton, Tennessee.

Charlie Chaplin's *The Gold Rush* plays in movie theaters.

Larry Hart's and Richard Rodgers' musical *Garrick Gaieties* opens and features the song "Manhattan."

*The New Yorker* magazine is founded.

The John Simon Guggenheim Memorial Foundation is established.

William Styron (1925–2006), novelist.

Gore Vidal (1925– ), novelist, playwright, and essayist.

Sherwood Anderson, *Dark Laughter*.

Van Wyck Brooks, *The Pilgrimage of Henry James*.

Willa Cather, *The Professor's House*.

John Dos Passos, *Manhattan Transfer*.

Theodore Dreiser, *An American Tragedy*.

F. Scott Fitzgerald, *The Great Gatsby*.

Ellen Glasgow, *Barren Ground*.

Ernest Hemingway, *In Our Time*.

Robinson Jeffers, *Roan Stallion, Tamar and Other Poems*.

Sinclair Lewis, *Arrowsmith*.

Anita Loos, "Gentlemen Prefer Blondes": *The Illuminating Diary of a Professional Lady*.

John G. Neihardt, *The Song of the Indian Wars*.

Ezra Pound, *A Draft of XVI Cantos*.

## 1926

The first Technicolor movie, *The Black Pirate*, premieres.

Ray Henderson composes and Mort Dixon writes the words for "Bye Bye Blackbird."

Ray Henderson writes the music and Buddy G. DeSylva and Lew Brown write the lyrics for "The Birth of the Blues."

Gene Tunney defeats Jack Dempsey for the heavyweight boxing championship.

The Book-of-the-Month Club is founded.

Allen Ginsberg (1926–1997), poet.

Thomas Beer, *The Mauve Decade*.

Theodore Dreiser, *Moods: Cadenced and Declaimed*.

William Faulkner, *Soldiers' Pay*.

F. Scott Fitzgerald, *All the Sad Young Men*.

Paul Green, *In Abraham's Bosom*.

Ernest Hemingway, *The Torrents of Spring* and *The Sun Also Rises*.

Sidney Howard, *The Silver Cord*.

Langston Hughes, *The Weary Blues*.

Eugene O'Neill, *The Great God Brown*.

Elizabeth Madox Roberts, *The Time of Man*.

Carl Sandburg, *Abraham Lincoln, The Prairie Years*.

T. S. Stribling, *Teeftallow*.

Carl Van Vechten, *Nigger Heaven*.

## 1927

Charles Lindbergh flies nonstop from New York to Paris in the *Spirit of St. Louis*. The 3,600-mile trip takes him more than thirty-three hours to complete.

Anarchists Sacco and Vanzetti are executed for murder.

Bennett Cerf and Donald Klopfer name their publishing firm Random House.

The Literary Guild of America, a book club, is founded.

The literary magazine *transition* begins publication.

Babe Ruth hits his sixtieth home run in a season.

Jerome David Kern's and Oscar Hammerstein II's musical *Show Boat* debuts.

Hoagy Carmichael composes the jazz song "Stardust"; he later reworks it as a slow ballad and adds lyrics by Mitchell Parish.

The first talking movie, *The Jazz Singer*, is released.

John Ashbery (1927– ), poet.

Conrad Aiken, *Blue Voyage*.

Willa Cather, *Death Comes for the Archbishop*.

Ernest Hemingway, *Men Without Women*.

Eugene O'Neill, *Marco Millions*.

Vernon Parrington, *Main Currents in American Thought* (1927–1930).

Julia Peterkin, *Black April*.

Edwin Arlington Robinson, *Tristram*.

Ole Rølvaag, *Giants in the Earth*.

Carl Sandburg, *The American Songbag*.

Upton Sinclair, *Oil!*

Glenway Wescott, *The Grandmothers*.

Thornton Wilder, *The Bridge of San Luis Rey*.

## 1928

The first Mickey Mouse cartoon, "Steamboat Willie," premieres in New York City on November 18.

Walter Donaldson composes and Gus Kahn writes the words for "Makin' Whoopee!"

*American Literature* begins publication.

Edward Albee (1928– ), dramatist. Stephen Vincent Benét, *John Brown's Body*.

Robert Frost, *West-Running Brook*.

Archibald MacLeish, *The Hamlet of A. MacLeish*.

Eugene O'Neill, *Strange Interlude*.

Julia Peterkin, *Scarlet Sister Mary*.

Carl Sandburg, *Good Morning, America*.

**1929**

The administration of President Herbert Hoover (1929–1933) begins.  
 The stock market crashes on Black Thursday, October 24, marking the beginning of the Great Depression. Five days later on Black Tuesday some 16 million shares of stock are traded, and stockholders lose some 10 billion dollars.  
 The Academy of Motion Picture Arts and Sciences presents its first awards.  
 The musical comedy *Fifty Million Frenchmen* debuts.  
 Thomas Hart Benton paints *Georgia Cotton Pickers*.  
 John Hollander (1929– ), poet.  
 Conrad Aiken, *Selected Poems*.  
 William Faulkner, *The Sound and the Fury*.  
 Ellen Glasgow, *They Stood to Folly*.  
 Dashiell Hammett, *Red Harvest*.  
 Ernest Hemingway, *A Farewell to Arms*.  
 Oliver La Farge, *Laughing Boy*.  
 Sinclair Lewis, *Dodsworth*.  
 Walter Lippmann, *A Preface to Morals*.  
 Robert Lynd, *Middletown: A Study in Contemporary American Culture*.  
 Elmer Rice, *Street Scene*.  
 Ole Rølvaag, *Peder Victorious*.  
 Edmund Wilson, *I Thought of Daisy*.  
 Thomas Wolfe, *Look Homeward, Angel*.

**1930**

The US Census reports a population of 122,775,046 people.  
*All Quiet on the Western Front* opens in movie theaters.  
*Children of Darkness*, by Edwin Justus Mayer, opens in New York.  
 Grant Wood paints *American Gothic*.  
 Sinclair Lewis is the first American to receive the Nobel Prize in literature.  
 The business magazine *Fortune* is founded.  
 John Barth (1930– ), novelist.  
 Gary Snyder (1930– ), poet.  
 Marc Connelly, *The Green Pastures*.

Hart Crane, *The Bridge*.  
 John Dos Passos, *The 42<sup>nd</sup> Parallel*.  
 T. S. Eliot, *Ash Wednesday*.  
 William Faulkner, *As I Lay Dying*.  
 Susan Glaspell, *Alison's House*.  
 Michael Gold, *Jews Without Money*.  
 Dashiell Hammett, *The Maltese Falcon*.  
*I'll Take My Stand: The South and the Agrarian Tradition*, by Twelve Southerners.  
 Archibald MacLeish, *New Found Land: Fourteen Poems*.  
 H. L. Mencken, *Treatise on the Gods*.  
 Katherine Anne Porter, *Flowering Judas*.  
 John Crowe Ransom, *God Without Thunder*.  
 Elizabeth Madox Roberts, *The Great Meadow*.  
 Kenneth Lewis Roberts, *Arundel*.

**1931**

Nine African American youths are brought to trial in Scottsboro, Alabama, for the rape of two white women. The "Scottsboro Boys" are convicted although doctors who examine the women determine no sexual assaults had occurred. The US Supreme Court overturns the convictions the next year.  
 The Whitney Museum of American Art is founded.  
 President Herbert Hoover signs an act making "The Star-Spangled Banner" the national anthem.  
 George Gershwin writes the music and Ira Gershwin writes the lyrics for *Of Thee I Sing*, the first musical comedy to receive a Pulitzer Prize (1932). It is based on a book by George S. Kaufman and Morrie Ryskind.  
 Charlie Chaplin directs the movie *City Lights*.  
*Frankenstein* plays in movie theaters.  
 The Group Theatre is founded in New York.  
*Green Grow the Lilacs*, by Lynn Riggs, opens in New York.  
 Tom Wolfe (1931– ), novelist and journalist.

Pearl S. Buck, *The Good Earth*.  
 Willa Cather, *Shadows on the Rock*.  
 James Gould Cozzens, *S. S. San Pedro*.  
 William Faulkner, *Sanctuary*.  
 Dashiell Hammett, *The Glass Key*.  
 Eugene O'Neill, *Mourning Becomes Electra*.  
 T. S. Stribling, *The Forge*.  
 Lincoln Steffens, *Autobiography*.  
 Edmund Wilson, *Axel's Castle*.

**1932**

World War I veterans march on Washington, DC, demanding cash payments for their service bonus certificates; the "Bonus Army" is eventually dispersed by order of President Hoover.  
 Jay Gorney writes the music and E. Y. "Yip" Harburg writes the lyrics for "Brother, Can You Spare a Dime?," considered by many to be the anthem of the Great Depression.  
 George S. Kaufman's and Edna Ferber's play *Dinner at Eight* opens at the Music Box Theater in New York.  
 Robert Coover (1932– ), novelist.  
 John Updike (1932– ), writer.  
 Sherwood Anderson, *Beyond Desire*.  
 Erskine Caldwell, *Tobacco Road*.  
 James T. Farrell, *Young Lonigan: A Boyhood in Chicago Streets*.  
 William Faulkner, *Light in August*.  
 Charles Nordhoff and James Norman Hall, *Mutiny on the Bounty*.  
 John Dos Passos, *1919*.  
 Ellen Glasgow, *A Sheltered Life*.

**1933**

The administration of Franklin D. Roosevelt (1933–1945) begins, and he immediately introduces a domestic policy called the New Deal to combat the Great Depression.  
 The unemployment rate in the United States reaches 25 percent.  
 The United States formally recognizes the Union of Soviet Socialist Republics.  
 The Twenty-first Amendment repeals Prohibition.



*Duck Soup* (starring the Marx Brothers) and *King Kong* premiere in movie theaters.

Ted Koehler and Harold Arlen write the song "Stormy Weather."

The plays *Design for Living* and *Mulatto* open in New York.

John Gardner (1933–1982), novelist.

Philip Roth (1933– ), novelist.

Susan Sontag (1933– ), novelist.

Erskine Caldwell, *God's Little Acre*.

James Gould Cozzens, *The Last Adam*.

Ernest Hemingway, *Winner Take Nothing*.

Eugene O'Neill, *Ah, Wilderness!*

Kenneth Lewis Roberts, *Rabble in Arms*.

Gertrude Stein, *The Autobiography of Alice B. Toklas*.

## 1934

*It Happened One Night* and *Babes in Toyland* premieres in movie theaters.

Harry Warren writes the music and Al Dubin writes the lyrics for "I Only Have Eyes for You."

*Anything Goes*, with music and lyrics by Cole Porter, opens at New York's Alvin Theater.

The *Partisan Review* begins publication.

Joan Didion (1934– ), novelist and literary journalist.

N. Scott Momaday (1934– ), writer.

James M. Cain, *The Postman Always Rings Twice*.

James T. Farrell, *The Young Manhood of Studs Lonigan*.

F. Scott Fitzgerald, *Tender Is the Night*.

Dashiell Hammett, *The Thin Man*.

John A. Lomax and Alan Lomax, *American Ballads and Folk Songs*.

Henry Miller, *Tropic of Cancer*.

John O'Hara, *Appointment in Samarra*.

William Saroyan, *The Daring Young Man on the Flying Trapeze*.

Stark Young, *So Red the Rose*.

## 1935

The Works Progress Administration (WPA) is established as part of the

New Deal. Two of its programs are the Federal Theatre Project and the Federal Writers' Project. The latter provides jobs for unemployed writers, editors, and researchers. By 1939 the Federal Writers' Project produces more than 1,000 books and pamphlets, including state guides, local histories, ethnic studies, folklore collections, and nature studies. Among the contributing authors are Conrad Aiken, Saul Bellow, and Ralph Ellison.

The Social Security Act is passed.

Louisiana senator Huey Long (the model for Robert Penn Warren's Willie Stark in the 1946 novel *All the King's Men*) is assassinated.

The opera *Porgy and Bess* opens in New York; the music is by George Gershwin and the lyrics by Ira Gershwin and DuBose Heyward.

*Mutiny on the Bounty* plays in movie theaters.

The American Writers' Congress is founded.

*The Southern Review* is founded.

Richard Brautigan (1935–1984), novelist and poet.

Ken Kesey (1935–2001), novelist.

Nelson Algren, *Somebody in Boots*.

Maxwell Anderson, *Winterset*.

F. Scott Fitzgerald, *Taps at Reveille*.

Ellen Glasgow, *Vein of Iron*.

Robinson Jeffers, *Solstice and Other Poems*.

Sinclair Lewis, *It Can't Happen Here*.

Clifford Odets, *Waiting for Lefty* and *Awake and Sing!*

John O'Hara, *The Doctor's Son and Other Stories* and *Butterfield 8*.

George Santayana, *The Last Puritan*.

Robert Sherwood, *The Petrified Forest*.

John Steinbeck, *Tortilla Flat*.

Thomas Wolfe, *Of Time and the River* and *From Death to Morning*.

## 1936

Charlie Chaplin directs *Modern Times*.

*It Can't Happen Here*, a production of the Federal Theatre Project,

opens simultaneously in seventeen American cities.

Arthur Johnston writes the music and Johnny Burke writes the words for "Pennies From Heaven."

Eugene O'Neill receives the Nobel Prize in literature.

New Directions, a publishing company, is founded by James Laughlin.

Tom Robbins (1936– ), novelist.

Van Wyck Brooks, *The Flowering of New England*.

James Gould Cozzens, *Men and Brethren*.

John Dos Passos, *The Big Money*.

T. S. Eliot, *Collected Poems, 1909–1935*.

William Faulkner, *Absalom, Absalom!*

Robert Frost, *A Further Range*.

Margaret Mitchell, *Gone With the Wind*.

Carl Sandburg, *The People, Yes*.

Irwin Shaw, *Bury the Dead*.

Robert Sherwood, *Idiot's Delight*.

John Steinbeck, *In Dubious Battle*.

Edmund Wilson, *Travels in Two Democracies*.

## 1937

*Snow White and the Seven Dwarfs*, the first full-length animated feature by Walt Disney, premieres in movie theaters.

*Pins and Needles* opens at New York's Labor Stage Theater.

Thomas Pynchon (1937– ), novelist.

Ernest Hemingway, *To Have and Have Not*.

Archibald MacLeish, *The Fall of the City*.

John P. Marquand, *The Late George Apley*.

Kenneth Lewis Roberts, *Northwest Passage*.

John Steinbeck, *Of Mice and Men* and *The Red Pony*.

## 1938

Orson Welles produces his radio play *War of the Worlds*; panic ensues among some listeners who believe

an actual Martian invasion is occurring.

Ralph Rainger and Leo Robin write the music and words for "Thanks for the Memory."

The movie *Bringing Up Baby* opens.

Philip Barry's *Here Come the Clowns* premieres in New York.

Pearl S. Buck receives the Nobel Prize in literature.

Joyce Carol Oates (1938– ), writer.

Cleanth Brooks and Robert Penn Warren, *Understanding Poetry*.

John Dos Passos, *U.S.A.*

William Faulkner, *The Unvanquished*.

Ernest Hemingway, *The Fifth Column*.

John O'Hara, *Hope of Heaven*.

John Crowe Ransom, *The World's Body*.

Marjorie Kinnan Rawlings, *The Yearling*.

Robert Sherwood, *Abe Lincoln in Illinois*.

Carl Van Doren, *Benjamin Franklin*.

Thornton Wilder, *Our Town*.

Richard Wright, *Uncle Tom's Children*.

## 1939

World War II begins when Germany invades Poland.

*Gone With the Wind*, *The Wizard of Oz*, *Stagecoach*, *Mr. Smith Goes to Washington*, and *Wuthering Heights* open in movie theaters.

Glenn Miller writes the music and Mitchell Parish writes the lyrics for "Moonlight Serenade."

*Kenyon Review*, founded by

John Crowe Ransom, begins publication.

Raymond Chandler, *The Big Sleep*.

Robert Frost, *Collected Poems*.

Lillian Hellman, *The Little Foxes*.

John O'Hara, *Files on Parade*.

Dorothy Parker, *Here Lies*.

Carl Sandburg, *Abraham Lincoln: The War Years*.

William Saroyan, *The Time of Your Life*.

John Steinbeck, *The Grapes of Wrath*.

Lionel Trilling, *Matthew Arnold*.

Nathanael West, *The Day of the Locust*.

Thomas Wolfe, *The Web and the Rock*.

## 1940

*The Grapes of Wrath*, *The Philadelphia Story*, and *Fantasia* premiere in movie theaters.

Charlie Chaplin directs *The Great Dictator*.

Richard Rodgers and Larry Hart write the music and the lyrics for the Broadway production *Pal Joey*.

The newspaper *PM* begins publication.

Van Wyck Brooks, *New England: Indian Summer, 1865–1915*.

Willa Cather, *Sapphira and the Slave Girl*.

Raymond Chandler, *Farewell, My Lovely*.

Walter Van Tilburg Clark, *The Ox-Bow Incident*.

William Faulkner, *The Hamlet*.

Ernest Hemingway, *For Whom the Bell Tolls*.

Carson McCullers, *The Heart is a Lonely Hunter*.

John O'Hara, *Pal Joey*.

Kenneth Lewis Roberts, *Oliver Wiswell*.

Glenway Wescott, *The Pilgrim Hawk, A Love Story*.

Thomas Wolfe, *You Can't Go Home Again*.

Richard Wright, *Native Son*.

## 1941

In March the US Congress approves the Lend Lease Act. This statute allows the president to lend or lease arms, equipment, and foodstuffs to countries whose defense is deemed vital to American security. Countries who receive Lend Lease aid include Great Britain, the Soviet Union, and China. By August 1945 the United States has provided \$50 billion worth of aid.

The United States enters World War II after the surprise Japanese attack on Pearl Harbor, Hawaii, on December 7.

*Citizen Kane* and *The Maltese Falcon* open in movie theaters.

F. Scott Fitzgerald, *The Last Tycoon*.

Ellen Glasgow, *In This Our Life*.

Lillian Hellman, *Watch on the Rhine*.

John P. Marquand, *H. M. Pulham, Esq.*

John Crowe Ransom, *The New Criticism*.

Budd Schulberg, *What Makes Sammy Run?*

Edmund Wilson, *The Wound and the Bow*.

## 1942

Allied forces invade North Africa.

The movies *Casablanca* and *Yankee Doodle Dandy* open in theaters.

Bing Crosby sings "White Christmas" in the movie *Holiday Inn*; Irving Berlin writes the song as well as the movie.

*This is the Army*, a revue with a cast of three hundred soldiers, opens on Broadway.

Nelson Algren, *Never Come Morning*.

Raymond Chandler, *The High Window*.

James Gould Cozzens, *The Just and the Unjust*.

William Faulkner, *Go Down, Moses*.

Zora Neale Hurston, *Dust Tracks on a Road*.

Thornton Wilder, *The Skin of Our Teeth*.

## 1943

Allied forces invade Italy.

At the Teheran Conference, US president Franklin D. Roosevelt, British prime minister Winston Churchill, and Soviet premier Joseph Stalin (the "Big Three") plan for the upcoming Allied invasion of France.

*Oklahoma!*, a musical comedy by Richard Rodgers and Oscar Hammerstein II, opens in New York.

James Tate (1943– ), poet.

Cleanth Brooks and Robert Penn Warren, *Understanding Fiction*.

Raymond Chandler, *The Lady in the Lake*.

T. S. Eliot, *Four Quartets*.

Howard Fast, *Citizen Tom Paine*.

Betty Smith, *A Tree Grows in Brooklyn*.

Wallace Stegner, *The Big Rock Candy Mountain*.  
James Thurber, *Thurber's Men, Women and Dogs: A Book of Drawings*.  
Robert Penn Warren, *At Heaven's Gate*.

## 1944

Allied forces invade France (D-Day). The Servicemen's Readjustment Act, or the GI Bill of Rights, is signed into law. Its purpose is to compensate veterans for their military service and to reintegrate them into the civilian economy. Veterans receive tuition assistance and monthly subsistence stipends while in college. The GI Bill also provides loans for those who wish to purchase homes or open their own businesses.  
*Double Indemnity* premieres in movie theaters.  
*Arsenic and Old Lace*, by playwright Joseph Kesselring, closes on Broadway after more than 1,400 performances.  
Saul Bellow, *Dangling Man*.  
John Hersey, *A Bell for Adano*.  
Charles Jackson, *The Lost Weekend*.  
Ernie Pyle, *Brave Men*.  
Karl Shapiro, *V-Letter, and Other Poems*.  
Lillian Smith, *Strange Fruit*.  
Tennessee Williams, *The Glass Menagerie*.

## 1945

At the Yalta Conference in February the Big Three discuss the postwar division of Europe and Asia, the punishment of war criminals, and the establishment of the United Nations. President Roosevelt dies of a cerebral hemorrhage in April, and he is replaced by Harry S Truman (1945–1953).  
Germany surrenders to the Allies in May; Japan surrenders in August after the United States drops atomic bombs on Hiroshima and Nagasaki. World War II ends.

F. Scott Fitzgerald, *The Crack-Up*.  
Robert Frost, *A Masque of Reason*.  
Sinclair Lewis, *Cass Timberlane*.  
John O'Hara, *Pipe Night*.  
John Steinbeck, *Cannery Row*.  
Richard Wright, *Black Boy*.

## 1946

The first General Assembly of the United Nations meets.  
The United States conducts atomic tests in the Pacific.  
The Fulbright Act creates an international exchange scholarship program.  
*The Best Years of Our Lives*, *It's a Wonderful Life*, and *The Yearling* all premiere in movie theaters.  
Frank Sinatra sings "Something Old, Something New."  
Theodore Dreiser, *The Bulwark*.  
John Hersey, *Hiroshima*.  
Robert Lowell, *Lord Weary's Castle*.  
Carson McCullers, *The Member of the Wedding*.  
Robert Penn Warren, *All the King's Men*.  
Eudora Welty, *Delta Wedding*.  
William Carlos Williams, *Paterson (Book One)*.

## 1947

The United States pledges \$400 million to Greece and Turkey to help fight the spread of communism (Truman Doctrine).  
Under the Marshall Plan, the United States gives \$12 billion to help rebuild Western Europe.  
*Miracle on 34<sup>th</sup> Street* opens in movie theaters.  
Gene Autry sings "Here Comes Santa Claus."  
Jackie Robinson becomes the first African American to play in the major baseball leagues when he signs with the Brooklyn Dodgers.  
Ann Beattie (1947– ), short-story writer.  
Nelson Algren, *The Neon Wilderness*.  
W. H. Auden, *The Age of Anxiety*.  
Robert Frost, *A Masque of Mercy*.

James Michener, *Tales of the South Pacific*.  
John O'Hara, *Hellbox*.  
Tennessee Williams, *A Streetcar Named Desire*.

## 1948

The Berlin blockade and airlift begins when the Soviet Union attempts to force the Western Allied powers to relinquish control of West Berlin.  
The House Un-American Activities Committee (HUAC) investigates alleged Communists in the federal government.  
President Harry S Truman outlaws segregation in the armed forces and federal civil service.  
T. S. Eliot receives the Nobel Prize in literature.  
Truman Capote, *Other Voices, Other Rooms*.  
James Gould Cozzens, *Guard of Honor*.  
William Faulkner, *Intruder in the Dust*.  
Norman Mailer, *The Naked and the Dead*.  
Ezra Pound, *The Pisan Cantos*.  
Carl Sandburg, *Remembrance Rock*.  
Irwin Shaw, *The Young Lions*.  
William Carlos Williams, *Paterson (Book Two)*.

## 1949

Eleven leaders of the U.S. Communist Party are convicted of conspiracy.  
The Soviet Union explodes its first atomic weapon.  
Joe DiMaggio renews his contract with the New York Yankees for \$90,000.  
Ezio Pinza sings "Some Enchanted Evening."  
*Sands of Iwo Jima* opens in movie theaters.  
William Faulkner receives the Nobel Prize in literature.  
Nelson Algren, *The Man With the Golden Arm*.  
Paul Bowles, *The Sheltering Sky*.  
Raymond Chandler, *The Little Sister*.  
Arthur Miller, *Death of a Salesman*.  
John O'Hara, *A Rage to Live*.

**1950**

The Korean War begins when North Korea invades South Korea.  
 Senator Joseph McCarthy asserts that 205 Communists are working in the U.S. State Department.  
 Althea Gibson becomes the first African American woman to compete in a national tennis tournament.  
 Nat "King" Cole sings "Mona Lisa."  
 The musical *Guys and Dolls* premieres on Broadway.  
 The National Book Awards are established.  
 Ray Bradbury, *The Martian Chronicles*.  
 T. S. Eliot, *The Cocktail Party*.  
 Ernest Hemingway, *Across the River and Into the Trees*.  
 Budd Schulberg, *The Disenchanted*.

**1951**

The Twenty-second Amendment to the Constitution limits presidential tenure to two terms.  
 Julius and Ethel Rosenberg are found guilty of stealing U.S. atomic secrets for the U.S.S.R., and they are sentenced to death.  
*The African Queen* opens in movie theaters.  
 Nelson Algren, *Chicago: City on the Make*.  
 William Faulkner, *Requiem for a Nun*.  
 James Jones, *From Here to Eternity*.  
 Carson McCullers, *The Ballad of the Sad Café*.  
 Marianne Moore, *Collected Poems*.  
 John O'Hara, *The Farmers Hotel*.  
 J. D. Salinger, *The Catcher in the Rye*.  
 William Styron, *Lie Down in Darkness*.  
 Herman Wouk, *The Caine Mutiny*.

**1952**

The HUAC increases its investigations of Communists; meanwhile, the Truman administration enforces loyalty oaths for government employees.  
*High Noon* premieres in movie theaters.

Rocky Marciano knocks out Jersey Joe Walcott to take the heavyweight boxing championship. Upon his retirement four years later, Marciano is undefeated in forty-nine professional fights (with forty-three knockouts).  
 Ralph Ellison, *The Invisible Man*.  
 Ernest Hemingway, *The Old Man and the Sea*.  
 Archibald MacLeish, *Collected Poems*.  
 John Steinbeck, *East of Eden*.  
 E. B. White, *Charlotte's Web*.

**1953**

An armistice is signed, halting the fighting in the Korean War.  
 The administration of Dwight D. Eisenhower (1953–1961) begins.  
 Patti Page sings "That Doggie in the Window."  
 George Plimpton begins publication of the *Paris Review*.  
 Louis L'Amour, *Hondo*.  
 James Baldwin, *Go Tell It on the Mountain*.  
 Saul Bellow, *The Adventures of Augie March*.  
 Raymond Chandler, *The Long Goodbye*.  
 Arthur Miller, *The Crucible*.  
 Richard Wright, *The Outsider*.

**1954**

In *Brown v. Board of Education of Topeka, Kansas*, the U.S. Supreme Court unanimously declares racial segregation in public schools to be unconstitutional.  
 Senator Joseph McCarthy is censured by the Senate.  
 Ernest Hemingway receives the Nobel Prize in literature.  
 T. S. Eliot, *The Confidential Clerk*.  
 William Faulkner, *A Fable*.  
 Louis L'Amour, *Kilkenny*.  
 Wallace Stevens, *Collected Poems*.  
 Eudora Welty, *The Ponder Heart*.

**1955**

The polio vaccine developed by Dr. Jonas Salk is declared effective and safe.  
 African American leaders mount a bus boycott in Montgomery, Alabama.  
 Bill Haley and His Comets sing "Rock Around the Clock."  
*The Seven Year Itch* premieres in movie theaters.  
 Elizabeth Bishop, *North & South: A Cold Spring*.  
 William Inge, *Bus Stop*.  
 MacKinlay Kantor, *Andersonville*.  
 Louis L'Amour, *Guns of the Timberlands*.  
 Arthur Miller, *A View from the Bridge*.  
 Flannery O'Connor, *A Good Man is Hard to Find, and Other Stories*.  
 John O'Hara, *Ten North Frederick*.  
 Tennessee Williams, *Cat on a Hot Tin Roof*.  
 Herman Wouk, *Marjorie Morningstar*.

**1956**

The first African American student is admitted to the University of Alabama.  
 Elvis Presley sings "Heartbreak Hotel."  
 New York Yankee Don Larsen pitches the only perfect game in World Series history.  
 Nelson Algren, *A Walk on the Wild Side*.  
 John Berryman, *Homage to Mistress Bradstreet*.  
 Allen Ginsberg, *Howl: And Other Poems*.  
 John F. Kennedy, *Profiles in Courage*.  
 Louis L'Amour, *The Burning Hills*.  
 Edwin O'Connor, *The Last Hurrah*.  
 Eugene O'Neill, *Long Day's Journey into Night*.  
 Grace Metalious, *Peyton Place*.

**1957**

President Eisenhower sends U.S. Army paratroopers to Little Rock, Arkansas, to enforce the desegregation of Central High School.



Martin Luther King Jr. and other black leaders form the Southern Christian Leadership Conference to work for integration.  
Elvis Presley sings "All Shook Up" and "Jailhouse Rock."  
*Twelve Angry Men* opens in movie theaters.  
Althea Gibson becomes the first African American to win the women's singles title at Wimbledon.  
James Agee, *A Death in the Family*.  
John Cheever, *The Wapshot Chronicle*.  
James Gould Cozzens, *By Love Possessed*.  
William Faulkner, *The Town*.  
Jack Kerouac, *On the Road*.  
Bernard Malamud, *The Assistant*.  
Theodore Roethke, *Words for the Wind*.  
Richard Wilbur, *Poems, 1943–1956*.

## 1958

The first U.S. Earth satellite, Explorer I, is launched.  
Truman Capote, *Breakfast at Tiffany's*.  
Raymond Chandler, *Playback*.  
John Kenneth Galbraith, *The Affluent Society*.  
Archibald MacLeish, *J. B.*  
Vladimir Nabokov, *Lolita*.  
John O'Hara, *From the Terrace*.  
Tennessee Williams, *Suddenly Last Summer*.

## 1959

Alaska and Hawaii become the forty-ninth and fiftieth states in the union, respectively.  
The movie *Ben Hur* opens in theaters.  
Bobby Darin sings "Mack the Knife."  
The American Football League is formed with eight professional teams.  
Saul Bellow, *Henderson the Rain King*.  
William S. Burroughs, *The Naked Lunch*.  
T. S. Eliot, *The Elder Statesman*.  
William Faulkner, *The Mansion*.  
Lorraine Hansberry, *A Raisin in the Sun*.  
Robert Lowell, *Life Studies*.

Philip Roth, *Goodbye, Columbus*.  
W. D. Snodgrass, *Heart's Needle*.

## 1960

Sit-ins occur throughout the South in protest of racial discrimination.  
Candidates Richard M. Nixon and John F. Kennedy hold the first televised presidential debates.  
*Psycho* and *Spartacus* open in movie theaters.  
Ray Charles sings "Georgia on My Mind."  
Elvis Presley sings "Are You Lonesome Tonight?"  
James Dickey, *Into the Stone and Other Poems*.  
Randall Jarrell, *The Woman at the Washington Zoo*.  
Harper Lee, *To Kill a Mockingbird*.  
John O'Hara, *Ourselves to Know* and *Sermons and Soda Water*.  
Isaac Bashevis Singer, *The Magician of Lublin*.  
William Styron, *Set This House on Fire*.  
John Updike, *Rabbit, Run*.

## 1961

The administration of President John F. Kennedy (1961–1963) begins.  
The United States supports Cuban exiles in the failed Bay of Pigs invasion.  
The Freedom Rides begin in the South to protest segregation.  
*West Side Story* premieres in movie theaters.  
Ray Charles sings "Hit the Road, Jack."  
James Baldwin, *Nobody Knows My Name: More Notes of a Native Son*.  
John Dos Passos, *Midcentury*.  
Robert A. Heinlein, *Stranger in a Strange Land*.  
Joseph Heller, *Catch-22*.  
John O'Hara, *Assembly*.  
J. D. Salinger, *Franny and Zooey*.  
Isaac Bashevis Singer, *The Spinoza of Market Street*.

## 1962

In the Cuban Missile Crisis, American naval forces impose a blockade around Cuba in order to force the removal of Soviet missiles.  
James Meredith is the first African American to attend the University of Mississippi.  
John Steinbeck receives the Nobel Prize in literature.  
Thornton Wilder receives the first National Medal for Literature.  
The movie *Dr. No* opens.  
Tony Bennett sings "I Left My Heart in San Francisco."  
Wilt Chamberlain becomes the first professional basketball player to score 100 points in a single game.  
Edward Albee, *Who's Afraid of Virginia Woolf?*  
James Dickey, *Drowning with Others*.  
William Faulkner, *The Reivers*.  
Vladimir Nabokov, *Pale Fire*.  
Katherine Anne Porter, *Ship of Fools*.  
William Carlos Williams, *Pictures from Brueghel and Other Poems*.  
Edmund Wilson, *Patriotic Gore*.

## 1963

John F. Kennedy is assassinated, and Lyndon B. Johnson becomes president (1963–1969).  
Martin Luther King Jr. gives his "I Have a Dream Speech" at the Lincoln Memorial in Washington, D.C.  
*The Birds* opens in movie theaters.  
Jack Nicklaus wins the Masters Tournament and the PGA (Professional Golfers' Association of America) Championship.  
The *New York Review of Books* is founded.  
Nelson Algren, *Who Lost an American?*  
Louis L'Amour, *How the West Was Won*.  
Bernard Malamud, *Idiot's First*.  
Mary McCarthy, *The Group*.  
Thomas Pynchon, *V*.  
John Updike, *The Centaur*.

**1964**

The Civil Rights Act of 1964 outlaws all discrimination in public accommodations and facilities; it also protects employment and voting rights. Martin Luther King Jr. is awarded the Nobel Peace Prize.

The Gulf of Tonkin Resolution authorizes the president to use any means necessary to repel attacks against U.S. military forces in Southeast Asia.

*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* opens in movie theaters.

Saul Bellow, *Herzog*.

John Berryman, *77 Dream Songs*.

James Gould Cozzens, *Children and Others*.

James Dickey, *Helmets*, *The Suspect in Poetry*, and *Two Poems of the Air*.

Ernest Hemingway, *A Moveable Feast*.

John O'Hara, *The Horse Knows the Way*.

**1965**

In the State of the Union address, President Johnson uses the term *Great Society* to describe his program of national reform.

The Voting Rights Act is passed to counter local and state barriers that hinder African Americans from voting.

Civil-rights leader Malcolm X is assassinated by rival Black Muslims at a rally in Harlem.

*The Sound of Music* premieres in movie theaters.

The Metropolitan Museum in New York stages the highly successful "Three Centuries of American Painting" exhibit.

Edward Albee, *Tiny Alice*.

James Dickey, *Buckdancer's Choice*.

Alex Haley, *The Autobiography of Malcolm X*.

Frank Herbert, *Dune*.

Norman Mailer, *An American Dream*.

Flannery O'Connor, *Everything That Rises Must Converge*.

John O'Hara, *The Lockwood Concern*.

**1966**

Medicare and Medicaid, federal health-insurance programs for the elderly and the poor, respectively, go into effect.

Edward Albee, *A Delicate Balance*.

John Barth, *Giles Goat-Boy*.

Truman Capote, *In Cold Blood*.

Bernard Malamud, *The Fixer*.

James Merrill, *Nights and Days: Poems*.

Thomas Pynchon, *The Crying of Lot 49*.

**1967**

The U.S. troop strength in Vietnam reaches 475,000; meanwhile, antiwar protests at home increase.

Race riots occur in Detroit and Newark.

The Green Bay Packers defeat the Kansas City Chiefs in the first annual Super Bowl game.

*The Graduate* plays in movie theaters.

The Doors sing "Light My Fire."

Richard Brautigan, *Trout Fishing in America*.

James Dickey, *Poems 1957–1967*.

William Styron, *The Confessions of Nat Turner*.

Isaac Bashevis Singer, *The Manor*.

Thornton Wilder, *The Eighth Day*.

**1968**

Civil-rights leader Martin Luther King Jr. and Senator Robert F. Kennedy are both assassinated.

Antiwar protestors disrupt the Democratic National Convention in Chicago.

The Viet Cong, backed by North Vietnamese regular troops, launch the Tet Offensive and attack key sites throughout South Vietnam.

James Gould Cozzens, *Morning Noon and Night*.

Joan Didion, *Slouching Towards Bethlehem*.

Norman Mailer, *The Armies of the Night*.

Arthur Miller, *The Price*.

N. Scott Momaday, *House Made of Dawn*.

Ezra Pound, *Cantos*.

John Updike, *Couples*.

**1969**

The administration of President Richard M. Nixon (1969–1973) begins.

The number of U.S. troops in South Vietnam is at its highest level (541,500).

Astronauts of the Apollo 11 mission land on the Moon.

Elizabeth Bishop, *Complete Poems*.

N. Scott Momaday, *The Way to Rainy Mountain*.

Mario Puzo, *The Godfather*.

Philip Roth, *Portnoy's Complaint*.

Kurt Vonnegut, *Slaughterhouse-Five*.

**1970**

Four Kent State University students are shot by National Guardsmen during a campus antiwar demonstration.

The movies *Love Story* and *Patton* open in theaters.

The Beatles sing "Let It Be."

At Wimbledon, Billie Jean King and Rosemary Casals win the women's doubles title for the third time in four years.

Saul Bellow, *Mr. Sammler's Planet*.

James Dickey, *Deliverance*.

Joan Didion, *Play It as It Lays*.

Ernest Hemingway, *Islands in the Stream*.

Leon Uris, *QB VII*.

**1971**

The Twenty-sixth Amendment to the U.S. Constitution lowers the voting age from 21 to 18.

*The French Connection* premieres in movie theaters.

Janis Joplin sings "Me and Bobby McGee."



*Godspell*, a rock musical, plays on Broadway.  
 Willie Mays scores his 1,950th run in the National League.  
 William Peter Blatty, *The Exorcist*.  
 Ernest J. Gaines, *The Autobiography of Miss Jane Pittman*.  
 Bernard Malamud, *The Tenants*.  
 Herman Wouk, *The Winds of War*.

## 1972

Richard M. Nixon becomes the first American president to visit China.  
*Fiddler on the Roof* is the longest-running show in Broadway history.  
 A. R. Ammons, *Collected Poems, 1951–1971*.  
 John Barth, *Chimera*.  
 Allen Ginsberg, *The Fall of America: Poems of These States, 1965–1971*.  
 Ira Levin, *The Stepford Wives*.  
 Ishmael Reed, *Mumbo Jumbo*.  
 Isaac Bashevis Singer, *Enemies: A Love Story*.  
 Eudora Welty, *The Optimist's Daughter*.

## 1973

The Paris Peace Accords are signed, ending the Vietnam War.  
*American Graffiti* and *The Sting* play in movie theaters.  
 Lillian Hellman, *Pentimento*.  
 Robert Lowell, *The Dolphin*.  
 Thomas Pynchon, *Gravity's Rainbow*.  
 Isaac Bashevis Singer, *A Crown of Feathers*.  
 Kurt Vonnegut, *Breakfast of Champions*.

## 1974

Because of the Watergate scandal, President Richard M. Nixon resigns, and he is succeeded by the vice president, Gerald R. Ford (1974–1977).  
 The first issue of *People*, an offshoot of *Time* magazine dedicated to real life stories and celebrities, is printed.

Henry “Hank” Aaron of the Atlanta Braves breaks Babe Ruth's record when he hits his 715<sup>th</sup> career home run.  
 Peter Benchley, *Jaws*.  
 Carl Bernstein and Bob Woodward, *All the President's Men*.  
 Evan S. Connell, *The Connoisseur*.  
 William Everson, *Man-Fate: The Swan Song of Brother Antoninus*.  
 Joseph Heller, *Something Happened*.  
 Stephen King, *Carrie*.  
 James Michener, *Centennial*.  
 Gary Snyder, *Turtle Island*.

## 1975

Barry Lyndon and *The Rocky Horror Picture Show* open in movie theaters.  
 Edward Albee, *Seascape*.  
 John Ashbery, *Self-Portrait in a Convex Mirror*.  
 Saul Bellow, *Humboldt's Gift*.  
 James Clavell, *Shogun: A Novel of Japan*.  
 E. L. Doctorow, *Ragtime*.  
 Judith Rossner, *Looking for Mr. Goodbar*.  
 Anne Sexton, *The Awful Rowing Toward God*.

## 1976

The United States celebrates the Bicentennial.  
*A Star Is Born* opens in movie theaters.  
 Saul Bellow wins the Nobel Prize in literature.  
 Alex Haley, *Roots*.  
 Ira Levin, *The Boys from Brazil*.  
 Anne Rice, *Interview with the Vampire*.  
 Leon Uris, *Trinity*.  
 Kurt Vonnegut, *Slapstick*.

## 1977

The administration of Jimmy Carter (1977–1981) begins.  
*Star Wars* opens in movie theaters.  
 Philip Caputo, *A Rumor of War*.

Robert Coover, *The Public Burning*.  
 John Gregory Dunne, *True Confessions*.  
 Walker Percy, *Lancelot*.

## 1978

Muhammad Ali defeats Leon Spinks and becomes the first man ever to win the heavyweight boxing championship three times.  
 Isaac Bashevis Singer wins the Nobel Prize in literature.  
 John Gardner, *On Moral Fiction*.  
 John Irving, *The World According to Garp*.  
 Herman Wouk, *War and Remembrance*.  
 Louis Zukofsky, “A.”

## 1979

Iranian militants storm the U.S. embassy in Teheran and take the diplomatic staff hostage.  
 John Barth, *Letters*.  
 Donald Justice, *Selected Poems*.  
 Norman Mailer, *The Executioner's Song*.  
 Philip Roth, *The Ghost Writer*.  
 William Styron, *Sophie's Choice*.

## 1980

In a protest against the Soviet invasion of Afghanistan, President Carter announces that the United States will not participate in the summer Olympic Games in Moscow.  
 The first American Book Awards, formerly known as the National Book Awards, are presented.  
*Grease*, the longest-running show on Broadway to date, closes after nearly 3,390 performances.  
 Jean M. Auel, *The Clan of the Cave Bear*.  
 Galway Kinnell, *Mortal Acts, Mortal Wounds*.  
 Walker Percy, *The Second Coming*.  
 Tom Robbins, *Still Life with Woodpecker*.

**1981**

The administration of Ronald Reagan (1981–1989) begins.

Sandra Day O'Connor becomes the first female U.S. Supreme Court justice.

John Ashbery, *Shadow Train*.

Toni Morrison, *Tar Baby*.

Joseph Wambaugh, *The Glitter Dome*.

John Updike, *Rabbit is Rich*.

**1982**

The movie *E.T.: The Extra-Terrestrial* opens in theaters.

Jean M. Auel, *The Valley of Horses*.

Richard Condon, *Prizzi's Honor*.

John Jakes, *North and South*.

Richard Rodriguez, *Hunger for Memory*.

Paul Theroux, *The Mosquito Coast*.

Alice Walker, *The Color Purple*.

William Wharton, *A Midnight Clear*.

**1983**

Approximately 125 million people watch the last episode of the long-running comedy *M\*A\*S\*H*; it is the largest television audience to date for a nonsports program.

The Martin Luther King Jr. national holiday is established.

*A Chorus Line* becomes the longest-running show in Broadway history.

Isaac Asimov, *The Robots of Dawn*.

William Kennedy, *Ironweed*.

Stephen King, *Pet Sematary* and *Christine*.

Isaac Bashevis Singer, *Yentl the Yeshiva Boy*.

**1984**

Geraldine Ferraro becomes the first woman to be nominated vice president on a major party ticket.

Jesse Jackson becomes the first African American to run a national campaign for a major party presidential nomination.

Michael Jackson's album *Thriller* reaches 37 million in sales and wins eight Grammy Awards.

Tom Clancy, *The Hunt for Red October*.

Louise Erdrich, *Love Medicine*.

Robert Ludlum, *The Aquitaine Progression*.

David Mamet, *Glengarry Glen Ross*.

Norman Mailer, *Tough Guys Don't Dance*.

Mario Puzo, *The Sicilian*.

Studs Terkel, *The Good War*.

John Updike, *The Witches of Eastwick*.

Gore Vidal, *Lincoln*.

**1985**

John Irving, *The Cider House Rules*.

Garrison Keillor, *Lake Wobegon Days*.

Stephen King, *Skeleton Crew*.

Carolyn Kizer, *Yin*.

Larry McMurtry, *Lonesome Dove*.

Anne Tyler, *The Accidental Tourist*.

Kurt Vonnegut, *Galápagos*.

**1986**

The space shuttle *Challenger* explodes shortly after liftoff, killing all crew members.

*Blue Velvet* plays in movie theaters.

Robert Penn Warren is named the first poet laureate of the United States.

Don DeLillo, *White Noise*.

Rita Dove, *Thomas and Beulah*.

Ernest Hemingway, *The Garden of Eden*.

Stephen King, *It*.

Robert Ludlum, *The Bourne Supremacy*.

James Welch, *Fools Crow*.

August Wilson, *Fences*.

**1987**

The Tower Commission reports on the Iran-Contra Affair, a secret arrangement by which American arms were sold to Iran in exchange for the release of hostages in Lebanon; some of the money was then funneled to the Contras, U.S.-backed rebels in Nicaragua.

Louis L'Amour, *The Haunted Mesa*.

T. Coraghessan Boyle, *World's End*.

Toni Morrison, *Beloved*.

Tom Wolfe, *The Bonfire of the Vanities*.

**1988**

President Reagan signs a bill offering apologies and reparations to Japanese Americans interned by the U.S. government during World War II (1941–1945).

Publishing rights to a sequel to Margaret Mitchell's *Gone With the Wind* (1936) are sold to Warner Books for nearly 5 million dollars.

Pop artist Andy Warhol's collection of art and other objects is auctioned for some 25 million dollars.

Anne Tyler, *Breathing Lessons*.

Alfred Uhry, *Driving Miss Daisy*.

Wendy Wasserstein, *The Heidi Chronicles*.

**1989**

The administration of George H. W. Bush (1989–1993) begins.

American military forces invade Panama and overthrow President Manuel Noriega.

Movies this year gross 5 billion dollars.

E. L. Doctorow, *Billy Bathgate*.

Ken Follett, *Pillars of the Earth*.

John Grisham, *A Time to Kill*.

Oscar Hijuelos, *The Mambo Kings Play Songs of Love*.

Charles Simic, *The World Doesn't End: Prose Poems*.

Amy Tan, *The Joy Luck Club*.

**1990**

Andrew Wyeth becomes the first artist to receive a Congressional Gold Medal.

Congress requires artists who receive grants from the National Endowment for the Arts (NEA) and whose work is deemed obscene must return the money.

Walter Mosley, *Devil in a Blue Dress*.

Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*.

John Updike, *Rabbit at Rest*.

August Wilson, *The Piano Lesson*.

## 1991

The Soviet Union dissolves and twelve of the former member republics form the Commonwealth of Independent States.  
Harold Brodkey, *The Runaway Soul*.  
Don DeLillo, *Mao II*.  
Bret Easton Ellis, *American Psycho*.  
John Grisham, *The Firm*.  
Amy Tan, *The Kitchen God's Wife*.

## 1992

A severe economic recession begins.  
Dorothy Allison, *Bastard out of Carolina*.  
Robert Olen Butler, *A Good Scent from a Strange Mountain*.  
David Mamet, *Oleanna*.  
Susan Sontag, *The Volcano Lover*.  
Robert James Waller, *The Bridges of Madison County*.  
Joseph Wambaugh, *Fugitive Nights*.

## 1993

The administration of Bill Clinton (1993–2001) begins.  
Toni Morrison is awarded the Nobel Prize in literature.  
T. Coraghessan Boyle, *The Road to Wellville*.  
Larry McMurtry, *Streets of Laredo*.

## 1994

Woodstock '94 is held in upstate New York; it commemorates the twenty-fifth anniversary of the original weekend-long concert.  
Julia Alvarez, *In the Time of Butterflies*.  
Michael Crichton, *Disclosure*.  
William Gaddis, *A Frolic of His Own*.  
Joseph Heller, *Closing Time*.

## 1995

Ann Beattie, *Another You*.  
Nicholas Evans, *The Horse Whisperer*.  
William H. Gass, *The Tunnel*.  
Philip Roth, *Sabbath's Theater*.

## 1996

Sherman Alexie, *Indian Killer*.  
Mary Higgins Clark, *Moonlight Becomes You*.  
Terry McMillan, *How Stella Got Her Groove Back*.  
Robert Pinsky, *The Figured Wheel: New and Collected Poems, 1966–1996*.  
Nicholas Sparks, *The Notebook*.

## 1997

*Titanic*, the most expensive movie of all time (it cost nearly 300 million dollars to produce), opens in American theaters.  
Charles Frazier, *Cold Mountain*.  
Kurt Vonnegut, *Timequake*.  
Edmund White, *The Farewell Symphony*.

## 1998

The American Film Institute names *Citizen Kane* as the number-one movie of all time.  
Volume 200 of the *Dictionary of Literary Biography* is published.  
Barbara Kingsolver, *The Poisonwood Bible*.  
Robert Stone, *Damascus Gate*.

## 1999

The long-awaited *Star Wars* prequel, *Episode I: The Phantom Menace*, grosses 102.7 million dollars in five days.  
Ralph Ellison, *Juneteenth*.  
Janet Fitch, *White Oleander*.  
W. S. Merwin, *The River Sound*.  
Annie Proulx, *Close Range: Wyoming Stories*.

## 2000

The presidential election is contested by Al Gore, who demands a recount of the Florida ballots; the U.S. Supreme Court later reaffirms the victory of George W. Bush.  
Alice Adams, *After the War*.

Wendell Berry, *Jayber Crow: The Life Story of Jayber Crow, Barber, of the Port William Membership, as Written by Himself*.  
Alyson Hagy, *Graveyard of the Atlantic*.  
Stanley Kunitz, *The Collected Poems*.  
Philip Roth, *The Human Stain*.  
Dave Smith, *The Wicks of Memory: New and Selected Poems, 1970–2000*.  
Susan Sontag, *In America*.

## 2001

The administration of George W. Bush (2001– ) begins.  
In the worst terrorist attack on the U.S. homeland, Islamic terrorists hijack four jet airliners and destroy the World Trade Center in New York City and heavily damage the Pentagon in Washington, D.C.; approximately 3,000 people are killed.  
The United States attacks and deposes the government in Afghanistan.  
Betty Adcock, *Intervale: New and Selected Poems*.  
Saul Bellow, *Collected Stories*.  
Mary Lee Settle, *I, Roger Williams*.  
Elizabeth Spencer, *The Southern Woman: New and Selected Fiction*.  
Amy Tan, *The Bonesetter's Daughter*.

## 2002

Robert Ashcom, *Winter Run: Stories of an Enchanted Boyhood in a Lost Time and Place*.  
Robert Bausch, *The Gypsy Man*.  
Donald Hall, *The Painted Bed*.  
Hilary McKay, *Saffy's Angel*.

## 2003

The American Academy of Arts and Letters Gold Medal in Poetry is awarded to W. S. Merwin.  
Mitch Albom, *The Five People You Meet in Heaven*.

Dan Brown, *The Da Vinci Code*.  
Khaled Hosseini, *The Kite Runner*.  
Christopher Paolini, *Eragon*.

## 2004

Gennifer Choldenko, *Al Capone Does My Shirts*.  
Wendy Coakley-Thompson, *Back to Life*.  
Nick Sagan, *Edenborn*.

## 2005

Bret Easton Ellis, *Lunar Park*.  
John Irving, *Until I Find You*.  
Andrew Vachss, *Two Trains Running*.

## 2006

T. Coraghessan Boyle, *Talk Talk*.  
Al Gore, *An Inconvenient Truth*.  
David Lindsay-Abaire, *Rabbit Hole*.  
Thomas Pynchon, *Against the Day*.

## 2007

Michael Chabon, *The Yiddish Policemen's Union*.  
Don DeLillo, *Falling Man*.  
Joshua Ferris, *Then We Came to the End*.  
Khaled Hosseini, *A Thousand Splendid Suns*.





**Adair, James** (circa 1709–circa 1783) *historian*

While little is known about James Adair himself, he left one major record: *The History of the American Indians*, completed in 1768 and published in 1775. His experience among the Native Americans in the South anticipated the experiences of the latter-day frontiersmen and pioneers of the American West. Adair's study preceded William BARTRAM's better-known *Observations on the Creek and Cherokee Indians* by twenty years. Adair returned to England to secure publication. His efforts were a success, and his history was widely read and cited in England and the American colonies. Although Adair repeats a commonly held belief that Native Americans may have been members of the lost tribes of Israel, the firsthand knowledge and details the book contains—including his observations concerning Indian customs, languages, daily life, and important incidents—far outweigh this perception.

Born in county Antrim, Ireland, during the first decade of the eighteenth century, Adair was an intriguing character. Although no documentation exists to support Adair's parentage, he may have been the younger son of a nobleman. Disqualified from inheriting land, Adair joined the ranks of young aristocrats who migrated to North America in search of opportunity. He arrived in Charleston sometime around 1735 and became an Indian trader. Adair traded with and lived among the Native Americans in the South, specifically the Catawba, Cherokee, and Choctaw nations, gaining significant insights into their customs, cultures, and languages. Adair's knowledge of and access to the Indians allowed him to play an important role as a diplomat and mediator. His position toward the Indians was, however, mutable. During the FRENCH AND INDIAN WAR (1754–1763), Adair organized and served as captain for a band of Chickasaw, who

fought against the French. At times Adair appeared to favor the Indian political position, a policy that incurred disfavor among the other traders and the colonial administration. On the other hand, Adair advocated intertribal warfare as a way of reducing the Indian population as a whole. After briefly traveling to England to publish his work, Adair returned to America in 1775 and died near the close of the AMERICAN REVOLUTION in 1783.

**Work**

Adair, James. *The History of the American Indians, Particularly Those Nations Adjoining to the Mississippi, East and West Florida, Georgia, South and North Carolina, and Virginia*. London: E. & C. Dilly, 1775; New York: Johnson Reprint, 1968.

**Adams, Abigail** (1744–1818) *correspondent*

Abigail Smith Adams was an energetic letter writer, an astute observer of politics and diplomacy, and the wife of John ADAMS, the second president of the United States. Her letters are considered “the best account that exists from the pre- to the post-Revolutionary period in America of a woman's life and world,” according to Adams historian Edith B. Gelles. Adams's correspondence reveals spontaneity, intelligence, and sincerity. It also illustrates in equal measure both the everyday and the historic during the early years of the Republic.

Despite her self-perception as a private person, Abigail Smith Adams was a public figure. She was often accused of having too much influence over her husband; a political opponent of the Adamses once sarcastically dubbed Abigail “her Majesty.” Like her husband, Adams was a staunch FEDERALIST,



and she was probably of a more conservative social bent than he. In 1786 she condemned the western Massachusetts farmers who had mounted SHAYS'S REBELLION, a protest against taxation and the loss of their land, and called for the rebels to be executed. She also strongly supported the Alien and Sedition Acts, passed during her husband's term of office. At the same time, Adams was a proponent of legal reforms that would give married women more control over property. She could also be a peacemaker, writing to Thomas JEFFERSON to help heal the rift between the Virginian and her husband. Perhaps her best-known statement appears in her letter of March 31, 1776, to John Adams. Writing to her husband, then a delegate to the first Continental Congress, she issued this challenge:

In the new code of laws which I suppose it will be necessary for you to make, I desire you would remember the ladies and be more generous and favorable to them than your ancestors. Do not put such unlimited power in the hands of the husbands. Remember, all men would be tyrants if they could. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation.

Abigail's mother, Elizabeth Quincy Smith, was connected by blood and marriage to many of the Massachusetts colony's elite. Her father, Reverend William Smith, was a Congregationalist minister in Weymouth, Massachusetts. Adams never had a formal education, perhaps due to bouts of illness as a child. She was educated at home in an intellectually stimulating atmosphere filled with discussion and debate. Nevertheless, she resented her lack of formal training, and as an adult she often pointed out the discrimination and disparities in the education of boys and girls.

Abigail Smith met John Adams in 1759, and the two married in 1764. They had five children, only two of whom outlived their mother. John Quincy Adams was the only son to follow in his father's footsteps as a national political figure.

Political activities, wartime, and diplomatic assignments often separated the Adamses. From 1774 to 1784, letters constituted their main contact with each other. During these years, Abigail ran their farm in Massachusetts, proving herself such a capable manager that the family's financial well-being in the postwar years was largely attributable to her.

At the end of the war, Abigail accompanied John on his diplomatic mission to France and later went with him to England for his three-year assignment as the first U.S. ambassador to the Court of St. James. In 1796 Abigail Smith Adams became the country's second First Lady. The unfinished President's House, she observed, was drafty and cold, and she showed no sorrow when the British later burned it down during the War of 1812. When John Adams retired from politics in 1801, the couple settled down on their Braintree farm. Abigail Smith Adams died on October 28, 1818.

## Works

Adams, Abigail. *New Letters of Abigail Adams, 1788–1801*. Boston: Houghton Mifflin, 1947.

Adams, Abigail, and John Adams. *The Adams-Jefferson Letters: The Complete Correspondence between Thomas Jefferson and Abigail and John Adams*, 2 volumes, edited by Lester J. Cappon. Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1959.

Adams and Adams. *The Book of Abigail and John: Selected Letters of the Adams Family, 1762–1784*, edited by L. H. Butterfield, Marc Friedlaender, and Mary-Jo Kline. Cambridge, Mass.: Harvard University Press, 1975.

Adams and Adams. *The Letters of John and Abigail Adams*, edited by Frank Shuffleton. New York: Penguin, 2003.

## Sources

Akers, Charles W. *Abigail Adams: An American Woman*, third edition. New York: Longman, 2006.

Gelles, Edith B. *Abigail Adams: A Writing Life*. New York: Routledge, 2002.

Levin, Phyllis Lee. *Abigail Adams: A Biography*. New York: St. Martin's Press, 1987.

## Adams, Hannah (1755–1831) *historian*

Hannah Adams, the first woman in America to make her living by writing, was born in the farming town of Medfield, Massachusetts. Her mother died when Adams was ten years old, but her father, an educated man despite his position as the proprietor of a small country store, nurtured a lifelong love of learning in his frail, often ailing daughter. Adams's poor health kept her from attending school, but she managed to learn both Greek and Latin from divinity students who boarded at the Adams home. It was her knowledge of these two classical languages that earned her a modest living as a teacher.

Adams published her first major work, *An Alphabetical Compendium of the Various Sects . . . from the Beginning of the Christian Era to the Present Day*, in 1784. As Adams explained, she wanted to produce a work that would "avoid giving the least preference to any denomination." Nevertheless, if her descriptions were unbiased, the space she allotted to each denomination was not. Nor was this allotment constant. In the first edition, for example, the Shakers received four full pages while the Unitarians received six lines. By the second edition, which appeared in 1791, Unitarianism had come into its own, receiving nine pages.

Using the income from the compendium, Adams paid off her debts and began a new, ambitious project, a history of New England, to be compiled from primary sources. As she pored over colonial records, her eyesight weakened, but she refused to abandon the project. Using a mixture of "laudanum and sea water" several times a day for two years, she re-

covered sufficiently to complete the manuscript. A *Summary History of New-England* appeared in 1799 and sold briskly. She followed this book with others, including a history of the Jews.

Although she earned little money from these efforts, Adams built a faithful following, which included President John ADAMS and New England intellectuals such as Josiah Quincy (1772–1864). She also earned recognition as a scholar. When she began work on her history of the Jews in the early nineteenth century, Adams was granted free access to do research in the BOSTON ATHENAEUM and in the private libraries of leading New England families. Years of poverty and failing health put an end to Adams's writing career after the War of 1812. Unable to support herself during the last years of her life, Adams was assisted by friends who supplied her with an annuity. In *A Memoir of Miss Hannah Adams*, an autobiography published soon after her death in 1832, she recounted the difficulties of sustaining a career as a female writer, and acknowledged her need for assistance in her final years.

### Works

Adams, Hannah. *An Alphabetical Compendium of the Various Sects Which Have Appeared in the World from the Beginning of the Christian Era to the Present Day*. Boston: Printed by B. Edes & Sons, 1784. Revised as *A Dictionary of All Religions and Religious Denominations, Jewish, Heathen, Mahometan, and Christian, Ancient, and Modern*. Boston: James Eastburn, 1817; Early American Imprints, 18319.

Adams. *A Summary History of New-England, from the First Settlement at Plymouth, to the Acceptance of the Federal Constitution: Comprehending a General Sketch of the American War*. Dedham, Mass.: Printed for the author by H. Mann and J. H. Adams, 1799; Early American Imprints, 35075.

### Source

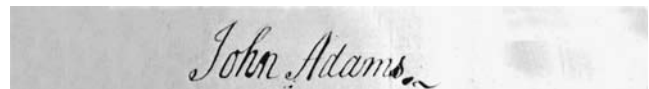
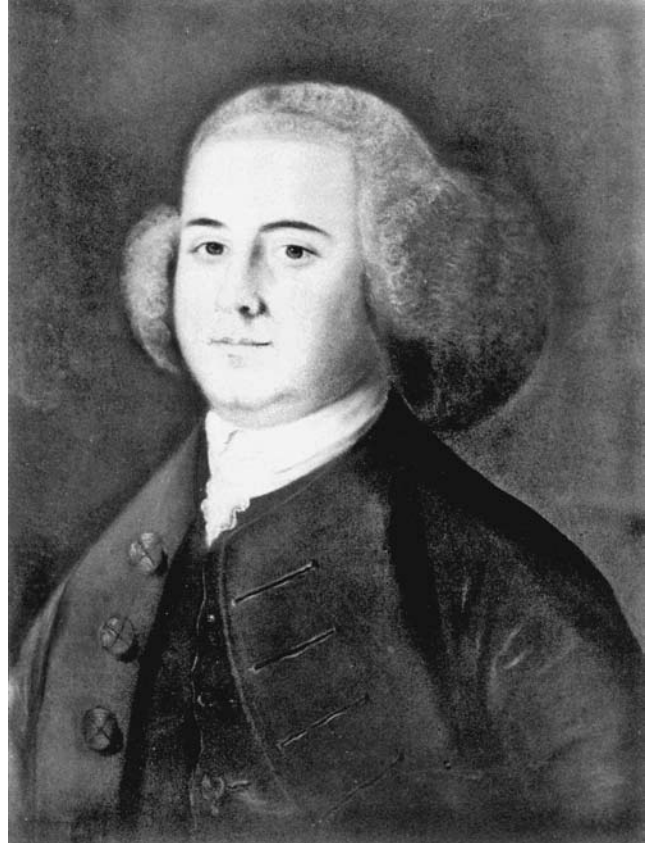
Schmidt, Gary D. *A Passionate Usefulness: The Life and Literary Labors of Hannah Adams*. Charlottesville: University Press of Virginia, 2004.

### Adams, John (1735–1826) statesman, correspondent

*The Revolution was effected before the War commenced. The Revolution was in the minds and hearts of the people. . . .*

—Adams to Hezekiah Niles, February 13, 1818

The literary career of John Adams varied in style and substance throughout his life, but as a whole, Adams's letters represent one of the most important collections of correspondence from this period. He and Mercy Otis WARREN exchanged letters regularly. Their correspondence, which focused on the politics and personalities of the Revolu-



Portrait of John Adams, age 30, by Benjamin Blyth

tionary era, showcased their emerging political ideologies. At the same time, Adams established similar relationships with James Warren and Samuel ADAMS. Adams initiated a separate series of valuable correspondence with his wife Abigail during his frequent and lengthy absences from Boston. Although his correspondence was for the most part direct and businesslike, Adams displayed a literary side and a facility with metropolitan manners. The following passage is from a letter Adams wrote to Mercy Warren on January 8, 1776:

I was charmed with three Characters drawn by a most masterly Pen . . . Copley's Pencil could not have touched off with more exquisite Finishings the Faces of those Gentlemen. Whether I ever answered that Letter I know not. But I hope Posterity will see it, if they do I am sure they will admire it. I think I will make a Bargain with you, to draw the Character of every new Personage I have an opportunity of knowing, on Condition you will do the

same. My View will be to learn the Art of penetrating into Men's Bosoms, and then the more difficult Art of Painting what I shall see there. You Ladies are the most infallible judges of Characters, I think.

John Adams was born on October 30, 1735 in Braintree, Massachusetts, the eldest son of John Adams, a yeoman farmer, and Susanna Boylston, the daughter of a prominent family. From the beginning, his future was directed toward higher education. Adams notes in his autobiography that his father "had destined his first born, long before his birth to a public Education." Accordingly, Adams began his preparation at an early age, at home and under a series of local tutors.

Following his graduation from HARVARD COLLEGE in 1755, Adams turned his attention to a career in law. On November 18, 1755, Adams also made the first entry in his new diary. He maintained the diary for forty years, making it one of the most important first-hand records of life and politics during the late colonial and Revolutionary eras. Over time Adams improved as a diarist, his entries progressing from brief notations on the weather to complex and highly internalized commentaries on a wide range of subjects and individuals. For Adams, maintaining a diary, which included his autobiography, was a way to set the record straight regarding his life and his participation in the formative events that surrounded the AMERICAN REVOLUTION and the constituting of the NEW REPUBLIC.

As a legal apprentice to Jeremiah Gridley (1702–1767), a prominent Boston attorney, Adams met a number of important lawyers, including James OTIS Jr., one of the most talented legal scholars of his time. Otis became an informal mentor and model for Adams, giving him free access to his legal library and entry into Boston's legal and political circles. In turn, Adams sat through Otis's appearances in court, studiously recording his speeches. In 1758 Otis joined Gridley in sponsoring Adams's admission to the bar. Adams immediately established his own practice, but it grew slowly. In 1759 he recorded a mixture of frustration and determination in his diary: "How shall I gain a Reputation! How shall I Spread an Opinion of myself as a Lawyer of distinguished Genius, Learning, and Virtue . . . Shall I creep or fly."

In 1764 Adams married Abigail Smith, the daughter of Reverend William and Elizabeth Quincy Smith. They had four surviving children between 1765 and 1772: Abigail, John Quincy, Charles, and Thomas.

Adams's connections grew. He became a regular at the Monday Night Club, a gathering place for Boston's political opposition. In 1765 he penned a series of essays celebrating the law, *A Dissertation on the Canon and Feudal Law*. Adams apparently wrote essays for practice as well, since a number of them remained unpublished, as was the case with "A Dissertation Upon Seekers—of Elections, Commissions from the Governour, of Commissions from the Crown" (1765). Adams

wrote this piece as a retort to Jonathan SEWALL's "Philanthrop" essays, but it was never submitted for publication.

Protesting the STAMP ACT, an English tax on printed material and legal documents, Adams wrote the resolutions for Braintree in which he emphasized the colonists' right to freedom from taxation by Britain. The resolutions were subsequently published in a number of newspapers, including *The Massachusetts Gazette* (1765). Impressed with his cousin's arguments, Samuel Adams incorporated them into the resolutions for Boston. Now viewed as a member of the opposition leadership, Adams was elected along with Gridley and Otis to present the opposition's case before the governor and the council.

Politics led to public acclaim, a growing docket of cases, and an increasing list of important contacts. During 1768–1769, he defended John Hancock (1737–1793) on a charge of smuggling; and Michael Corbet and three other sailors, who were charged with the murder of an English naval officer. His friends urged him to move to Boston, and in 1768 Adams purchased a home on Brattle Square. That same year Adams was approached by Jonathan Sewall and offered the post of Advocate General in the Court of the Admiralty. Adams immediately declined the offer, noting in his autobiography that it was in direct conflict with his political loyalties. In 1770 Adams was elected as Boston's representative to the General Court, serving one year and resigning for reasons of health.

Throughout this period, Adams strengthened his connection with James Otis Jr., although he began to question his mentor's stability. Through Otis he met James Warren (1726–1808), Otis's brother-in-law, who was also a lawyer and a member of the Massachusetts elite. By early 1772 the Adamses and the Warrens had become friends and political allies, an alliance that lasted through the American Revolution.

Adams was continually on the front lines of the colonial rebellion. In 1774 he helped lead the protests against the Boston Port Act, a punitive English law designed as a response to the dumping of the tea in Boston Harbor. That same year he was chosen as a delegate to the First Continental Congress. After his return to Boston, Adams engaged in a war of newspaper essays with "Massachusettensis"—lawyer Daniel Leonard (1740–1829). Writing under the pseudonym "Novanglus," which translates as "New England," Adams argued that the legal status of the colonies—which included semi-autonomy from Parliament—was based on the precedents established in the colonial charters.

From 1774 forward, Adams abandoned his legal practice in favor of politics. His correspondence detailed the problems and opportunities of independence. Adams was concerned that the movement for a new government might result in too little democracy, particularly in the southern colonies, which he viewed as tending toward autocracy. Having read Thomas PAINE's recently published *Common Sense* (1776), Adams became equally concerned with the trend toward too much democracy. In *Thoughts on Government* (1776), Adams pro-



Miss Adorable

By the same Token  
 that the Bearer hereof satt up with  
 you last night I hereby order you  
 to give him, as many kisses, and  
 as many Hours of your Company  
 after 9 O'Clock as he shall please  
 to Demand and charge them to  
 my Account: This Order, or Requisition  
 call it which you will is in Consi-  
 deration of a similar order Upon America  
 for the like favours, and I presume I have  
 good Right to draw upon you for the kisses  
 as I have given two or three Millions  
 at least, where one has been rec<sup>d</sup> and of  
 consequence the Account between us is  
 immensely in favour of you

Oct 4<sup>th</sup> 1762 John Adams

Love letter from 27-year-old John Adams to Abigail Smith dated October 4, 1772, two years before their marriage. The salutation is to "Miss Adorable," and the letter begins, "By the same Token that the Bearer hereof satt up with you last night I hereby order you to give him, as many Kisses, and as many Hours of your Company after 9 O'Clock as he shall please to Demand..."

posed a republic with a bicameral assembly and independent executive and judiciary branches, adding:

the happiness of society is the end of government, as all divines and moral philosophers will agree that the happiness of the individual is the end of man. From this principle it will follow, that the form of government which communicates ease, comfort, security, or, in one word, happiness, to the greatest number of persons, and in the greatest degree, is the best.

From 1776 to 1777 Adams was actively involved in politics on the national level as a delegate to the Second Continental Congress, where he endeavored to define the shape of the new government and to secure a formal declaration of independence from England. Adams also served on a number of important committees, including the Board of War. In November 1778 Adams was elected a commissioner to France. He arrived in Paris in April and returned to Boston in August 1779, having focused on securing loans, supplies, and military aid. In November 1779 Adams returned to Europe as minister to France and Spain, a position he shared with John JAY. He was also appointed as the sole American representative to Great Britain. Although his efforts were complicated by the presence and conflicting agendas of Jay and Benjamin FRANKLIN, Adams was relatively successful as a diplomat. He helped negotiate a favorable peace agreement with Britain, which included balancing the contradictory interests of France and Spain. Throughout this period Adams sent regular dispatches to Congress. These letters serve as an important source of information on American diplomacy during the Revolutionary era.

Remaining in Europe, Adams was appointed the official American envoy to England in 1785. In the face of unrelenting British criticism and suspicion of the political and economic viability of the United States, he published a three-volume *Defence of the Constitutions of the United States of America against the Attack of Mr. Turgot* (1787). Adams was particularly knowledgeable about the new state constitutions, since he had served as the primary author of the Massachusetts state constitution during the brief period between his two foreign appointments. Ratified in 1780, the Massachusetts constitution established a number of precedents for constitutions that followed, including the U.S. CONSTITUTION of 1789.

Adams returned to Boston in 1788. From 1789 to 1797 he served as the first vice president of the United States under George WASHINGTON. During this period Adams wrote *Discourses on Davila* (1791), a study of the French Revolution as an example of political chaos and democratic excess. In 1797 Adams became the second president of the United States. His administration was plagued with diplomatic and domestic problems, including French and British interference with American shipping and the unpopular Alien and Sedition Acts, which were a direct attempt to suppress political op-

position. Adams failed in his reelection attempt, the victim of bad publicity, a flawed electoral process, and the machinations of Alexander HAMILTON. Following the completion of his term, he returned to the family estate in Quincy. In 1802 he began work on his *Autobiography*, which covered his life from birth through 1780.

Later in life, Adams was alienated from many of his earlier allies, including James and Mercy Warren. Comments made by Adams during his second mission to France and England had branded him, perhaps unfairly, as a monarchist. The Adamses and Warrens were further divided over the necessity of a new national constitution. Finally, the Warrens had requested Adams's assistance during his vice presidency in securing government positions for their sons. Adams, against political favoritism, politely ignored them. Their relationship was broken, and the letters ceased until 1807. That year Adams sent the first in a series of letters debating the veracity of Mercy Warren's recently published *History of the Rise, Progress and Termination of the American Revolution* (1805). Adams complained that he had been misrepresented in the history, and an exchange of letters ensued. In the end, the letters succeeded in renewing the friendship. Adams had a similar experience with his old colleague and political rival, Thomas JEFFERSON. Ironically, Adams and Jefferson died hours apart on the fiftieth anniversary of the DECLARATION OF INDEPENDENCE.

## Works

- Adams, John. *Thoughts on Government*. Philadelphia: Printed by John Dunlap, 1776; Early American Imprints, 14639, 14640.
- Adams. *Defence of the Constitutions*. London, 1787; Early American Imprints, 20176, 20177.
- Adams. *Discourses on Davila. A Series of Papers, on Political History*. . . . Boston: Printed by Russell & Cutler, 1805; New York: De Capo, 1973.
- Adams. *Diary of John Adams and Autobiography, in Volumes 2 and 3 of The Works of John Adams*, edited by Charles Francis Adams. Boston: Little, Brown, 1850–1851. Republished as *Diary and Autobiography of John Adams*. Edited by L. H. Butterfield, Leonard C. Faber, and Wendell D. Garrett. Cambridge, Mass.: Belknap Press of Harvard University Press, 1961.
- Adams. *The Political Writings of John Adams: Representative Selections*. New York: Liberal Arts Press, 1954.
- Adams. *Papers of John Adams*, edited by Robert Joseph Taylor and others, 6 volumes to date. Cambridge, Mass: Belknap Press of Harvard University Press, 1977– .
- Adams family. *Adams Family Correspondence*, edited by L. H. Butterfield and others, 8 volumes to date. Cambridge, Mass: Belknap Press of Harvard University Press, 1963– .

## Sources

- Ellis, Joseph J. *Passionate Sage: The Character and Legacy of John Adams*. New York: Norton, 1993.
- Grant, James. *John Adams: Party of One*. New York: Farrar, Straus & Giroux, 2005.



McCullough, David. *John Adams*. New York: Simon & Schuster, 2001.

### Recommended Writings

*A Dissertation on the Canon and Feudal Law* (1768)

*Thoughts on Government* (1776)

*A Defence of the Constitutions of Government of the United States of America* (1787–1788)

*Discourses on Davila* (1805)

*Diary and Autobiography of John Adams* (1850–1851)

*Adams Family Correspondence* (1761– )

### Studying John Adams

John Adams is studied as a founding father whose philosophy helped shape the formation of the United States, as a political figure, and as a literary figure—largely on the basis of his letters. Actively involved in the PATRIOT cause for American independence, Adams served as a delegate from Massachusetts to the First and Second Continental Congresses in 1774 and 1777, as a diplomat in France, Spain, and Britain (1778–1788), and as George Washington's vice president (1789–1797). In 1797 Adams became the second president of the United States.

There are many extensive biographies on Adams. Among the more-recent biographies, students might explore Joseph J. Ellis's *Passionate Sage: The Character and Legacy of John Adams* (New York: Norton, 1993); David McCullough's *John Adams* (New York: Simon & Schuster, 2001); John Patrick Diggins's *John Adams* (New York: Times Books, 2003); and James Grant's *John Adams: Party of One* (New York: Farrar, Straus & Giroux, 2005).

For general background on the era of Adams's political and social career, students should consult Gordon Wood's *Creation of the American Republic, 1776–1787* (Chapel Hill: University of North Carolina Press, 1969); John E. Ferling's *Setting the World Ablaze: Washington, Adams, Jefferson, and the American Revolution* (New York: Oxford University Press, 2000); and Richard Brookhiser's *America's First Dynasty: The Adamses, 1735–1918* (New York: Free Press, 2002). For study on the Adams presidency, see Ralph A. Brown's *The Presidency of John Adams* (Lawrence: University Press of Kansas, 1975). A standard bibliography on Adams is *John Adams: A Bibliography*, edited by Ferling (Westport, Conn: Greenwood Press, 1994).

Students interested in studying John Adams's correspondence should consult these standard editions: *The Adams-Jefferson Letters: The Complete Correspondence between Thomas Jefferson and Abigail and John Adams*, edited by Lester Jesse Cappon (2 volumes, Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1959) and *The Book of Abigail and John: Selected Letters of the Adams Family, 1762–1784*, edited by L. H. Butterfield, Marc Friedlaender, and Mary-Jo Kline (Cambridge, Mass.: Harvard University Press, 1975). For access to Adams's correspondence

with Mercy Warren see *Correspondence between John Adams and Mercy Warren*, edited by Charles Francis Adams (New York: Arno, 1972).

Electronic archives with extensive primary and secondary sources include *The Adams Family Papers: An Electronic Archive*, from the Massachusetts Historical Society, with images of manuscripts and digital transcriptions that include correspondence between John and Abigail Adams, the diary of John Adams, and the autobiography of John Adams (<<http://www.masshist.org/digitaladams/aea/>> viewed April 23, 2007); and the John Adams page from *The University of Virginia's Miller Center of Public Affairs* <<http://www.millercenter.virginia.edu/index.php/academic/americanpresident/adams>> viewed April 23, 2007).

### Adams, Samuel (1722–1803) editorialist, statesman

*Among the natural rights of the Colonists are these: First, a right to life; Second, to liberty; Thirdly, to property; together with the right to support and defend them in the best manner they can.*

—“The State of the Rights of the Colonists”  
(1772)

PATRIOT leader Samuel Adams was born September 16, 1722 in Boston, the son of Samuel Adams, a prosperous brewer, and Mary Fifield Adams. Adams attended school in Massachusetts, beginning with a preparatory education at the Boston Latin School and continuing with two degrees at HARVARD COLLEGE. He earned his bachelor's degree in 1740 and his master's in 1743. Adams's education prepared him for one of three careers—law, commerce, or the ministry—and in a sense, he tried all three. He studied law for a brief period but did not complete his apprenticeship or apply for admission to the bar; he clerked for Thomas Cushing, one of the leading merchants in Boston, but he failed in his attempts to apply his training, both as a tax collector and as a shop owner; and although he did not become a clergyman, he punctuated his speeches and writing with references to religion and with Calvinist expressions.

Unsuccessful financially, Adams was among the first colonists to recognize the political value of the press. In 1748 he cofounded a short-lived newspaper; Adams thus received his initial training as a journalist. He became an editorialist, writing numerous articles on political and social subjects under a variety of pseudonyms. Adams was also active in the various informal political clubs that met in taverns, COFFEE-HOUSES, and in the back rooms of Boston's print shops. These meetings offered Bostonians the opportunity to exercise ideas, practice speaking, and form alliances. At the Monday Night Club, for example, Adams met with politically minded lawyers and merchants, including James OTIS Jr. and John ADAMS.

In 1763 Adams was chosen to write the instructions from Boston to the Crown concerning newly enacted taxes. In polite language he rejected the legal foundation of the taxes, claiming that taxation without representation amounted to a violation of the colonial charter. In 1765 he played a key role in the protests against the STAMP ACT, which resulted in riots. From then on, Adams was identified as an instigator of public demonstrations, even though he, like many other Patriot leaders, abhorred the mob. Immediately following the Stamp Act protests, Adams was elected as a representative to the state legislature, where he emerged as a leader of the opposition party. In 1766 he was elected clerk of the Assembly, a position he held until 1774.

Although opposed to royal interference in the politics and economy of Massachusetts, Adams was, at least in the early stages, a reluctant revolutionary. As the conflict with England expanded in the mid 1760s, his editorials continued to advise caution. By 1768, however, Adams was promoting organized resistance, serving as a cofounder of the Sons of Liberty, an urban militia made up of both upper- and lower-class citizens. For the next two years Adams opposed the presence of troops in his many editorials, listing numerous offenses allegedly committed by the soldiers against the citizenry.

To a large extent, Adams contributed to the tensions that resulted in the so-called Boston Massacre, a clash between British sentries and a local crowd on March 5, 1770. Although the British sentries were tried and acquitted by a jury of Bostonians, Adams, writing in *THE BOSTON GAZETTE* on December 24, 1770 under a pseudonym, continued to paint them as the guilty parties. Ignoring the mood and actions of the Boston crowd that had surrounded the soldiers, Adams insisted that the British soldiers had “behaved with an haughty air . . . abused the people as they pass’d along . . . and struck innocent persons there who offer’d them no injury.”

Adams was relentless in his attacks on English policy, publishing antigovernment editorials during the interim period of 1770 to 1773, often referred to as the quiet years of the Revolutionary era. In 1772 he played a leading role in founding the Boston committee of correspondence, which shared information with similar committees throughout Massachusetts and the other colonies. In “State of the Rights of the Colonists” (1772), issued as a report of the committee of correspondence, Adams drew upon the natural rights of man, inherent in each and every man irrespective of position or birth. The report kept the possibility and perhaps the probability of independence from England in the public mind. Adams’s argument reveals the depth of his education and reading: he makes references to classical literature, John Locke, British law, history, and current events in Europe.

In 1773 the quiet period was shattered by the Tea Act. Opposed to parliamentary taxes of any kind, Adams was a leader, at least in the planning stages, of the Boston Tea Party. He continued to lead the opposition against the series

of retaliatory acts, which the colonists grouped as the Coercive or Intolerable Acts. These acts and the opposition to them led to the first Continental Congress in 1774. Adams served as a delegate from Massachusetts in this first national congress, and he became a signer of the DECLARATION OF INDEPENDENCE.

Adams memorialized this event in one of his best-known speeches. Delivered in Philadelphia on August 1, 1776, the speech castigated moderates, who still sought an accommodation with England, and called for national unity among the thirteen new states. It was also a prime example of the Adams method—a political sermon or JEREMIAD, blending republican rhetoric with Calvinist preaching: “Our forefathers threw off the yoke of Popery in religion; for you is reserved the honor of leveling the popery of politics.”

Adams continued to serve in the Continental Congress until 1781. This service came at a cost, however. He was never able to win an election over his chief rival and former protégé, John Hancock (1737–1793), for state leadership. Adams settled into the role of political and social critic, periodically issuing editorials in opposition to the Hancock faction. The two remained bitter opponents until 1789, when Adams joined forces with Hancock and was elected lieutenant governor. Adams finally achieved the coveted post of governor when Hancock died in 1793. He was elected in his own right in 1794, holding the position until 1797. Adams died on October 2, 1803.

## Works

Adams, Samuel. *The Writings of Samuel Adams*, 4 volumes, edited by Harry Alonzo Cushing. New York: Putnam, 1904–1908. New York: Octagon, 1968.

Adams. *Papers, 1635–1859*. New York: New York Public Library, 1964–1971.

## Sources

Maier, Pauline. *The Old Revolutionaries: Political Lives in the Age of Samuel Adams*. New York: Knopf, 1980.

Miller, John Chester. *Sam Adams: Pioneer in Propaganda*. Boston: Little, Brown, 1936; Stanford, Calif.: Stanford University Press, 1967.

Puls, Mark. *Samuel Adams: Father of the American Revolution*. New York: Macmillan, 2006.

***The Age of Reason*** by Thomas Paine (Worcester, Mass.: Isaiah Thomas, 1794 [Part One]; 1795 [Part Two]) *treatise*

Published in two parts, *The Age of Reason* was written as a critique of Christianity from a rational, scientific perspective, and as an explanation of DEISM. Thomas PAINE’s strong rhetoric and criticism of the Bible alienated many readers, who subsequently accused him of promoting atheism. These accusations followed Paine for the remainder of his life tainting his earlier

reputation as the voice of the AMERICAN REVOLUTION, which had originated with the publication of his *Common Sense* (1776). Paine began writing *The Age of Reason* while living in France, where he was a member of the National Convention and a supporter of the French Revolution. During the Reign of Terror, however, the Jacobins imprisoned him from December 1793 to November 1794.

While in prison, Paine continued work on his examination of Christianity, and after his release finished *The Age of Reason*, which was published in France and then secretly carried to the United States by Joel BARLOW. In an opening note addressed to “My Fellow Citizens of the United States of America,” Paine states, “The most formidable weapon against errors of every kind is Reason.” In part 1 Paine affirms the existence of God, offering the arguments of design and first cause. In part 2 Paine criticizes many of the events depicted in the Bible for being miraculous and supernatural and accuses Christianity and organized religions of perpetuating oppressive social institutions.

### Sources

- Larkin, Edward. *Thomas Paine and the Literature of Revolution*. Cambridge & New York: Cambridge University Press, 2005.  
 Nelson, Craig. *Thomas Paine: Enlightenment, Revolution, and the Birth of Modern Nations*. New York: Viking, 2006.

### Algonkin Tribe

The Algonkin (or Algonquin) tribe was located in the Ottawa Valley, between Lake Huron and the Ottawa River. Precontact population is estimated at more than 125,000, when the Algonkin lived in the territory from present-day Maine to New York. The name Algonkin derived from the Micmac name “algoomeaking,” which means “at the place of spearing fish and eels.” The Algonkin also hunted moose, deer, and caribou and participated in the fur trade. Men were largely responsible for hunting and fishing; women also fished, gathered wild foods, and tended to planting and harvesting. Ice fishing supplemented winter food stores, and snowshoes made of white ash twigs facilitated winter travel. In Samuel de CHAMPLAIN’s *Voyages to New France* (1619), he recorded his 1603 meeting with the Algonkins and described their hunting and fighting skills. He wrote: “they speak deliberately, as if to make sure you understand them, and they often stop to think. This is especially true when they are speaking in council.” Leaders of the tribes, known as “sachems” or “sagamos,” coordinated community life and oversaw spiritual matters.

By the mid 1600s their population had been reduced to approximately three thousand, due to European diseases and warfare. Throughout the first four decades of the seventeenth century, the Algonkin thrived in Quebec and Ontario, alternately defeating and being defeated by the IROQUOIS, until they relocated to areas near present-day Michigan and Montreal.

### Sources

- Biggar, H. P., ed. *The Works of Samuel Champlain*, 6 volumes. Toronto: Champlain Society, 1922–1936.  
 Nash, Gary B. *Red, White, and Black: The Peoples of Early North America*, fourth edition. Upper Saddle River, N.J.: Prentice Hall, 2000.

### Alison, Francis (1705–1779) educator, scholar

Francis Alison rose to prominence during the religious revivalist movement known as the GREAT AWAKENING. As in much of NEW ENGLAND and the Middle Atlantic colonies, Pennsylvania Presbyterians were divided into a camp that promoted and celebrated the Great Awakening (“new-siders”) and another camp (“old-siders”) that feared the effects of the explosion in evangelism. Alison was a prominent old-sider who opposed the Great Awakening. Ultimately, however, he was a voice of reconciliation among the Presbyterians of Pennsylvania. *Peace and Union Recommended*, his only extant sermon, was preached in May 1758 to celebrate the reunion of old- and new-siders within Pennsylvania Presbyterianism. Alison chose to address the schism in general terms rather than risk reopening the freshly healed wounds within his own church. He urged all Christians to live in harmony and unity, and he listed eight notable men as exemplars of peacemakers within the faith. Among these men Alison included Gilbert TENNENT, one of the leading “Awakener” ministers.

Born in 1705 in county Donegal, Ireland, Alison received an education from an Anglican preparatory school and went on to study at the University of Edinburgh. He received his master’s degree from the university in 1733 and was ordained by the Presbytery of Letterkenny, Ireland, in 1735. That fall Alison immigrated to America, and soon afterward he was named pastor of the Presbyterian Church in New London, Pennsylvania. Settling in the prosperous middle colonies, Alison married Hannah Armitage of Delaware and began a family that eventually included six children.

As the Great Awakening swept across America in the 1740s, Alison became a vocal critic of its “wild disorders” and predicted that the movement would destroy many Protestant denominations. When Presbyterian congregations did begin to split into “new side” and “old side” factions, however, old-sider Alison became a leading advocate of moderation and compromise. He opposed a move within the Presbyterian Synod of Philadelphia to expel new-side representatives in 1741, for example, and actively worked for reconciliation.

In 1743 Alison established the New London Academy at New London, which later became the University of Delaware. He taught at the Academy for almost a decade, leaving the classroom only to become the Rector of the Academy and pastor of the First Presbyterian Church of Philadelphia. When Philadelphia’s academy decided to offer college train-



ing, Alison accepted the post of vice provost and professor of classics and metaphysics at what would become the University of Pennsylvania.

Alison's reputation as an educator and scholar spread. Benjamin FRANKLIN respected him as a learned and honest man, and Ezra STILES praised Alison for his support of scientific study. In 1756 Alison received an honorary degree from the University of Glasgow, becoming the first American Presbyterian clergyman to be recognized in this fashion by a European university. Other honors followed: he was awarded honorary M.A. degrees from Yale in 1755 and from the College of New Jersey (later Princeton University) in 1756. Alison also received recognition for founding the first life insurance company in America, now known as the Presbyterian Ministers' Fund. Although the fervor of the Awakening years had died away, Alison was still strongly identified with the more traditional wing of his denomination. It was this identification that cost him the presidency of the College of New Jersey in 1766 as new-siders rallied to support John Witherspoon.

Alison died in 1779 in Philadelphia, Pennsylvania. He did not leave behind the great legacy of published sermons expected of a man of his standing within the clergy. As one of his students explained, Alison did not like to appear in print. He preferred to be remembered as a teacher.

## Work

Alison, Francis. *Peace and Union Recommended; and Self Disclaim'd, and Christ Exalted: In Two Sermons, Preached at Philadelphia, before the Reverend Synods of New-York and Philadelphia: The First, on the 24th of May, 1758. . . .* Philadelphia: Printed by W. Dunlap, 1758; Early American Imprints, 8070.

## Source

Miller, Kerby A., Arnold Schrier, Bruce D. Boling, and David N. Doyle, eds. *Irish Immigrants I in the Land of Canaan: Letters and Memoirs from Colonial and Revolutionary America, 1675–1815*. New York: Oxford University Press, 2003.

## Allen, Ethan (1738–1789) historian, polemicist

Military leader of Vermont's independence, Ethan Allen was born January 21, 1738 in Litchfield, Connecticut, the oldest child of Joseph and Mary Baker Allen. Educated at home by his parents, he became responsible for his seven siblings when his father died in 1755. A champion of the small farmer and the pioneer, Allen became the spokesman for a group of settlers being threatened with eviction from land that the colony of New York claimed was within its jurisdiction. When the courts ruled against these settlers in what would come to be known as Vermont, the men armed themselves. Allen immediately accepted command of the Green Mountain Boys.

The Green Mountain Boys joined the struggle for American independence, helping to capture Fort Ticon-

deroga in May 1775. They had less success in their next military venture, and Allen was captured in the attack on Montreal. He remained a prisoner of war for thirty-two months. While Allen was held in a British prison, Vermont declared itself a republic. After he was freed in 1778, Allen wrote his most popular work, *A Narrative of Colonel Ethan Allen's Captivity*. Published in 1779, his triumph over British captivity proved to be a morale booster for the American army. *A Narrative*, which was published in the darkest days of the war, was printed five times in the first two years of publication.

Allen also entered politics following his release, focusing immediately on Vermont's claim as a Republic, which was embroiled with property claims levied by New York. When the Continental Congress hesitated in recognizing Vermont's independence, Allen attempted to return Vermont to the British Empire, but the American victory in 1783 put an end to Allen's scheme. He spent the remainder of his life on his farm in Burlington.

Allen's *A Brief Narrative of the Proceedings of the Government of New-York* (1774) was a spirited defense of the Vermont settlers in the contest over property rights with New York. Allen based his argument on the second of John Locke's *Two Treatises of Government* (1690), which declared that a man has a natural right to property he acquires through his own labor.

In 1784 Allen published *Reason the Only Oracle of Man*, an attack on Christianity that came to be known as "Allen's Bible." Allen insisted that Americans did not need scriptures, revelation, clergy, or prayer to insure a moral life; all that was necessary was to follow the principles derived from nature and discovered by reason. If reason failed, Allen noted, men and women should fall back on intuition rather than turn to Christian faith. Although denounced immediately by the clergy, Allen's Bible is recognized today as an early expression of American DEISM—a belief system that accepts the existence of a supreme being but denies revealed religion.

Allen married twice. With his first wife, Mary Brownson, he had five children, only two of whom survived to adulthood. After Mary Brownson Allen died, Ethan married Frances Montresor Buchanan, with whom he had three children. Allen died of apoplexy on February 12, 1789.

## Works

Allen, Ethan. *A Narrative of Colonel Ethan Allen's Captivity. . . .* Philadelphia: Printed for William Mentz, 1779. Cambridge, Mass.: Applewood Books, 1989; Early American Imprints, 16180, 16181, 16182.

Allen. *Ethan and Ira Allen: Collected Works*, edited by J. Kevin Graffagnino. Benson, Vt.: Chalidze Publications, 1992.

Allen. *Ethan Allen and His Kin: Correspondence, 1772–1819*, edited by John J. Duffy. Hanover, N.H.: University Press of New England, 1998.

## Sources

Bellesiles, Michael A. *Revolutionary Outlaws: Ethan Allen and the Struggle for Independence on the Early American Frontier*. Charlottesville: University Press of Virginia, 1993.

Jellison, Charles A. *Ethan Allen: Frontier Rebel*. Syracuse, N.Y.: Syracuse University Press, 1969.

## Allouez, Claude-Jean (1622–1689) ethnographer, missionary

Claude-Jean Allouez was born June 6, 1622, in Saint-Didier, France. He joined the Society of Jesus in 1639 and was ordained in 1655. At the age of thirty-six Allouez went to Canada, and within seven years he had earned an appointment as vicar general to Bishop François-Xavier de Montmorency Laval (1623–1708). In the intervening years he pursued missionary activities in the forests of New France, traveling more than three thousand miles throughout the Great Lakes region and providing cartographers with the information needed to map the area. His experiences are recorded in his journals, published in part in volume fifty of *The Jesuit Relations and Allied Documents: Travels and Explorations of the Jesuit Missionaries in New France, 1610–1791* (1896–1901) as *Recit d'un 3e voyage fait aux Illinois* (*Account of a Third Voyage Made to Illinois*; 1679).

His journal begins in 1665 when he “embarked at Three Rivers with six Frenchmen, in the company of more than four hundred Indians of different tribes, who were returning to their country.” Throughout the journal the missionary shows his fascination with and fear of the religious practices he witnesses. After watching a shaman attempt to cure an ailing man through prayer and ritual, Allouez wrote: “I could not bear the invocation of their imaginary gods in my presence although I saw myself entirely at the mercy of all those people. I remained in doubt for some time whether it would be proper for me quietly to withdraw, or to oppose their superstitious practices.” Allouez chose to challenge the shaman and succeeded in winning a conversion from the dying man, yet in his appraisal of his impact on this group of Indians he wrote, “I had already noticed how little effect my words had on their minds.”

Allouez's other major literary contribution was his prayer book, written in both French and Illinois for the Illinois Indians, with whom he spent a substantial period of time. By his own calculation, he baptized ten thousand Indians from twenty tribes. Allouez founded several missions in what is now Mackinac County, Michigan, and lived among the Sac and Fox tribes near present-day Green Bay, Wisconsin. His work opened the door for future missionaries, including Jacques Marquette.

Allouez's accounts of religious practices are far from neutral in tone, but they are informative. Because of his journals, Europeans learned that the Great Lakes-region Indians counted among their deities the natural copper chunks that

formed at the bottom of Lake Superior, brought to the surface and “cherish[ed] as household gods.” Jesuit missionaries were not collecting this type of information for scholarly or entertainment purposes; their goal was to understand the indigenous populations so as to better convert them to Christianity. Nevertheless, Europeans reading *THE JESUIT RELATIONS* found the missionaries' accounts to be exciting, and the Jesuits at home used these tales of the exotic to entice new recruits and raise funds for the missionary work to continue.

The journals and observations of Allouez and other Jesuit missionaries are invaluable ethnographic sources. These men chronicled even the most modest details of daily life, including what to Europeans were unusual diet and eating patterns. In time, Allouez adapted to many of these same habits, such as eating tree bark, and flour made of pulverized fish bones. Claude-Jean Allouez died August 27, 1689.

## Works

Allouez, Claude Jean. *Narrative of a Voyage Made to the I[l]linois*. New York, 1852.

Allouez. *Facsimile of Père Marquette's Illinois Prayer Book. Its History by the Owner, Colonel J. L. Hubert Neilson, M.D.* Quebec: Quebec Literary and Historical Society, 1908.

## Sources

La Boule, Joseph Stephen. *Claude Jean Allouez: “The Apostle of the Ottawas” and the Builder of the First Indian Missions in Wisconsin*. Milwaukee: Parkman Club, 1897.

Verwyst, Chrysostom. *Missionary Labors of Fathers Marquette, Menard and Allouez, in the Lake Superior Region*. Milwaukee & Chicago: Hoffmann Brothers, 1886.

White, Richard. *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650–1815*. New York & Cambridge: Cambridge University Press, 1991.

## Almanacs

Almanacs originated in ancient Egypt, Greece, and Rome as annual astronomical calendars that were divided into months, weeks, and days. With the advent of printing in the mid fifteenth century, almanacs became a popular source of information throughout Western Europe. As calendars, almanacs served as a ready reference for religious holidays and observances. They also provided astronomical data, including planetary, solar, lunar, and tidal information, along with astrological interpretations and meteorological predictions.

By the seventeenth century almanacs were an established genre in England and in the English colonies. The astronomical data made the almanac a popular source of information among farmers. This information varied in accuracy, however. Astronomical information was based on science and was therefore relatively accurate. Meteorological predictions were less consistent. Predictions based on established experience with



local conditions were relatively accurate. Long-range weather forecasts, which were based on folklore, were not dependable.

Beginning in the late seventeenth century, this mixture of practical information and prophecy yielded to more accurate data based on newly developed scientific principles. At the same time, the almanac evolved into a literary publication. Verse, proverbs, folklore, and practical information were added. For many subscribers, particularly farmers and local merchants, the almanac functioned as a journal or daybook. While most entries were records of the weather, major farm activities or purchases and sales made on credit, occasionally they were records of notable events such as eclipses or floods.

Over time, the almanac became an important source of revenue for colonial printers. The colonies offered a ready market for almanacs in what was a predominantly agrarian society; although books were cheaper when imported from England, colonial printers had little competition for a publication that was valued as a source of local information.

The first American almanac, *An Almanac for New England for the Year 1639*, was published in Cambridge, Massachusetts, under the sponsorship of HARVARD COLLEGE. For the next century New England served as the major source of American almanacs. Nathaniel Ames (1708–1764) of Dedham, Massachusetts, published his *Astronomical Diary and Almanack* beginning in 1725. Encouraged by his success, Ames continued to publish his almanac without interruption for the next fifty years. In 1728 James Franklin (1697–1735), already a reputable general printer and newspaper publisher, launched the *Rhode-Island Almanack*. Borrowing the pseudonym “Poor Robin” from a popular English almanac, Franklin wrote most of the copy himself until his death in 1735. Assuming control of the print shop and the almanac, Franklin’s wife, Ann, continued publication until 1741. By incorporating literary elements along with the usual weather predictions, the *Rhode-Island Almanack* had a major influence on the evolution of the colonial almanac, including the one made famous by Benjamin FRANKLIN, James Franklin’s brother and former apprentice.

A newspaper publisher and artisan printer in Philadelphia, Benjamin Franklin published his first almanac in 1732. Over the next fifteen years Franklin’s *Poor Richard: An Almanack for the Year . . .* became one of the best-selling publications in the British colonies. Franklin’s almanac included the usual calendar and weather forecasts; however, it was distinguished by Franklin’s personal style and wit. Adopting the pseudonym Richard Saunders (or “Poor Richard”), Franklin laced his almanac with prose and verse, some of it original, much of it borrowed from other sources and then updated to fit an eighteenth-century American audience. Franklin’s folksy aphorisms became a regular and much anticipated feature of his almanac. Many of these became familiar American sayings. Franklin’s “the rotten Apple spoils his Companion,” for example, has survived to the present in one form or another.

Inspired by the success of *Poor Richard’s Almanack*, other printers began publishing almanacs, some targeted at local audiences and others printed for a wider distribution. Benjamin BANNEKER, a free black and a self-taught clock-maker living in Maryland, published his own almanac in the last decade of the eighteenth century. Almanacs became commonly available throughout the colonies and, later, throughout the newly independent states. In 1788 almanacs made the migration west with the inaugural edition of John BRADFORD’s *Kentucky Almanac*. In 1792 Robert Thomas published the first edition of the *Farmer’s Almanac*. Highly successful, the Farmer’s Almanac became a prototype of the nineteenth-century almanac, which served as a source of practical information and literature for rural readers throughout the expanding United States. Renamed the *Old Farmer’s Almanac* in 1830 to distinguish it from imitators, it has been in continuous publication longer than any other American journal, exemplifying the ongoing popularity of this genre.

## Works

Danforth, Samuel. *MDCXLVII, An Almanac for the Year of our Lord 1647*. Cambridge, Mass.: Printed by Matthew Day, 1647; Early American Imprints, 21.

*Poor Richard’s Franklin Almanac Calculated and Improved for the Year 1807*. Boston: A. Newell, 1806? Early American Imprints, second series, 50717.

## Sources

Dodge, Robert K. *A Topical Index of Early U.S. Almanacs, 1776–1800*. Westport, Conn.: Greenwood Press, 1997.

Perkins, Maureen. *Visions of the Future: Almanacs, Time, and Cultural Change, 1775–1870*. Oxford & New York: Clarendon Press/Oxford University Press, 1996.

Sagendorph, Robb Hansell. *America and Her Almanacs: Wit, Wisdom, & Weather, 1639–1970*. Dublin, N.H.: Yankee, 1970.

Stowell, Marion Barber. *Early American Almanacs: The Colonial Weekday Bible*. New York: Burt Franklin, 1977.

## Alsop, George (circa 1636–circa 1673) poet, satirist

George Alsop was born in London to Peter Alsop, a tailor of modest means, and his wife, Rose. Alsop grew to adulthood during the years of the Commonwealth, in a political and social atmosphere that did not suit his Anglican and Royalist sensibilities. In 1659 he chose indentured servitude in Maryland rather than stay in England under the rule of Oliver Cromwell. In Maryland, Alsop labored for four years on the plantation of Thomas Stockett. Three years after the restoration of the monarchy in 1660 he returned to England and eventually entered the clergy. While no date of death is recorded for him, Alsop was still alive in 1672, the year his father drafted a will and named George a beneficiary.

When he returned to England, Alsop wrote a history of Maryland in verse. This poem, titled *A Character of the Province of Maryland* (1666), conformed to the seventeenth-century literary tradition of bawdy and satiric sketches of cultures and character types. Despite its sarcasm, *A Character* was approved as promotional literature by Maryland's proprietor, Lord Baltimore (1605–1675). Although *A Character* contains several descriptions of the Susquehanna Indians as cannibals subject to “Devillish powers, and Hellish commands,” the danger of living beside the Indians was apparently offset by the cultural aspects that Alsop praised. In the poem he wrote positively of Maryland as a settlement; he praised the colony's politics, relations with its neighbors, hunting and farming opportunities, and its harmonious community. Apparently, his criticisms of Cromwell and PURITANISM and his portrayal of Maryland as a “superabounding” paradise also appealed to Lord Baltimore, a firm royalist himself. Of course, Maryland fell far short of the idyllic society described by Alsop, and his portrait of indentured servitude in particular rested more on fabrication than on fact.

Despite the bawdiness, the racism, and the exaggerations of Maryland's economic and social opportunities, *A Character* conveys the deep impression that Maryland's natural beauty and bounty made on Alsop.

### Works

Alsop, George. *An Orthodox Plea for the Sanctuary of God, Common Service, White Robe of the House*. . . . London: Printed by R. Reynolds, 1669. Ann Arbor, Mich.: University Microfilms International, 1978.

Alsop. *A Character of the Province of Maryland*. London, 1666. Cleveland, Ohio: Burrows, 1902.

### Sources

Fields, Darin E. “George Alsop's Indentured Servant in *A Character of the Province of Maryland*,” *Maryland Historical Magazine*, 85 (Fall 1990): 221–235.

Hall, Clayton Colman, ed. *Narratives of Early Maryland, 1633–1684*. New York: Scribners, 1910.

### American Antiquarian Society (1812– )

The American Antiquarian Society (AAS) was established on October 24, 1812 in Worcester by an act of the General Court of the Commonwealth of Massachusetts and was inspired by the efforts of Isaiah THOMAS, printer, publisher, and book collector, to “encourage the collection and preservation of the Antiquities of our country, and of curious and valuable productions in Art and nature [that] have a tendency to enlarge the sphere of human knowledge.” Thomas donated his collection of more than eight thousand books to the society's initial holdings. Christopher Columbus Baldwin (1800–1835), a lawyer and a librarian who was elected to the Society in 1827, succeeded Thomas

as head librarian from 1827 to 1830 and from 1832 to 1835. Baldwin compiled a several-hundred-page catalogue of the library collections, which was published in 1837. The AAS has a large collection of the Richard Mather family writings, along with the books of Richard MATHER, Increase MATHER, Cotton MATHER, and Samuel Mather. Other significant holdings and interests include American book history; New England diaries; papers of prominent early New Englanders in the political, religious, and military spheres; and papers and records of eighteenth- and nineteenth-century central Massachusetts families, voluntary associations, and businesses. The American Antiquarian Society is a charter member of the American Council of Learned Societies, founded in 1919.

### Sources

American Antiquarian Society: <<http://www.americanantiquarian.org>> (viewed August 16, 2006).

Burkett, Nancy Hall, and John B. Hench. *Under Its Generous Dome: The Collections and Programs of the American Antiquarian Society*, second edition, revised. Worcester, Mass.: American Antiquarian Society, 1992.

### American Magazine and Monthly Chronicle

(1757–1758) periodical

This monthly literary magazine was established by William SMITH, a prominent eighteenth-century educator who was the first provost of the College of Philadelphia. Smith's theory of education stressed training in polite letters in the period prior to the AMERICAN REVOLUTION. In his capacity as provost, Smith organized an intellectual circle of talented individuals that became known as the SWAINS. *The American Magazine and Monthly Chronicle of the British Colonies* served as an important outlet for the intellectual products of this group.

Smith patterned his magazine on the successful periodicals published in London, in particular the *Gentleman's Magazine* (1731–1914), and succeeded in establishing an American magazine where other publishers had failed. Among the most notable of these attempts was Benjamin FRANKLIN's *General Magazine and Historical Chronicle, for All the British Plantations in America*, which he published for less than a year in 1741.

In *The American Magazine and Monthly Chronicle*, Smith included literature, science, and articles of general interest, combined with colonial and foreign news. By capitalizing on widespread interest in the FRENCH AND INDIAN WAR, Smith built a broad base of subscribers. In turn, *The American Magazine and Monthly Chronicle* served as a showcase for the work of local authors. This was in keeping with Smith's original plan for the magazine, which he hoped would promote American culture and demonstrate the colonies' potential for independent rule.

**Source**

Gegenheimer, Albert Frank. *William Smith, Educator and Churchman, 1727–1803*. Philadelphia: University of Pennsylvania Press, 1943.

**American Revolution (1775–1783)**

The American Revolution (also called the War of Independence or Revolutionary War) began as an economic uprising of the British colonies against unfair taxation and importation laws levied by England. Initially, orderly resistance took the form of repeals and pamphlets voicing opposition to the Navigation Acts (1651–1696); Molasses Act (1733); Sugar Act (1764); STAMP ACT (1765); Townshend Revenue Acts (1767), which imposed taxes on paper, tea, glass, lead, and paints; and Tea Act (1773). In response to repeated taxation by the British, the American colonists protested, beginning in 1768, with a series of Non-Importation Agreements (1765–1775). Despite diplomatic attempts to maintain peaceful relations, growing unrest led to the Boston Massacre on March 5, 1770, the Boston Tea Party on December 16, 1773, and eventually the battles at Lexington and Concord on April 19, 1775, the beginnings of the Revolutionary War. Two months later, on June 17, 1775, the battle of Bunker Hill, one of the major battles of the American Revolution, took place. Although a British victory, it did not end the siege of Boston. The convening of the Second Continental Congress in Philadelphia led to a formal DECLARATION OF INDEPENDENCE on July 4, 1776. General George WASHINGTON coordinated a courageous battle, from the surprise attack on the Hessian troops on December 26, 1776, known as the Battle at Trenton, in which Washington led 2,600 troops across the Delaware River, to the final surrender of the British at Yorktown on October 19, 1781. The last of the British troops withdrew from New York on November 25, 1783.

Songs and literary works inspired by the Revolutionary War include Belinda's (fl. 1782) "Petition of an African Slave" (dated 1782, published 1787); John DICKINSON's *Letters from a Farmer in Pennsylvania* (1768); Benjamin FRANKLIN's "An Edict by the King of Prussia" (1773); Philip FRENEAU's "The Rising Glory of America" (with BRACKENRIDGE, 1775), "On the Emigration to America and Peopling the Western Country" (1784), "General Gage's Soliloquy" (1775), and "General Gage's Confession" (1775); Joel BARLOW's *The Prospect of Peace* (1778), *The Vision of Columbus* (1787), and *The Columbiad* (1807); Timothy DWIGHT's *America: or, A Poem on the Settlement of the British Colonies; Addressed to Friends of Freedom, and Their Country* (1780), and *The Conquest of Canaan* (1785); Judith Sargent MURRAY's "On the Equality of the Sexes" (1790); Esther De Berdt REED's *The Sentiments of an American Woman* (1780); David RAMSAY's *The History of the American Revolution* (1789); Mercy Otis WARREN's *History of the Rise, Progress and Termination of the American Revolution* (3 volumes; 1805); Phillis WHEATLEY's "Liberty and Peace: A Poem" (1784); James Fenimore Cooper's (1759–1851) *Leatherstocking Tales* (1823–

1841); and Henry Wadsworth Longfellow's (1807–1882) "Paul Revere's Ride" (1863).

**Sources**

Bailyn, Bernard. *The Ideological Origins of the American Revolution*. Cambridge, Mass.: Harvard University Press, 1967.

Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

Elliott, Emory. *Revolutionary Writers: Literature and Authority in the New Republic, 1725–1810*. New York: Oxford University Press, 1982.

Ferling, John, ed. *The World Turned Upside Down: The American Victory in the War of Independence. Contributions in Military Studies*, no. 79. Westport, Conn.: Greenwood Press, 1988.

***American Weekly Mercury* (1719–1746) periodical**

*The American Weekly Mercury* was established in 1719 in Philadelphia by the printer Andrew BRADFORD and John Copson, a local BOOKSELLER. Copson provided the capital, and Bradford, who was trained by his father, William Bradford (1663–1752), provided the expertise. A second-generation printer from England, the elder Bradford remained in New York but had a hand in the *Mercury* from the beginning.

Beginning with the first edition on December 22, 1719, the *Weekly Mercury* appeared continuously for the next twenty-six years. Free of any local competition for the first nine years of its existence, the *Mercury* established a large list of subscribers in and around Philadelphia. Like most newspapers in Boston and New York, *The American Weekly Mercury* stressed commercial, foreign, and domestic news compiled from imported newspapers. The *Mercury* also printed letters from subscribers and letters from the general post.

Copson left the business in 1721, and William Bradford replaced him as copublisher of the *Mercury*. In 1725 the elder Bradford established *THE NEW YORK GAZETTE*, and the two newspapers supported each other, sharing news features and helping secure advertising in New York and Philadelphia. The father-and-son partnership lasted until 1739, when Andrew BRADFORD became the sole publisher.

Like many of his contemporaries, including his father, Bradford was sensitive to the threat of censorship from political and religious authorities. Officially reprimanded for his January 2, 1721, critique of the Pennsylvania General Assembly, Bradford avoided punishment by immediately apologizing when he was called to appear before the council. The experience did not deter him from using the *Mercury* to actively support freedom of the press. In 1723 the *Mercury* published an editorial written by a subscriber that condemned government suppression of James Franklin (1697–1735) and his Boston newspaper, *THE NEW-ENGLAND COURANT*.

Bradford continued to publish politically sensitive material, feeling the sting of censorship once again in 1729, when



he published a series of thirty-two essays written by Benjamin FRANKLIN and Joseph Breintnall (?–1746). Three of the essays, which closely followed the essays published in Addison and Steele's *Spectator*, were written under the title "The Busy-Body" and included attacks against Franklin's former employer Samuel Keimer (1688–circa 1739), who had recently launched a competing newspaper, the *PENNSYLVANIA GAZETTE*. Called to account for one of his "Busy-Body" essays, Bradford was jailed for a short duration. The *Mercury* defied the authorities by continuing to publish the "Busy-Body" series, and Bradford succeeded in driving Keimer out of business. He gained a stronger competitor, however, when Franklin assumed control of the *Gazette* in 1729.

The *Mercury* broke faith with the cause of freedom of the press in the 1730s when it opposed Andrew Hamilton (1676–1741) for elected office. Hamilton was serving at the time as defense attorney for John Peter ZENGER, a New York newspaper publisher accused of sedition and libel. Bradford's father, himself a long-term proponent of freedom of the press, had already taken a position against Zenger in his own paper, *THE NEW-YORK GAZETTE*, in order to secure Zenger's government printing contracts.

Following Bradford's death in 1742, his wife Cornelia continued to publish the *American Weekly Mercury* in partnership with Isaiah Warner until 1744 and then on her own until 1746.

## Sources

De Armond, Anna Janney. *Andrew Bradford, Colonial Journalist*. Newark: University of Delaware Press, 1949.

Sloan, William David, and Julie Hedgepeth Williams. *The Early American Press, 1690–1783*. Westport, Conn.: Greenwood Press, 1994.

Thomas, Isaiah. *The History of Printing in America: With a Biography of Printers & an Account of Newspapers*, edited by Marcus A. McCorison. Worcester, Mass.: Printed by Isaiah Thomas, 1810; New York: Weathervane, 1970.

## Anglican Church

The Anglican Church is the official Church of England. United by faith rather than by apostolic authority and generally not adherents of predestination, Anglicans believe in salvation through observance of moral and ethical guidelines outlined in a set of liturgies from the *Book of Common Prayer*. Compiled and authorized in 1549 during the reign of Edward VI (1537–1553), the *Book of Common Prayer* was subsequently revised through 1662.

In the American colonies Anglicans found a more hospitable welcome in the South than in Puritan-dominated NEW ENGLAND. While Anglican services were prohibited until 1686 in Massachusetts, services began in JAMESTOWN in 1607. By 1750 Anglicans had some three hundred parishes, making Anglicanism the most popular denomination behind CONGREGATIONALISM. Distinct from the dissenting positions

of Puritans and Pilgrims who emphasized a literal interpretation of scripture and divine law, Anglicans sought a middle way that more broadly interpreted the Bible. Emory Elliott explains that for Anglicans "God gave people the power of reason for applying Biblical precepts to matters of ethics and morals, which change over time."

With the initiation of the evangelical movement known as the GREAT AWAKENING, beginning by some estimates in the late 1720s and continuing into the 1740s, the Church of England became more fully established in the American colonies. Anglican preacher Reverend George WHITEFIELD (along with Calvinist minister Jonathan EDWARDS) introduced an emotionally charged style of preaching; these "fire and brimstone" sermons were intended to provoke listeners to public conversion. Placing emphasis upon an emotional rather than solely rational understanding of religion, the evangelical revivals inspired spiritual participation that, in turn, increased church membership.

During the AMERICAN REVOLUTION Anglican churches in America began revising the *Book of Common Prayer* to reflect a new relationship to British rule. On May 25, 1776, the Maryland Convention passed a resolution to omit "every Prayer and Petition for the King's Majesty." In Philadelphia on July 4, 1776, Christ Church met and decided to substitute prayers for the king with prayers for Congress "to execute Justice and to maintain Truth." The Anglican Church, or the Anglican Communion as it became known, adapted to the changing politics of the new nation.

Archbishop of Canterbury John Tillotson's (1630–1694) *Sermons Preached on Several Occasions* (London, 1671) and other writings, for example, were popular among early Americans, including John ADAMS, Thomas JEFFERSON, and William BYRD. Another widely read Anglican writer was Richard Allestree (1619–1681), whose works include *The Lively Oracles Given to Us: Or the Christians Birth-Right and Duty in the Custody and Use of the Holy Scripture* (June 10, 1678) and *The Ladies Calling* (1673). Generally more conservative than the dissenting denominations, Anglicanism supported the classical scholarship and education typically associated with the privileged class. Not always overtly religious, literary works by Anglicans nevertheless reflect a more lyrically ornate, classically allusive style that differs significantly from the plain style of the Puritans. For example, Thomas MORTON's *New English Canaan* (1637) demonstrates the author's command of POETRY, PROMOTIONAL TRACT, SATIRE, and history.

Colleges established by the Anglican Communion include The College of William and Mary (1693) and King's College (1754; now Columbia University).

## Source

Bonomi, Patricia U. *Under the Cope of Heaven: Religion, Society, and Politics in Colonial America*. New York: Oxford University Press, 1986.

## Anti-Federalist

Following the ending of the AMERICAN REVOLUTION with the signing of the Treaty of Paris in 1783, the country engaged in vigorous debates over the actual forming of the new United States. From September 1787, with the initial drafting and proposal of the federal CONSTITUTION until its ratification in 1789, Americans argued in support of and for revisions in the new document. Those Americans critical of the proposed constitution were referred to as anti-federalists. They feared that the Constitution as originally presented would threaten liberty by creating a tyrannical, centralized government and advocated, instead, for popular control of the government. Though the anti-federalists did not succeed in halting the ratification of the constitution, their persuasive arguments ultimately influenced the inclusion of a Bill of Rights in the final drafts of the Constitution. Anti-federalist essays were written under various pseudonyms. The twenty-four articles by "Centinel," attributed to Samuel Bryan (1756–1837) and Eleazer Oswald (1755–1795) and written from October 5, 1787, to November 24, 1788, appeared in Philadelphia's *The Independent Gazetteer, or The Chronicle of Freedom*. Letters from the *Federal Farmer* appeared in the *Poughkeepsie Country Journal* from November 1787 to January 1788 and were attributed to Virginia delegate Richard Henry Lee (1732–1794) and New York delegate Melancton Smith (1744–1798). The sixteen essays by "Brutus" that appeared in *The New York Journal* from October 1787 to April 1788 were attributed to New York delegate Robert Yates (1738–1801) and addressed to "the Citizens of the State of New York." "John DeWitt" wrote five articles in the *Boston American Herald*, and *The New York Journal* published essays by "Cato" (possibly New York governor George Clinton [circa 1686–1761]). Other anti-federalist works include those by George MASON, a Virginia delegate who wrote the pamphlet *The Objections of the Hon. George Mason to the Proposed Federal Constitution . . .* (1787) and Mercy Otis WARREN, who wrote *Observations on the New Constitution, and on the Federal and State Conventions* (1788). Other notable anti-federalists included Samuel ADAMS and Elbridge Gerry (1744–1814) of Massachusetts, George Clinton (1739–1812) of New York, and Patrick HENRY of Virginia.

## Sources

- Bailyn, Bernard, ed. *The Debate on the Constitution: Federalist and Antifederalist Speeches, Articles, and Letters during the Struggle over Ratification*, 2 volumes. New York: Library of America, 1993.
- Cornell, Saul. *The Other Founders: Anti-Federalism and the Dissenting Tradition in America, 1788–1828*. Chapel Hill: University of North Carolina Press, 1999.
- Ketcham, Ralph, ed. *The Anti-Federalist Papers and the Constitutional Convention Debates*. New York: Signet Classic, 2003.

Main, Jackson Turner. *The Antifederalists: Critics of the Constitution, 1781–1788*. Chapel Hill: University of North Carolina Press, 1961.

Storing, Herbert J. *What the Antifederalists Were For*. Chicago: University of Chicago Press, 1981.

## Antinomianism

Literally, "antinomianism" means "against or opposed to the law." Within the larger context of debates over the Doctrine of Grace versus the Doctrine of Works, antinomianism asserts that salvation comes from faith and divine grace rather than from established laws such as those found in the Old Testament. Between October 1636 and March 1638, tension between proponents of divine grace and adherents of religious law escalated in a series of confrontations later referred to as the Antinomian Controversy. In early America this term is most closely associated with the trials of Anne HUTCHINSON, who was accused of disregarding church doctrine by claiming to have direct communication with God and holding church prayer meetings in her home, among other activities. Such behavior was not taken lightly; the Puritan community was threatened by acts of antinomianism, considering the replacement of the church with individual grace to be heresy.

In her 1637 trial, which addressed central issues related to authority and doctrine, Hutchinson's responses to the Puritan leaders elucidated the doctrines and precepts of her faith. The trial ended in 1638 with Anne Hutchinson's excommunication and her family's banishment from MASSACHUSETTS BAY COLONY. The tension between proponents of church authority and those seeking different expressions of faith, however, continued to cause tension within the Puritan community.

## Sources

- Hall, David. D., comp. *The Antinomian Controversy, 1636–1638: A Documentary History*. Connecticut: Wesleyan University Press, 1968.
- Lang, Amy Schräger. *Prophetic Woman: Anne Hutchinson and the Problem of Dissent in the Literature of New England*. Berkeley: University of California Press, 1987.

## Arbella

This flagship, along with the *Talbot*, the *Jewel*, and the *Hopewell*, set sail with approximately four hundred passengers on April 8, 1630 from Yarmouth, Isle of Wight to settle the MASSACHUSETTS BAY COLONY and arrived at Salem, Massachusetts, on June 13, 1630. John WINTHROP and other prominent Puritans and merchants had obtained a royal CHARTER as the Massachusetts Bay Company. The *Arbella* was one of eleven ships, known as the Winthrop Fleet of 1630, that departed in two waves, one in April and one in May. The other ships include: the *Ambrose*, *Charles*,



MAYFLOWER, *Success, Trial, Whale*, and William & Francis. John Winthrop includes a chronicle of the voyage in his *Journal of John Winthrop, Esq.; Ship Arbella: Isle of Wight to Cape Ann in New England, 1630, with A Partial List of Passengers*. Another first-person account is Francis Higginson's (1587–1630) "Journal," which he kept from April 25 to June 25, 1629; his voyage on the *Talbot* from London to Salem, titled "The True Story of the Voyage to New England," was later reprinted as *A Short and True Description of New England by the Rev. Francis Higginson, 1629*. Higginson also wrote *New England's Plantation, or, A Short and True Description of the Commodities and Discommodities of That Country* (1630).

### Source

Anderson, Virginia DeJohn. *New England's Generation: The Great Migration and the Formation of Society and Culture in the Seventeenth Century*. Cambridge & New York: Cambridge University Press, 1991.

### Articles of Confederation (1781)

The Articles of Confederation were America's first constitution, proposed initially by the Second Continental Congress in July 1776, just after the DECLARATION OF INDEPENDENCE was approved. John DICKINSON, the chairman of the committee, was chosen to be the primary author of the Articles. The Third Continental Congress modified the document and put the Articles of Confederation in final form. On November 15, 1777, they were proposed to the states.

The original draft called for a strong central government, but because the articles had to be unanimously approved by the states, the Third Continental Congress reduced the power of the federal government. Concerns over land rights and representation slowed the ratification process; finally, on March 1, 1781 the Confederation, a union of autonomous states joined together for security, was officially established.

Among other declarations, the key articles within this constitution formally named the confederation as the United States of America, provided for a common defense, established Congress, guaranteed each state's sovereignty and freedoms, established limitations on state power, and committed the United States to pay all debts incurred by the colonies prior to the establishment of the articles. The confederation congress chose to endorse a meeting of the states at Philadelphia in May 1787 to discuss the weakness of the articles, and this eventually led to the drafting and adoption of the CONSTITUTION of the United States.

### Work

Tansill, Charles C., ed. *Documents Illustrative of the Formation of the Union of the American States*. House Document no. 398. Washington, D.C.: Government Printing Office, 1927.

### Sources

Hoffert, Robert W. *A Politics of Tensions: The Articles of Confederation and American Political Ideas*. Niwot: University Press of Colorado, 1992.

Jensen, Merrill. *The Articles of Confederation: An Interpretation of the Social-Constitutional History of the American Revolution, 1774–1781*. 1940; reprint, Madison: University of Wisconsin Press, 1959.

Pleasants, Samuel A. *The Articles of Confederation*. Columbus, Ohio: Merrill, 1968.

### Ashbridge, Elizabeth (1713–1755) journal writer, Quaker minister

*I used to converse with people of all societies as opportunity offer'd & like many others had got a pretty deal of head knowledge . . . But I joynd strictly with none, resolving never to leave searching till I had found the truth.*

—Some Account of the Fore-Part of the Life of Elizabeth Ashbridge (1774)

As a QUAKER minister Elizabeth Sampson Ashbridge traveled throughout Pennsylvania, New Jersey, New York, and in England. Born in Middlewich in Cheshire, England, Ashbridge was the only daughter of Thomas Sampson, a doctor, and Mary Sampson. Shortly after Elizabeth's birth her father "took to the sea & followed his Profession on board a ship." When she was twelve, her father "then left off," leaving Elizabeth's mother to raise her and provide her with an education. Ashbridge credits her mother with teaching her "the principles of virtue"; yet, Ashbridge embarked on a tumultuous path at the age of fourteen, when she eloped with an impoverished stocking weaver. The marriage was brief and Elizabeth later cast it as a moment of youthful indiscretion. She explains: "I was soon Chastised for my disobedience—Divine Providence let me see my error. In five months I was stripped of the darling of my Soul, and left a young & disconsolate Widow."

Unable to return to her unforgiving parents, Ashbridge was sent to live with relatives in a Quaker community in Dublin, Ireland. She took an immediate dislike to the Quakers and sought a religion that would better suit her. In the spring of 1732, Ashbridge sailed to New York. On board she was unknowingly indentured and upon arrival was sent to work for an abusive master. After three years she bought off her indentures, tried her turn as an actress, and married an alcoholic named Sullivan: "I had got released from one cruel servitude & then not Contented got into another, and this for Life. . . ." As Ashbridge's interest in Quakerism developed, Sullivan resented her sober and devout ways and was especially displeased when she began speaking at meetings: "My husband soon bought a Horse, but would not Let me ride him,

neither when my Shoes were worn out would he Let me have a new Pair, thinking by that means to keep me from going to meetings." Ashbridge, however, notes: "this did not hinder me. . . ." Sullivan joined the British army in 1740 and died following a beating he received for refusing to take up arms. Ashbridge worked as both a schoolteacher and a seamstress in order to repay Sullivan's extensive debts.

In 1746 she met her third husband, Aaron Ashbridge, while in the Quaker ministry and soon became an ordained minister herself. The Ashbridges traveled to Ireland as Quaker missionaries and in 1753 Ashbridge wrote her *Account*, which details her conversion to Quakerism. The book, a SPIRITUAL AUTOBIOGRAPHY, reads much like the plot of a SENTIMENTAL NOVEL. Ashbridge begins with a confession:

From my Infancy till fourteen years of age I was as innocent as most Children, about which time my Sorrows began, and have continued for the most part of my life ever since; by giving way to foolish passion, in Setting my affections on a young man who Courted me without my Parents' consent; till I consented, and with sorrow of Heart may say, I suffered myself to be carried off in the night.

Ashbridge and her husband remained in Ireland until her death in 1755.

## Work

Ashbridge, Elizabeth. *Some Account of the Early Part of the Life of Elizabeth Ashbridge: Who Died in the Truth's Service*. . . . Stanford, N.Y.: Printed and sold by Daniel Lawrence, 1810; Worcester: American Antiquarian Society, 1970; Early American Imprints, second series, 12001.

## Sources

Larson, Rebecca. *Daughters of Light: Quaker Women Preaching and Prophesying in the Colonies and Abroad, 1700–1775*. New York: Knopf, 1999.

Levenduski, Cristine M. *Peculiar Power: A Quaker Woman Preacher in Eighteenth-Century America*. Washington, D.C.: Smithsonian Institution Press, 1996.

## Aupaumut, Hendrick (1757–1830) sachem, orator, historian

*We earnestly wish to see peace & friendship established between you and the Western Indians and we also wish that we may not be forgotten.*

—Aupaumut speech (1791)

A Mohican sachem, Hendrick Aupaumut was born in 1757 at Stockbridge, Massachusetts, a village on the Housatonic River that was founded by Moravian missionaries. From this Christian community Aupaumut received an English education. In

August 1775 he enlisted in the Continental Army as a private in Captain William Goodrich's Company of Indians of Colonel John Patterson's Regiment; he fought in the battle of White Plains in 1778, which earned him a position as a captain. After the war Aupaumut dedicated himself to representing the Stockbridge Indians in an attempt to establish a mutually supportive relationship between them and the white settlers.

As ambassador in the Washington administration during the 1790s Aupaumut was dispatched to negotiate treaties with the northwest tribes, such as the IROQUOIS, DELAWARE, Shawnee, and Miami. In 1792 Aupaumut embarked on an eleven-month mission to negotiate with these western nations and to allay their fears of the white man's motives. Aupaumut's account of this diplomatic mission appears in *A Short Narration of My Last Journey to the Western Country*, which was written around 1794 and published in 1827.

A powerful orator and skilled diplomat, Aupaumut gained praise from both sides. In both *A Narrative of an Embassy to the Western Indians* (1792) and *A Short Narration of My Last Journey to the Western Country*, however, Aupaumut answered criticism regarding his own truthfulness and sincerity, as in the conclusion to *A Short Narration*:

With regard to myself, I think it an easy matter to find out whether I was not faithful with the United States in the late war, and whether I have not been faithful in the work of peace according to abilities in these near two years. I have as it were sacrifice all my own affairs, and my family, for the sake of peace and this last time have gone from home better than Eleven months, and have gone thro a hazardous journeys, and have suffered with sickness and hunger, and have left my Counsellors with the nations who are for peace, to promote peace and forward every means of peace while I am absent.

In 1808 the Tuscarora, with Aupaumut as their representative, successfully petitioned the United States for restitution for lands lost during the war. Despite the eventual removal of the western tribes, including the Stockbridge Indians to Wisconsin, Aupaumut remained optimistic, and loyal to the United States. He died in 1830 and is buried in the old Stockbridge Indian Cemetery near Kaukauna, Wisconsin.

## Works

Aupaumut, Hendrick. *Narrative of an Embassy to the Western Indians*. 1792; reprinted in *Memoirs of the Historical Society of Pennsylvania*. Philadelphia: M'Carty & Davis, 1827.

Aupaumut. *A Short Narration of My Last Journey to the Western Country*, N.p.: 1794.

## Sources

Calloway, Colin G. *The American Revolution in Indian Country: Crisis and Diversity in Native American Communities*. Cambridge: Cambridge University Press, 1995.

Gustafson, Sandra M. *Eloquence Is Power: Oratory and Performance in Early America*. Chapel Hill: University of North Carolina Press, 2000.

### ***Aurora*** (1791–circa 1800) *periodical*

Known for its strong opposition to the FEDERALISTS, the *Aurora* newspaper was established as the *General Advertiser, and Political, Commercial, Agricultural and Literary Journal* in Philadelphia in 1791 by Benjamin Franklin BACHE. Bache launched the *General Advertiser* in a crowded but changing market. Literature had given way during the AMERICAN REVOLUTION to patriotic editorials and reports of the war. Accordingly, the *General Advertiser* combined international and national news along with the various announcements and bills of the new national government. The debate over the CONSTITUTION, settled three years earlier, had in turn given rise to fledgling political parties. By 1790 two parties existed, the Federalists and the Democratic-Republicans (or Jeffersonians), and they were supported by the first party newspapers, the *United States Gazette* (Federalist); and the *National Gazette* (Democratic-Republican), edited by Philip FRENEAU. Bache positioned his newspaper for this political market as well, and when the *National Gazette* suspended publication in 1793 in response to the yellow-fever epidemic, Bache established his paper as the new organ for the Jeffersonian cause.

With the sponsorship of Thomas JEFFERSON, the *General Advertiser*, subtitled the *Aurora* in 1794, published pieces by James MADISON and other leading Jeffersonians. Bache also published a better-known series of anonymous editorials attacking George WASHINGTON and the Federalists. These editorials, many of them written by Bache but disguised as contributions from the public, accused Washington of pilfering the treasury for personal expenses, violating the Constitution, and coveting monarchy. Bache also published a series of embarrassing letters allegedly written by the president, even though the British had originally forged the same letters in 1776 in an earlier attempt to discredit Washington.

An ardent Francophile and a determined enemy of Britain, Bache used the *Aurora* to campaign against any alliance with Britain, arguing in favor of restoring diplomatic relations with France. Having secured an advance and unauthorized copy of the treaty John JAY had recently negotiated with Britain, Bache published the essential details in the *Aurora* on June 29, 1795. Bache succeeded not only in scooping the other newspapers but also in preempting Washington's presentation of the treaty.

Bache embarrassed Washington once again on the president's retirement from office in 1797. To his supporters and to a large segment of the public, Washington had generously refused a lifetime presidency. Bache responded by pointing to Washington's retirement as a moment for national celebration, now that the alleged corrupter and monarchist was gone. The abusive editorials continued with the inaugura-

tion of the new Federalist president, John ADAMS. However, the Federalists now began to demonstrate less restraint than they had under Washington. Bache was physically assaulted by a Federalist supporter—and eventually legally assaulted by Adams.

Already labeled by the Federalists as a paid agent of the French, Bache added to their suspicions during the XYZ Affair. Charles Pinckney (1757–1824), John Marshall (1755–1835), and Elbridge Gerry (1744–1814) were U.S. ministers assigned in 1797 to negotiate a new treaty with France. They were approached by three French agents—called X, Y, and Z in diplomatic correspondence—who suggested a loan and a bribe in order to arrange a meeting with Charles-Maurice de Talleyrand (1754–1838), the French foreign minister. Pinckney, Marshall, and Gerry rejected the demand. When the affair became public knowledge, it brought the two nations to the brink of war.

Seeing the XYZ Affair as an opportunity to embarrass Adams, Bache published a number of editorials and letters supporting the French position. The administration used this as an opportunity to silence Bache, arresting him in 1798 under the authority of the newly legislated Sedition Act. Designed as a means of suppressing Jeffersonian opposition, the act made it illegal for any person, citizen or alien, to print or speak anything “false, scandalous, and malicious” against the government and, in particular, against the president.

Charged with libeling the president and the executive branch, Bache was released on parole. The *Aurora* quickly lost support, partly in response to overwhelming opposition to the French position following the XYZ Affair. The same year, Bache contracted yellow fever and died. The paper continued under the control of Bache's widow and an assistant editor, William Duane (1780–1865), until around 1800.

### **Works**

*General Advertiser*. Philadelphia: B. F. Bache, 1791–1794; Early American Imprints.

*Aurora General Advertiser*. Philadelphia: B. F. Bache, 1794–1800; Early American Imprints.

Bache, Benjamin Franklin. *Truth Will Out! The Foul Charges of the Tories against the Editor of the Aurora Repelled by Positive Proof and Plain Truth, and His Base Calumniators Put to Shame*. . . . Philadelphia, 1798; Chicago: Library Resources, 1970.

### **Sources**

Rosenfeld, Richard N. *American Aurora: A Democratic-Republican Returns: The Suppressed History of Our Nation's Beginnings and the Heroic Newspaper That Tried to Report It*. New York: St. Martin's Press, 1997.

Tagg, James. *Benjamin Franklin Bache and the Philadelphia Aurora*. Philadelphia: University of Pennsylvania Press, 1991.



**Austin, William** (1778–1841) *fiction writer, essayist*

Writer and essayist William Austin published several pieces of fiction in NEW ENGLAND magazines. His most noteworthy story, “Peter Rugg, the Missing Man” (1824), is an eerie tale of a Bostonian who was lost when he set out for the city in the midst of a blinding snowstorm. For fifty years Rugg’s ghost haunts the roads, asking the way to Boston. Townspeople claim that the appearance of his jet-black horse with its white feet is an omen of an impending storm. Later in the nineteenth century, this story influenced Nathaniel Hawthorne (1804–1864) in “A Virtuoso’s Collection,” from *Mosses from an Old Manse* (1846), featuring Peter Rugg as a central character. Peter Rugg also captured the imagination of twentieth-century poet Amy Lowell (1874–1925), who wrote a poem about this mysterious wanderer.

Austin was born in the midst of the AMERICAN REVOLUTION in Lunenburg, Massachusetts, to Nathaniel Austin, a prosperous pewterer, and Margaret Rand Austin. He attended HARVARD, an institution he later criticized in *Strictures on Harvard University* (1798) as “the death-bed of genius” intent upon training merchants and lawyers instead of developing the intellect. Austin served as a chaplain on the U.S. frigate *Constitution* and then briefly studied law at London’s Lincoln’s Inn in 1802–1803. While in London, he wrote a series of letters describing and commenting on English life. Published in 1804, *Letters from London: Written during the Years 1802 & 1803* contained observations on everything from Parliamentary oratory to national character. “A Scot,” he wrote, “is partial to his fellow Scotchmen, with very little fondness for Scotland; an Englishman is still more partial to England, with very little fondness for Englishmen.” Writing of one disheveled member of Parliament, Austin quipped: “He looked as if he had been long in the sea service, and after many a storm, had retired on half pay.”

Austin returned home to Massachusetts and established a large legal practice in Charlestown. He married his first wife, Charlotte Williams, in June 1806. She died in 1820, and two years later he married Lucy Jones. He had fourteen children. By this time Austin’s political career had been successfully launched: Between 1811 and 1834, he served five terms in the General Court, or Massachusetts legislature, and from 1821 to 1823 he was a state senator from the county of Middlesex.

Amid the contest for power between the FEDERALISTS and Thomas JEFFERSON’s Democratic-Republicans, a Jeffersonian militia captain was accused but acquitted of disobedience of orders. The Federalist general in command, Simon Elliot, could approve or disapprove of the ruling of the court. General Elliot did nothing for many months, and on March 17, 1806, Austin attacked the general in print for failing to release the captain. On March 31, 1806, Austin fought a duel with the general’s son, James Henderson Elliot, arising out of the heated exchange of letters to the *Independent Chronicle*,

the local newspaper. Austin was wounded but recovered. This duel, like many others during the early national period, illustrated the power of the press.

## Works

Austin, William. *Letters from London, Written during the Years 1802 & 1803*. Boston: W. Pelham, 1804; Chicago: Library Resources, 1970.

Austin. *Literary Papers of William Austin, with a Biographical Sketch by His Son, James Walker Austin*. Boston: Little, Brown, 1890.

Austin. *A Critical Edition of William Austin’s Peter Rugg, The Missing Man: The Original Text*. Edited by Alain Geoffroy. Saint-Denis: Alizés, 1996.

## Source

Austin, Walter. *William Austin: The Creator of Peter Rugg: Being a Biographical Sketch of William Austin: Together with the Best of His Short Stories*. Boston: Marshall Jones, 1925.

***The Autobiography*** by Benjamin Franklin (published as *Oeuvres de M. Franklin*, Paris: Quilleau, 1773; *Autobiography of Benjamin Franklin*, first complete edition, Philadelphia: Lippincott, 1868)

*autobiography*  
Benjamin FRANKLIN’s *Autobiography* chronicles his life for the benefit of his family, his friends, and the general public. Addressed to William Franklin, who was at the time the forty-year-old governor of New Jersey, *The Autobiography* begins “Dear Son,” and through anecdotes, episodes, and portraits, relates Franklin’s family history, his childhood, and his early career, inventions, and other civic accomplishments. Franklin presents his life as a series of cumulative lessons and describes a plan of self-examination and self-improvement, which he called his “arduous Project of arriving at moral Perfection.” Probably inspired by his QUAKER and Protestant upbringing and by his reading of Cotton MATHER’s *Bonifacius: An Essay . . . to Do Good* (1710), Franklin drew up a list of thirteen virtues to master: temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, and humility. In his *Autobiography* he explains: “I enter’d upon the Execution of this Plan for Self Examination, and continu’d it with occasional Intermissions for some time. I was surpris’d to find myself so much fuller of Faults than I had imagined, but I had the Satisfaction of seeing them diminish.”

Covering the events of his life until 1762 and divided into four parts, Franklin’s *Autobiography* charts his curiosity and quest for learning along with his desire to correct what he calls *errata*, certain events in his life that he considers to have been mistakes. Franklin wrote his memoir over an eighteen-year period, beginning on July 30, 1771, at the age of sixty-five, and continuing until his death on April 17, 1790, at the

age of eighty-four. He referred to the work as his “Memoirs,” “Notes of My Early Life,” “Account of My Life,” and “History of My Life,” as the term “autobiography” had not yet come into usage. The first edition of Franklin’s *Autobiography*, which included only part 1, was first printed in Paris in 1791. It appeared in English in 1818. Parts 2, 3, and 4 appeared in 1840. In 1981 scholars J. A. Leo Lemay and Paul M. Zall printed a *Genetic Text*; this edition includes all the deletions and additions that Franklin originally made over the course of writing his *Autobiography*.

### Sources

Lemay, J. A. Leo. *The Life of Benjamin Franklin. Volume 1, Journalist: 1706–1730*. Philadelphia: University of Pennsylvania Press, 2006.

Lemay. *The Life of Benjamin Franklin. Volume 2, Printer and Publisher: 1730–1747*. Philadelphia: University of Pennsylvania Press, 2006.

Lemay. *Benjamin Franklin: A Documentary History to 1748*. <<http://www.english.udel.edu/lemay/franklin/>> (viewed April 30, 2007).





**Abbott, Jacob** (1803–1879) *educator, children's author*  
Born in Hallowell, Maine, Jacob Abbott was a Congregational clergyman and educator who founded the Mount Vernon School for Girls in Boston in 1832. He was also the author of hundreds of books for children, many of them written in collaboration with his brother, John S. C. Abbott. The first of Jacob Abbott's books, *The Young Christian*, appeared in 1832. He is perhaps best remembered for the sequence of instructional novels known—for their protagonist—as the Rollo series, the first of which appeared in 1835.

#### Source

Weber, Carl Jefferson. *A Bibliography of Jacob Abbott*. Waterville, Maine: Colby College Press, 1948.

**Abbott, Lyman** (1835–1922) *theological writer, editor*  
A clergyman and philosopher, Lyman Abbott was born in Roxbury, Massachusetts, the son of the educator and Congregational clergyman Jacob ABBOTT. Ordained as a minister in 1860, Lyman Abbott succeeded Henry Ward BEECHER—whose biography he published in 1903—to the pulpit of the Plymouth Congregational Church in Brooklyn, New York, in 1888. In 1876 Abbott and Beecher began editing a periodical called *The Christian Union*. Abbott eventually took over the editorship of the journal, changing its name to *The Outlook* in 1893. A leader of the rationalist approach to religion, Abbott attempted to reconcile Christianity with Darwinism. In addition to his biography of Beecher, Abbott published *Christianity and Social Problems* (1896), *The Theology of an Evolutionist* (1897), *Remi-*

*niscences* (1915), and *What Christianity Means to Me: A Spiritual Autobiography* (1921).

#### Source

Brown, Ira V. Lyman Abbott, *Christian Evolutionist: A Study in Religious Liberalism*. Cambridge, Mass.: Harvard University Press, 1953.

### Abolitionism

Abolitionism was the movement to end the enslavement of blacks, the active agitation against slavery and the slave trade that began in the late eighteenth century. By 1807 the British Parliament had outlawed the slave trade in the British Empire. A year later the U.S. Congress also outlawed foreign slave trafficking; however, such prohibitions did not free slaves or even end the buying and selling of slaves born in the United States. Tensions within the U.S. increased as slave states declared their interest in spreading slavery to territories acquired in the country's expansion across the continent.

By the 1830s slavery had been outlawed in the Northern states, although the economy there still depended heavily on the South's cotton industry, which thrived on the use of slave labor. This reliance on slavery bothered the conscience of certain Northerners, and a campaign against the very idea of slavery began in earnest in 1831 with the formation of the New England Anti-Slavery Society. One of its chief organizers, William Lloyd GARRISON, established *THE LIBERATOR*, a militant periodical that demanded the immediate and outright emancipation of all slaves.

By 1833 the American Anti-Slavery Society had formed, along with several local organizations devoted to freeing the

slaves. Garrison and other abolitionists orchestrated demonstrations and protests that aroused public sentiment both for and against slavery in the North. Writers such as Lydia Maria CHILD, Ralph Waldo EMERSON, Henry David THOREAU, James Russell LOWELL, and John Greenleaf WHITTIER supported the abolition efforts. Yet, Northern mobs sometimes attacked abolitionists, and many Northerners showed little sympathy for the plight of slaves. Garrison staged a public burning of the U.S. Constitution because he believed the government had degraded itself by condoning slavery. His opponents argued that radical abolitionism was tearing apart the union and posing a threat to the peace of the nation.

Certainly the response in the South to abolitionism was a hardening of the rationale for a slave society. Southern apologists for slavery attacked Northern hypocrisy, pointing to “wage slavery” in the factories. To Southern Patriots, abolitionism seemed to be just another sign that the North wished to dominate the Union by excluding the spread of slavery (and, thereby, Southern culture) in the territories. The effort on the part of abolitionists to shame Southerners into realizing the evil of their “peculiar institution,” as it was often called, had the opposite effect: many Southerners tended to take an exaggerated pride in their slave-owning tradition. Others simply saw the agitation over slavery as a Northern excuse for restricting the power of the South.

Congress made many attempts to reconcile the North and the South while never directly addressing the issue of abolishing slavery. The Fugitive Slave Act of 1850 required Northerners to return escaped slaves to their owners, thus infuriating the abolitionists and redoubling their efforts. The South felt stymied because in Kansas and Nebraska they had to fight abolitionists like John Brown, who led his followers in an attempt to stop, by physical force, the entry of slaveholders into the territories. Brown’s gang murdered slaveholders and attempted a raid on a government arsenal at Harper’s Ferry in order to arm slaves and incite an uprising. Many in the South believed that such acts of abolitionism led directly to the South’s secession from the Union.

In literary terms, the cause of abolitionism was furthered by the powerful testimonies of escaped slaves such as Frederick DOUGLASS, whose *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* (1845) detailed the degradation of slavery and demonstrated the dignity and power that a former slave could attain by virtue of his own desire to be free and to become educated. What Douglass did to fortify the abolitionists was enhanced by the enormous success of *UNCLE TOM’S CABIN* (1852), Harriet Beecher STOWE’s novel about the horrors of slavery and its long-suffering Christian victim, Uncle Tom. Stowe’s book told the story of slavery in sentimental and melodramatic terms that were easily transferable to the stage, so that the injustices of slavery could be dramatized for hundreds of thousands of Americans who could not read or who were previously unmoved by the abolitionist cause.

## Sources

- Bracey, John H., Jr., August Meier, and Elliott Rudwick, eds. *Blacks in the Abolitionist Movement*. Belmont, Calif.: Wadsworth, 1971.
- Davis, David Brion. *Inhuman Bondage: The Rise and Fall of Slavery in the New World*. New York: Oxford University Press, 2006.
- Finkelman, Paul, ed. *Antislavery*. New York: Garland, 1989.
- Matthews, Donald G., ed. *Agitation for Freedom: The Abolitionist Movement*. New York: Wiley, 1972.
- Mayer, Henry. *All on Fire: William Lloyd Garrison and the Abolition of Slavery*. New York: St. Martin’s Press, 1998.

## Adams, Charles Francis, Jr. (1835–1915) *historian, biographer*

Charles Francis Adams Jr. was a member of an illustrious American family that included two presidents: his great-grandfather John Adams, second president of the United States; and his grandfather John Quincy ADAMS, sixth president of the United States. His father was the diplomat Charles Francis Adams, and his brothers the historians Brooks Adams and Henry ADAMS. The younger Charles Francis Adams was an eclectic writer, but his *Railroads: Their Origin and Problems* (1878) was clearly linked to his later position as president of the Union Pacific Railroad (1884–1890). He wrote two biographies, one about the Massachusetts man of letters Richard Henry DANA Jr., which was published in 1890; and one about his own father, which appeared a decade later. In 1892, like his brother Brooks, he published a history of Massachusetts, *Three Episodes of Massachusetts History*; and in 1916, like his brother Henry, he published *An Autobiography*.

## Sources

- Adams, Charles Francis, Jr. *Charles Francis Adams, 1835–1915: An Autobiography*. New York: Russell & Russell, 1968.
- McCraw, Thomas K. *Prophets of Regulation: Charles Francis Adams, Louis D. Brandeis, James M. Landis, Alfred E. Kahn*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1984.

## Adams, Henry (1838–1918) *historian, novelist, memoirist*

*Knowledge of human nature is the beginning and end of political education.*

—*The Education of Henry Adams* (1907)

Born in Boston, Henry Adams was the grandson of President John Quincy ADAMS and the son of statesman Charles Francis Adams. Although a member of one of America’s most distinguished families, Adams demonstrated early on that rather than concentrate on national issues, he preferred to



Henry Adams

think and write about the greater world. Accompanying his father to England, where Charles Adams served as minister during the CIVIL WAR, Henry Adams served as a secretary in the ministry, and worked as a foreign correspondent for the *Boston Courier* and *THE NEW YORK TIMES*. After he returned from England in 1867 Adams became editor of the *NORTH AMERICAN REVIEW*, as well as an assistant professor of history. For seven years, from 1870 to 1877, Adams taught medieval, European, and American history, subjects he later transformed into an original philosophy of history. With typical irony and modesty, he wrote in his autobiography that by that time he had decided "So far as [I] had a function in life, it was as a stable-companion to statesmen."

In 1873 Adams married fellow Bostonian Marian Hooper. Other than the fact that he published two novels while he was married, *Democracy: An American Novel* (1880) and *Esther* (1884), little is known about Adams's life during this thirteen-year period; he omitted it from his autobiographical writing. He also omitted any mention of his wife, although her suicide in 1885 affected him profoundly. He commissioned the sculptor Augustus Saint-Gaudens to create a sculpture, *The Peace of God*, for her grave in Washington, D.C., where they had been living, and then he left the country.

Adams traveled first through Asia, returning to Washington to complete his study of the politics and diplomacy of the early republic, the nine-volume *History of the United States*

of America during the Administrations of Thomas Jefferson and James Madison (1889–1891). He then made several trips to France, where he developed his dynamic theory of history. At the Paris Exposition of 1900 he saw the enormous dynamo that symbolized for him the inevitable social progress to come in the future. He studied the past at the abbey at Mont-Saint-Michel and the chapel at Chartres, recognizing the power of the Virgin, "the ideal of human perfection," as a symbol of the social force of medieval Christianity. The similarity of the two forces is expressed in "The Dynamo and the Virgin," a key chapter in *The Education of Henry Adams: An Autobiography* (1918), Adams's candid autobiographical evaluation in which he serves as an everyman figure.

### Principal Books by Adams

*Civil-Service Reform*. Boston: Fields, Osgood, 1869.

*Chapters of Erie and Other Essays*, by Adams and Charles F. Adams Jr. Boston: Osgood, 1871.

*The Life of Albert Gallatin*. Philadelphia & London: Lippincott, 1879.

*Democracy: An American Novel*, anonymous. New York: Holt, 1880.

*John Randolph*. Boston & New York: Houghton, Mifflin, 1882.

*Esther: A Novel*, as Frances Snow Compton. New York: Holt, 1884.

*History of the United States of America during the Second Administration of Thomas Jefferson*, 1 volume, Cambridge, Mass.: Privately printed, 1885; revised edition, 2 volumes, New York: Scribners, 1890.

*History of the United States of America during the First Administration of James Madison*, 1 volume, Cambridge, Mass.: Privately printed, 1888; revised edition, 2 volumes, New York: Scribners, 1890.

*History of the United States of America during the First Administration of Thomas Jefferson*, 2 volumes. New York: Scribners, 1889.

*History of the United States of America during the Second Administration of James Madison*, 3 volumes. New York: Scribners, 1891.

*Historical Essays*. New York: Scribners, 1891.

*Memoirs of Marau Taaroa, Last Queen of Tahiti*. N.p.: Privately printed, 1893.

*Mont-Saint-Michel and Chartres*, anonymous. Washington, D.C.: Privately printed, 1904; revised and enlarged, 1912; Boston & New York: Houghton Mifflin, 1913.

*The Education of Henry Adams: An Autobiography*. Washington, D.C.: Privately printed, 1907; Boston & New York: Houghton Mifflin, 1918.

*A Letter to American Teachers of History*. Washington, D.C.: Privately printed, 1910.

*The Life of George Cabot Lodge*. Boston & New York: Houghton Mifflin, 1911.

*The Degradation of the Democratic Dogma*, edited by Brooks Adams. New York & London: Macmillan, 1919.





Memorial designed by Adams and sculpted by Augustus St. Gaudens to mark the grave of Adams's wife, who committed suicide in 1885

*Sketches for the North American Review* by Henry Adams, edited by Edward Chalfant. Hamden: Archon Books, 1986.

### Studying Henry Adams

No authoritative edition of Adams's collected works exists. *The Education of Henry Adams: A Centennial Version*, edited by Edward Chalfant and Conrad Edick Wright (Boston: Massachusetts Historical Society, 2007) is an excellent scholarly edition of that central work. A *Henry Adams Reader*, edited by Elizabeth Stevenson (Garden City, N.Y.: Doubleday, 1958), offers a sampling of Adams's work in the wide variety of genres in which he wrote.

Students with a biographical interest in Adams should, of course, be familiar with his own account in *The Education*. Recourse to other biographies can provide necessary compensation to the autobiography's omissions and misdirections. Edward Chalfant's three-volume life is generally considered the standard work: *Both Sides of the Ocean: A Biography of Henry Adams, His First Life, 1838–1862* (Hamden, Conn.: Archon Books, 1982); *Better in Darkness: A Biogra-*

*phy of Henry Adams: His Second Life, 1862–1891* (Hamden, Conn.: Archon Books, 1994); and *Improvement of the World: A Biography of Henry Adams, His Last Life, 1891–1918* (North Haven, Conn.: Archon Books, 2001). Ernest Samuel's earlier account, also in three volumes, is also highly regarded: Ernest Samuel, *The Young Henry Adams* (Cambridge, Mass.: Harvard University Press, 1948); *Henry Adams: The Middle Years* (Cambridge, Mass.: Harvard University Press, 1958); *Henry Adams: The Major Phase* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1964). His single-volume *Henry Adams* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1989), is an excellent abridgement. Earl N. Harbert's *The Force So Much Closer Home: Henry Adams and the Adams Family* (New York: New York University Press, 1977) provides useful information on Adams's prominent family, and Patricia O'Toole's *The Five of Hearts: An Intimate Portrait of Henry Adams and His Friends, 1880–1918* (New York: C. Potter, 1990) places the author in an enlightening social context.

Adams's letters are available in the six-volume *The Letters of Henry Adams, 1858–1892*, edited by J. C. Levenson, Ernest Samuel, Charles Vandersee, and Viola Hopkins Winner (Cambridge, Mass.: Belknap Press of Harvard University Press, 1982–1988) and *Supplement to the Letters of Henry Adams: Letters Omitted from the Harvard University Press Edition of the Letters of Henry Adams*, edited by J. C. Levenson (Boston: Massachusetts Historical Society, 1989), and students are directed to these as further rich sources of information, including biographical details.

An overview of criticism is offered in *Henry Adams and His World*, edited by David R. Contosta and Robert Mucigrosso (Philadelphia: American Philosophical Society, 1993) and in *Critical Essays on Henry Adams*, edited by Earl N. Harbert (Boston: G. K. Hall, 1981). Other recommended critical treatments are R. P. Blackmur's *Henry Adams* (New York: Harcourt Brace Jovanovich, 1980), J. C. Levenson's *The Mind and Art of Henry Adams* (Boston: Houghton Mifflin, 1957), William Dusing's *Henry Adams: The Myth of Failure* (Charlottesville: University Press of Virginia, 1980), Brooks D. Simpson's *The Political Education of Henry Adams* (Columbia: University of South Carolina Press, 1996), Garry Wills's *Henry Adams and the Making of America* (Boston: Houghton Mifflin, 2005), William Merrill Decker's *The Literary Vocation of Henry Adams* (Chapel Hill: University of North Carolina Press, 1990), and William Wasserstrom's *The Ironies of Progress: Henry Adams and the American Dream* (Carbondale: Southern Illinois University Press, 1984). Students whose interests are focused on *The Education* are advised to consult *New Essays on The Education of Henry Adams*, edited by John Carlos Rowe (Cambridge: Cambridge University Press, 1996). The correspondence is helpfully analyzed by Joanne Jacobson in *Authority and Alliance in the Letters of Henry Adams* (Madison: University of Wisconsin Press, 1992).



Earl N. Harbert's *Henry Adams: A Reference Guide* (Boston: G. K. Hall, 1978) is a useful but out-of-date reference that should be used in conjunction with more current resources such as the *MLA International Bibliography* and *American Literary Scholarship*, edited by David J. Nordloh and others.

**Adams, John Quincy** (1767–1848) *sixth president of the United States, diarist*

Born in Braintree (later Quincy), Massachusetts, to second U.S. president, John Adams, and his wife, Abigail, John Quincy Adams was a precocious child whose introduction to statesmanship began early, when he accompanied his father on diplomatic missions to Europe. After studying in Paris and at the University of Leiden in Holland, Adams graduated from Harvard in 1787 and began practicing law.

Adams did not work long as a lawyer, however. In 1791 his response to Thomas Paine's *Rights of Man*—a series of articles in which Adams defended the Federalist position and signed himself "Publicola"—brought him to the attention of President George Washington, who in 1794 appointed Adams U.S. minister to Holland.

Adams went on to serve as minister to Portugal and Prussia before returning to the United States in 1801. He continued his political career by winning a seat in the U.S. Senate in 1803, a position he resigned in 1808 after his independent voting record caused a break with the Federalist Party. Diplomatic postings in Russia and England followed, and in 1817 Adams was called back to serve as secretary of state in the administration of President James Monroe. In this position Adams became the primary author of the Monroe Doctrine, which unilaterally declared that the continents of the Western Hemisphere were no longer "to be considered as subjects for future colonization by any European power."

Adams ran as the Republican candidate for president in the election of 1824. Although his rival, Andrew Jackson, received more popular votes, neither candidate held a majority of electoral votes, and the election was decided in the House of Representatives. There, the support of Speaker of the House Henry Clay led to the outcome in Adams's favor. When Adams named Clay as secretary of state, Jackson cried foul, splitting the Republican Party. Jackson defeated Adams in the next election.

In 1830 Adams was elected to the U.S. House of Representatives, where he served for the next seventeen years without any true party affiliation. His independence permitted him to oppose slavery by fighting for the petitions of abolitionists (see ABOLITIONISM) and against the admission of Texas to the Union as a slaveholding state.

Adams's nonconformity is reflected in his twelve-volume *Memoirs*, written with what one editor called "malice towards all" and published between 1874 and 1877. Covering more than sixty years of American political history, the account provides a significant chronicle of the life and times of the

nation as well as of the author. Adams's other notable works include his classic treatise *Report upon Weights and Measures* (1821) and his *Lectures on Rhetoric and Oratory Delivered to the Classes of Senior and Junior Sophisters in Harvard University* (1810), delivered in 1806 during his tenure as professor of rhetoric and belles lettres.

**Sources**

Allen, David Grayson, and others, eds. *Diary of John Quincy Adams*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1981.

Brookhiser, Richard. *America's First Dynasty: The Adamses, 1735–1918*. New York: Free Press, 2002.

Parsons, Lynn H. *John Quincy Adams: A Bibliography*. Madison, Wis.: Madison House, 1998.

**Adams, Mary**

See PHELPS, ELIZABETH STUART.

**Adams, William Taylor** (1822–1897) *educator*

William Taylor Adams was a Boston schoolteacher who, under the pen name Oliver Optic, began in the 1850s to publish books and magazine stories aimed at young readers and modeled on the extremely popular works of Horatio ALGER. Adams succeeded with such works, and in 1865 he left the teaching profession to devote himself full-time to the literary world. Adams published more than one hundred novels (most of them in sequences with titles like the "Starry Flag Series," or the "Onward and Upward Series") and more than one thousand stories. He also edited several periodicals for youngsters, including his own *Oliver Optic's Magazine: Our Boys and Girls* (1867–1875).

**Source**

Jones, Dolores Blythe, comp. *An "Oliver Optic" Checklist: An Annotated Catalog-Index to the Series, Nonseries Stories, and Magazine Publications of William Taylor Adams*. Westport, Conn.: Greenwood Press, 1985.

**An Address Delivered before the Senior Class in Divinity College, Cambridge** by Ralph Waldo

Emerson (Boston: Munroe, 1838) *address*

Ralph Waldo EMERSON delivered this speech, commonly referred to as "The Divinity School Address," to the graduating class of Harvard Divinity School on July 15, 1838, and he subsequently published it as a pamphlet. (The address was later republished as *Man Thinking: An Oration* [1843]). The main theme of the speech,—that spirituality comes through personal reflection and nature rather than adherence to the doctrines and rituals of organized religion, is reflected in Emerson's invitation to his listeners "to go alone . . . and dare to love God

without mediator or veil.” Though a former minister himself, he argued that the church “gives a false impression” of the message of Jesus Christ, which highlighted “the greatness of man” and revealed that “man’s life is a miracle.” Emerson encouraged his listeners to see divinity within—to be “a divine man”—and thereby to consider themselves as equal to Jesus. Emerson was accused of blasphemy in a very public controversy, and it was several decades before he spoke at Harvard again.

—Tiffany K. Wayne

### ***Adventures of Huckleberry Finn* by Mark**

Twain (New York: Webster, 1885; originally published as *The Adventures of Huckleberry Finn* [London: Chatto & Windus, 1884]) *novel*

A sequel to Mark Twain’s *The Adventures of Tom Sawyer* (1876), *Adventures of Huckleberry Finn* is considered a greater work of literature for its entertaining, picaresque style and for Twain’s (see Samuel Langhorne CLEMENS) more complex exploration of social and political issues such as slavery and the frontier experience.

Huck tells his own story. Abandoned by his derelict father, Pap, Huck lives with the Widow Douglas and her sister, Miss Watson. Accustomed to living on his own, he chafes under the women’s regimen of good manners and schooling. Huck is then kidnapped by his father but escapes to Jackson’s Island, where he encounters Jim, Miss Watson’s runaway slave. Huck and Jim travel together on a raft down the Mississippi River, but when their raft collides with a steamboat, they are separated.

After Jim is sold back into slavery Huck enlists his friend Tom in a plan to liberate Jim. Tom, full of his reading of romance literature, puts Jim and Huck through unnecessary contortions so that Jim’s liberation will conform to the plot of an adventure novel. To compound the absurdity, Tom eventually tells Huck that Miss Watson has died and set Jim free in her will. Tom’s cruelty—a kind of madness—becomes clear to Huck when Tom says he wanted to rescue Jim for the “adventure of it.” Disgusted with the absurd preconceptions of so-called civilized life, Huck announces that he is going to “light out for the territory.” The end of the novel reflects Twain’s ambivalence about the frontier. On the one hand, it is the refuge of the lawless; on the other, it still represents a free space where an individual can pursue his dreams of freedom.

### **Sources**

Bloom, Harold, ed. *Mark Twain: The Adventures of Huckleberry Finn*. New York: Chelsea House, 1986.

Champion, Laurie, ed. *The Critical Response to Mark Twain’s Huckleberry Finn*. New York: Greenwood Press, 1991.

Colley, Thomas, ed. *Adventures of Huckleberry Finn: An Authoritative Text, Contexts and Sources, Criticism*. New York: Norton, 1999.

Graff, Gerald, and Phelan, James, eds. *Adventures of Huckleberry Finn: A Case Study in Critical Controversy*. Boston: Bedford/St. Martin’s Press, 2004.

Hutchinson, Stuart, ed. *Mark Twain: Tom Sawyer and Huckleberry Finn*. New York: Columbia University Press, 1998.

Johnson, Claudia Durst. *Understanding Adventures of Huckleberry Finn: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, Conn.: Greenwood Press, 1996.

—Revised by Amy Cummins

### ***The Adventures of Tom Sawyer* by Samuel**

Langhorne Clemens (London: Chatto & Windus; Hartford, Conn.: American Publishing Company, 1876) *novel*

Samuel Langhorne CLEMENS’s first work of long fiction (after the collaboratively written *THE GILDED AGE* [1873]), *The Adventures of Tom Sawyer* is also his most autobiographical and most popular novel. According to Clemens’s preface, the novel is set “thirty or forty years ago” (i.e., 1836–1846) and is based on the author’s boyhood experiences. The orphaned Tom is “a combination of the characteristics of three boys” Clemens knew in his hometown of Hannibal, Missouri—a drowsy Mississippi River town that is called St. Petersburg in the novel. There, the mischievous Tom lives with Aunt Polly, against whose authority he struggles; his half brother, Sid, who acts as self-righteous foil; and his cousin Mary, a kindly maternal influence.

The novel’s plot traces Tom’s boyish adventures: his misbehavior at church and school, his crush on the judge’s daughter, and his elaborate games of make-believe. In his hijinks Tom is often joined by Joe Harper and Huckleberry Finn, “the juvenile pariah of the village,” whose outsider status Tom and the other children admire. Amid the light-hearted tales of childhood play runs a subplot of suspense: Tom and Huck witness a murder for which the wrong man is jailed, and they become involved in efforts to bring the real murderer, Injun Joe, to justice. When Injun Joe dies, they are awarded his \$12,000 loot. As a reward for foiling Joe’s plot to disfigure her, Widow Douglas takes Huck into her home and invests his money. Under her “civilization,” though, Huck is uncomfortable and runs away; at last Tom coaxes him to return in exchange for being allowed to join the gang of robbers that Tom is forming.

Clemens drafted *Tom Sawyer* in several stages during years of working on other writing projects. He sent a complete manuscript to his friend, William Dean HOWELLS, who suggested that Clemens pitch the novel as a book for boys. Clemens followed the advice. In the book’s preface, he suggests his ambivalence about the book’s proper audience and interpretation, writing that it “is intended mainly for the entertainment of boys and girls” but that he also “hope[s] it will not be shunned by men and women” for whom it might serve as a reminder of “what they once were themselves.” Clemens’s words have proven prophetic; read by both children and adults, the book has been continually in print for over a

hundred and thirty years, and it continues to enjoy world-wide popularity in dozens of translations and various forms of dramatization.

*The Adventures of Tom Sawyer* was followed by *ADVENTURES OF HUCKLEBERRY FINN*, a book whose weightier themes have tended to cast *Tom Sawyer* in a less favorable critical light. Late in his career, Clemens revived the Tom and Huck characters in *Tom Sawyer Abroad* (1894) and *Tom Sawyer, Detective* (1896), both of which proved less popular than the original books.

### Sources

Evans, John D. *A Tom Sawyer Companion: An Autobiographical Guided Tour with Mark Twain*. Lanham, Md.: University Press of America, 1993.

Norton, Charles A. *Writing Tom Sawyer: The Adventures of a Classic*. Jefferson, N.C.: McFarland, 1983.

Scharnhorst, Gary, ed. *Critical Essays on The Adventures of Tom Sawyer*. New York: G. K. Hall, 1993.

—Revised by Brett Barney

### Agassiz, Louis (1807–1873) *naturalist, essayist*

Louis Agassiz was born in Switzerland, where he attended medical school. In 1831 he went to Paris. There, under the influence of the German botanist Alexander von Humboldt and the French comparative anatomist George Cuvier, he became interested in the natural sciences. Agassiz had already made a name for himself as an expert on glaciers and on fossil fishes when he came to the United States in 1846 on a lecture tour. Two years later he accepted a professorship at Harvard, where he began work on the collections that became the Harvard Museum of Comparative Zoology.

Although he remained at Harvard until his death, Agassiz was also associated with the Charleston Medical College, Cornell University, and the Smithsonian Institution. Agassiz also founded the Marine Biological Laboratory at Wood's Hole, Massachusetts, in 1872 and led extensive research expeditions to Brazil (1865–1866) and along the Atlantic and Pacific coasts of the Americas (1871–1872).

Agassiz's emphasis on direct observation of nature proved enormously influential, as did his *Contributions to the Natural History of the United States* (1857–1862), which includes his famous "Essay on Classification." In the essay, Agassiz discourses on geology and paleontology and elaborates his opposition to the evolutionary theories of the British scientist Charles Darwin.

### Sources

Bolles, Edmund Blair. *The Ice Finders: How a Poet, a Professor, and a Politician Discovered the Ice Age*. Washington, D.C.: Counterpoint, 1999.

Lurie, Edward. *Louis Agassiz: A Life in Science*. Chicago: University of Chicago Press, 1960.

### Aiken, George L. (1830–1876) *playwright*

Born in Boston, actor and playwright George L. Aiken made his stage debut in an 1848 production of *Six Degrees of Crime* in Providence, Rhode Island. Although he was not a star, he played many important roles, and his own play, *Helos the Helot* (produced 1852), won a prize intended to encourage American playwriting. He is best remembered, however, for his stage adaptation of Harriet Beecher STOWE's *UNCLE TOM'S CABIN*, a work Aiken supposedly completed in one week. The play premiered in Troy, New York, on September 27, 1852 and was an instant success. Aiken appeared in the premiere performance, and the play continued to run another ninety-nine nights, after which it went to New York City, where it played for a record three hundred performances.

### Aimard, Gustave

See GLOUX, OLIVER.

### Alcott, Bronson (1799–1888) *educator, social theorist*

Born in Connecticut, Bronson Alcott supported himself as a teacher in New England and in Pennsylvania between 1822 and 1833. Later in Boston (1834–1839) and much later in Concord, Massachusetts (after 1859), Alcott advocated a program of progressive education that included promoting a concept of the whole student—one who was fit physically and mentally, with an aesthetic and moral sensibility. A committed transcendentalist (see TRANSCENDENTALISM), Alcott believed that individuals carried within them the spirit of the universe and an affinity for a central Mind, which he equated with the idea of God. This core belief has much in common with ROMANTICISM. The individual is considered to have an inborn sense of truth and intuition that can be strengthened by education.

Alcott set forth his philosophy in several books, including *Record of a School: Exemplifying the General Principles of Spiritual Culture* (1835) and the two-volume *Conversations with Children on the Gospels* (1836–1837). Although Alcott's ideas were rejected in Boston, where he was considered an extremist, they later were affirmed by other transcendentalists in Concord, most notably Ralph Waldo EMERSON and William Ellery CHANNING.

After 1840 Alcott traveled to England to discuss his ideas with thinkers such as Thomas Carlyle and then returned to the United States to participate in the experimental utopian community of FRUITLANDS. Thereafter, Alcott took to giving public lectures, though he was supported, in the main, by his wife and by his daughter Louisa May ALCOTT.

In 1859 Bronson Alcott became Concord's superintendent of schools and introduced singing, dancing, and reading aloud as well as the study of physiology into the curriculum. He believed that education should be a kind of recreation, that students should understand both their bodies and their



minds, and that they should appreciate both the cerebral and the emotional aspects of life. In 1879 Alcott extended his influence on American education by establishing the Concord School of Philosophy (1879–1888). Reminiscent of Plato, who was an important influence on the transcendentalists, Alcott spread his ideas through public dialogue. His conversations were memorable and served to entice followers who spread the word of his philosophy.

Alcott's other noteworthy books include *Observations on the Principles and Methods of Infant Instruction* (1830) and *The Doctrine and Discipline of Human Culture* (1836). *Concord Days* (1872) contains excerpts from his journals. Other editions of his journals have been published, as have his efforts at autobiography, including *Table Talk* (1877) and *New Connecticut* (1887). *The Letters of A. Bronson Alcott* appeared in 1969.

### Sources

Dahlstrand, Frederick C. *Amos Bronson Alcott: An Intellectual Biography*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1982.

Schreiner, Samuel A. *The Concord Quartet: Alcott, Emerson, Hawthorne, Thoreau, and the Friendship That Freed the American Mind*. Hoboken, N.J.: Wiley, 2006.

### Alcott, Louisa May (1832–1888) novelist

*My definition [of a philosopher] is of a man up in a balloon, with his family and friends holding the ropes . . . and trying to haul him down.*

—*Life, Letters, and Journals* (1889)

Born in Pennsylvania, Louisa May Alcott was the daughter of Bronson ALCOTT, a prominent transcendentalist (see TRANSCENDENTALISM). She spent her early years in Boston, where her father taught school. He instructed her at home, where she also learned from her father's visitors—Ralph Waldo EMERSON, Henry David THOREAU, and Theodore PARKER. At a very early age she turned to writing, producing a collection of fairy tales called *Flower Fables* (1854) at the age of sixteen. Like her mother, she helped to support the family.

Alcott wanted to become an actress, and she wrote several unpublished melodramas for the stage. She also wrote short stories and poetry, some of which were published in *THE ATLANTIC MONTHLY*. During the CIVIL WAR she worked as a nurse; *Hospital Sketches* (1863) reflects this experience. *Moods* (1865) was her first novel, but she spent much of her time writing anonymous GOTHIC ROMANCES. These novels were later identified and published as *Behind a Mask* (1975), *Plots and Counterplots* (1976), *A Double Life: Newly Discovered Thrillers of Louisa May Alcott* (1988), *Freaks of Genius: Unknown Thrillers of Louisa May Alcott* (1991), and *From Jo March's Attic: Stories of Intrigue and Suspense* (1993).

In 1867 Alcott became the editor of *Merry's Museum*, a magazine for young readers. There she published her most enduring work, *LITTLE WOMEN*, the story of a spirited young woman, Jo March, and her sisters Amy, Beth, and Meg. The novel was based on Alcott's own family life and was so popular that it brought the whole family financial security.

Alcott's later novels include *An Old-Fashioned Girl* (1870), *Little Men* (1871), and *Work* (1873). She wrote many other books for children in her later years, including the collections *Proverb Stories* (1882) and *Spinning-Wheel Stories* (1884). *Silver Pitchers and Independence* (1876) includes the short story "Transcendental Wild Oats," a fictionalized account of her father's utopian experiment, FRUITLANDS. Although Alcott's fiction is often heavily moralistic, it is also a fine example of domestic fiction, in which the joys of home and family are evoked with enthusiasm and nostalgia.

### Sources

Alberghene, Janice M., and Beverly Lyon Clark, eds. *Little Women and the Feminist Imagination: Criticism, Controversy, Personal Essays*. New York: Garland, 1999.

Keyser, Elizabeth Lennox. *Whispers in the Dark: The Fiction of Louisa May Alcott*. Knoxville: University of Tennessee Press, 1993.

Shealy, Daniel, ed. *Alcott in Her Own Time: A Biographical Chronicle of Her Life, Drawn from Recollections, Interviews, and Memoirs by Family, Friends, and Associates*. Iowa City: University of Iowa Press, 2005.

Stern, Madeleine B. *Louisa May Alcott*. New York: Random House, 1996.

Stern, ed. *Critical Essays on Louisa May Alcott*. Boston: G. K. Hall, 1984.

### Alden, Henry Mills (1836–1919) editor, nonfiction writer

Born in Mt. Tabor, Vermont, Henry Mills Alden was known as the "dean of American magazine editors," serving from 1869 until his death in 1919 as the editor of *HARPER'S MONTHLY*. A highly religious man, he attempted to make *Harper's* suitable reading for the whole family. His books include *God in His World* (1890), *A Study of Death* (1895), and *Magazine Writing and the New Literature* (1908).

### Source

Allen, Frederick Lewis. *Harper's Magazine, 1850–1950: A Centenary Address*. New York: Newcomen Society in North America, 1950.

### Aldrich, Thomas Bailey (1836–1907) editor, poet, novelist, short-story writer, dramatist, essayist

Born in Portsmouth, New Hampshire, Thomas Aldrich was obliged by his father's early death to enter business at sixteen.

At the same time, however, Aldrich began to write poetry, publishing his first collection, *The Bells*, in 1855 while performing a variety of editorial duties at a New York magazine. With the coming of the CIVIL WAR, he became a correspondent for the *Tribune*, and from 1862 to 1865 he also served as managing editor of the *Illustrated News*. After the war, Aldrich settled in Boston, where he edited *Every Saturday* from 1866 to 1874. In 1881 he succeeded William Dean HOWELLS as editor of *THE ATLANTIC MONTHLY*.

In 1890 Aldrich retired to devote more time to writing. He was already an accomplished writer, known for such works as "Marjorie Daw" (1873), a tale about an epistolary hoax, and *The Story of a Bad Boy* (1869), an autobiographical novel set in Portsmouth. In 1880 he published *The Stillwater Tragedy*, a successful detective mystery, and he broadened his range by dramatizing several of his poems, most notably "Mercedes" in 1894. Aldrich also published essays and travel sketches.

#### Source

Samuels, Charles E. *Thomas Bailey Aldrich*. New York: Twayne, 1965.

#### Alger, Horatio, Jr. (1832–1899) children's writer

*Alger, according to his biographer, Herbert R. Mayes, wrote 119 books. Actually, he wrote one book and rewrote it 118 times.*

—Quentin Reynolds, *The Fiction Factory* (1955)

The son of a Massachusetts Unitarian minister (see UNITARIANISM), Horatio Alger Jr. graduated from Harvard College and attended Harvard Divinity School but then ran away to Paris, where he took up a bohemian lifestyle. Alger returned to the United States in 1864 and took a position as a Unitarian minister. Ten years later he moved to New York, became chaplain at the Newsboys' Lodging House, and began his literary career. Over the next three decades Alger wrote almost 130 books for boys, all of them following the premise that pluck and hard work save one from poverty. Among his more popular works were the *Ragged Dick* series (began in 1867), the *Luck and Pluck* series (began in 1869), and the *Tattered Tom* series (began in 1871). Alger also wrote biographies of famous men for his young audience.

In 1898 Alger had a nervous breakdown and contracted with another writer, Edward Stratemeyer, to finish his work in progress. Stratemeyer, who sometimes wrote under the pseudonym Arthur M. Winfield, wrote eleven books published under Alger's name after his death, often working from plot outlines found among Alger's manuscripts. Altogether some twenty million copies of Alger's books have been printed.

#### Sources

Scharnhorst, Gary, with Jack Bales. *The Lost Life of Horatio Alger, Jr.* Bloomington: Indiana University Press, 1985.

Tebbel, John. *From Rags to Riches; Horatio Alger, Jr. and the American Dream*. New York: Macmillan, 1963.

#### Allen, James Lane (1849–1925) essayist, poet, short-story writer, novelist

A native of Kentucky, James Lane Allen taught school there until 1880, when he took up a literary career. In addition to essays, he published short stories, such as the LOCAL COLOR sketches that appeared in *HARPER'S NEW MONTHLY MAGAZINE* in the 1880s, later collected and published as *The Blue-Grass Region of Kentucky* (1892), and the Romantic (see ROMANTICISM) stories that constitute the collection *Flute and Violin* (1891). The relationship of man to nature is the burden of his best-known works, the novels *The Kentucky Cardinal* (1895) and its sequels, *Aftermath* (1896) and *The Choir Invisible* (1897). Later in his career he wrote realistic novels about farm life, such as his *A Summer in Arcady* (1896); a prose poem about the new ice age, *The Last Christmas Tree* (1914); and the CIVIL WAR novella *The Sword of Youth* (1915).

#### Source

Bottorff, William K. *James Lane Allen*. New York: Twayne, 1964.

#### Allibone, Samuel Austin (1816–1889) bibliographer

Born in Philadelphia, S. Austin Allibone was a bibliographer who compiled the important three-volume reference work *A Critical Dictionary of English Literature and British and American Authors*, which was published between 1858 and 1871. In 1879 he became the head of the Lenox Library, established in New York City by the philanthropist James Lenox to house his collection of early printed works, Bibles, and bibliographical studies. The Lenox Library was later incorporated into the New York Public Library.

#### Altgeld, John Peter (1847–1902) public figure

Born in Germany, John Peter Altgeld immigrated to the United States with his parents when he was a child; the family settled in Ohio. Although he received little formal education, he succeeded in reading law and becoming first an attorney and, in 1886, a judge of the Superior Court of Cook County, Illinois. His election to this position probably owed something to his publication in 1884 of *Our Penal Machinery and Its Many Victims*, in which he argued that American criminal justice discriminates against the poor.

In 1892 Altgeld was elected governor of Illinois, and during his four-year term he pardoned three anarchists convicted



for their part in the Haymarket Square Riot of 1886. This act, together with his opposition to the use of federal troops during the Pullman strike of 1894 and his support for populist politician William Jennings Bryan (1860–1925), earned Altgeld a reputation as a radical and cost him reelection. For some writers, however, Altgeld remained a hero. Vachel Lindsay made Altgeld the subject of his poem “The Eagle That Is Forgotten” (1913), and novelist Howard Fast based the protagonist of his novel *The American* (1946) on Altgeld.

#### Source

Ginger, Ray. *Altgeld's America; The Lincoln Ideal Versus Changing Realities*. New York: Funk & Wagnalls, 1958.

***The American*** by Henry James (*The Atlantic Monthly*, June 1876–May 1877; Boston: Osgood, 1877)  
novel

Henry James began writing *The American* shortly after his permanent relocation to Europe at the end of 1875; installments of the novel began appearing in *THE ATLANTIC MONTHLY* in June 1876, before James had completed it. The title character is Christopher Newman, a man who has become rich manufacturing washtubs. In Paris, Newman decides to marry Claire de Cintre, a young widow from an aristocratic family. He encounters much resistance from her family, however, because he is a businessman. Eventually, he is able to win Claire's approval, as well as the support of her brother, but the parents refuse to allow the courtship to proceed.

One of James's so-called international novels, which explore contrasts between American and European attitudes, *The American* depicts French society as governed by traditional notions of class that strike Newman as unfair and undemocratic. The novel is one of James's early works, and it reflects the influences of both REALISM and ROMANTICISM.

#### Source

Banta, Martha, ed. *New Essays on The American*. Cambridge: Cambridge University Press, 1987.

—Brett Barney

### ***American Dictionary of the English Language***

by Noah Webster (2 volumes, New York: S. Converse, 1828) dictionary

Following the publication of his *Compendious Dictionary of the English Language* (1806), Webster began work on his seventy-thousand-word, two-volume *American Dictionary of the English Language*. After restudying Greek, Latin, and Hebrew, Webster went on to learn some twenty languages. He consulted up to thirty dictionaries in his research of the origin of each word.

Superseding Samuel Johnson's *A Dictionary of the English Language* (1755), Webster's 1828 reference went toe to toe with Joseph Worcester's *Comprehensive Pronouncing and Explanatory Dictionary of the English Language* (1830) in what came to be known as the “War of the Dictionaries.” But while the literary elite favored Worcester's purist approach to the language, Webster's emphasis on American usage—and his inclusion of some five thousand words new to any English-language dictionary—won the day. In 1841 Webster published a revised version of his dictionary, nearly doubling the number of entries. After Webster died in 1843 brothers George and Charles Merriam purchased the rights to his dictionary.

### **American Folklore Society** (1888– )

Based in Arlington, Virginia, this organization is devoted to the study of all aspects of American folklife, from family traditions to ethnic conflicts. Since its inception it has published the quarterly *Journal of American Folklore*. The group encompasses several branches, some of which have documented valuable information about Native Americans and African Americans. The society has worked for more than a century to study and conserve American folklore as well as to promote public policies that advance cultural diversity.

#### Source

*The American Folklore Newsletter*. El Paso: Published at the University of Texas at El Paso for the American Folklore Society, 1972–1982.

### ***The American Monthly Magazine*** (1829–1831) periodical

Several significant magazines have borne this title or variations on it. *The American Magazine, or, A Monthly View of the Political State of the British Colonies* (1741) was the first magazine published in the colonies and lasted for only three issues. In 1788 Noah Webster edited an *American Magazine* that lasted for twelve issues; it was New York City's first monthly.

Nathaniel Parker WILLIS published an *American Monthly Magazine* in Boston from 1829 to 1831. Modeled on London's *New Monthly Magazine*, this periodical was devoted to entertainment; it featured stories, reviews, and humorous essays contributed by such writers as Park BENJAMIN and Lydia SIGOURNEY. The satirical tone of the magazine offended some proper Bostonians, and in 1831 Willis joined the *New York Mirror* as associate editor, taking his *American Monthly* subscription list with him.

Henry William Herbert started his *American Monthly Magazine* in New York in 1833 as a competitor to the newly founded *KNICKERBOCKER MAGAZINE*. Charles Fenno HOFFMAN joined Herbert in the second year, and together the two

wrote much of the magazine's contents. In 1835 Benjamin took over from Herbert, but the former's attempt to publish the magazine in Boston and Philadelphia as well as in New York failed. In its last few years, what had been a variety magazine gradually turned into a political review, with pieces supporting the Whig Party contributed by Horace GREELEY. In 1838 it ceased publication altogether. FRANK LESLIE'S POPULAR MONTHLY also later bore the title *American Magazine*.

#### Source

Huntzicker, William. *The Popular Press, 1833–1865*. Westport, Conn.: Greenwood Press, 1999.

#### "The American Scholar" by Ralph Waldo

Emerson (1837) *address*

Ralph Waldo EMERSON first delivered this lecture to the Phi Beta Kappa Society of Harvard on August 31, 1837. In what Oliver Wendell HOLMES called "our intellectual Declaration of Independence," Emerson exhorted his audience of native intellectuals to rouse and lead American society into mental independence and self-reliance. He identified the scholar as the "delegated intellect . . . he is *Man Thinking*." Emerson charged that the scholar's job, as the finest product of American society, was to lead his people out of their bondage to old cultures and away from the "popular cry" of received wisdom and everyday modes of thought.

The address proved to be immensely popular, and it firmly established Emerson as a leader of the intellectual fermentation then brewing in New England. In its idealistic call for native leaders, it remains a classic piece of American rhetoric.

#### Source

Sealts, Merton M. *Emerson on the Scholar*. Columbia: University of Missouri Press, 1992.

#### Andrews, Stephen Pearl (1812–1886) *linguist, political writer*

A religious and political freethinker, Stephen Pearl Andrews was also a brilliant linguist. In his book *The Science of Society* (1851) Andrews developed a social theory he labeled "Pantarchy," a method of organizing society using anarchic principles. He also developed his own universal language, which he called "Alwato," a kind of early Esperanto. He was instrumental in helping the feminist Victoria WOODHULL and her sister Tennessee Celeste Claflin establish their radical periodical, *Woodhull and Claflin's Weekly*, in 1870. Andrews also published several instructional texts about shorthand.

#### Source

Stern, Madeleine B. *The Pantarch: A Biography of Stephen Pearl Andrews*. Austin: University of Texas Press, 1968.

#### "Annabel Lee" by Edgar Allan Poe (1849) *poem*

One of Edgar Allan POE's most famous poems, "Annabel Lee" was first published in his New York *Daily Tribune* obituary on October 9, 1849. Morbidity is reflected in this tale of a doomed childhood romance: the poetic persona claims that Annabel Lee was carried away by angels envious of her purity, and he swears to remain devotedly at "her tomb by the sounding sea." Rufus GRISWOLD, who first anthologized the poem in his *Poets and Poetry of America* (1850), claimed it was Poe's final work.

#### Source

Poe, Edgar Allan. *The Collected Works of Edgar Allan Poe*, volume 1, edited by Thomas Ollive Mabbott. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969.

—Robin Rudy Smith

#### Anthony, Susan B. (1820–1906) *feminist reformer, historian*

Born into a Massachusetts Quaker family, Susan Brownell Anthony was exposed from birth to ideas of human equality and ABOLITIONISM. When financial reverses forced her to leave her teaching position and return to the family farm in Rochester, New York, her family responded by supporting her interest in working for social reform.

Anthony joined the TEMPERANCE MOVEMENT, but after she was denied permission to speak at a temperance convention because she was a woman, she turned to abolitionism in 1852. After passage of the Emancipation Proclamation in 1863, she took up the cause of women's issues such as suffrage (see SUFFRAGISM), labor reform, and the adoption of equitable marriage laws.

Anthony pursued her goals largely through public speaking. She was a commanding rhetorician, and for fifty years she traveled the country lecturing audiences on the need for equal rights. In partnership with Elizabeth Cady STANTON, Anthony founded the National Woman Suffrage Association in 1869 and was the second president (1892–1900) of its offshoot, the National American Woman Suffrage Association. She joined with Stanton and Matilda Gage in writing the first three volumes of the *History of Woman Suffrage* (1881–1886) and contributed to volume four. The six-volume series was completed by Ida Husted Harper (1851–1931) between 1900 and 1922.

#### Sources

Anthony, Susan B. *Failure Is Impossible: Susan B. Anthony in Her Own Words*, edited by Lynn Sherr. New York: Times Books, 1995.

Barry, Kathleen. *Susan B. Anthony: A Biography of a Singular Feminist*. New York: New York University Press, 1988.

Dubois, Ellen Carol, ed. *Elizabeth Cady Stanton, Susan B. Anthony: Correspondence, Writings, Speeches*. New York: Schocken Books, 1981.

### Anti-Rent War (1839–1854)

When Stephen Van Rensselaer, a Hudson River landholder, died in 1839, his heirs attempted to collect back rent from tenants on his estate. The tenants forcibly resisted, turning back a sheriff's posse that had been sent to evict them. The revolt against the system of "patroonship"—perpetual leases dating from the time of Dutch and English rule—spread quickly as Anti-Rent Associations were formed throughout north central New York State. The level of violence also escalated as tenants who were dressed as Indians harassed landlords and their agents. When a deputy sheriff was killed in Delaware County, New York, in 1845, Governor William H. Seward declared a state of emergency and called on the militia. The rent resisters then turned to the political process to redress their grievances, helping to elect a Whig governor, John Young, and pressuring the legislature to pass a law prohibiting long-term leases. The movement forced the breakup of large estates as worried landowners sold off their holdings. James Fenimore COOPER used the Anti-Rent Wars as a backdrop for his Littlepage Manuscripts trilogy: *Satanstoe* (1846), *The Chainbearer* (1846), and *The Redskins* (1846).

### Sources

Christman, Henry. *Tin Horns and Calico: A Decisive Episode in the Emergence of Democracy*. New York: Holt, 1945.

Ellis, D. M. *Landlords and Farmers in the Hudson-Mohawk Region, 1790–1850*. Ithaca, N.Y.: Cornell University Press, 1967.

### Apess, William (1798–1839) memoirist, minister

*And while you ask yourselves, "What do they, the Indians, want?" you have only to look at the unjust laws made for them and say, "They want what I want," in order to make men of them, good and wholesome citizens.*

—*Eulogy on King Philip* (1836)

Minister, author, and advocate of Native American rights, William Apess was born near Colrain, Massachusetts, to parents of Indian, white, and possibly African American descent. His father was a shoemaker, and his mother may have been a slave. Both parents identified themselves as Pequots, a Native people who had experienced especially cruel treatment at the hands of white settlers.

In *A Son of the Forest* (1829) Apess describes being put, at a young age, in the care of his maternal grandparents, alcoholics who neglected and beat him. At the age of four, following one particularly brutal incident, Apess was removed from the house and indentured to a neighbor, Mr. Furman, whom Apess recalled as poor but kind. While in the Furman household he attended school for six winters—his only

formal education. At the age of eleven, Apess tried to run away and his indentures were sold, first to one member of New England's social elite and then, shortly after, to another, Judge William Williams of New London, Connecticut. For several years Apess had been attending Methodist meetings, and a particularly spiritual experience on May 15, 1813, effected the conversion that profoundly shaped the remainder of his life. The Williamses, who were Congregationalists, objected to Apess's Methodist affiliation, so he ran away to New York City.

In the spring of 1817 Apess returned to Connecticut, where he reconnected with the Methodist church. He was baptized in 1818 and began a career as an itinerant preacher. On December 16, 1821, he married Mary Wood of Salem, Connecticut. They had at least three children. The family relocated to Providence, Rhode Island, and Apess was ordained a Methodist minister in 1829. *A Son of the Forest*, the first full-length American Indian autobiography to be published, appeared the same year. A significantly revised second edition appeared in 1831, as did *The Increase of the Kingdom of Christ: A Sermon*.

*The Experiences of Five Christian Indians of the Pequot Tribe* (1833) is a collection of conversion narratives (including Apess's) that also includes the important essay, "An Indian's Looking-Glass for the White Man." This moving appeal for whites' fair treatment of Native Americans cites past injustices and urges Christians, specifically, to benevolence: "I would ask you if you would like to be disenfranchised from all your rights, merely because your skin is white, and for no other crime?" Calling on his readers to abide by the golden rule of "Love Thy Neighbor," Apess cites "John in the Epistles [who] says, 'He who loveth God, loveth his brother also.'"

Apess's 1836 sermon at Boston's Odeon was published as *Eulogy on King Philip . . .* (1836). After a series of financial and personal setbacks, Apess moved to New York City. His death of apoplexy on April 8, 1839 may have been due to dangerous medical treatments, or it may have been brought on by overindulgence in alcohol, "that bane of comfort and happiness" that he had long identified as one of the whites' most cruelly effective weapons against his people.

### Sources

Konkle, Maureen. *Writing Indian Nations: Native Intellectuals and the Politics of Historiography, 1827–1863*. Chapel Hill: University of North Carolina Press, 2004.

Velikova, Roumiana. "'Philip, King of the Pequots': The History of an Error," *Early American Literature*, 37 (June 2002): 311–335.

Warrior, Robert. "Eulogy on William Apess: Speculations on His New York Death," *Studies in American Indian Literatures*, 16 (Summer 2004): 1–13.

—Brett Barney



### D. Appleton & Company (1825– ) publishing house

The publishing house of D. Appleton and Company had its beginnings in the general store that Daniel Appleton opened in New York City in 1825, after having maintained similar stores in Massachusetts. Appleton devoted a large part of his store to books and soon came to be known primarily as a bookseller. In 1830 his son William joined the business, and in 1831 the company published its first book, *Crumbs from the Master's Table*, a collection of Bible verses. Though the company had published only its third book by 1832, Daniel and William Appleton had firmly established themselves as publishers by the end of the decade. When William officially partnered with his father in 1838, the business was named D. Appleton and Company.

D. Appleton and Company published in a variety of fields, including literature, and it emerged as a premier publisher in several areas. Appleton began publishing textbooks early on, and these remained a major source of the company's revenue throughout the century. Following its success in the United States, Appleton began publishing Spanish-language textbooks for Central and South America, a nearly unprecedented move for a U.S. publisher. Science books also came to constitute a significant portion of D. Appleton's catalogue, and the firm became a leading scientific publisher in the United States. Under the editorship of Edward L. Youmans, Appleton was responsible for introducing many scientific topics to an American audience; the house published American editions of Charles Darwin, Thomas Huxley, Herbert Spencer, and John Tyndall. The firm also established itself as a publisher of medical texts beginning in the 1850s. Though not best-known for its literary publications, Appleton developed relationships with American and British authors as well. Most notably, D. Appleton began in the 1850s to publish the works of William Cullen BRYANT, who became an important author on the Appleton list.

By the 1850s, D. Appleton was in the top tier of American publishers. In 1854 the company purchased the Society Library building in New York to house its offices and retail business. In 1857 the first volume of the company's sixteen-volume *American Cyclopaedia* appeared, further cementing Appleton's position as a major publisher. In the following decades, tens of thousands of *Cyclopaedia* sets were sold. In 1872 D. Appleton issued an updated edition, newly illustrated and with additional entries.

D. Appleton's success was based in part on the post-CIVIL WAR publishing boom. In 1869 the company started its first periodical, *APPLETON'S JOURNAL*, and *Popular Science Monthly* followed in 1872. Like other publishers, Appleton participated in the proliferation of literature about the Civil War; notable among their titles was a military history of Ulysses S. Grant and biographies of Wil-

liam T. Sherman and Philip H. Sheridan. Like HARPER AND BROTHERS, however, the firm ran into financial trouble in the 1890s. At the beginning of the twentieth century the company was bankrupt, but—also like Harper and Brothers—D. Appleton was successfully reorganized.

#### Source

Overton, Grant Martin. *Portrait of a Publisher: The First Hundred Years of the House of Appleton, 1825–1925*. New York: Appleton, 1925.

—Elizabeth Lorange

### *Appleton's Journal* (1869–1881) periodical

Originally a weekly magazine devoted to literature and current events, after 1872 *Appleton's Journal of Popular Literature, Science and Art* began, under the editorship of O. B. Bunch, to commission illustrations by prominent artists to accompany the publication of original fiction by writers such as Thomas Bangs THORPE. Other contributors included Julian HAWTHORNE, Rebecca Harding DAVIS, John Burroughs, and Brander MATTHEWS. Beginning in 1876, the magazine became a monthly, and in its last three years it primarily reprinted pieces taken from foreign periodicals.

### *The Arena* (1889–1901) periodical

This Boston monthly, edited by Benjamin O. Flower, was concerned with issues of social and economic reform. Like many other general circulation periodicals of the time it combined a sociopolitical agenda with literature; appropriately, *The Arena* chose to publish works by realists (see REALISM) such as Hamlin GARLAND.

#### Source

Flower, B. O. *Progressive Men, Women, and Movements of the Past Twenty-Five Years*. Boston: The New Arena, 1914; Westport, Conn.: Hyperion, 1975.

### Arnold, George (1834–1865) poet

A member of the group of self-styled bohemians that frequently met at the Pfaff's Cellar, a tavern in New York City, George Arnold was a poet and humorist who specialized in burlesquing others. He published under many pseudonyms—often in magazines—and it was only after his early death that his poems were collected and edited by the drama critic William Winter as *Drift: A Sea-Shore Idyll and Other Poems* (1866) and *Poems, Grave and Gay* (1867).

#### Source

Arnold, George. *The Poems of George Arnold*. Boston: Osgood, 1880.

**Arp, Bill**

See SMITH, CHARLES H.

**Arthur, T. S.** (1809–1885) *propagandist, novelist*

The TEMPERANCE MOVEMENT to ban alcoholic beverages reached its zenith in the 1850s, and Timothy Shay Arthur was one of its most prolific and successful propagandists. Over a million copies of his one hundred or so tracts were circulated. He edited several magazines devoted to the abolition of alcohol, and his novel *TEN NIGHTS IN A BAR-ROOM AND WHAT I SAW THERE* (1854) was adapted for the stage in 1858 with great success by William W. Pratt.

**Source**

Epstein, Barbara. *The Politics of Domesticity: Women, Evangelism, and Temperance in Nineteenth-Century America*. Middletown, Conn.: Wesleyan University Press, 1981.

**"The Aspern Papers"** by Henry James (1888) *short story*

In this short story by Henry JAMES, first published in *THE ATLANTIC MONTHLY*, the unnamed narrator is a scholar and critic obsessed with the early-nineteenth-century poet Jeffrey Aspern (James's fictional creation, based on Percy Bysshe Shelley). The scholar arrives in Venice with the aim of tricking Aspern's muse and sometime lover, Juliana Bordereau, into turning over her letters from Aspern. Toward this end he poses as a prospective lodger in the house that the now elderly woman shares with her spinster niece, Tita. As the story evolves, the narrator must balance his lust for Aspern's letters with his own sense of decorum and humanity; Tita must balance her obsession for the narrator with her devotion to her aunt; and Miss Bordereau must balance her hatred of scholars with her love for her niece. The result is an engaging tale in which all three characters use subtle machinations in attempts to achieve their individual desires.

**Sources**

Dewey, Joseph, and Brooke Horvath, eds. *"The Finer Thread, the Tighter Weave": Essays on the Short Fiction of Henry James*. West Lafayette, Ind.: Purdue University Press, 2001.

James, Henry. *Tales of Henry James*, selected and edited by Christof Wegelin and Henry B. Wonham. New York: Norton, 2003.

—King Adkins

**The Atlantic Monthly** (1857– ) *periodical*

Founded in Boston by the publisher Moses Dresser Phillips and several prominent writers, *The Atlantic Monthly* was from the outset a product of the New England literary elite. Its name was bestowed by Oliver Wendell HOLMES,

who also contributed his *AUTOCRAT OF THE BREAKFAST-TABLE* series over many years. James Russell LOWELL was another early contributor who also served as editor during the magazine's first four years. In 1859 *The Atlantic* was sold to publishing firm TICKNOR & FIELDS. Lowell got the magazine off to an excellent start by soliciting work from writers such as Ralph Waldo EMERSON, Henry Wadsworth LONGFELLOW, John Greenleaf WHITTIER, and Harriet Beecher STOWE. The magazine's focus was squarely on New England during this period, and it was only when James T. FIELDS took over as editor in 1862 that *The Atlantic Monthly* began to broaden its scope, still concentrating on thoughtful poems and stories, but also adding essays on general topics in both the arts and sciences, including advice about health care. William Dean HOWELLS assumed the editor's chair in 1871 and began publishing regional authors from all over the country: Mark Twain (see Samuel Langhorne CLEMENS), Bret HARTE, Mary N. MURFREE, and Paul Hamilton HAYNE were among his contributors. Howells also added new departments devoted to science, music, and education, and he introduced book reviews to the magazine's pages.

*The Atlantic Monthly* remained largely a literary periodical, however, until Ellery Sedgwick, the magazine's eighth editor, took over in 1909, emphasizing economic, political, social, and scientific aspects of the American scene, thereby greatly increasing circulation. The magazine has more or less maintained its original identity, continuing into the twenty-first century as one of the sole surviving literary periodicals from this period.

**Source**

Sedgwick, Ellery. *The Atlantic Monthly, 1857–1909: Yankee Humanism at High Tide and Ebb*. Amherst: University of Massachusetts Press, 1994.

**Audubon, John James** (1785–1851) *naturalist artist, writer*

*My thoughts were ever and anon turning toward [birds] as the objects of my greatest delight. In short . . . I seldom passed a day without drawing a bird, or noting something respecting its habit.*

—Scribner's (March 1893)

Born in Santo Domingo (now Haiti), John James Audubon was the son of a French naval officer and a Creole woman. After studying art in France with the great historical painter and portraitist Jacques-Louis David, in 1804 Audubon went to live at his father's estate, Mill Grove, near Philadelphia. It was there that he began to observe birds and conduct the first bird-banding experiments in America in order to track ornithological behavior.



In 1808 Audubon married Lucy Bakewell and moved to Kentucky, which he used as a base from which to travel to the American frontier. There he began the series of avian portraits that culminated in his masterwork, *The Birds of America* (1827–1838). In the interim Audubon depended greatly on the financial support of his wife, who ran a private school in Louisiana, where the family had moved in 1820. It proved difficult for him to find a publisher in the United States, but a trip to England in 1826 resulted in publication of *Birds of America* in elephant-folio size (approximately 14 by 23 inches), with accompanying text written by Audubon and the Scottish naturalist William McGillivray.

Audubon was also a keen observer of American frontier life. *Delineations of American Scenery and Character* (1926) and *Audubon's America* (1940) contain extracts from his journals that reveal a gift for narrative. His portraits of birds, however, remain his main contribution to American intellectual history.

#### Source

Rhodes, Richard. *John James Audubon: The Making of an American*. New York: Knopf, 2004.

#### *The Autocrat of the Breakfast-Table*

by Oliver Wendell Holmes (Boston: Phillips, Sampson, 1858)

essay collection

This collection of discursive essays by Oliver Wendell HOLMES grew out of two works of the same name that Holmes had published in *The New-England Magazine* (1831–1832). The later series takes the form of a continuing conversation among a stock set of characters (such as the Schoolmistress, the Divinity Student, and the Poor Relation) around the breakfast table of an imaginary boardinghouse. This loose format allowed Holmes to comment amusingly on a wide range of topics and even permitted him to interject poems, some of which—“The Deacon’s Masterpiece” and “The Chambered Nautilus,” for example—gained recognition independently for their artistry.

#### Source

Dowling, William C. *Oliver Wendell Holmes in Paris: Medicine, Theology, and the Autocrat of the Breakfast Table*. Hanover, N.H.: University Press of New England, 2006.



***Absalom, Absalom!*** by William Faulkner (New York: Random House, 1936) *novel*

*Absalom, Absalom!*, published the same year as Margaret Mitchell's *GONE WITH THE WIND*, is also a Civil War novel but so complex in structure and extended in time as to defy the category. Regarded by many critics as William FAULKNER's masterpiece, *Absalom, Absalom!* is at once an historical novel about a Southern family, before, during, and after the Civil War, and a treatise on the nature of storytelling and history itself.

At the center is the character of Thomas Sutpen, a poor white born in the mountains of western Virginia in 1807 whose family moved to the Tidewater region, where he discovered his lack of social status in the strictly regimented racial and class structure of the aristocratic plantation culture. A humiliating experience—he is ordered to use the back door, or servant's entrance, of a plantation house instead of the front door—spurs him to a grand “design”: to acquire great wealth and create his own plantation dynasty.

His pursuit of this design leads to the West Indies and then to YOKNAPATAWPHA COUNTY, Mississippi, where he establishes a plantation, marries, and fathers two children, Henry and Judith. His design goes awry when Judith becomes engaged to Charles Bon, a college friend of Henry's, and the Civil War breaks out, threatening their lives and economic security.

Revelations about the Sutpen family motives and histories are delayed by the rhetorical structure of the novel: Faulkner employs characters who were fully developed years earlier (see *THE SOUND AND THE FURY*, 1929), Quentin Compson and his father, not to advance but to retard the narrative. They tell the remembered story of the Sutpens to each other. Moreover, Quentin, elaborating on the nature of the South and its

peculiar history in conversation with his Harvard roommate, Canadian Shreve McCannon, further delays resolution. And Rosa Coldfield, Thomas Sutpen's spinster sister-in-law and onetime bride-to-be (his hoped-for dynasty being otherwise defunct), narrates at length and without knowledge or comprehension. As the novel opens in September 1909, Quentin has been summoned to Miss Rosa's house because someone has been hiding out at Sutpen's house, and she needs Quentin to take her there that night so that she can see for herself.

In the first half of the book, Quentin is mainly a listener, as Miss Rosa and his father tell what they know about Sutpen. But several questions remain unanswered. Why, for instance, did Henry repudiate his right to the family plantation at Christmas 1860, just prior to the war? After the war was over, why did he so need to prevent Bon's marrying his sister that he shot him? And just who (or what) is it that Rosa believes is still living at the house?

Answers to these questions come in the second half of the book, which takes place in Quentin's room at Harvard the following January of 1910. He has just received a letter from his father informing him of Miss Rosa's death. This revelation prompts him and his roommate, Shreve, to begin worrying out the details of the Sutpen story. Whereas earlier Quentin had been a passive listener of the tale, now he must become an active teller of the tale, even embellishing where necessary to make the story fit known facts.

What he and Shreve ultimately determine is that Charles Bon is Sutpen's son by his first wife in the West Indies, repudiated by Sutpen upon the discovery of her inherited trace of Negro blood. This racial “taint” being incompatible with Sutpen's design, he put wife and son aside in order to start fresh in Mississippi. Henry, having disdained his plantation

inheritance, killed Bon, his heretofore friend, to prevent his sister's marriage to her racially mixed half brother—Judith's defiant nature and passion for Bon making murder the necessary resolution. The story thus reiterates in microcosm the tragic history of the South concerning relations between whites and blacks, a legacy that continued to haunt the region decades after emancipation.

### Sources

Hobson, Fred, ed. *William Faulkner's Absalom, Absalom!: A Casebook*. Oxford: Oxford University Press, 2003.

Kinney, Arthur F. *Critical Essays on William Faulkner: The Sutpen Family*. Boston: G. K. Hall, 1996.

Parker, Robert Dale. *Absalom, Absalom!: The Questioning of Fictions*. New York: Twayne, 1991.

—John B. Padgett

### *Accent* (1940–1960) periodical

Published at the University of Illinois, this LITTLE MAGAZINE published both new and established authors. An important literary quarterly, it featured the work of Irwin Shaw, Kay BOYLE, Katherine Anne PORTER, Wallace STEVENS, and E. E. CUMMINGS, as well as literary criticism by Kenneth Burke and David Daiches. The *Accent Anthology* was published in 1946. *Accent* remains an important source for understanding the development of literary MODERNISM in America and of how influential critics began to analyze it.

### Adams, Andy (1859–1935) novelist, short-story writer

Adams was one of only a handful of cowboy writers to have gained recognition for their literary achievements. Born in Indiana, he moved to Texas to become a cowboy, later moving on to Colorado to work as a miner. It was in Colorado that he took up writing, publishing his semi-autobiographical account of a Texas cattle drive, *The Log of a Cowboy*, in 1903. While *Log* dealt primarily with the adventure of the undertaking, *The Outlet* (1905) considered the cattle drive as a business proposition, exploring the forces behind the movement of live-stock to the railhead by providing enduring portraits of venal congressional lobbyists and greedy railroad operators. Adams also published a collection of stories about frontier life, *Cattle Brands* (1906), and a novel about a Texas cattle rancher, *Reed Anthony, Cowman: An Autobiography* (1907).

### Source

Hudson, Wilson Mathis. *Andy Adams: Storyteller and Novelist of the Great Plains*. Austin, Tex.: Steck-Vaughn, 1967.

### Addams, Jane (1860–1935) social reformer

Addams's landmark autobiography, *Twenty Years at Hull-House* (1910), details many of the experiences that made

her one of the most significant social reformers of the nineteenth century. Addams founded Hull-House in Chicago in 1889. At this meeting place for political and civic groups and neighborhood gathering place, Addams lectured on and lobbied for social reform through "settlement," whereby social workers took up residence among the urban poor in order to serve these communities' needs. Addams also worked for international peace, publishing such works as *Democracy and Social Ethics* (1902) and *Peace and Bread in Time of War* (1922). Her activism earned her the reputation as a radical and also a Nobel Peace Prize in 1931.

### Sources

Brown, Victoria Bissell. *The Education of Jane Addams*. Philadelphia: University of Pennsylvania Press, 2004.

Davis, Allen F. *American Heroine: The Life and Legend of Jane Addams*. New York: Oxford University Press, 1973.

Trolander, Judith Ann. "Settlement House Movement," in *Women's Studies Encyclopedia*, vol. 3, edited by Helen Tierney. New York: Greenwood Press, 1991, pp. 405–407.

### *The Adding Machine* by Elmer Rice (produced 1923) play

*The Adding Machine*, written by Elmer RICE, is one of the most enduring examples of American expressionist drama (see EXPRESSIONISM), marked by a dark comic tone and distortions of character, setting, and language. Featuring the innovative set designs of Lee Simonson, the drama premiered on March 19, 1923, and ran for seventy-two performances at the Garrick Theatre in New York.

This nightmarish, episodic play chronicles the journey of Mr. Zero, an aging, neurotic actuary who kills his boss after learning that he is being replaced by an adding machine. After his trial and execution, Mr. Zero briefly experiences a blissful afterlife with his office mate on Earth, whose secret love for him led her to commit suicide to join him. But Mr. Zero's puritanical values force him to reject their relationship. At the end of the play Mr. Zero, who has found a new job adding numbers in heaven, is informed by his boss that he possesses the soul of an eternal slave and must return to Earth to continue his dreary fate. Through his parable, Rice explores the dehumanization of humankind by technology and the plight of the masses who are slaves to their own puritanical perspectives.

### Source

Rice, Elmer. *The Adding Machine*. Garden City, N.Y.: Doubleday, Page, 1923.

—Kimberly M. Jew

### African American Literature

Although there were many notable African Americans writing and speaking out in the early years of the twen-



tieth century—including major figures such as Booker T. WASHINGTON, W. E. B. DU BOIS, and Charles Waddell CHESNUTT—it is important to note that the advancement of African American literature depended more on the development of the black audience than on the efforts of any single individual. In the 1910s African Americans were benefiting from employment opportunities afforded by WORLD WAR I, and black soldiers were returning from the war with a new sense of their capacities and a desire to be recognized as full citizens. During these years African Americans were engaged in the beginning of a Great Migration from the rural South to the urban North that would last for decades. In the South blacks had limited opportunities, and many lived off the land, often sharecropping small parcels of land they did not own, a practice that made it impossible to accumulate wealth. In Northern cities, though blacks still suffered economic oppression and experienced bigotry, there were opportunities for education and a heightened sense of the possibilities of life.

A key figure in this transition period was James Weldon JOHNSON, a poet and novelist. His *AUTOBIOGRAPHY OF AN EX-COLORED MAN* (1912) explored a theme of “passing” that became central in African American literature. The unnamed narrator of the novel discovers that he can pass for white and thus fully integrate himself into American society. But passing also means forsaking his identity as an African American, giving up his people and his past. Passing inherently poses a question of authenticity, of how to achieve a fulfilling identity within an oppressive society—a question that all African American writers faced in one way or another. The idea of passing also raised a question of literary style; that is, should the African American write white, so to speak, or develop a style distinctively associated with his race? This much-debated issue also is connected to the question of whether African American literature itself should be viewed separately or as part of the mainstream of American literature.

Johnson’s novel was followed in the 1920s by a flood of poetry, fiction, and plays by a group of writers who collectively became known as the HARLEM RENAISSANCE. Countee CULLEN and Claude MCKAY used the traditional verse forms of English literature to express the plight of African Americans—their frustration and rage over not being accorded their full civil rights and respect as American citizens. At the same time, both poets took pride in their people and the beauty of black life. Their celebration of African American culture did not merely bolster a people; it also elicited respect from white writers such as Carl VAN VECHTEN and Eugene O’NEILL. These and other white writers created works of literature exploring the nature of African American life, dramatizing both its promise and its peril.

McKay’s novel *Home to Harlem* (1928) also helped focus attention on the “black metropolis” as a literary and cultural capital, the place to be to hear the best jazz in the country and to meet thinkers such as Alain LOCKE, whose nonfiction book *The New Negro* (1925) demonstrated how much African

Americans had contributed to world culture. Locke suggested that through their virtues and talents African Americans created a kind of mystique, a glamour that attracted whites to Harlem’s Cotton Club and the Savoy Ballroom. For Locke, what was new was an emerging boldness and creativity in African American culture. The New Negro was breaking the stereotype of the passive African American that had become familiar during the Reconstruction period.

The greatest figure to emerge out of the Harlem Renaissance was Langston HUGHES. In poems such as “THE NEGRO SPEAKS OF RIVERS,” Hughes celebrated the grandeur of African American history. He also tapped the folklore of his people, creating a kind of common man in Jesse B. Semple (“Simple”), the hero of a series of short stories, some of which were transformed into plays. As a creative writer as well as an autobiographer and an anthologist, Hughes did as much as any other single figure to foster the development of African American literature.

Hughes’s legacy might be compared with that of Du Bois, whose book *THE SOULS OF BLACK FOLK* (1903) ranks with Johnson’s novel as a precursor of the Harlem Renaissance. Du Bois believed in the indigenous strength of African American culture, and as historian, sociologist, novelist, editor, political agitator, and educator he sustained and promoted African American literature. Du Bois was a strong supporter of Hughes, McKay, and others, and he published their work in the *THE CRISIS*, the organ of the National Association for the Advancement of Colored People (NAACP).

A one-time collaborator with Hughes and the most prolific female African American writer of the Harlem Renaissance, Zora Neale HURSTON contributed to the growing interest in the folktales and folk wisdom of African American culture. Her *Mules and Men* (1935), for example, detailed the lifestyles of rural blacks and introduced an anthropological study of the hoodoo culture of African Americans in New Orleans. Hurston, whose contributions to African American literature were neglected for many years, was rediscovered in the 1970s and became an important model for a new generation of African American women writers.

By 1940, when the energy of the Harlem Renaissance had dissipated, new African American writers such as Richard WRIGHT, Melvin B. TOLSON, and Gwendolyn BROOKS were producing novels, short stories, and poetry that explored the joy and heartbreak of African American life—but with little of the Renaissance’s sense of campaigning for a “New Negro.” Indeed, Wright in his acclaimed novel *NATIVE SON* (1940) portrayed a brutal urban environment that emasculated African American men. Brooks, on the other hand, while not ignoring the grimness of African American lives, also evoked their energy, determination, and wit.

The tradition of autobiography, begun with nineteenth-century slave narratives and continued in the twentieth century with books such as Wright’s *BLACK BOY* (1945), has particularly strengthened African American literature, and a good

deal of African American literature since Wright has examined the tensions between separateness and integration that Johnson first explored in *Autobiography of an Ex-Colored Man*.

### Sources

- De Santis, Christopher, ed. *Langston Hughes: A Documentary Volume*. Dictionary of Literary Biography, volume 315. Detroit: Brucoli Clark Layman/Thompson Gale, 2005.
- De Weever, Jacqueline. *Mythmaking and Metaphor in Black Women's Fiction*. New York: St. Martin's Press, 1992.
- Gibson, Donald B. *The Politics of Literary Expression: A Study of Major Black Writers*. Westport, Conn.: Greenwood Press, 1981.
- Stepito, Robert. *From Behind the Veil: A Study of Afro-American Narrative*. Urbana: University of Illinois Press, 1991.

### Agee, James (1909–1955) novelist, poet, movie critic

Agee is best known for his book about sharecroppers in the GREAT DEPRESSION, the classic *LET US NOW PRAISE FAMOUS MEN* (1941), illustrated with photographs by Walker Evans. He was born in Knoxville, Tennessee, and educated at Harvard.

Agee's first book, *Permit Me Voyage* (1934), published in the YALE SERIES OF YOUNGER POETS, exemplified his intense commitment to style. His collaboration with Evans grew out of a *FORTUNE* magazine assignment, which sent him to Alabama to document the life of tenant farmer families. This book also shows Agee's lyricism and profound sensitivity to the agrarian life.

In 1939 Agee began work as a book reviewer for *Time*. Beginning in 1941, he reviewed movies, quickly establishing himself as one of the country's best critics and raising the reviewing of film to a higher level. His deep interest in motion pictures is evident in reviews that appeared in *The Nation* (1942–1948). Agee's work also appeared in journals such as *PARTISAN REVIEW* and *Sight and Sound*. Extending his range, Agee worked on movie scripts, including an adaptation of Stephen CRANE's classic short story, "The Bride Comes to Yellow Sky" (1948), and C. S. Forester's *The African Queen* (1951). In 1951 he published his first novel, *The Morning Watch*. His second autobiographical novel, *A Death in the Family*, published after his death in 1957, enhanced his reputation and won a PULITZER PRIZE in 1958. Responding to his father's death, Agee writes of it as a family event, as a series of revelations told with sensitivity. His *Collected Poems* was published in 1968.

### Sources

- Bergreen, Laurence. *James Agee: A Life*. New York: E. P. Dutton, 1984.
- Kramer, Victor. *James Agee*. Boston: Twayne, 1975.
- Lofaro, Michael, ed. *James Agee: Reconsiderations*. Knoxville: University of Tennessee Press, 1992.
- Madden, David, ed. *Remembering James Agee*. Baton Rouge: Louisiana State University Press, 1997.

### *The Age of Innocence* by Edith Wharton (New York & London: Appleton, 1920) novel

An informed look at the moneyed class and of the elite that governed the social life of New York in the 1870s, this fictional treatment of the setting of WHARTON's youth won a PULITZER PRIZE.

Newland Archer, a sophisticated member of New York City's elite, notices Countess Ellen Olenska at the opera. Intrigued, he finds out that she has just left her Polish husband—scandalous behavior for a woman from a good New York family. Archer is engaged to May Welland, but it is Ellen who has captured his imagination. She seems to represent a larger world than that of the provincial New York that harbors and yet inhibits Archer.

Archer's feelings are complicated when a partner at his law firm directs him to handle Olenska's case—she wishes to divorce her husband. Archer is delegated to talk her out of the legal action, since her family disapproves of such a public exposure of her failed marriage. Archer does his job, convincing Ellen that is better to remain married even if society's rules seem too narrow.

Disturbed by his own advice, Archer evades any more contact with Ellen and presses May to marry him sooner than planned. Yet, Archer cannot stay away from Ellen and tells her she is the woman he would have married if they had been free to do so. Ellen, clearly in love with Archer, nevertheless reminds him that his own actions have made it impossible for them to be together.

Archer does his duty and marries May. Yet, he cannot forsake Ellen, and when he sees her again, he tries to arrange some sort of relationship. But Ellen is steadfast in her refusal to consider Newland's implied proposition that they become lovers.

Thirty years later, after the death of his wife, Archer is in Paris with his son, who has arranged for his father to meet Ellen. But Archer finds that once he is just outside her apartment he cannot enter. Newland learns from his son that May had long known about his interest in Ellen. A stunned Archer stands staring at Ellen's balcony, concluding, "It's more real to me here than if I went up."

### Sources

- Lewis, R. W. B. *Edith Wharton: A Biography*. New York, Evanston, San Francisco & London: Harper & Row, 1975.
- Tuttleton, James W. *The Novel of Manners in America*. Chapel Hill: University of North Carolina Press, 1972, pp. 122–140.

### Agrarians

The Agrarians were twelve Southern writers who published *I'LL TAKE MY STAND* (1930), a collection of essays that argued for the superiority of southern agrarian life over modern, urban culture. The group included Allen TATE, John Crowe RANSOM, Robert Penn WARREN, Donald DAVIDSON, John Gould Fletcher, Stark YOUNG, and Andrew LYTLE, most

of whom had also been associated with a literary movement called THE FUGITIVES. *I'll Take My Stand* was sharply critical of northern industrialism and capitalism and the exploitation of labor. The book argued that southern ways not only were more humane but also created conditions more propitious for the imagination. To maintain this argument, the Agrarians downplayed or rationalized the legacy of slavery and of sharecropping. The history of bigotry in the South received little attention—a fact that later bothered Warren, one of the younger Agrarians, who later repudiated some of the positions on race and politics he had taken in *I'll Take My Stand*. The group was at its most cohesive from 1928 to 1935. Thereafter, many of its members, including Warren, Tate, and Ransom, found academic employment in the North. Davidson and others remained in the South and stuck by their early views.

### Sources

- Conkin, Paul K. *The Southern Agrarians*. Knoxville: University of Tennessee Press, 1988.
- Duncan, Christopher M. *Fugitive Theory: Political Theory, The Southern Agrarians, and America*. Lanham, Md.: Lexington Books, 2000.

### *Ah, Wilderness!* by Eugene O'Neill (produced 1933) play

The only comedy written by Eugene O'NEILL, *Ah, Wilderness!* is a richly imagined, atmospheric depiction of the world of O'Neill's adolescence, set in a small Connecticut town on the Fourth of July weekend of 1906. O'Neill contrasts the adolescent Richard Miller's first experience of romantic love with the happy marriage of his parents, Nat and Essie Miller, and the troubled relationship of Nat's unmarried sister and Essie's brother. Although the use of guilt in relationships is a subtle theme, the play O'Neill called a "Nostalgic Comedy" can be seen as presenting the family life he wished he had experienced and serves as a complement to *Long Day's Journey Into Night* (produced 1956), a tragedy based on his family set six years after *Ah, Wilderness!*. Neither work is accurate as autobiography, but both manifest the conflicts within O'Neill regarding his family dynamics, conflicts that are at the foundation of many of his plays.

The four-act *Ah, Wilderness!*, with George M. Cohan playing Nat Miller, was produced by the THEATRE GUILD at the Guild Theatre, where it opened on October 2, 1933, for 289 performances. The production was critically applauded as a departure from O'Neill's usually grim tragic voice, with George Jean NATHAN proclaiming it "the tenderest and most amusing comedy of boyhood in the American Drama." O'Neill planned a darker sequel to *Ah, Wilderness!*, set in the aftermath of WORLD WAR I, in which an embittered Nat is unable to cope with a rapidly changing world, and Richard, returning from the war, grapples with profound

emotional and physical scars. He never completed this sequel, but an outline of its plot was found among his papers.

### Source

- O'Neill, Eugene. *Ah, Wilderness!* New York: Random House, 1933.

—James Fisher

### Aiken, Conrad (1889–1973) poet, novelist, short-story writer, essayist, autobiographer

*Give my love to the world.*

—Aiken's chosen epitaph for his tombstone  
in Savannah, Georgia

Born in Savannah, Georgia, Conrad Aiken was sent to live with relatives in New Bedford, Massachusetts, after his father murdered Aiken's mother and then committed suicide. The ten-year-old Aiken, who discovered the bodies, was separated from his siblings, who were adopted, while he was taken in by an aunt. Aiken attended Harvard and married Jessie McDonald in 1912.

Although he preferred writing poetry, Aiken supported himself with essays, short stories, and novels. He lived in England from 1914 to 1930, when he returned to the United States. Aiken left his first wife to marry Clarissa Lorenz in 1930, but this second marriage was also undermined by his affairs. Guilt and quests for salvation haunted his work thereafter. In 1937 Aiken married painter Mary Hoover and found the happiness that informed his subsequent writings. From 1950 to 1952 he served as Consultant in Poetry to the Library of Congress.

Aiken's work featured psychological exploration. He wrote in virtually every poetic form, writing both long and short poems, exploring musical structures, myths, and the modern consciousness. From 1915 to 1923 Aiken composed a sequence of long poems, subtitled "symphonies," which he considered musical movements of a single work: *The Jig of Forslin* (1916), *The Charnel House* (1918), *Senlin: A Biography* (1918), *The House of Dust* (1920), and *The Pilgrimage of Festus* (1923). In 1949 the "movements" were published together as *The Divine Pilgrim. Preludes for Memnon* (1931) and *Time in the Rock: Preludes to Definition* (1936) are considered his greatest achievements. Fugues rather than symphonies, these long poems layer stanzas with superimposed themes reiterated and reinforced in variations. Other notable poetry collections are *And in the Human Heart* (1940), *Brownstone Eclogues* (1942), *The Kid* (1947), and *Thee* (1967).

As a prose writer, Aiken wrote short stories, including the much-anthologized "Silent Snow, Secret Snow," as well as novels. His first novel, *Blue Voyage* (1927), is the stream of consciousness of a manic-depressive protagonist who is a neurotic artist and womanizer. *Great Circle* (1933) concerns a man who suffers a severe trauma at age eleven and copes



with the emotional consequences. *King Coffin* (1935) portrays an affluent aesthete who decides to commit a random murder just to see if he can get away with it. *A Heart for the Gods of Mexico* (1939) is based on Aiken's adventures in Mexico with Mary Hoover, and his friend, the author Malcolm Lowry. Aiken also wrote many literary essays, and a stream-of-consciousness autobiography, *Ushant* (1952).

Aiken was an innovator in both poetry and prose fiction. His work anticipated styles and genres that later were utilized by other writers. Although Aiken won a PULITZER PRIZE for *Selected Poems* (1929), his work in the 1920s and 1930s was underappreciated. The worth of his verse and fiction was more apparent after WORLD WAR II, when psychological readings of literary art were more prevalent. Aiken enjoyed a surge of popularity in the 1950s and 1960s when his work was acclaimed by many of the Beat writers.

### Sources

Bonnell, F. W., and F. C. Bonnell, eds. *Conrad Aiken: A Bibliography*. San Marino, Calif.: Huntington Library, 1982.

Butscher, Edward. *Conrad Aiken*. Athens: Georgia University Press, 1988.

Hoffman, Frederick. *Conrad Aiken*. New York: Twayne, 1962.

—David G. Izzo

## Algonquin Round Table

The Algonquin Round Table referred to a group of writers—Alexander WOOLLCOTT, Dorothy PARKER, and Robert Benchley, among others—who met at the Algonquin Hotel in New York City and traded barbs, quips, and jokes. These writers were associated with the *THE NEW YORKER* and did much to earn that magazine its fame for wit and humor. They exemplified the boisterous, cynical temperament of New York City in the 1920s, and furthered the tendency to regard writers as public personalities.

### Sources

Bryan, III, J. *Merry Gentlemen (And One Lady)*. New York: Atheneum, 1985.

Drennan, Robert E., ed. *The Algonquin Wits*. New York: Citadel Press, 1968.

## Algren, Nelson (1909–1981) novelist, short-story writer, essayist

*I submit that literature is made upon any occasion that a challenge is put to the legal apparatus by conscience in touch with humanity.*

—Chicago: *City on the Make* (1951)

Born Nelson Ahlgren Abraham in Detroit on March 28, 1909, Algren grew up in a working-class family in Chicago,

the city with which he is most closely identified. An indifferent student, he graduated from high school in 1928 and entered the University of Illinois to major in journalism. Completing his degree in 1931, Algren quickly discovered that the GREAT DEPRESSION made finding a job difficult, and his on-the-road search for employment turned into tramping and odd-jobbing across the country. Algren was jailed for vagrancy and theft, acquiring the experiences that radicalized his thinking and fueled both his first and fourth novels.

Returning to Chicago, Algren began attending meetings of the John Reed Club (the literary arm of the American Communist Party) and published his first novel, *Somebody in Boots* (1935). Eventually, he found work with the FEDERAL WRITERS' PROJECT before being drafted in 1943. By this time, he had published a second novel, *Never Come Morning* (1942), which attracted the attention of the French writer/philosopher Jean-Paul Sartre and of Ernest HEMINGWAY, who found it "about the best book to come out of Chicago."

After his discharge, Algren returned to Chicago, and resumed writing: the stories collected as *The Neon Wilderness* (1947) and the novel *The Man with the Golden Arm* (1949). As America entered the Cold War, however, Algren grew increasingly angered by the country's hysteria and conformity, lashing out against America's ills in essays and earning himself canceled publication contracts, surveillance by the FBI, and attacks from establishment literary critics who found his poetic realism and championing of America's underclass sentimental and anachronistic. He concluded that serious fiction was not wanted any longer and after publishing the novel *A Walk on the Wild Side* in 1956 for years devoted himself to writing primarily for magazines—the results of which came to fill three volumes—until a request for an article on boxer Rubin Carter grew into a book. Algren died of a heart attack at his home in Sag Harbor, Long Island.

With the publication of his first two novels, Algren earned a place in American literature as a leftist writer of proletarian protest fiction. *Somebody in Boots* follows a drifter through his often horrific adventures in Depression-era America and into a life of petty crime; *Never Come Morning* concerns an inner-city teenager whose dream of becoming a champion boxer is destroyed when he is arrested for murder. By the time he wrote the second novel, the didacticism and overt Marxism characterizing *Somebody in Boots* had been set aside. However, the story collection *The Neon Wilderness* and *The Man with the Golden Arm*, his masterpiece about the life and death of a morphine addict, continued (as did all of his work) to mine Algren's signature subject matter: the sympathetic portrayal of America's marginalized citizens and society's refusal to take responsibility for its underclass. Both books exhibit a poetic prose style and an often comic realism.

After completing *Chicago: City on the Make* (1951), a bittersweet examination of the city he both loved and hated, and *Nonconformity: Writing on Writing*, a controversial med-

itation on the writer's proper response to America's postwar failures that remained unpublished until 1996, Algren almost inadvertently produced his second major work of fiction, *A Walk on the Wild Side*, when a revision of *Somebody in Boots* grew so extensive that it resulted in an entirely new novel. The picaresque story of Dove Linkhorn's often absurd misadventures in Depression-era New Orleans, *A Walk on the Wild Side* was the book Algren considered his best.

The work Algren produced for magazines during the twenty years following the publication of *A Walk on the Wild Side*—equal parts fiction and nonfiction—was collected in the travel books *Who Lost an American?* (1963) and *Notes from a Sea Diary: Hemingway All the Way* (1965) and the miscellany *The Last Carousel* (1973). In the mid 1970s his research into the story of Rubin Carter resulted in a final novel of documentary realism, *The Devil's Stocking*, published posthumously in 1983.

Algren's reputation has fallen since the years immediately following the publication of *The Man with the Golden Arm*. In part, this decline is because for almost two decades Algren gave up on writing novels. Also, the sort of fiction he wrote—poetic, often comic, but typically realistic stories offering implicit social criticism and sympathy for America's down-and-out citizens—was out of fashion. Seeing himself in a literary tradition that extended from Walt Whitman and Herman Melville through writers such as Stephen CRANE, Theodore DREISER, and Sherwood ANDERSON to Richard WRIGHT and himself, Algren came to speak of himself as “the tin whistle of American letters.”

### Sources

- Brucoli, Matthew J., with Judith Baughman. *Nelson Algren: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1985.
- Donohue, H. E. F. *Conversations with Nelson Algren*. Chicago: University of Chicago Press, 2001.
- Drew, Bettina. *Nelson Algren: A Life on the Wild Side*. New York: Putnam, 1989.
- Horvath, Brooke. *Understanding Nelson Algren*. Columbia: University of South Carolina Press, 2005.

—Brooke Horvath

### *All the Sad Young Men* by F. Scott Fitzgerald (New York: Scribners, 1926) short-story collection

F. Scott FITZGERALD's third volume of magazine stories, *All the Sad Young Men* followed *THE GREAT GATSBY*. It includes the great novelette “The Rich Boy” and three stories from the *Gatsby* cluster of short stories related to the novel: “WINTER DREAMS,” “Absolution,” and “The Sensible Thing.”

### Source

- Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.
- Morris Colden

### Altamont setting

Altamont in the state of Catawba provides the setting for Thomas WOLFE's apprentice play, *Welcome to Our City* (1923), and his first two novels, *LOOK HOMEWARD, ANGEL* (1929) and *OF TIME AND THE RIVER* (1935). He closely patterned this fictionalized locale on his own hometown, Asheville, North Carolina. Altamont is among the half-dozen most richly documented communities in American literature.

### Source

- Kennedy, Richard S. *The Window of Memory: The Literary Career of Thomas Wolfe*. Chapel Hill: University of North Carolina Press, 1967.

—S. Zebulon Baker

### Allen, Hervey (1889–1949) fiction writer, poet

Born in Pittsburgh, Hervey Allen earned a B.S. in economics at the University of Pittsburgh in 1915. He served in the U.S. Army during World War I and was wounded in action. After the war he wrote poetry and taught at Columbia University and Vassar College, where he completed his popular biography of *Israfel: The Life and Times of Edgar Allan Poe* (1926). Though Allen wrote four other novels and several books of poetry, he is best known for his long historical novel *Anthony Adverse* (1933), which sold three million copies over the next thirty years.

### Source

- Stuart E. Knee, *Hervey Allen (1889–1949): A Literary Historian in America*. Lewiston, New York: E. Mellen Press, 1988.

### *The Ambassadors* by Henry James (New York & London: Harper, 1903) novel

In this novel Henry James explores one of his most characteristic themes: the interactions of America and Europe. Lambert Strether, an American editor, is one of a succession of “ambassadors” sent by the wealthy and widowed Mrs. Newsome to retrieve her son Chad from Paris. Strether, who is engaged to marry Mrs. Newsome, stands to gain from the successful completion of his mission, but instead he too falls under France's spell and comes to believe that Chad's relationship with the attractive Mme. de Vionnet is strictly platonic. Mrs. Newsome cancels her engagement to Strether. Even after Strether discovers that Chad and Mme. de Vionnet are indeed lovers, he feels that Chad's exposure to the sophisticated, civilizing influence of the Old World has changed Chad for the better, and he supports the younger man's decision to stay. Strether implores, “Live all you can; it's a mistake not to.” In the end Strether himself does go back to America, although in doing so he is obliged to give up his attachment to Maria Gostrey, an American expatriate living in Paris. James considered *The Ambassadors* his best book.



### Sources

Beidler, Paul G. *Frames in James: The Tragic Muse, The Turn of the Screw, What Maisie Knew, and The Ambassadors*. Victoria, B.C.: University of Victoria, 1993.

Johnson, Courtney. *Henry James and the Evolution of Consciousness: A Study of The Ambassadors*. East Lansing: Michigan State University Press, 1987.

### American Academy of Arts and Letters

(1898– )

Founded as part of the National Institute of Arts and Letters, the Academy promotes the best in literature. Based in New York City, it began with seven writers, including William Dean Howells and Mark Twain, and is now composed of fifty members.

### *American Caravan* (1927–1936) periodical

This annual volume was edited by Van Wyck Brooks, Lewis MUMFORD, and others. Its main mission was to promote and encourage great contemporary literature.

### *American Literature* (1929– ) periodical

Founded by Jay B. Hubbell, this academic journal of literary criticism is published by Duke University Press. In addition to articles on American authors and literary movements, the journal includes reviews of new books on American literature and maintains an up-to-date bibliography of current research. In recent years literary criticism has replaced scholarly material.

### *The American Mercury* (1924–1980) periodical

*The American Mercury* first appeared in January 1924, published by ALFRED A. KNOPE. It was partly owned by co-editors H. L. MENCKEN and George Jean NATHAN, who previously had the same roles with *THE SMART SET*. The new magazine was intended to give more space to social and political matters than did the old one. Mencken's agenda was to expand his satirical attacks on the American scene, in his own voice and indirectly through essayists such as Emma Goldman and Margaret Sanger. The race issue was frequently discussed, and Mencken gave more opportunities to black writers than any other white editor of his time. Literature by Theodore DREISER, F. Scott FITZGERALD, Sinclair LEWIS, Sherwood ANDERSON, William FAULKNER, and Carl SANDBURG also appeared in the *Mercury*. It was the most influential journal of the 1920s. Mencken became sole editor in 1925 and stepped down with the December 1933 issue; Knopf sold the magazine in 1935. The *Mercury* retained much of its distinction under Lawrence E. Spivak. Later owners turned it into a right-wing periodical before its demise in spring 1980.

### Source

Singleton, M. K. H. L. *Mencken and the American Mercury Adventure*. Durham, N.C.: Duke University Press, 1962.

—Richard Schrader

### *American Scholar* (1932– ) periodical

Published by Phi Beta Kappa, this magazine appeals to a broad-based audience of intellectuals. Articles on social, literary, and historical matters are written in a style suited to nonspecialists.

### *American Spectator* (1932–1937) periodical

This monthly literary magazine was founded by the drama critic George Jean NATHAN. In its prime it published the best of contemporary American writers, including Eugene O'NEILL, James Branch CABELL, Theodore DREISER, and Sherwood ANDERSON. When the magazine was sold in 1935, it became a bimonthly, and the spirit that animated it disappeared.

### *An American Tragedy* by Theodore Dreiser (New York: Boni & Liveright, 1925) novel

*An American Tragedy*—the title implies that there are other American tragedies—is neatly organized into three parts. The book is the fullest presentation of American society Theodore DREISER offers, from street people, to working-class youths, to the leisured money class of upstate New York. It is the most comprehensive statement of Dreiser's naturalistic vision of America. The mass of details, unified by the main character, Clyde Griffiths (who is connected to all of them), are split into two-thirds action and one-third judgment.

Book 1 takes place in Kansas City, in which the poor, hapless Griffiths, a bellboy in half-conscious rebellion against his repressive, missionary family, mixes with a group of youths who steal a car and kill a child in a joyride. He flees. By book 2 he is in Lycurgus, New York, working in his wealthy uncle's collar factory.

His circumstances have changed; however, the pattern remains. Attracted to Roberta Alden who works under him, he coerces her into a sexual relationship. Subsequently he falls for the wealthy Sondra Finchley. In this novel, to a greater extent than in *SISTER CARRIE* (1900), Dreiser emphasizes the allure of surfaces, such as fine clothes. Clyde envies men "in evening suit, dress shirt, high hat, bow tie, white kid gloves and patent leather shoes." "To be able to wear such a suit with such ease and air!" Sondra Finchley's world is described with fatal, glittering allure. Dreiser's empathy ensures that a reader is as torn as the hero between the alternatives of conventional morality and eagerness to seize a dream of elegance and opportunity.

When he finds that Roberta is pregnant, he is tempted “to decamp as in the instance of the slain child in Kansas City” but resolves to work through his dilemma. He wants to rid himself of Roberta Alden and takes her out in a row-boat, where, as Dreiser presents it, her drowning happens. In a series of sentence fragments, in which Clyde’s agency is unspecified, the event occurs: “Yet . . . pushing at her with so much vehemence as not only to strike her lips and nose and chin with it, but to throw her back sideways toward the left wale which caused the boat to careen to the very edge.”

Book 3 concerns the trial of Clyde Griffiths, in which Dreiser shows the ways in which the American court system filters out all understanding of what it wants to condemn. The extent to which the society that surrounds Clyde is complicit in his actions is borne upon the reader even as Clyde Griffiths himself has no sense that he has committed a crime. Indeed, as a person Clyde has no interior, no volition. Thus the force of the title: the tragedy lies in the lack of self under the American economic and social system. Over the course of almost a thousand pages, details accrete to give weight to this deterministic, naturalistic view.

#### Sources

Bloom, Harold, ed. *Theodore Dreiser’s An American Tragedy*. New York: Chelsea House, 1988.

Pizer, Donald, ed. *Critical Essays on Theodore Dreiser*. Boston: G. K. Hall, 1981.

Swanberg, W. A. *Dreiser*. New York: Scribners, 1965.

—Roger Lathbury

#### Anderson, Margaret (1886–1973) editor

Margaret Anderson was the founder and editor of *THE LITTLE REVIEW*, one of the most significant of the literary LITTLE MAGAZINES. She ran the magazine from 1914 to 1929 in an uncompromising fashion, interested only in great literature, which she took to be one of the supreme reasons for living. She published Sherwood ANDERSON, Vachel LINDSAY, William Carlos WILLIAMS, and other important authors, and is remembered for serializing installments of James Joyce’s *Ulysses* (1922).

#### Source

Anderson, Margaret. *My Thirty Years War*. New York: Covici, Friede, 1930.

#### Anderson, Maxwell (1888–1959) playwright, poet

Maxwell Anderson won the PULITZER PRIZE for *Both Your Houses* (produced 1933), a political satire about a young congressman who is defeated by a corrupt system. His most famous work, in collaboration with Laurence STALLINGS, is *WHAT PRICE GLORY* (produced 1924), which probed WORLD WAR I combat with considerable realism. His verse

dramas *Elizabeth the Queen* (produced 1930) and *Mary of Scotland* (produced 1933) are also admired. *WINTERSET*, based on the famous SACCO-VANZETTI CASE, examines the immigrant milieu with psychological penetration and compassion.

#### Sources

Shivers, Alfred S. *The Life of Maxwell Anderson*. New York: Stein & Day, 1983.

Shivers. *Maxwell Anderson: An Annotated Bibliography of Primary and Secondary Works*. Metuchen, N.J.: Scarecrow Press, 1985.

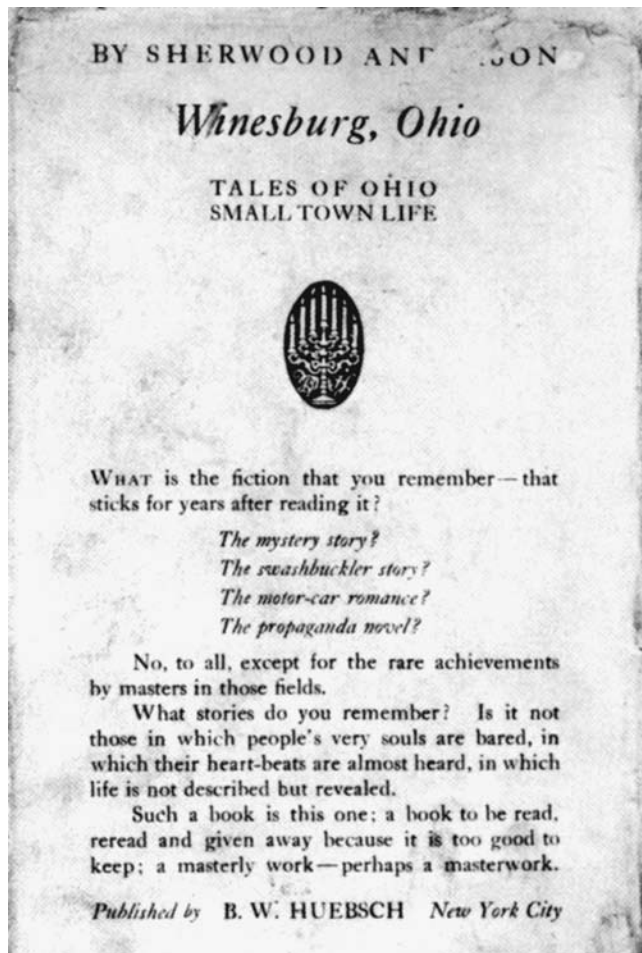
#### Anderson, Sherwood (1876–1941) novelist, short-story writer

*In my stories I simply stayed at home, among my own people, wherever I happened to be, people in my own street. I think I must, very early, have realized that this was my milieu, that is to say, common everyday American lives.*

—Anderson to George Freitag, August 27, 1938



Sherwood Anderson, circa 1920



Dust jacket for the 1919 collection of linked short stories that are centered on small-town life and the maturation of George Willard

Sherwood Anderson was born in Camden, Ohio, and his family moved from one small town to another as he was growing up. When he was eight his family settled in Clyde, Ohio, which became the inspiration for much of his greatest fiction. His family was extremely poor, a fact reflected in his many compassionate stories and novels about the underprivileged. But Anderson also believed in the American dream. He ran a paint factory, married, and lived a conventional life in Elyria, Ohio. In 1912 Anderson walked away from his mail-order paint business and his family and moved to Chicago.

In Chicago, Anderson wrote advertising copy and met a group of authors, including Carl Sandburg, Edgar Lee Masters, and Harriet Monroe, who encouraged him in his writing career. Anderson began writing a series of short sketches of residents of his Chicago boardinghouse, transforming them into characters in a fictional town that he called Winesburg; these stories were later collected in his

most enduring work, *Winesburg, Ohio* (1919). His first novel, *Windy McPherson's Son*, was published in 1916, and for the next twenty years Anderson published a new volume of fiction, poetry, or nonfiction almost every year.

Anderson married four times and lived in Ohio, Chicago, Paris, and New Orleans before finally settling in Troutdale, Virginia, where he purchased two small newspapers in 1927 and began another career. He served as mentor to several young authors, including Ernest Hemingway and William Faulkner.

"I have had the notion that nothing from my pen should be published that could not be read aloud in the presence of a cornfield," Anderson once wrote in a letter to another author. Looking back at his provincial childhood with mingled nostalgia and disgust, he wrote novels and short stories focusing on the changes brought by rapid industrialization. Rejecting the realism of William Dean Howells as overly genteel, he strove for a gritty naturalism that recognized the buried passions motivating human behavior.

*Windy McPherson's Son* follows a small-town boy who moves to the city to make his fortune. When financial success fails to satisfy him, he abandons business to "spend his life seeking truth," but each new truth he discovers results in further dissatisfaction. Anderson's other novels likewise seek a satisfying purpose for human existence: *Marching Men* (1917) finds beauty, power, and transcendence in the actions of thousands of men marching in unison, while *Many Marriages* (1923) seeks meaning in sexual passion. His most coherent novel, *Poor White* (1920), subverts the Horatio Alger myth by suggesting that success frees people from one form of drudgery only to enslave them to another.

Anderson's two volumes of poetry—*Mid-American Chants* (1918) and *A New Testament* (1927)—similarly explore the human struggle to find significance in the face of rapid industrialization. "Out of the mould at the river's edge I moulded myself a god, / A grotesque little god with a twisted face," wrote Anderson in "American Spring Song." His works are populated by grotesque characters (mostly men) who strive to reinvent themselves and reshape their surroundings but find themselves thwarted by meager materials. This tendency is apparent in both his short stories and his novels.

Anderson published three more collections of short stories: *Horses and Men* (1923), *The Triumph of the Egg* (1921), and *Death in the Woods* (1933). His more-successful short stories, such as "The Egg," "I Want to Know Why," and "Death in the Woods," focus on young men learning about the universality of death and suffering. Anderson's exploration of the futility of human endeavors finds its most nuanced treatment, however, in *Winesburg, Ohio*. These linked short stories can be read separately, but together they form a collage of impressions of life in Winesburg, where passion is thwarted and dreams are denied. Linking the stories is the young reporter, George Willard, who collects the villagers' tales of alienation and carries them with him when he finally leaves Winesburg to reinvent himself in the big city.



Anderson's skill at reinventing himself is evident in his creative use of autobiographical material in his fiction and nonfiction. Although much of his fiction draws from life, he made two attempts at writing the story of his childhood: *A Story Teller's Story* (1924), an autobiography, and *Tar: A Midwest Childhood* (1926), an autobiographical novel. He also published several collections of essays and journalism and three novels that moved far from his midwestern roots: *Dark Laughter* (1925), *Beyond Desire* (1932), and *Kit Brandon* (1936). While these novels attempt some interesting experiments in narrative method, today they are largely forgotten.

Sherwood Anderson's reputation rests firmly on *Winesburg, Ohio* and the two short stories that frequently appear in anthologies: "The Egg" and "Death in the Woods." His sexual frankness, considered shocking in 1919 when *Winesburg* was published, now seems rather tame; however, Anderson's exploration of the passions motivating human behavior opened a door for later authors. Most influential was his rejection of typical heroic protagonists in favor of characters he called "grotesques," whose devotion to a single idea twisted their lives into self-absorbed, sour little bundles with only occasional flashes of sweetness.

—Bev Hogue

### Principal Books by Anderson

- Windy McPherson's Son*. New York: Lane, 1916. Revised edition, New York: Huebsch, 1922.
- Marching Men*. New York: Lane, 1917.
- Mid-American Chants*. New York: Lane, 1918.
- Winesburg, Ohio: A Group of Tales of Ohio Small Town Life*. New York: Huebsch, 1919.
- Poor White*. New York: Huebsch, 1920.
- The Triumph of the Egg: A Book of Impressions from American Life in Tales and Poems*. New York: Huebsch, 1921.
- Horses and Men: Tales, Long and Short, from Our American Life*. New York: Huebsch, 1923.
- Many Marriages*. New York: Huebsch, 1923.
- A Story Teller's Story: The Tale of an American Writer's Journey through His Own Imaginative World and through the World of Facts, with Many of His Experiences and Impressions among Other Writers Told in Many Notes—in Four Books—and an Epilogue*. New York: Huebsch, 1924.
- Dark Laughter*. New York: Boni & Liveright, 1925.
- The Modern Writer*. San Francisco: Lantern Press, 1925.
- Sherwood Anderson's Notebook: Containing Articles Written During the Author's Life as a Story Teller and Notes of his Impressions from Life Scattered through the Book*. New York: Boni & Liveright, 1926.
- Tar: A Midwest Childhood*. New York: Boni & Liveright, 1926.
- A New Testament*. New York: Boni & Liveright, 1927.
- Hello Towns!* New York: Liveright, 1929.
- Nearer the Grass Roots*. San Francisco: Westgate Press, 1929.
- The American County Fair*. New York: Random House, 1930.
- Perhaps Women*. New York: Liveright, 1931.

## THE TRIUMPH OF THE EGG

A BOOK OF IMPRESSIONS  
FROM AMERICAN LIFE  
IN TALES AND POEMS

BY

SHERWOOD ANDERSON

IN CLAY BY

TENNESSEE MITCHELL



In the fields  
Seeds on the air floating.  
In the towns  
Black smoke for a shroud.  
In my breast  
Understanding awake.  
—*Mid-American Chants*.

PHOTOGRAPHS BY EUGENE HUTCHINSON

NEW YORK B. W. HUEBSCH, INC. MCMXXI

Title page for Anderson's 1921 book, a varied collection of fiction, poetry, and photographs in which his subjects struggle to understand their lives and feelings of isolation

- Beyond Desire*. New York: Liveright, 1932.
- Death in the Woods and Other Stories*. New York: Liveright, 1933.
- No Swank*. Philadelphia: Centaur, 1934.
- Puzzled America*. New York & London: Scribners, 1935.
- Kit Brandon: A Portrait*. New York & London: Scribners, 1936.
- Plays, Winesburg and Others*. New York & London: Scribners, 1937.
- A Writer's Conception of Realism*. Olivet, Mich.: Olivet College, 1939.
- Home Town*. New York: Alliance, 1940.
- Sherwood Anderson's Memoirs*. New York: Harcourt, Brace, 1942.
- Selected Short Stories of Sherwood Anderson*. New York: Editions for the Armed Services, 1944.



- The Sherwood Anderson Reader*, edited by Paul Rosenfeld. Boston: Houghton Mifflin, 1947.
- The Portable Sherwood Anderson*, edited by Horace Gregory. New York: Viking, 1949; revised, 1972.
- Sherwood Anderson: Short Stories*, edited by Maxwell Geismar. New York: Hill & Wang, 1962.
- Return to Winesburg: Selections from Four Years of Writing for a Country Newspaper*, edited by Ray Lewis White. Chapel Hill: University of North Carolina Press, 1967.
- The Buck Fever Papers*, edited by Welford Dunaway Taylor. Charlottesville: University Press of Virginia, 1971.
- The "Writer's Book,"* edited by Martha Mulroy Curry. Metuchen, N.J.: Scarecrow Press, 1975.
- France and Sherwood Anderson: Paris Notebook, 1921*, edited by Michael Fanning. Baton Rouge: Louisiana State University Press, 1976.
- Sherwood Anderson: The Writer at His Craft*, edited by Jack Salzman, David D. Anderson, and Kichinosuke Ohashi. Mamaroneck, N.Y.: Appel, 1979.
- The Sherwood Anderson Diaries, 1936–1941*, edited by Hilbert H. Campbell. Athens: University of Georgia Press, 1987.
- Sherwood Anderson: Early Writings*, edited by Ray Lewis White. Kent, Ohio: Kent State University Press, 1989.

### Studying Sherwood Anderson

The student seeking to understand Sherwood Anderson's complicated career should begin with *WINESBURG, OHIO* (1919), which introduces thematic concerns and narrative techniques Anderson explored throughout his life. In the Norton Critical Edition of *Winesburg, Ohio* (New York: Norton, 1996), Charles Modlin and Ray Lewis White supplement the text with excerpts from Anderson's letters and memoirs as well as reviews and critical essays. In *New Essays on Winesburg, Ohio* (Cambridge: Cambridge University Press, 1990), editor John C. Crowley assembles critical essays approaching *Winesburg* from a variety of theoretical standpoints. Ray Lewis White's *Winesburg, Ohio: An Exploration* (Boston: Twayne, 1990) provides an accessible analysis of the cultural and thematic issues informing *Winesburg* along with helpful biographical and bibliographical information. White's useful contributions to Anderson studies also includes *The Merrill Studies in Winesburg, Ohio* (Columbus: Merrill, 1971), which features a collection of readers' responses as well as an analysis of Anderson's process of composing, editing, and publishing the book.

*Winesburg, Ohio* also features prominently in books more generally exploring Anderson's life and works, including two important studies by David D. Anderson: *Critical Essays on Sherwood Anderson* (Boston: G. K. Hall, 1981) and *Sherwood Anderson: An Introduction and Interpretation* (New York: Holt, Rinehart & Winston, 1967), which characterizes Anderson's entire oeuvre as the autobiography of Everyman during an age of industrialization.

Students seeking to broaden their understanding of Anderson's career will want to read his short stories, especially

the frequently anthologized stories "The Egg" and "Death in the Woods." *THE TRIUMPH OF THE EGG* (1921) is an important book, demonstrating Anderson's eclectic approach to literature, mingling poetry, fiction, essays, and photographs. Of the early novels, *POOR WHITE* (1920) situates readers in Anderson's world while subtly satirizing the conventions of popular sentimental fiction, and *Many Marriages* (1923) explores the stultifying social conventions against which Anderson rebelled. Among the later novels, most notable is *Beyond Desire* (1932), Anderson's attempt to experiment with narrative form in order to achieve political ends; it is enriched by the wealth of gritty detail Anderson gathered during his travels around the South in the 1930s, when his interest in the effects of industrialization informed both his fiction and his journalism.

Anderson's criticism and journalism opens a window on American culture. His reflections on other authors appear in *Sherwood Anderson's Notebooks* (1926). *Hello Towns!* (1929) is a quirky collection of his late journalism. *Sherwood Anderson: Early Writings*, edited by Ray Lewis White (Kent, Ohio: Kent State University Press, 1989), includes his early advertising writing. A sampling of contemporary authors' responses to Anderson appears in *The Achievement of Sherwood Anderson: Essays in Criticism* (Chapel Hill: University of North Carolina Press, 1966).

White's *Sherwood Anderson: A Reference Guide* (Boston: Hall, 1977) is a useful annotated bibliography of secondary sources through the mid 1970s. The website of the Sherwood Anderson Foundation (<<http://sherwoodandersonfoundation.org/>>) includes useful information about Anderson's life and work as well as some archived issues of *The Sherwood Anderson Review* (formerly *The Winesburg Eagle*). Walter Rideout's two-volume *Sherwood Anderson: A Writer in America* (Madison: University of Wisconsin Press, 2006) is the most extensively researched and up-to-date biography. Kim Townsend's *Sherwood Anderson* (Boston: Houghton Mifflin, 1987) explores connections between Anderson's writing and his life. William A. Sutton's *The Road to Winesburg: A Mosaic of the Imaginative Life of Sherwood Anderson* (Metuchen, N.J.: Scarecrow Press, 1972) focuses on Anderson's life before *Winesburg*. Indeed, *Winesburg, Ohio* acts as the alpha and omega of Anderson studies: it is the place where everything begins and to which everyone returns in the end.

—Bev Hogue

**Anna Christie** by Eugene O'Neill (produced 1921) *play*  
*Anna Christie*, which opened on November 2, 1921 at the Vanderbilt Theatre for 177 performances, won Eugene O'NEILL a PULITZER PRIZE. At Johnny-the-Priest's bar, seaman Chris Christopherson awaits his daughter, Anna, whom he has not seen since he left her as a child to be raised on a Midwestern farm. Believing such a life has preserved Anna from "dat ole

davil sea,” which has destroyed men in his family for generations, Chris is slow to recognize that Anna has been sexually corrupted and works as a prostitute. Anna confesses her sordid past when a rescued shipwrecked sailor, Mat Burke, proposes marriage. The eventual reconciliation of Chris and Mat with Anna is tempered by their abandonment of her, as both men sign up for long hitches at sea as a result of their initial disappointment. The moody, atmospheric *Anna Christie*, which in 1930 became Greta Garbo’s first “talkie,” is among the most often revived of O’Neill’s early plays.

#### Source

O’Neill, Eugene. *Anna Christie*. (New York: Boni & Liveright, 1922.

—James Fisher

#### *Appointment in Samarra* by John O’Hara (New York: Harcourt, Brace, 1934) novel

John O’HARA’s first novel documents the life and death of Julian English, the hard-drinking proprietor of a Cadillac dealership, from Christmas Eve to December 26, 1930. It is the end of the first year of the Depression, and Julian’s business is in trouble—mainly because of his mismanagement. The setting is GIBBSVILLE, PENNSYLVANIA, based on O’Hara’s hometown, Pottsville, about which he wrote throughout his career.

Early in the novel Julian throws a drink in Harry Reilly’s face at a country-club party, starting a chain of events that result in Julian’s suicide when he realizes how insecure his position in Gibbsville is. On Christmas night Julian gets drunk at a roadhouse where he attempts to seduce the mistress of bootlegger Ed Charney. This public humiliation of his wife, Caroline, alienates his friends and causes her to move out of their home. On the 26th he gets into a brawl at the Gibbsville Club. The theme of *Appointment in Samarra* is social exclusion: Julian English cannot cope with the prospect of rejection and isolation. The title of the novel refers to an Arab story about the inescapability of an appointment with death. Julian English is doomed by social forces, as well as his weak character.

The main subject of *Appointment in Samarra* is Gibbsville. The novel is a carefully documented examination of the social structure in a small eastern city and the people who belong to the classes. Although O’Hara has been labeled a chronicler of upper-class behavior, the cast of characters includes a small-time racketeer, Al Grecco, and working-class people; the novel opens and closes with the middle-class Fliegler, whose livelihood is endangered by Julian’s irresponsibility. O’Hara’s treatment of sexual activity in this novel was considered daring at the time.

#### Sources

Brucoli, Matthew J., ed. *John O’Hara: A Documentary Volume*, Dictionary of Literary Biography, volume 324. Detroit: Brucoli Clark Layman/Thomson Gale, 2006.

O’Hara, John. *Gibbsville, PA*, edited by Matthew J. Brucoli, New York: Carroll & Graf, 1992.

—Matthew J. Brucoli

#### *Armory Show* (1913) historical event

The “Armory Show” is the common name given to a seminal event in the art world, the international exhibition of painting and sculpture held at the 69th Regiment Armory in New York City. This event marked the introduction of modern art to America, with a display of some 1,600 artworks representing then-current European avant-garde movements such as cubism, futurism, fauvism, and EXPRESSIONISM. Perhaps the most controversial piece in the show was Marcel Duchamp’s cubist-futurist canvas, *Nude Descending a Staircase*, which depicts a continuous action through a series of overlapping images. Singled out at the time by critics as a prime example of all that was decadent about the European art scene, this painting attracted enormous public attention, which in turn helped pave the way for public acceptance of new American art inspired by the exhibit. The influence of the Armory Show extended beyond painting and sculpture to American literature, where aspects of expressionism can be seen in the psychological orientation of such twentieth-century works as the poetry of T. S. ELIOT and the plays of Eugene O’NEILL.

#### Source

Brown, Milton. *The Story of the Armory Show*. New York: Abbeville Press, 1988.

#### *Arnow, Harriet* (1908–1986) novelist

Harriet Arnow went to Berea College to become a teacher, but she soon yearned to write. She wrote a series of novels about her native region, the most famous of which is *The Dollmaker* (1954). The novel describes an Appalachian woman and her family, whose lives embody the pain and confusion that occurred during the mass migration of more than seven million people from rural Appalachia to northern cities in the 1940s to seek employment. Arnow herself experienced this migration as she moved from Louisville to Cincinnati to Detroit.

#### Source

Chung, Haeja K., ed. *Harriet Simpson Arnow: Critical Essays on Her Work*. East Lansing: Michigan State University Press, 1995.

#### *Arrowsmith* by Sinclair Lewis (New York: Harcourt, Brace, 1925) novel

In Sinclair LEWIS’s ninth novel, young doctor Martin Arrowsmith seeks to dedicate himself to the highest ideals of service to humanity in the medical and scientific professions.

His career takes him from low-paying country doctoring in Wheatsylvania, North Dakota, to the Nautilus, Iowa, Public Health Department, assisting the sloganeering sanitation fanatic Dr. Almus Pickerbaugh; to the Rouncefield Clinic, a money-extracting surgical assembly line run by the suave Dr. Angus Duer; to the McGurk Institute of Biology, a well-endowed temple of pure research dedicated to the higher profits of the drug industry. At McGurk, Arrowsmith works with his idol, the incorruptible Max Gottlieb, who embodies the truth-seeking integrity of the scientific method. Arrowsmith's loyal, unglamorous wife, Leora, is the only other human he really loves. He faces his greatest scientific and moral challenges while testing his vaccine on a Caribbean island swept by the bubonic plague, where Leora perishes. Unlike other Lewis protagonists, Martin is a successful rebel, capable of enduring loneliness to preserve his integrity and achieve his goals. He leaves his second wife, a wealthy society figure, to devote himself to pure research. With its strong story line, well-researched backgrounds, and realistic characters, *Arrowsmith* is Lewis's best attempt at a straightforward novel. Its critique of medicine for profit remains strikingly apt today. The novel was awarded a PULITZER PRIZE, but Lewis in a letter declined the award in part because he objected to its nonliterary criteria, as it was supposed to be given to the novel "which shall best present the wholesome atmosphere of American life, and the highest standard of American manners and manhood."

### Sources

Lingeman, Richard. *Sinclair Lewis: Rebel from Main Street*. New York: Random House, 2002.

Rosenberg, Charles E. "Martin Arrowsmith: The Scientist as Hero" in *Sinclair Lewis*, edited by Harold Bloom. New York: Chelsea House, 1988.

—Richard Lingeman

***Arsenic and Old Lace*** by Joseph Kesselring (produced 1941) *play*

Playwright Joseph Kesselring had his only Broadway hit with *Arsenic and Old Lace*, a macabre farce that opened at the Fulton Theatre on January 10, 1941, and ran for 1,444 performances. In the play Abby and Martha Brewster are two sweet little old ladies who serve poisoned wine to their lonely old gentlemen boarders as a Christian act of mercy. Other Brewsters involved in the action are the genially deranged Teddy, who believes himself to be Teddy Roosevelt and buries the corpses in the basement; Jonathan, an escaped murderer on the lam who uncannily resembles horror-movie actor Boris Karloff (who actually played the role in the original production); and Mortimer, seemingly the only sane member of the family, who searches for a way to avoid turning his serial-murdering aunts into the police. *Arsenic and Old Lace* became a classic 1944 movie and has endured on professional and amateur stages.

### Source

Kesselring, Joseph. *Arsenic and Old Lace*. New York: Random House, 1941.

—James Fisher

***As I Lay Dying*** by William Faulkner (New York: Random House, 1930) *novel*

William FAULKNER's fifth novel focuses on Addie Bundren, whose wish to be buried in the town where she grew up leads her family on an arduous journey to grant her request. The black comedy is narrated in stream-of-consciousness style through fifty-nine monologues by fifteen different narrators, mostly members of the Bundren family: the shiftless father, Anse, who views the trip to town as an opportunity to purchase some teeth; the eldest son, Cash, a carpenter, who shows his love for his dying mother by building her coffin outside her deathbed window; another son, Jewel, who must trade his beloved horse for a mule team for the wagon; a daughter, Dewey Dell, who hopes to terminate an unwanted pregnancy while in town; and the youngest son, Vardaman, whose grief and confusion about his mother's death leads to the shortest monologue in the book: "My mother is a fish." The most prolific narrator is Darl, the second-oldest son, who has unusual perceptive abilities but is committed to an insane asylum for setting fire to a barn in a futile attempt to end their ridiculous journey, a ten-day ordeal in July without the aid of embalming. Faulkner regarded the novel as a tour de force, and critics have mostly agreed, seeing it as both a high-modernist masterpiece (see MODERNISM) and a fitting recipient for postmodern critical approaches such as Deconstructionism, particularly in Addie Bundren's single monologue, in which she ponders, among other things, the power of language to shape meaning: "I discovered that words are no good, that they dont fit even what they are trying to say at."

### Sources

Cox, Dianne L., ed. *William Faulkner's As I Lay Dying: A Critical Casebook*. New York: Garland, 1985.

Luce, Dianne C. *Annotations to William Faulkner's As I Lay Dying*. New York: Garland, 1990.

Wadlington, Warwick. *As I Lay Dying: Stories Out of Stories*. New York: Twayne, 1992.

Wright, Austin M. *Recalcitrance, Faulkner, and the Professors: A Critical Fiction*. Iowa City: University of Iowa Press, 1990.

—John B. Padgett

***Ash-Wednesday*** by T. S. Eliot (London: Faber & Faber, 1930) *poem*

*Ash-Wednesday* is composed of six lyrics, three of which—"Salutation," "Perch'io Non Spero," and "Som de L'Escalina"—were published separately before the 1930 appearance of all six as a single poem. In the Christian religion, Ash Wednes-



day is the holiday that inaugurates the season of Lent, forty days of repentance ending with Easter. The Ash Wednesday/Easter sequence represents both the death and resurrection of Christ and the imitation of that process in the life of a Christian. The theme of the poem is the struggle involved in denying one's self and turning toward God. Begun soon after Eliot's baptism, the poem is his most personal in that it openly commemorates the most important turning point in his own life. The title "Salutation" is a public greeting announcing his new life; it is also the first of a series of allusions to Dante's *Vita Nuova* (*New Life*: an account of spiritual rebirth) and *Purgatorio* (*Purgatory*: an account of voluntary submission to purgation as part of the ascent toward union with the divine). The theme of the poem is reflected in its structure. The first lines—"Because I do not hope to turn again"—initiate a turning, circling motion that, in alternation with intervals of hovering and stillness, is sustained throughout. The first, third, and fifth lyrics describe movement, at once circular and vertical—turning, climbing stairs. The second and fourth project stillness—first in a garden, then a desert. The sixth lyric circles back to the opening lines and ends with a prayer.

#### Sources

Manganiello, Dominic. *T. S. Eliot and Dante*. New York: St. Martin's Press, 1989.

Timmerman, John H. *T. S. Eliot's Ariel Poems: The Poetics of Recovery*. Lewisburg: Bucknell University Press, 1994.

—Jewel Spears Brooker

#### Atherton, Gertrude (1857–1948) *novelist, short-story writer, biographer*

Gertrude Atherton's first important work was *The Californians* (1898), which announced her enduring interest in California—its people and geography, past and present. She also published *California: An Intimate History* (1914). Atherton was a wide-ranging writer who wrote on many different themes. *The Conqueror* (1902) is a fictional biography of Alexander Hamilton that has been praised for its innovative form. Her novel, *Black Oxen* (1923), with its emphasis on the sexual nature of life, became popular and controversial. She deals with her own work in *Adventures of a Novelist* (1932), which has been praised for its remarkable candor. Her female characters tend to be restless and unconventional, perhaps reflecting her own eleven years of an unhappy marriage.

#### Sources

Leider, Emily Wortis. *California's Daughter: Gertrude Atherton and Her Times*. Stanford, Calif.: Stanford University Press, 1991.

McClure, Charlotte S. *Gertrude Atherton*. Boston: Twayne, 1979.

#### Auden, W. H. (1907–1973) *poet, critic*

Although Wystan Hugh Auden was born in England and is considered an English poet, he immigrated to the United States in 1939 and became an American citizen in 1946. Educated at Oxford, he became for the Left in England and the United States the example of a great poet who was also a progressive in political matters—opposing W. B. Yeats, T. S. ELIOT, and Ezra POUND. Auden served as a consultant to the YALE SERIES OF YOUNGER POETS, which became a means of recognizing and furthering the careers of several generations of American poets. He also edited the influential anthology *The Faber Book of Modern American Verse* (1956). He was a part of the New York literary scene and taught and gave readings at many American universities and colleges. *The Age of Anxiety* (1947), a collection of essays, won a PULITZER PRIZE. His *Collected Poems* appeared in 1976.

A brilliant essayist, Auden helped to define the modern age for the Anglo-American community, emphasizing both the social and political commitment of the writer as well as his dedication to the highest literary standards. His most notable nonfiction volumes include *The Enchafed Flood* (1950), *The Dyer's Hand and Other Essays* (1962), *Selected Essays* (1964), and *Forewords and Afterwords* (1973).

Auden's most noteworthy plays are *The Dog Beneath the Skin* (produced 1936) and *The Ascent of F6* (produced 1937)—both written with Christopher ISHERWOOD, who accompanied Auden on his journey to America, becoming part of the flourishing expatriate community in southern California during WORLD WAR II.

#### Sources

McDiarmid, Lucy. *Auden's Apologies for Poetry*. Princeton: Princeton University Press, 1990.

Mendelson, Edward. *Later Auden*. London: Faber & Faber, 1999.

#### Austin, Mary Hunter (1868–1934) *novelist, poet, short-story writer, playwright, essayist*

Mary Hunter's affinity for the natural world began, she said, at the age of five when she talked to God beneath a walnut tree in her backyard in Illinois. In 1888 she moved with her family to California, where she and her mother and brother homesteaded in the southern San Joaquin Valley. Her record of the journey from Los Angeles to the homestead, *One Hundred Miles on Horseback*, was published in 1950.

In 1891 Hunter married fellow homesteader Stafford Austin. The couple's life among Native Americans in the Mojave Desert inspired Austin to write *The Land of Little Rain*, a collection of nature essays published in 1903. She moved to Carmel, California, where she became associated with Jack LONDON and George STERLING and continued her desert trilogy with *The Flock* (1906) and *Lost Borders* (1909).



Austin was profoundly interested in the women's movement. Her play about a female shaman, *The Arrow-Maker*, premiered in New York in 1911. She wrote an autobiographical novel, *A Woman of Genius* (1912), about a woman who attempts to escape her restricted existence by immersing herself in the theater. She also wrote an overtly feminist novel, *No. 26 Jayne Street* (1920), set in New York City.

In 1924 Austin moved permanently to Santa Fe, New Mexico, where she became deeply involved in the struggle for aboriginal rights and the preservation of Indian and Spanish folk art. Her later works include *The Land of Journey's Ending* (1924) and her final novel, *Starry Adventure* (1931), in which the New Mexican landscape is the main focus.

### Sources

Fink, Augusta. *I-Mary: A Biography of Mary Austin*. Tucson: University of Arizona Press, 1983.

Graulich, Melody, and Elizabeth Klimasmith, eds. *Exploring Lost Borders: Critical Essays on Mary Austin*. Reno: University of Nevada Press, 1999.

Langigan, Esther F. *Mary Austin: Song of a Maverick*. New Haven, Conn.: Yale University Press, 1989.

### Authors League of America (1912– )

The Authors League, which includes the Authors' Guild and the Dramatists' Guild, is dedicated to protecting the rights of authors. The League is active in examining issues related to authors' copyright, publishers' contracts, the development of the literary marketplace, innovations in electronic publishing, and other legal and societal developments that have an impact on the livelihood and integrity of the writing profession.

### *The Autobiography of Alice B. Toklas* by Gertrude Stein (New York: Harcourt, Brace, 1933) prose

*The Autobiography of Alice B. Toklas* offers an insider's view of the Left Bank expatriate community of artists and writers in which Gertrude STEIN and her life partner, Alice B. TOKLAS, were central figures. With its publication, the fifty-nine-year-old Stein achieved popular success with an American audience for the first time in her career; the best-seller was a Book-of-the-Month Club selection and laid the groundwork for Stein's triumphant American lecture tour in fall 1934 through spring 1935.

Alternately classified as a novel, a memoir, or simply a narrative, *The Autobiography* uses the chatty voice of "Alice" to recount the many interesting people Stein and Toklas met and the experiences they shared in nearly twenty-five years of living abroad together, only revealing the "true author" in the final paragraph of the text. Despite the assumptions generated by its title and its use of the names of real people, *The Autobiography* is Stein's fictionalized account of the lives

of geniuses and their wives, told through the narrative consciousness of Alice.

When the text was published, people who recognized themselves in it reacted with emotions ranging from amusement to anger. Some critics dismiss the text as a joke or a trick, as self-aggrandizement or as selling out. General consensus is that the text serves as a good example of modernist narrative experimentation, employing an innovative rhetorical strategy that allows Stein to speak through the voice of her companion. *The Autobiography of Alice B. Toklas* remains one of Stein's most accessible and popular texts.

### Sources

Rabin, Jessica. *Surviving the Crossing: (Im)migration, Ethnicity and Gender in Willa Cather, Gertrude Stein, and Nella Larsen*. New York: Routledge, 2004.

Wagner-Martin, Linda. "Favored Strangers": *Gertrude Stein and Her Family*. New Brunswick: Rutgers University Press, 1995.

—Jessica G. Rabin

### *The Autobiography of an Ex-Colored Man* by James Weldon Johnson (Boston: Sherman, French, 1912) novel

James Weldon JOHNSON's provocative account of an African American man who tries to "pass" as white is one of the formative novels of the African American experience. The work was first published anonymously, which enhanced its appeal as a story from a person who had been compelled to live in disguise, hiding his origins and identity. The theme of the novel, a dual or double consciousness, and the narrator's statement that he is much more keenly aware of what white people think than white people are aware of the thinking of African Americans, introduces themes that were later developed in classics of African American literature such as Ralph Ellison's *Invisible Man* (1952).

The narrator of the novel is the child of a white southern father and a light-skinned African American woman. He grows up in a small Connecticut town, where he early on exhibits great talent as a pianist. The narrator resolves to attend a Negro college; but after his money is stolen he is forced to take a job in a cigar factory among African Americans of varying backgrounds, beliefs, and shades of color. When the factory closes, the narrator heads for New York City and a bohemian life. He finds a job as a ragtime musician, is befriended by a white patron, tours Europe, and decides to adapt his knowledge of African American music into traditional European art forms. A trip south, where he witnesses a lynching, drives him to repudiate his artistic commitment and to return to New York City. There he passes for white, determined never to suffer the outrages against blacks that he has witnessed. On the white side of the color line he raises

a family in the full knowledge that he has repudiated his ancestry. Johnson did not acknowledge authorship of the novel until 1927.

### Source

Sundquist, Eric. *The Hammers of Creation: Folk Culture in Modern African-American Fiction*. Athens: University of Georgia Press, 1992.

***The Awakening*** by Kate Chopin (Chicago & New York: Herbert S. Stone, 1899) *novel*

Kate Chopin's 1899 novel *The Awakening* shocked contemporary readers with its stark portrayal of female sexuality, infidelity, and suicide. As a middle-class woman who rebels against the repressive, elite French Creole society of New Orleans, heroine Edna Pontellier poses a threat to the social mores of the day. Her love for her businessman husband having faded, Edna is initially stirred by affection for Rob-

ert Lebrun. As his awareness grows of the inevitable result of their relationship, Lebrun leaves New Orleans, and Edna finds solace in a relationship with Alcée Arobin. She seeks to satisfy her passionate urges but finds herself confused by the conflicting emotions she feels at the pleasures of an adulterous relationship. Seeking a tangible connection with another human being, Edna discovers that the pull of desire instead leads to sadness, solitude, and despair. *The Awakening* was condemned by reviewers as "unwholesome" and was largely neglected until the 1960s, when it was recognized as a classic of American literature.

### Sources

Beer, Janet, and Elizabeth Nolan, eds. *Kate Chopin's The Awakening: A Sourcebook*. London: Routledge, 2004.

Chopin, Kate. *The Awakening: An Authoritative Text, Contexts, Criticism*, edited by Margaret Culley. New York: Norton, 1976.

—Meg A. Amstutz



**Abbey, Edward** (1927–1989) *novelist, essayist*

Edward Abbey was born and raised in the Allegheny Mountains of Pennsylvania and was educated at the University of New Mexico. Primarily a nature writer—he preferred to be called a writer of “personal histories”—he employed wit in his response to the outdoors and also in his assessments of human responsibilities to nature. Abbey described his experience as a park ranger in Utah in *Desert Solitaire* (1968). His feeling for mountain life is reflected in *Appalachian Wilderness* (1970). Following the publication of *Slickrock: The Canyon Country of Southeast Utah* (1971), *Cactus Country* (1973), *The Journey Home* (1977), and *Down the River* (1982), his later essays were collected in *Beyond the Wall* (1984) and *One Life at a Time, Please* (1988). Abbey also wrote eight novels, each reflective of his tendency toward autobiography.

**Sources**

Cahalan, James M. *Edward Abbey: A Life*. Tucson: University of Arizona Press, 2001.

Loeffler, Jack. *Adventures with Ed: A Portrait of Abbey*. Albuquerque: University of New Mexico Press, 2002.

Ronald, Ann. *The New West of Edward Abbey*. Albuquerque: University of New Mexico Press, 1982.

**Abish, Walter** (1931– ) *novelist, poet*

Born in Vienna, Austria, Walter Abish became a United States citizen in 1960. From 1979 to 1988 he taught English at Columbia University. Often called a Postmodernist (see POSTMODERNISM), Abish writes experimental novels. In *Alphabetical Africa* (1974), for example, every word of the first

chapter begins with the letter *a*. In 1981, Abish's *How German Is It* (1980), a novel about an American of German extraction who returns home to investigate his father's wartime death, won the PEN/FAULKNER AWARD for Fiction. He has also published poetry, including *Duel Site* (1970), and short-story collections, including *Minds Meet* (1975) and *In the Future Perfect* (1977). *Eclipse Fever* (1993) is a novel about Mexico and other Third World countries. In 2004 Abish published an autobiography, *Double Vision*.

**Sources**

Shatsky, Joel, and Michael Taub, eds. *Contemporary Jewish-American Novelists: A Bio-Critical Sourcebook*. Westport, Conn.: Greenwood Press, 1997.

Tanner, Tony. “Present Imperfect: A Note on the Work of Walter Abish,” *Granta* (Autumn 1979): 65–71.

**Abstract Expressionism**

An art movement begun in the United States in the 1940s by Jackson Pollock, Arshile Gorky, Franz Kline, Willem de Kooning, and Mark Rothko, Abstract Expressionism favored the use of intense color and texture. Paint was applied to the canvas in dynamic slashes, stripes, and splotches that prompted art critic Harold Rosenberg to call it “action painting.” The most memorable image of the Abstract Expressionist or action painter was that of Jackson Pollock heaving gobs of paint at a canvas. The result seemed spontaneous, yet the paintings often had an exquisite sense of composition, of a surface of intricate layers formed by countless decisions the painter had made in his “attack” on the canvas. To the eye tutored in representational



painting and classical composition, Abstract Expressionist art seemed merely chaotic. In fact, it reflected an anarchic impulse governed by a sense of form and style.

In literature, writers such as William S. BURROUGHS, Allen GINSBERG, and others of the BEAT Generation used Abstract Expressionist techniques in their work. Abstract expressionist compositions consist of fragments, or disjointed and plotless narratives. Frank O'HARA and the NEW YORK SCHOOL OF POETS also were inspired by Abstract Expressionist painters.

### Sources

Auping, Michael. *Abstract Expressionism: The Critical Developments*. New York: Abrams in association with Albright-Knox Art Gallery, 1987.

Hobbs, Robert Carleton, and Gail Levin. *Abstract Expressionism: The Formative Years*. Ithaca, N.Y.: Herbert F. Johnson Museum of Art, Cornell University, 1978.

Sandler, Irving. *The Triumph of American Painting: A History of Abstract Expressionism*. New York: Praeger, 1970.

### Academic Novel

The college campus, with its petty political intrigues, its colorful professoriat, and its befuddled, sex-obsessed student body, has been a favorite setting for novelists. Owen Johnson's *Stover at Yale* (1912) was an early example, but the most famous early college novel was F. Scott Fitzgerald's *This Side of Paradise* (1920), which introduced Amory Blaine and his observations on Princeton life. Yet, whereas early-twentieth-century writers such as Fitzgerald and Thomas Wolfe depicted university life from a student perspective within the larger rubric of the bildungsroman, or the "novel of education," toward the end of WORLD WAR II the perspective of the academic novel began to shift to the professoriat. This shift was largely a result of the rise of M.F.A. programs, which led many American writers to accept teaching positions as professors of creative writing. Mary MCCARTHY's *The Groves of Academe* (1952), which is set during the era of McCarthyism, and Vladimir NABOKOV's *Pnin* (1957), about a Russian émigré, both provide satirical glimpses of faculty life in the buttoned-down world of the 1950s.

Philip ROTH's first novel, *Letting Go* (1962), addresses the ethical struggles of two young couples negotiating their way through graduate school in Chicago in the 1950s. Alison LURIE's *Love and Friendship* (1962) takes the perspective of a dissatisfied faculty wife. John BARTH's cult classic *Giles Goat-Boy* (1966) playfully transforms the political intrigues at an imaginary institution named New Tammany College into a metaphor for the nuclear stand-off between the United States and the Soviet Union during the COLD WAR.

In the 1970s, academic novels began to deal more forthrightly with the political turmoil and the sexual openness that had characterized campus life in the previous decade.

Gail GODWIN's *The Odd Woman* (1974) focuses on feminist academics, while Roth's *The Professor of Desire* (1977) and its follow-up, *The Ghost Writer* (1979), present academic protagonists who are so steeped in the study and practice of literature that they sometimes cannot determine if they are real people, characters in a novel—or both.

The advent of literary theory and the ascent of political correctness and identity politics are all reflected in a string of academic novels of the 1980s and 1990s, including Amanda Cross's *Death in a Tenured Position* (1981), Don DELILLO's *WHITE NOISE* (1985), and Ishmael REED's *Japanese by Spring* (1993). Two comic novels from the late 1990s, Jane SMILEY's *Moo* (1995) and Richard Russo's *Straight Man* (1997), take a satiric swipe at the political backbiting, personality clashes, and squabbling that characterize contemporary campus life.

The effect of academic life on students was explored in Donna Tartt's *The Secret History* (1992) and in Tom Wolfe's satirical novel *I Am Charlotte Simmons* (2004). Several so-called chic-lit novels told semi-autobiographical stories about college life. The most notorious was *How Opal Mehta Got Kissed, Got Wild, and Got a Life* (2006) by a young Harvard student ostensibly chronicling her time at Harvard. The book was withdrawn from circulation when it was shown to have been partly plagiarized from Megan McCafferty's *Sloppy Firsts* (2001) and *Second Helpings* (2003), both of which are about high-school life.

### Source

Showalter, Elaine. *Faculty Towers: The Academic Novel and Its Discontents*. Philadelphia: University of Pennsylvania Press, 2005.

—Marshall Boswell

***The Accidental Tourist*** by Anne Tyler (New York: Knopf, 1985) novel

Anne TYLER's eighth novel, *The Accidental Tourist*, proved to be the breakthrough success that catapulted Tyler to the top of the best-seller lists after fifteen years of unflagging productivity. Like most of her work, this novel is a finely observed domestic drama about a marriage haunted by loss.

The hero of the novel, Macon Leary, is an obsessively neat and controlling travel writer who hates travel and foreign locales. His marriage to his wife, Sarah, has gone sour after the death of their son, Ethan, and when Sarah divorces Macon, he moves in with his similarly neurotic family, bringing with him his son's temperamental dog, Edward. Macon soon calls in a dog trainer named Muriel, and the rest of the novel traces Muriel's efforts to help Macon cope with the loss of both his son and his marriage. The book won the NATIONAL BOOK CRITICS CIRCLE AWARD.

—Marshall Boswell

**Acker, Kathy** (1948–1997) *novelist*

Born and raised in New York City, Kathy Acker studied under poet Jerome Rothenberg. Her early work was published by small, independent presses as she negotiated the literary milieu of New York City in the 1960s. Some critics view her as a feminist writer while others have found her graphic treatment of sex and violence—quite aside from any moral or political agenda—her most notable and provocative contribution to contemporary literature. Critical opinion of her work is sharply divided. Her novels include *I Dreamt I Was a Nymphomaniac: Imagining* (1974), *Blood and Guts in High School* (1984), *In Memoriam to Identity* (1990), and *Pussy, King of the Pirates* (1996). She was awarded a Pushcart Prize for her novel *New York City in 1979* (1981).

Acker has been compared with William S. BURROUGHS because of her pornographic and surrealistic subject matter and style. Acker described her style and methods as the creation of a world. “If political content comes through it’s not because I sat down with a political agenda for this book. I don’t write in order to say this is what should be . . . I just basically wanted to do a girl’s version of *Treasure Island*. . .”

**Source**

Scholder, Amy, Carla Harryman, and Avital Ronell, eds. *Lust for Life: On the Writings of Kathy Acker*. London & New York: Verso, 2006.

**The Activists**

A San Francisco writers’ group established in 1936, the Activists were devoted to studying the relationship between language and emotion in poetry. The group, which originally included the poets Robert Horan, Jeanne McGahey, and Rosalie Moore, thrived under the inspiration of Professor Lawrence Hart, who edited and commented on a selection of their work in the May 1951 issue of *Poetry* magazine. From 1950 to 1955 the Activists published their own magazine, *Number*.

**Source**

The Lawrence Hart Institute: The “Activist” Poets <<http://www.lawrencehart.org/>> (viewed April 19, 2007).

—Marshall Boswell

**Adams, Alice** (1926–1999) *novelist, short-story writer*

*I came from the kind of intellectual background that made writing seem like the most praiseworthy thing to do, so there was never anything else.*

—Interview (1980)

Best known for her sensitive portraits of strong modern women—both Southerners and contemporary Califor-

nians—Alice Adams was born in Fredericksburg, Virginia, to Nicholson Barney, a college professor, and Agatha Erskine, a writer. The author of eleven novels and five short-story collections, Adams attracted a wide-ranging readership over the course of three decades of steady productivity. Her most popular novels include *Listening to Billie* (1978), *Superior Women* (1984), *Second Chances* (1988), *Caroline’s Daughters* (1991), and *A Southern Exposure* (1995), a sequel to which, *After the War* (2000), appeared posthumously. In 2002 her long-time publisher, Alfred A. Knopf, published *The Stories of Alice Adams*, which includes fifty-three stories selected from her previous collections. Adams died in San Francisco, where much of her fiction is set.

**Source**

Upton, Lee. “Changing the Past: Alice Adams’ Revisionary Nostalgia.” *Studies in Short Fiction*, 26 (Winter 1989): 33–41.

**The Adventures of Augie March** by Saul Bellow

(New York: Viking, 1953) *novel*

This picaresque novel, Saul BELLOW’s third in less than a decade, marked an abrupt shift not only in Bellow’s own style but also in the direction of American fiction after WORLD WAR II. The novel is the first-person account of the tumultuous life of a Chicago man named Augie March, who is “adopted” by a vast assortment of “big personalities, destiny molders, and heavy-water brains, Machiavellis and wizard evildoers, big-wheels and imposers-upon, absolutists.” The cast of characters includes his fierce immigrant grandmother, Grandma Lausch, his two brothers, Simon and George, as well as such “big personalities” as Willie Einhorn, a Chicago street mogul in charge of a complex underground empire, and Mintouchian, a cynical American lawyer. Augie moves from one “big personality” to the next, finding and losing love and taking instruction as he goes along, broadening his concept of life’s possibilities and becoming ever more “hipped on superabundance.”

Nothing in Bellow’s two previous novels—*Dangling Man* (1944) and *The Victim* (1947)—quite prepared readers for the freewheeling vigor of *Augie March*. Whereas those early works, written under the spell of such European Modernists as Franz Kafka and Thomas Mann, were concise, intellectually dense works focusing on the psychological underpinnings of modern-day alienation, *Augie March* was expansive, looking back to the poetry of Walt Whitman and forward to the spirited excesses of such BEAT writers as Jack KEROUAC and Lawrence FERLINGHETTI. In the same way that Augie’s adventures place him under the influence of both gangsters and intellectuals, the book’s prose mixes intellectual heft with jazz-like improvisation.

Of equal importance was both Bellow’s and Augie’s status as Jews. In the book’s opening sentence, Augie declares himself, first and foremost, an “American, Chicago born.”

Similarly, Bellow's hero functions as a Jewish hero operating squarely within the mainstream of American experience. Bellow, himself the son of Russian Jewish immigrants, has often remarked on the incongruity of his own childhood, with its competing demands of the Chicago streets and the intellectual aspirations conferred upon him by his hopeful parents. In locating a style that mixed both elements into a seamless whole, Bellow landed upon a means by which later Jewish and immigrant artists could stake their claim to the American mainstream while simultaneously maintaining their status as outsiders looking in, an approach that would be particularly important to the work of Philip ROTH. The book won the NATIONAL BOOK AWARD, and identified Bellow as one of the more significant American writers of the postwar period.

### Source

Pifer, Ellen. *Saul Bellow, Against the Grain*. Philadelphia: University of Pennsylvania Press, 1990.

—Marshall Boswell

## African American Literature

In the first half of the twentieth century, African American literature was dominated by the artists associated with the Harlem Renaissance. These seminal figures, including Langston Hughes, Countee Cullen, and Claude McKay, sought to balance their artfully articulated critique of America's racist social order with a positive celebration of black life and black creativity. Richard Wright's 1940 novel *Native Son* marked a decisive break with that tradition. The story of an African American man named Bigger Thomas who is convicted of the accidental murder of an affluent white woman, Wright's incendiary novel employed the naturalistic techniques of John Dos Passos and Theodore Dreiser to level an uncompromising indictment of American racism. The first novel by a black American to be chosen by the Book-of-the-Month Club, *Native Son* became an instant classic, and changed the direction of African American literature.

Wright's two most prominent successors, James BALDWIN and Ralph ELLISON, carried forward Wright's critique of American racism while distancing themselves in specific ways from their predecessor's grim, naturalistic vision. Baldwin famously linked *Native Son* with Harriet Beecher STOWE's *UNCLE TOM'S CABIN*, arguing that Wright's Bigger Thomas ultimately functioned as an anti-Uncle Tom figure, an obverse, but no less harmful, stereotype of black identity that served to confirm white assumptions about black behavior. Baldwin declared his complicated debt to and rejection of Wright in his first novel, *GO TELL IT ON THE MOUNTAIN* (1953), a lyrical autobiographical novel about a young man's struggle with his sternly religious stepfather and his own sexual identity.

Ellison's *INVISIBLE MAN* (1952) preserves Wright's uncompromising disavowal of American racism but uses humor, irony, and symbolism to mount a critique in what Ellison describes as a "blues" mode, which he called an "impulse to keep the painful details and episodes of a brutal existence alive in one's aching consciousness, to finger its jagged grain, and to transcend it, not by the consolations of philosophy, but by squeezing from it near-comic, near-tragic lyricism," in his essay about Wright's autobiography, *Black Boy* (1945), titled "Richard Wright's Blues" (1945).

The postwar period also witnessed an explosion of African American poets, chief among them being Gwendolyn Brooks, whose first book, *A Street in Bronzeville*, appeared in 1945. With the publication of her *Annie Allen* (1949), Brooks became the first African American woman to win the Pulitzer Prize. In the 1960s she joined fellow African American poet Amiri BARAKA to help spearhead the BLACK ARTS MOVEMENT, which sought to promote African American expression unfiltered through white modes. She also published a trio of books with Dudley Randall's *BROADSIDE PRESS*, which was the main publishing venue for artists associated with the Black Arts Movement and which also brought poet Nikki GIOVANNI to national attention.

In the revolutionary climate of the 1960s, particularly in view of the Civil Rights Movement and the rise of Black Power, Black Studies departments began to spring up on college classes throughout the United States, inspiring a new desire for black texts. Zora Neale Hurston's 1937 novel *Their Eyes Were Watching God* returned to print in the late 1960s and created a renewed interest in other female African American writers, including Paule MARSHALL, Margaret WALKER and Alice WALKER (both of whom are also accomplished poets), Maya ANGELOU, Toni MORRISON, Toni Cade BAMBARA, and others. Margaret WALKER's *JUBILEE* (1966) was an historical novel about a persevering female slave named Vvry who makes the transition from slavery to freedom in the late nineteenth century. Alice Walker's groundbreaking early work, including the story collection *In Love and Trouble: Stories of Black Women* (1973), and the novel *Meridian* (1976), focuses on the particular plight of black women, and sets the groundwork for her later identification as what she termed womanist, that is, black feminist. Toni Morrison's first novel, *THE BLUEST EYE* (1970), published against the background of the "Black is Beautiful" movement of the late 1960s, explores the pernicious effect of dominant white notions of beauty on the self-esteem of a young African American girl whose fondest wish is to be given blue eyes.

These novelists were joined during this period by a cluster of African American memoirists. The most famous works in this genre include Baldwin's *NOTES OF A NATIVE SON* (1955), Malcolm X and Alex HALEY's *THE AUTOBIOGRAPHY OF MALCOLM X* (1965), Claude BROWN's *Manchild in the Promised Land* (1965), Eldridge CLEAVER's *Soul on Ice* (1968), and Angelou's *I KNOW WHY THE CAGED BIRD SINGS* (1969).



Meanwhile, Lorraine HANSBERRY helped transform American drama when she won—at the age of twenty-eight—the New York Drama Critics Circle Award for her 1959 play *A Raisin in the Sun*, now an American classic.

The 1980s were marked by a string of triumphs among African Americans. Playwright August WILSON brought to Broadway four plays that have since become staples of American theater: *Ma Rainey's Black Bottom* (produced 1984), *Fences* (produced 1985), *Joe Turner's Come and Gone* (produced 1986), and *The Piano Lesson* (produced 1987). Just as Wilson's career was taking off, Alice Walker's *The Color Purple* (1982) won both the Pulitzer Prize and the National Book Award. Walker became a celebrity as well as the target of stern criticism by several African American male authors, most notably Ishmael REED, who complained publicly that her portrait of male characters was sexist and demeaning. Toni Morrison's *BELOVED* (1987) was overlooked by the NATIONAL BOOK AWARD but won the 1988 Pulitzer Prize after a group of prominent writers wrote a public letter complaining about the earlier oversight. A dense, kaleidoscopic novel about a runaway slave who murders her own child, *Beloved* has become an American classic and was recently voted by the *New York Times Book Review* as the most important novel published in the last twenty-five years. After her follow-up novel, *Jazz* (1992), solidified her critical standing, Morrison made history in 1993 by being the first African American woman to win the Nobel Prize in literature. The only other novel by an African American on the *New York Times* list was Edward P. Jones's Pulitzer Prize-winning novel *The Known World* (2003), about a free black, slave-owning family in the South during the Civil War.

### Sources

Bell, Bernard W. *The Afro-American Novel and Its Traditions*. Amherst: University of Massachusetts Press, 1987.

Inge, Harris, Maurice Duke, and Jackson R. Bryer, eds. *Black American Writers: Bibliographical Essay, Volume 2: Richard Wright, Ralph Ellison, James Baldwin, and Amiri Baraka*. New York: St. Martin's Press, 1978.

Evans, Mari, ed. *Black Women Writers (1950–1980): A Critical Evaluation*. Garden City, N.Y.: Anchor/Doubleday, 1983.

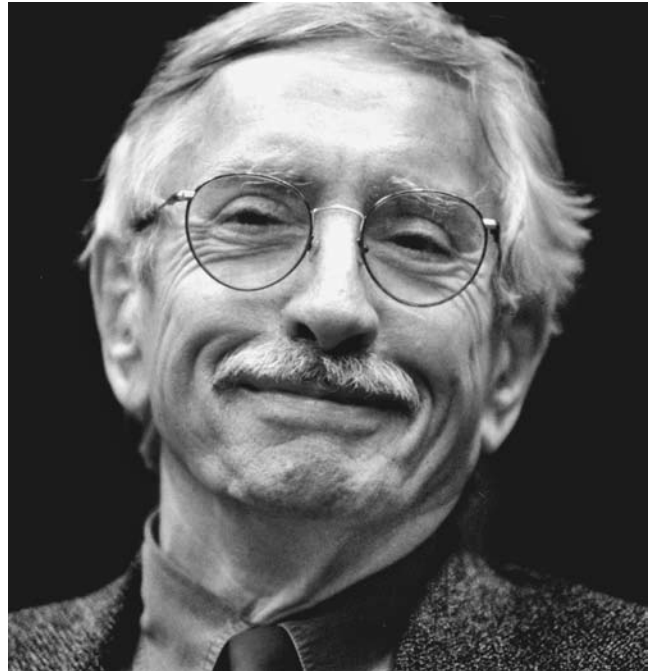
—Marshall Boswell

### Albee, Edward (1928– ) playwright

*Your sympathy disarms me . . . your . . . your compassion makes me weep! Large, salty, unscientific tears!*

—*Who's Afraid of Virginia Woolf?* (1962)

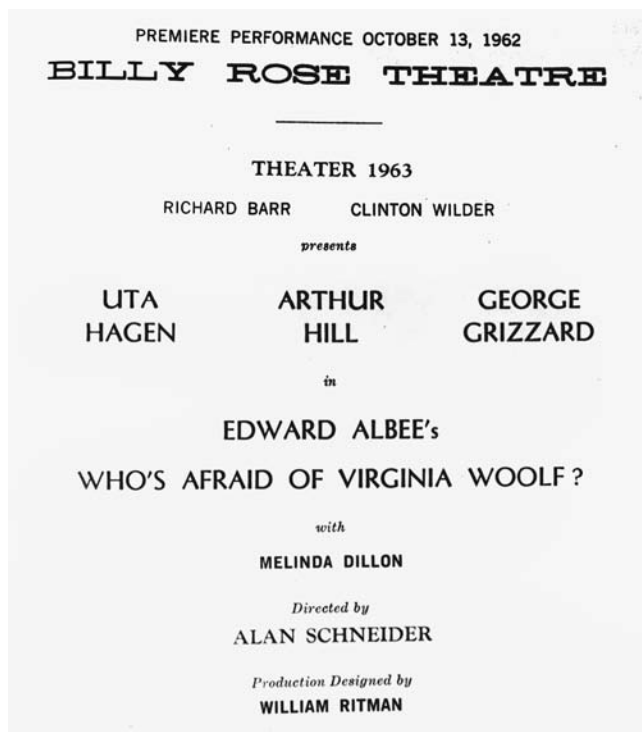
Born in Washington, D.C., Edward Albee was adopted as an infant by Reed Albee, a producer and theater owner, and his wife. He grew up in Manhattan and in Westchester County,



Edward Albee

New York, attending the Lawrenceville School in New Jersey and then graduating in 1946 from the Choate School in Connecticut, where he began writing fiction. After an unsatisfactory year at Trinity College and a stint in the U.S. Army, Albee settled in Greenwich Village and worked at various odd jobs. After attempting to write poetry, he took Thornton Wilder's advice and turned to plays. After several apprentice works, he wrote, in three weeks, his first professionally produced play; *THE ZOO STORY*, a one-act drama, was produced in 1959. *The Zoo Story* takes place on a bench in Manhattan's Central Park, where an aggressive young loner attempts to goad a self-satisfied middle-class publisher out of his complacency, finally resorting to an act of suicidal violence. Although *The Zoo Story* is written in a naturalistic style, Albee experimented early with surrealism and other antirealistic devices, which characterize his later works, in such plays as *The Sandbox* (produced 1960) and *The American Dream* (produced 1961), in which generically named characters parody American middle-class values and express unease with conventional life. Albee's first play produced on Broadway, *WHO'S AFRAID OF VIRGINIA WOOLF?* (produced 1962), was very successful. It ran for 664 performances and won five Tony Awards, including best play, among other honors. This intense drama about a cynical college professor, George, his vituperative wife, Martha, and their ability to draw a young couple into their marital conflicts, employs a typical Albee strategy, revealing how apparently normal, well-adjusted characters harbor the same tensions as the anxiety-laden misfits they confront.





Front page of the program for the first Broadway production of Albee's play, which won five Tony Awards

Albee won the first of his three Pulitzer Prizes for *A Delicate Balance* (produced 1966), in which a dysfunctional family scene is interrupted by a couple from next door who ask to be taken in because they fear some inexpressible danger. He also won a Pulitzer Prize for *Seascape* (produced 1975), in which a couple contemplating retirement are confronted by a married pair of talking lizards; and the 1994 Pulitzer for *Three Tall Women* (produced 1991), in which three ladies, one old, one middle-aged, and one young, in fact incarnations of the same person at different stages in her life, discuss who enjoys herself more. Albee successfully integrates the naturalistic and romantic traditions of the American theater.

Albee has produced several plays that are adaptations of stories and novels by other writers, including *The Ballad of the Sad Café* (produced 1963, from Carson McCULLERS's story), *Malcolm* (produced 1966, from James PURDY's novel), and *Lolita* (produced 1981, from Vladimir NABOKOV's novel).

His later plays include *The Lady from Dubuque* (produced 1980), *The Man Who Had Three Arms* (produced 1982), and *Marriage Play* (produced 1987), none of which were critical successes. In 1998 he produced *The Play About the Baby*, which was followed by his 2002 production *Occupant*. The same year Albee scored another critical success with *The Goat, or Who is Sylvia?* (produced 2002). The play, relying on classical allusions, tells the story of a man who, concerned about his son's

homosexuality, falls in love with a goat. The play won the Tony, Drama Desk, New York Drama Critics Circle, and the Outer Critics Circle awards for best play of the year. With 309 performances it was Albee's second-longest-running Broadway play.

In 2005, *Who's Afraid of Virginia Woolf?* was revived for Broadway; Kathleen Turner, Bill Irwin, David Harbour, and Mireille Enos starred in the production. That same year Albee won a special Tony Award for lifetime achievement.

### Principal Books by Albee

*The Zoo Story*, *The Death of Bessie Smith*, *The Sandbox*. New York: Coward-McCann, 1960.

*The American Dream*. New York: Coward-McCann, 1961.

*Who's Afraid of Virginia Woolf?* New York: Atheneum, 1962.

*Tiny Alice*. New York: Atheneum, 1965.

*A Delicate Balance*. New York: Atheneum, 1966.

*Box and Quotations from Chairman Mao Tse-Tung: Two Inter-Related Plays*. New York: Atheneum, 1969.

*All Over*. New York: Atheneum, 1971.

*Seascape*. New York: Atheneum, 1975.

*Counting the Ways and Listening, Two Plays*. New York: Atheneum, 1977.

*The Lady from Dubuque*. New York: Atheneum, 1980.

*Selected Plays of Edward Albee*. Garden City, N.Y.: Doubleday, 1987.

*The Sandbox and The Death of Bessie Smith (with Fam and Yam)*. New York: Plume, 1988.

*Finding the Sun*. New York: Dramatists Play Service, 1994.

*Edward Albee's Marriage Play*. New York: Dramatists Play Service, 1995.

*Three Tall Women*. New York: Dutton, 1995.

*Fragments: A Sit-Around*. New York: Dramatists Play Service, 1995.

*Tony Rosenthal, by Albee and Sam Hunter*. New York: Rizzoli, 2000.

*The Play About the Baby*. New York: Dramatists Play Service, 2002.

### Studying Edward Albee

Albee's best-known play is *Who's Afraid of Virginia Woolf?* As Anne Paolucci notes, "it is, in Albee's repertory, what *Long Day's Journey into Night* is in O'Neill's." Because it shares many traits with his other works—the blend of absurdity and realism, satiric humor, verbal play and overall wit—the play is a good place to start reading Albee's work. Likewise, Paolucci's interpretation in her *From Tension to Tonic* (Wilmington, Del.: Begehot Council, 2000) gives students the most-informed criticism.

Mel Gussow's biography, *Edward Albee: A Singular Journey* (New York: Simon & Schuster, 1999), is a superior guide not only to Albee's life and development as a playwright but also to the work itself and his reception. Gussow artfully weaves Albee's thoughts and interpretations of his work, taken from his approximately eighty interviews, into the chronicle. He

also integrates critical reception and interpretation into the biography. Overall, the biography is an excellent companion to Albee's plays.

Like Gussow's biography, *Edward Albee: A Casebook*, edited by Bruce Mann (New York: Routledge, 2003), reevaluates the playwright in light of his later plays, *Three Tall Women* in particular, which Albee wrote following the death of his mother, who largely disinherited him in the final months of her life. This collection of essays addresses nearly all of Albee's plays but primarily through the lens of his revival in the 1990s. The essays, like most about Albee, also nod toward Albee's controversial place in American theater as a playwright who has battled as much or more consternation as praise throughout his career. Perhaps most notable is an overview essay by Paolucci on Albee's career with an analysis of *The Man Who Had Three Arms*.

A sea of criticism exists on Albee, but a few key sources can help students navigate it. One of these sources is Scott Giantvalley's *Edward Albee: A Reference Guide* (Boston: G. K. Hall, 1987), which provides an annotated bibliography of early criticism. Matthew Roudané's *Understanding Edward Albee* (Columbia: University of South Carolina Press, 1987) is an excellent introduction to the early work. For more-recent criticism, one is left to some 160 critical works cited since then in the MLA bibliography as of spring 2007. One should, furthermore, take the author's comments on his plays into consideration. Most critical companions include at least one interview, and *Conversations with Edward Albee*, edited by Philip C. Kolin (Jackson: University Press of Mississippi, 1988), sheds light on his motivations and agendas. Albee's essays are also collected in a volume titled *Stretching My Mind* (New York: Carroll & Graf, 2006). The essays range from his opinions on sociopolitical matters to his influence by playwrights such as Samuel Beckett, Eugène Ionesco, and Sam SHEPARD.

In addition to a thorough bibliography and gloss of Albee's career, *Critical Essays on Edward Albee*, edited by Philip Kolin and J. Madison Davis (Boston: G. K. Hall, 1986), offers, for the first time, the German reviews of the first productions of *Zoo Story* and *The Death of Bessie Smith*—plays first performed in Germany. *Edward Albee*, edited by Harold Bloom (Philadelphia: Chelsea House, 2001), also remains a significant source for gaining an understanding of Albee's earlier plays and especially for insight into Albee's place in American theater. *The Cambridge Companion to Edward Albee*, edited by Stephen Bottoms (New York: Cambridge University Press, 2005), includes an interview and a dozen essays spanning Albee's entire career.

—Student Guide by Brian Ray

### Alexander, Meena (1951– ) poet, novelist, essayist

Meena Alexander was born in Allahabad, India, but her family soon moved to Khartoum, Egypt. After earning a Ph.D. in

England at Nottingham University in 1973, she came to the United States as a professor of English and creative writing at Hunter College and at the Graduate Center of the City University of New York. Both a volume of her poetry, *The Bird's Bright Ring* (1976), and her novel *Nampally Road* (1971) reflect her sensitivity to the way women have been violated and hurt. *The Storm* (1989) is a memoir that evokes Alexander's feeling for her grandmother, as does another memoir, *House of a Thousand Doors* (1988). Although much of her work is set in India, Alexander clearly has the modern world as a whole in mind as she raises important questions about culture, politics, and the status of women and families. These themes coalesce in *Fault Lines: A Memoir* (1993), which is her most careful exploration of her identity as a woman. In 2002 Alexander won the PEN Open Book Award, PEN/Faulkner Foundation for *Illiterate Heart*. She was also awarded the Imbongi Yesizwe Poetry International Award and the Fulbright Senior Scholar Award. Her most recent published work is *Indian Love Poems* (2005).

### Sources

Alexander, Meena. "Observing Ourselves among Others: Interview with Meena Alexander," in *Between the Lines: South Asians and Post Coloniality*, edited by Deepika Bahri and Mary Vasudeva. Philadelphia: Temple University Press, 1996, pp. 35–53.

Young, Jeffrey. "Creating a Life through Education." *Chronicle of Higher Education*, 43 (March 14, 1997): 8–9.

### Alexie, Sherman (1966– ) novelist, short-story writer, poet

*You throw in a couple of birds and four directions and corn pollen and it's Native American literature, when it has nothing to do with the day-to-day lives of Indians. I want my literature to concern the daily lives of Indians. I think most Native American literature is so obsessed with nature that I don't think it has any useful purpose. It has more to do with the lyric tradition of European Americans than it does with indigenous cultures.*

—Interview (2001)

One of the best-known and most flamboyant Native American writers of his generation, Sherman Alexie, a native Spokane/Coeur d'Alene tribal member, grew up on the Spokane Indian Reservation in Wellpinit, Washington. His work depicts the pervasive poverty, despair, and alcoholism of Native American reservation life against a backdrop of contemporary American pop culture. His stories, poems, and novels mix pain and anger with black humor and irony.

Born to Sherman Joseph and Lillian Agnes, Alexie spent much of his childhood alone with his mother, who sup-

ported the family by selling hand-sewn quilts and working at the Wellpinit Trading Post. At the age of six months he underwent an operation to remove water from his brain. His doctors predicted the operation would render him mentally handicapped, but Alexie recovered, though not without repercussions; he suffered from seizures throughout his growing-up years. At the same time, his illness gave him ample opportunity to indulge in wide reading, so by 1980 he had transferred out of the reservation school to the mostly white Reardon High School, where he did well enough to earn admission to Gonzaga University in Spokane. Two years later he transferred to Washington State University, where he began publishing a succession of poems and short stories in the student literary magazine.

Alexie's first published book, *The Business of Fancydancing* (1992), a collection of stories and poems, sets the tone for much of his subsequent work. The many Native American characters in the book deal with the despair and drudgery of reservation life with the same blend of anger, resignation, and fortitude that Alexie has characteristically employed. His acclaimed short-story collections include *The Lone Ranger and Tonto Fistfight in Heaven* (1993), *The Toughest Indian in the World* (2000), and *Ten Little Indians* (2003). In 2005 he won the O. Henry Award for his short story "What You Pawn I Will Redeem."

His novels include *Reservation Blues* (1995), winner of both the Murray Morgan Prize and the Before Columbus Foundation's American Book Award, and *Indian Killer* (1996), a racially charged literary thriller about a Native American serial killer. Alexie's screenplay for the motion picture *Smoke Signals* was widely praised, winning both the Audience Award and the Filmmakers Trophy at the 1998 Sundance Film Festival.

### Sources

Brill de Ramirez, Susan Berry. *Contemporary American Indian Literatures & the Oral Tradition*. Tucson: University of Arizona Press, 1999.

Official Sherman Alexie website: <<http://www.fallsapart.com/>> (viewed May 10, 2007).

***All the King's Men*** by Robert Penn Warren (New York: Harcourt, Brace, 1946) *novel*

Robert Penn Warren's third published novel, *All the King's Men* evolved from a five-act drama, *Proud Flesh*, into a double-narrative novel. The dramatic version focused on Willie Stark, a Southern politician who was ultimately corrupted by power, only to realize too late that the end does not justify the means nor the loss of familial relationships. The title, from the children's verse "Humpty Dumpty," intimates the completeness of Stark's fall. The other story in the novel belongs to the narrator, Jack Burden, a student of history, for whom Stark becomes a surrogate whose

pragmatic action clashes with the principles of idealism ingrained during his youth. Burden becomes a character who has learned about the relationship of past-present-future and about the meaning of love—parental, fraternal, and sacramental.

The setting is a Southern state, unnamed but generally accepted as Louisiana, from the 1920s to 1939, just prior to the start of World War II. Stark's political career has strong parallels to Huey P. Long's career in the 1930s, but Warren said repeatedly that Long provided only a backdrop to the Machiavellian antics of Stark's power politics. Warren wrote in 1953, "The book . . . was never intended to be a book about politics. Politics merely provided the framework story in which the deeper concerns, whatever their final significance, might work themselves out." For Stark, the end clearly justifies the means as he deals with corruption, sin, guilt, and redemption in his own life.

### Sources

Beebe, Maurice, and Leslie A. Field, eds. *Robert Penn Warren's All the King's Men: A Critical Handbook*. Belmont, Calif.: Wadsworth, 1966.

Grimshaw, James A., Jr., and James A. Perkins, eds. *Robert Penn Warren's All the King's Men: Three Stage Versions*. Athens: University of Georgia Press, 2000.

Warren, Robert Penn. *All the King's Men, Restored Edition*, edited by Noel Polk. New York: Harcourt, 2001.

—James A. Grimshaw Jr.

***All the Pretty Horses*** by Cormac McCarthy (New York: Knopf, 1992) *novel*

Cormac McCarthy's sixth novel, *All the Pretty Horses*, proved to be the most successful of McCarthy's works to that time. Set in Mexico and the American West in the late 1940s, the novel dramatizes the coming-of-age of sixteen-year-old John Grady Cole as he doggedly pursues an authentic cowboy existence, crossing the border into Mexico with his sidekick Lacey Rawlins and an expert marksman named Jimmy Blevins, whom they encounter along the way.

McCarthy's early novels, particularly *Suttree* (1979) and *Blood Meridian* (1985), had already established him as a major American writer whose stoic, violent novels had critics comparing him to Ernest Hemingway and William Faulkner. *All the Pretty Horses*, while certainly violent and bleak—particularly in the account of Grady's experience in the Encantata prison—marked a new phase in McCarthy's writing. Working with Knopf editor Gary Fisketjon, McCarthy managed to streamline his storytelling, while his clear affection for his heroic, teenage protagonist translated directly to broader reader appeal. Although primarily a bildungsroman concerned with the educative power of violence, the novel also expresses a deep-rooted nostalgia for the old ways



of the rural West, which, in the story's mid-century setting, are rapidly being eradicated: McCarthy's narrator declares that John Grady is "likely becoming something of an extinct species himself."

The book won the NATIONAL BOOK AWARD in 1993 and became a best-seller. It is the first of a trio of novels McCarthy calls "The Border Trilogy": *All the Pretty Horses*, *The Crossing* (1994), and *Cities of the Plain* (1998).

### Sources

Bloom, Harold, ed. *Cormac McCarthy's All the Pretty Horses*. New York: Chelsea House, 2004.

Arnold, Edwin T., and Dianne C. Luce, eds. *A Cormac McCarthy Companion: The Border Trilogy*. Jackson: University Press of Mississippi, 2001.

—Marshall Boswell

**Allen, Paula Gunn** (1939 – ) *poet, fiction writer, literary scholar*

Born in Albuquerque, New Mexico, to a family of Laguna Pueblo, Sioux, and Lebanese heritage, Paula Allen grew up among the Laguna and Aroma Pueblo communities in Dauber, New Mexico. She earned a Ph.D. in American studies from the University of New Mexico in 1975 and has taught at San Francisco State University, the University of New Mexico, the University of California, and other schools. She has won several fellowships and prizes, including a National Endowment for the Arts Fellowship for Writing in 1978 and the Native American Prize for Literature in 1990. Among American literary influences she lists Gertrude Stein, the BEATS, Adrienne RICH, Audre LORDE, and Denise LEVERTOV. She studied writing with Robert CREELEY. In her introduction to *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (1986) she came out as a lesbian. Her poetry collections include *Shadow Country* (1982), *Wyrds* (1987), and *Skin and Bones* (1988). *The Woman Who Owned the Shadows* (1983) focuses on Ephanie, a woman of mixed race who also has to come to terms with her lesbianism. In *Grandmothers of the Light* (1991) Allen draws on myths and stories that form a woman's "spiritual tradition." Allen also has edited anthologies: *Studies in American Indian Literature: Critical Essays and Course Designs* (1983) and a collection of short stories by Native American women, *Spider Woman's Granddaughters* (1989), which in 1990 won an AMERICAN BOOK AWARD. Her most recent work is the biography *Pocahontas: Medicine Woman, Spy, Entrepreneur, Diplomat* (2003). Allen has campaigned actively as a feminist and speaker for gay and lesbian rights.

### Sources

Bruchac, Joseph. *Survival This Way: Interviews with American Indian Poets*. Tucson: University of Arizona Press, 1987.

Keating, Analouise. *Women Reading Women Writing*. Philadelphia: Temple University Press, 1996.

**Allison, Dorothy** (1949– ) *novelist, short-story writer, poet, essayist*

Born in Greenville, South Carolina, Dorothy Allison has described her early life as mean, violent, and terrifying. Self-identified as a lesbian novelist, Allison won critical acclaim for her novel about a young girl in rural South Carolina, *Bastard out of Carolina* (1992), which was a NATIONAL BOOK AWARD finalist. She attracted early attention for her poetry, including *The Women Who Hate Me* (1983), and for her first collection of short stories, *Trash* (1988). *Skin: Talking about Sex, Class, and Culture* (1994) is a collection of essays. Her other novels include *Cavedweller* (1998). *Two or Three Things I Know for Sure* (1995) is a memoir of her harsh South Carolina upbringing. Allison has been praised for the strong first-person voice of her narratives. She has also affirmed that being "queer" is an integral part of her identity as a writer.

### Sources

Drabelle, Dennis. "No Friends of Dorothy," *Advocate* (March 9, 1993): 66–67.

Miller, Laura. "The Salon Interview: Dorothy Allison," *Salon*: <[http://www.salon.com/books/int/1998/03/cov\\_si\\_31intb.html](http://www.salon.com/books/int/1998/03/cov_si_31intb.html)> (viewed May 10, 2007).

**Alther, Lisa** (1944– ) *novelist*

Born in Kingsport, Tennessee, in 1944, Lisa Alther graduated from Wellesley College in 1966 and, after a short stint working for a publishing firm, moved to Vermont, where she began writing her first novel, the breakout hit *Kinflicks* (1976). The novel quickly established Alther as a witty, gifted writer in the FEMINIST mode. This autobiographical bildungsroman tells the rollicking story of Ginny Babcock, starting with her childhood in Hullsport, Tennessee, and continuing through her adventures at a posh northeastern college and her experience as a liberated woman in the 1960s. Whereas *Kinflicks* is told in the first person, in a sardonic voice that earned comparisons to J. D. SALINGER'S *THE CATCHER IN THE RYE* (1951), Alther's second novel, *Original Sins* (1981), features five Southerners, each of whom is navigating through the tumultuous 1960s and 1970s. Her subsequent books—including *Other Women* (1984), *Bedrock* (1990), and *Five Minutes in Heaven* (1995)—have focused on homosexual themes.

### Sources

Ferguson, Mary Anne. "Lisa Alther: The Irony of Return?" *Southern Quarterly*, 21 (Summer 1983): 103–115.

Hall, Joan Lord. "Symbiosis and Separation in Lisa Alther's *Kinflicks*." *Arizona Quarterly*, 38 (Winter 1982): 336–346.

—Marshall Boswell



**Alvarez, Julia** (1950– ) novelist, poet, children's writer

*I believe stories have this power—they enter us,  
they transport us, they change things inside us . . .  
we come out of a great book as a different  
person from the person we were when we began  
reading it.*

—Convocation speech,  
Appalachian State University  
(1997)

Julia Alvarez is the author of six novels, five books for children or young adults, four books of poetry, and a collection of personal essays called *Something to Declare* (1998). Shortly after her birth in New York City, Alvarez's family moved back to the Dominican Republic. She spent the majority of her childhood there, until 1960, when, because of her father's involvement with an attempt to overthrow the dictatorship of Rafael L. Trujillo, the family moved back to New York for safety. Alvarez points to the shock of returning to the United States as the central reason she became a writer, as she found comfort in books during the difficult transition.

She received her B.A. from Middlebury College in 1971 and her M.F.A. from Syracuse University in 1975, and she taught English both in high school and at the university level afterward.

Alvarez's first and best-known novel, *How the Garcia Girls Lost Their Accents* (1991), recounts the experience of the four Garcia sisters who immigrate to New York from the Dominican Republic. It is a study of the women's existence in a cultural borderland, reflective of Alvarez's own dual identities as a Dominican American. *In the Time of the Butterflies* (1994) is an historical novel based on the lives of the Mirabal sisters, founders of the anti-Trujillo resistance movement, who were murdered three months after the Alvarez family fled to New York. Her young adult novels—*How Tia Lola Came to Visit Stay* (2001), *Before We Were Free* (2002), and *Finding Miracles* (2004)—similarly deal with immigration from Latin America. Alvarez's poetry tends to touch on issues of immigration, womanhood, and language. In the title poem of *The Other Side/El Otro Lado* (1995), she writes, "There is nothing left to cry for, / nothing left but the story / of our family's grand adventure / from one language to another." *The Woman I Kept to Myself* (2004) is a collection of seventy-five introspective poems, each with thirty lines. Alvarez is writer-in-residence at Middlebury College.

#### Source

Serias, Silvio. *Julia Alvarez: A Critical Companion*. Westport, Conn.: Greenwood Press, 2001.

—Anna Teekell

***The Amazing Adventures of Kavalier and Clay***  
by Michael Chabon (New York: Random House,  
2000) novel

Winner of the 2001 Pulitzer Prize in literature, Michael CHABON's third novel is the story of two comic-book artists in 1940s New York, Brooklyn-born Sammy Clay, and his Czechoslovakian cousin, Joe Kavalier, who has been smuggled out of Nazi-held Prague by an escape artist who bears a strong resemblance to Harry Houdini. The two artists conceive a comic-book superhero named the Escapist and quickly rise to the top of the comic-book industry against the backdrop of WORLD WAR II.

Chabon modeled the ascent of Sammy and Joe on that of two actual comic artists, illustrator Joe Shuster and writer Jerome Siegel, the Jewish creators of *Superman*, who, like Chabon's fictional characters, faced anti-Semitism that led to their loss of royalties. The novel is encyclopedic in its treatment of the comic-book industry, which Chabon uses to explore the confluence of creativity and commerce, art and escapism. Chabon has also cast his story as a hero quest in accordance with the archetypal formulas laid out by Joseph CAMPBELL in *The Hero with a Thousand Faces*. Written in lyrical prose that has earned him comparisons to John UPDIKE and Vladimir NABOKOV, the book is an ambitious attempt to merge the conventions of literature with the escapist pleasures of comic books.

#### Source

Behlman, Lee. "The Escapist: Fantasy, Folklore, and the Pleasures of the Comic Book in Recent Jewish American Holocaust Fiction," *Shofar: An Interdisciplinary Journal of Jewish Studies*, 22 (Spring 2004): 56–71.

—Marshall Boswell

#### American Book Award

Established in 1978, the American Book Awards are given annually to writers, editors, critics, and educators whose work has helped advance the country's appreciation of its multi-racial, multiethnic, and multicultural diversity. The award was established by the Before Columbus Foundation (BCF), a nonprofit organization founded in 1976 and made up of authors, editors, and publishers who seek to redefine the public's understanding of mainstream American literature so it better reflects the country's multicultural population.

The BCF awards between fifteen and twenty American Book Awards each year. In addition, the BCF also gives out a Lifetime Achievement Award, a Walter and Lillian Lowenfels Criticism Award, an Educator Award, a Children's Book Award, and an Editor/Publisher Award. Past winners have included James WELCH (1987, for *Fools Crow*), Toni MORRISON (1988, for *BELOVED*), William KENNEDY (1984, for *O Albany!*), Sandra CISNEROS (1985, for *The House on Mango Street*), Frank CHIN (1982, for *Chickencoop Chinaman* and *Year of the*

*Dragon*; 1989, for *Chinaman Pacific and Frisco R.R. Co.*; 2000, for lifetime achievement), Terry McMILLAN (1987, for *Mama*), and Toni Cade Bambara (1981, for *The Salt Eaters*).

#### Source

Reed, Ishmael, Kathryn Trueblood, and Shawn Wong, eds. *The Before Columbus Foundation Fiction Anthology: Selections from the American Book Awards, 1980–1990*. New York: Norton, 1992.

—Marshall Boswell

#### *American Buffalo* by David Mamet (produced 1975) play

David MAMET's first play, *American Buffalo*, made its premiere at the Goodman Theatre Stage Two in Chicago, Illinois, in November 1975. It introduced Mamet to theatergoing audiences and won both the Drama Critics Circle Award and the Obie Award. The play is a tense, dialogue-driven set piece about three "business" associates who plot, but fail to pull off, a robbery of rare American coins—specifically "buffalo-head" nickels.

Early viewers of the play were struck by the originality and electric verve of Mamet's dialogue. The characters speak in terse, highly stylized "street" rhythms, talk over one another, fall into tense silences, and start up again. Mamet was praised for the intensity with which he attacked his theme—the corrosive effects of contemporary business ethos and the elusive lure of the American dream. The play's small, all-male cast highlights Mamet's focused concern with the complexities and contradictions of masculinity when isolated from a more integrated social context. *American Buffalo* has remained one of Mamet's most successful stage productions.

#### Sources

Carrol, Dennis. *David Mamet*. New York: St. Martin's Press, 1987.

Mamet, David. *American Buffalo*. New York: Grove, 1977.

—Marshall Boswell

#### *American Literary Scholarship* (1964– ) periodical

Published by Duke University, this annual volume contains commentary on the year's scholarly publications on major American authors such as Ralph Waldo Emerson, Herman Melville, and Ezra Pound. Scholarly articles and books are discussed in analytical bibliographical essays, emphasizing the most important research and literary criticism.

#### *American Pastoral* by Philip Roth (Boston: Houghton Mifflin, 1997) novel

Philip ROTH's sixteenth novel, twenty-third book, and winner of the 1993 Pulitzer Prize, *American Pastoral* examines

the impact of the 1960s counterculture on a blond innocent named Swede Levov and on the United States writ large. The novel also marks the reemergence of Roth's fictional alter ego, Nathan Zuckerman, last seen writing a scathing afterword to Roth's 1988 autobiography, *The Facts*.

In an uncharacteristic fit of nostalgia, Zuckerman attends his fortieth high-school reunion, where he encounters Jerry Levov, the brother of his high-school hero, Swede. As Jerry reconstructs the life of Swede, Zuckerman realizes that his idealized version of Swede's life does not match the difficulties Swede has endured. A study of dark alter egos, anger, rage, and disorder, the novel became a critical success and, later, a best-seller.

Roth's biggest success since the early 1970s, the book occasioned a positive critical reappraisal of Roth's career up to that point. The novel introduces two other novels in a series that Roth calls The American Trilogy: *I Married a Communist* (1998) and *The Human Stain* (2000). As *American Pastoral* examines the Vietnam era and the Watergate scandal, the other two novels explore the McCarthy-era Red Scare and the Clinton impeachment, respectively.

#### Source

Halio, Jay L., and Ben Siegel, eds. *Philip Roth's Later Novels*. Newark: University of Delaware Press, 2005.

—Marshall Boswell

#### *American Poetry Review* (1972– ) periodical

*American Poetry Review* was founded in 1972 by Stephen Berg in Philadelphia, Pennsylvania. During the first five years of its existence, the tabloid-style newspaper relied on inexpensive publication costs and the generosity of supporters, but by the mid 1980s the journal had evolved into a relatively stable venture that, in the two subsequent decades, significantly expanded its circulation and national visibility. Since its inception, the journal has been dedicated to publishing a range of poetry, interviews, reviews, and translations that aims to articulate, as Stanley Kunitz observed in 1973, an "enthusiasm for poetry rather than the promotion of any specific school or clique."

—Tod Marshall

#### *American Quarterly* (1951– ) periodical

The official journal of the American Studies Association, *American Quarterly* was founded in 1951 at Johns Hopkins University. The journal publishes multidisciplinary articles that explore American cultural issues. More recently the journal has focused increasingly on essays devoted to issues of diversity and the role of the United States in the larger global community.

—Marshall Boswell

**Ammons, A. R.** (1926–2001) *poet, essayist*

*I am  
seeing: I am looking to make  
arrangements:*

—“The Ridge Farm” (1987)

Archie Randolph, or A. R., Ammons was the foremost Romantic poet of the postwar period. His acerbic, lucid work belongs within an American tradition of Romanticism and transcendentalism that begins with Ralph Waldo Emerson and Walt Whitman, and continues into the twentieth century with the work of William Carlos Williams and Wallace Stevens.

Ammons was born in Whiteville, North Carolina, to W. M. Ammons and Lucy Della McKee Ammons, who ran a small tobacco farm. Ammons was the only surviving son, as his two male siblings both died at early ages. (A daughter also died before Ammons was born.) Ammons spent his childhood and adolescence working on the farm, then he served in the South Pacific during WORLD WAR II. He received his B.A. from Wake Forest College in 1949 and took graduate courses at the University of California, Berkeley, before leaving in 1952 to move to New Jersey with his wife, Phyllis Plumbo. In 1964 he accepted a one-year teaching position at Cornell University in Ithaca, New York, and remained at Cornell until his death in 2001.

His first major work was his third collection, *Corsons Inlet: A Book of Poems* (1965); the title poem is now an American classic. In 1972 he published *Collected Poems, 1951–1971* (1972), which won the NATIONAL BOOK AWARD; and two years later he received the BOLLINGEN PRIZE for *Sphere: The Form of a Motion* (1974). His other major works include *Tape for the Turn of the Year* (1965), *Coast of Trees* (1981, winner of the NATIONAL BOOK CRITICS CIRCLE AWARD for poetry), and his career-culminating long poem, *Garbage* (1993), another National Book Award winner. This book-length work, composed entirely of unrhymed iambic couplets, mounts a witty, philosophically astute defense of the supremacy of material reality. As Ammons asserts, it is “a scientific poem, / asserting that nature models values, that we / have invented little (copied), reflections of / possibilities already here.” Elsewhere, taking on the Poststructuralists, he argues that “our language is something to write home about: / but it is not the world: grooming does for / baboons most of what words do for us.”

**Sources**

Bloom, Harold, ed. *A. R. Ammons: Bloom's Modern Critical Views*. New York: Chelsea House, 1986.

Gilbert, Roger, and David Burak, eds. *Considering the Radiance: Essays on the Poems of A. R. Ammons*. New York: Norton, 2005.

—Marshall Boswell

**Anaya, Rudolfo** (1937– ) *novelist*

Rudolfo Anaya was born in Pastura, New Mexico, of Mexican American parents and educated at the University of New Mexico; he received his M.A. degree in 1969. His first novel, *Bless Me Ultima* (1972), made his reputation. It deals with the social implications of the atomic blast at White Sands, New Mexico. His later work, including *Heart of Aztlán* (1976) and *Tortuga* (1979), has been associated with the school of magical realism, a term often used for fiction set in a realistic locale—sometimes described in meticulous historical terms—and yet full of characters and incidents that defy cause-and-effect explanations. His work deeply probes the past of the Southwest, which becomes at once a mythical and a physical reality. Anaya has been active in promoting Chicano literature. He published *Cuentos Chicanos: A Short Story Anthology* in 1984. His other novels include *Albuquerque* (1992), *Zia Summer* (1995), *Jalamanta* (1996), and *Rio Grande Fall* (1996). His short stories have been collected in *The Silence of the Llano* (1982). Later works include *Serafina's Stories* (2004) and *Jemez Spring* (2005).

**Sources**

Dick, Bruce, and Silvio Sirias, eds. *Conversations with Rudolfo Anaya*. Jackson: University Press of Mississippi, 1998.

Vasallo, Paul, ed. *The Magic of Words: Rudolfo Anaya and His Writings*. Albuquerque: University of New Mexico Press, 1982.

**Anderson, Robert** (1917– ) *playwright*

A New York City native who studied at Harvard, receiving his A.B. and M.A., Robert Woodruff Anderson served in the United States Naval Reserve in WORLD WAR II and turned his experience into a play, *Come Marching Home* (produced 1946). Perhaps because it dealt with the public life of the main character, the play lacks the focus on individual relationships that characterized Anderson's later plays. His two most important and best-known plays are *Tea and Sympathy* (1953), a moving depiction of a young boy accused of homosexuality, and *I Never Sang for My Father* (1968), a melancholy drama of a father-son conflict. Anderson's screenplay for the latter won him an Academy Award nomination in 1970.

**Source**

Adler, Thomas P. *Robert Anderson*. Boston: Twayne, 1978.

**Angelou, Maya** (1928– ) *autobiographer, poet*

*Lift up your eyes upon  
The day breaking for you.  
Give birth again  
To the dream.*

—“On the Pulse of Morning” (1993)

Maya Angelou was born Marguerite Johnson in St. Louis, Missouri. Her parents divorced when she was three, and she was brought up by her grandmother in dreadfully racist Stamps, Arkansas. At the age of seven, during a visit with her mother in St. Louis, she was raped by her mother's boyfriend, who was beaten to death by uncles when Maya revealed the rapist's name. She was so distraught by this outcome that she refused to speak for the next five years, and did not regain her voice until she was thirteen and living again with her grandmother in Stamps. After graduating from the eighth grade she joined her mother in San Francisco. Shortly thereafter her father took her and her siblings into his custody, but Maya soon ran away, returning to her mother's care just before graduating from high school, by which time she had already given birth to her first son. These facts form the basis for her first and most famous autobiography, *I Know Why the Caged Bird Sings* (1970). When she was thirty, she joined the Harlem Writers Guild, where she met James BALDWIN and Paule MARSHALL. She was encouraged to tell her life story by Judy Feiffer, the wife of cartoonist Jules Feiffer. *I Know Why the Caged Bird Sings* won the NATIONAL BOOK AWARD and has become a classic of American literature for its lyrical style, its candor about a young woman's life, and its grappling with issues of African American identity. Angelou has published several more volumes of autobiography that deal with her life as a mature woman: *Gather Together in My Name* (1974), *Singin' and Swingin' and Gettin' Merry Like Christmas* (1976), *The Heart of a Woman* (1981), *All God's Children Need Traveling Shoes* (1986), and *A Song Flung up to Heaven* (2002). She has also published poetry, including *Just Give Me a Cool Drink 'fore I Diie* (1971), which won the Pulitzer Prize; *Oh Pray My Wings Are Gonna Fit Me Well* (1975); *And Still I Rise* (1978); and *I Shall Not Be Moved* (1990). In 1977 Angelou received an Emmy nomination for her role in the television dramatization of Alex HALEY's *ROOTS*, and she has been awarded some thirty honorary degrees. President William J. Clinton commissioned her to write "On the Pulse of Morning," which she read at his 1993 inauguration.

### Sources

Angelou, Maya. *Conversations with Maya Angelou*, edited by Jeffrey M. Elliott. Jackson: University Press of Mississippi, 1989.  
 Bloom, Harold, ed. *Maya Angelou*. Philadelphia: Chelsea House, 2001.  
 Lupton, Mary Jane. *Maya Angelou: A Critical Companion*. Westport, Conn.: Greenwood Press, 1998.  
 Official Maya Angelou website: <<http://www.mayaangelou.com>> (viewed December 18, 2006).

***Angels in America*** by Tony Kushner (part one, *Millennium Approaches*, produced 1990; part two, *Perestroika*, produced 1992) play

Tony KUSHNER's two-part play, *Angels in America: A Gay Fantasia on National Themes*, is a seven-hour drama about

AIDS and the lack of government intervention during the early years of the epidemic. The play's main character is Prior Walter, a gay man living in Manhattan, who is one of the first to contract AIDS at a time when the disease is mysterious and treatment options are few. The play also follows the fates of a group of characters in Prior's orbit, particularly his former lover, Louis, who still loves Prior but who cannot bring himself to deal with Prior's illness; and Joe, a Republican Mormon who struggles with his own closeted homosexuality. The complete play appeared on Broadway in 1993, and was presented as a six-hour program on HBO in 2003.

### Sources

Bloom, Harold, ed. *Tony Kushner*. Philadelphia: Chelsea House, 2005.  
 Fisher, James. *The Theater of Tony Kushner*. Oxford: Routledge, 2002.  
 Kushner, Tony. *Angels in America, Part I: Millennium Approaches*. New York: Theatre Communications Group, 1993.  
 Kushner. *Angels in America, Part II: Perestroika*. New York: Theatre Communications Group, 1994.

—Marshall Boswell

**Antrim, Donald** (1958– ) novelist, memoirist

Selected by *The New Yorker* in June 1999 as one of the "20 writers for the 21st Century," Donald Antrim was born in New York in 1958. His first novel, *Elect Mr. Robinson for a Better World* (1993), is a slim but replete absurdist satire of civic duty and contemporary chaos that earned him comparisons to Donald BARTHELME and Don DELILLO. The follow-up, *The Hundred Brothers* (1997), is another brief but burgeoning work of surreal whimsy, about a hundred contentious brothers preparing for an annual meal. The novel was nominated for the PEN/FAULKNER AWARD. His most recent works include *The Verificationist* (2000), which chronicles a psychologist's out-of-body experience while dining in a pancake house, and *The Afterlife* (2006), a searing memoir about his relationship with his alcoholic mother.

### Source

Bolt, Thomas. "Donald Antrim," *BOMB*, 58 (Winter 1997): 26–29.

—Marshall Boswell

**Apple, Max** (1941– ) novelist, memoirist, screenwriter

Max Apple was born in Grand Rapids, Michigan, in 1941 and received both his B.A. and Ph.D. degrees from the University of Michigan (in 1963 and 1970, respectively). He first came to prominence with his 1976 short-story collection, *The Oranging of America*, the title piece from which features as its protagonist hotel mogul Howard Johnson,



who travels the country waiting for his sixth sense to tell him where to erect the next Howard Johnson's hotel franchise. Apple is the author of five additional books, including two memoirs, *I Love Gootie: My Grandmother's Story* (1998) and *Roommates: My Grandfather's Story* (1994), the latter of which was made into a successful motion picture for which Apple wrote the screenplay. He taught for twenty-nine years at Rice University before moving to the University of Pennsylvania in 2001 to begin teaching at the Kelly Writers House.

### Sources

Hundley, Patrick D. "Triggering the Imagination: An Interview with Max Apple," *Southwest Review*, 64 (Summer 1979): 230–237.

Wilde, Alan. "Max Apple and the American Nightmare," *Critique: Studies in Contemporary Fiction*, 30 (Fall 1988): 27–47.

—Marshall Boswell

### Arendt, Hannah (1906–1975) *essayist, political philosopher*

Hannah Arendt was born in Hanover, Germany, and educated at Marburg University, where she studied under the philosopher Martin Heidegger. Arendt fled from the Nazis and immigrated to the United States in 1941. Sensitive to the complexities of the modern world, she became one of a forceful group of European thinkers who found refuge in America, especially in New York and Los Angeles. Arendt was befriended by the New York Intellectuals, particularly by Alfred KAZIN, whose work was influenced by hers, and by Mary McCARTHY, who became Arendt's confidante and promoter. Arendt wrote on the nature of totalitarianism for periodicals such as *Partisan Review* and in her books *Origins of Totalitarianism* (1951) and *The Human Condition* (1958). Her book *Eichmann in Jerusalem* (1963) grew out of a series of reports for *The New Yorker*. The work sparked enormous controversy and debate after she coined the phrase "banality of evil" to characterize the Nazi official Adolf Eichmann's rather bland and seemingly matter-of-fact defense of his crimes that he was merely carrying out orders from his superiors. She also became a center of controversy for suggesting that the Jews of Europe did not do enough to forestall the Holocaust.

### Sources

Hinchman, Lewis P., and Sandra K. Hinchman, eds. *Hannah Arendt: Critical Essays*. Albany: State University of New York Press, 1994.

Kristeva, Julia. *Hannah Arendt*, translated by Ross Guberman. New York: Columbia University Press, 2001.

Young-Bruehl, Elisabeth. *Hannah Arendt: For Love of the World*. New Haven, Conn.: Yale University Press, 1982.

*Ariel* by Sylvia Plath (London: Faber & Faber, 1965; New York: Harper & Row, 1966)

Published posthumously following the poet's suicide, *Ariel* is one of American literature's most significant works of CONFESSIONAL POETRY. The poems express, with cool, controlled violence, the poet's anguish and rage about the stultifying trap of motherhood, her father's death, and her own suicidal depression.

Plath began writing poetry seriously after her marriage to English poet Ted Hughes, whom she had met while on a Fulbright scholarship to Cambridge University in 1955. In 1960, while teaching at Smith College, her alma mater, she completed her first collection, *The Colossus* (1960). She then returned to England with Hughes, during which time she suffered a miscarriage, an appendectomy, and a difficult second pregnancy. In the final months before her suicide, she wrote the forty-three poems that make up *Ariel*. According to Robert LOWELL, a friend and mentor who wrote the book's original introduction, Plath sometimes wrote two or three poems in a day.

Several of the individual pieces in *Ariel* have become part of the American poetic canon. "Lady Lazarus" deals frankly with her two prior suicide attempts while eerily broadcasting a third. "Dying / is an art," she writes, "like everything else. / I do it extremely well." "Cut" and "Lesbos" provide lurid and unforgettable portraits of female domestic ennui, while "Daddy," the collection's most notorious poem, makes invidious comparisons between the loss of her domineering German father and the Holocaust.

### Source

Wagner, Linda W., ed. *Critical Essays on Sylvia Plath*. Boston: G. K. Hall, 1984.

—Marshall Boswell

### Ashbery, John (1927– ) *poet*

*Chiefly his reflection, of which the portrait*

*Is the reflection, of which the portrait*

*Is the reflection once removed.*

*The glass chose to reflect only what he saw*

*Which was enough for his purpose: his image. . . .*

—*Self-Portrait in a Convex Mirror* (1975)

Over the last half-century John Ashbery has gone from being a leading member of the New York School of Poets to being hailed as the father of Postmodern poetry.

Born in Rochester, New York, Ashbery grew up in a mostly rural area near Lake Ontario. He received his B.A. from Harvard in 1949 and received his M.A. from Columbia University two years later. His master's thesis analyzed the work of English Modernist novelist Henry Green, whose lean, dialogue-driven novels have exerted a powerful influence on

such postwar novelists as William GADDIS and John UPDIKE. After spending 1955 to 1957 in France on a Fulbright fellowship, Ashbery returned to Paris in 1958 and remained there until 1965, writing art criticism for *Art Forum* and the *Herald Tribune*.

During this period Ashbery produced his influential early poems, which were collected in such volumes as *Some Trees* (1956) and *The Tennis Court Oath* (1962). In these poems, Ashbery drew upon his interest in Abstract Expressionist painting, particularly that of Jackson Pollock, Willem de Kooning, and Mark Rothko (see ABSTRACT EXPRESSIONISM). Like those painters, Ashbery sought to create fresh new vistas of meaning via juxtaposition and disjunction. This early work allied him to the work of the New York School of Poets, which also included Frank O'HARA and Kenneth KOCH.

Ashbery decisively transcended his early categorization with his triumphant 1975 collection *SELF-PORTRAIT IN A CONVEX MIRROR*, the title piece from which has become one of the signature Postmodern poems in the American literary canon. The poem's title refers to a painting by sixteenth-century Italian painter Francesco Parmigianino, whose own self-portrait retains the distortions produced by the convex mirror via which he views his face. Similarly, Ashbery explores the degrees to which representation distorts, and renders inaccessible, the thing represented. The book went on to win the Pulitzer Prize, the NATIONAL BOOK AWARD, and the NATIONAL BOOK CRITICS CIRCLE AWARD.

Ashbery has built upon that triumph, and has emerged as one of the key American poets of the postwar period. He cites the work of W. H. Auden and Wallace Stevens as key influences, while many of his professional readers see his work as conterminous with that of such postwar theorists as Jacques Derrida and Jacques Lacan. His poems often explore the shifting instability of the interior, and just as often foreground the act of representation itself. Critics have also described his musical, opaque work as dreamlike in its apparent illogic.

His major works after *Self-Portrait* include his collection *Houseboat Days* (1977), the long poem "A Wave" (1984, the eponymous collection won the Lenore Marshall Poetry Prize, and his stream-of-consciousness epic *Flow Chart* (1991). His *Selected Poems* was published in 1984. During the academic year 1989–1990 he was appointed the Charles Eliot Norton Professor of Poetry at Harvard University, a position formerly held by T. S. Eliot, Thornton Wilder, Igor Stravinsky, E. E. Cummings, Aaron Copeland, Jorge Luis Borges, and others. The six lectures Ashbery delivered during that tenure have been collected in *Other Traditions* (2000). His twenty-third collection of poetry, *Where Shall I Wander*, was published in 2005, as was his *Selected Prose*.

## Sources

Bloom, Harold, ed. *John Ashbery: A Comprehensive Research and Study Guide*. Philadelphia: Chelsea House, 2004.

Shapiro, David. *John Ashbery: An Introduction to the Poetry*. New York: Columbia University Press, 1979.

Vincent, John Emil. *John Ashbery and You: His Later Books*. Athens: University of Georgia Press, 2007.

—Marshall Boswell

## Asian American Literature

In the years following WORLD WAR II, Asian American literature revealed a stark split between the writings of artists with roots in China and those of Japanese ancestry. The internment of more than ten thousand Japanese Americans following the 1941 bombing of Pearl Harbor was the decisive event shaping many Japanese Americans' ambivalent response to their double-voiced position in the postwar American landscape. One of the most significant Asian American novels of the this period, John OKADA's *No-No Boy* (1957), recounts the identity crisis of a young man named Ichiro following his internment in a prison camp after having answered "no" to two questions regarding his willingness to serve as a U.S. soldier in World War II. Conversely, Monica Sone's 1953 memoir, *Nisei Daughter* (that is, daughter of first-generation immigrants), tempers its anger about her own experience in a Seattle internment camp with a more accommodating call for assimilation.

Much of the work produced by Chinese American writers in the immediate postwar period continued the tradition of the "Chinatown book" of the earlier part of the century. This genre of writing comprised fiction, autobiography, and reportage that detailed the conditions of Chinese family life in segregated Chinese communities throughout the United States. Two of the more prominent memoirs in this genre are Pardee Lowe's *Father and Glorious Descendant* (1943) and Jade Snow Wong's *Fifth Chinese Daughter* (1950), both of which were regarded by their white publishers as autobiographical works by "loyal minorities." Similarly, such fictional works as Lin Yutang's *Chinatown Family* (1948) and C. Y. Lee's *Flower Drum Song* (1957) provided vivid, if also somewhat idealized, portraits of the Chinese American family experience. Louis CHU's *Eat a Bowl of Tea* (1961) suggested a shift in sensibilities as it depicted the twilight years of the Chinatown "Bachelor Society" of the 1940s and 1950s, which comprised married immigrants who worked as waiters and laundrymen and sent their earnings back to their wives in China.

In 1974 this tidy demarcation of Asian Americans into two neatly proscribed units was decisively exploded by the publication of *Aiiieeeee! An Anthology of Asian American Writers*, edited by Frank Chin, Jeffrey Paul Chan, Lawson Inada, and Shawn Wong. In the introduction the editors explained their choice of a title with these words:

Our anthology is exclusively Asian American. That means Filipino, Chinese, and Japanese Americans, American born

and raised, who got their China and Japan from the radio, off the silver screen, from television, out of comic books, from the pushers of white American culture that pictured the yellow man as something that when wounded, sad, or angry, or swearing, or wondering whined, shouted, or screamed “aiiiieee!” Asian America, so long ignored and forcibly excluded from creative participation in American culture, is wounded, sad, angry, swearing, and wondering, and this is his AIIIEEEEE!!!

Published in the wake of the civil rights movement but also amid increasing interest in literature focusing on ethnic differences, *Aiiieeeee!* introduced many readers for the first time to the complexities and agonies of the Asian American experience. The anthology also inaugurated a new spirit of openness and political engagement among Asian American writers, who now felt they had a voice and a directive to redress narrow racist assumptions about their unique American journey.

This new air of political engagement and frankness was best typified by the work of Maxine Hong KINGSTON, whose first book, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1976), was a bitter but elegant account of the author’s childhood experiences as a Chinese American. The book won the NATIONAL BOOK CRITICS CIRCLE AWARD, and, almost overnight, changed the face of Asian American literature. Her subsequent works, the sequel *China Men* (1980) and the novel *The Tripmaster Monkey* (1989), were equally successful, winning the National Book Critics Circle Award and the PEN West Award for fiction, respectively. Another California native, Amy TAN, made her publishing debut in 1989 with *THE JOY LUCK CLUB*, a best-selling novel about Chinese mothers and their more-assimilated daughters. Tan followed this triumph with a run of best-sellers that includes *The Kitchen God’s Wife* (1991), *The Hundred Secret Senses* (1995), and *The Bonesetter’s Daughter* (2001), all of which in various ways explore the complexities of Asian American assimilation within the broad umbrella of mother-daughter relationships. In 1995 Tan and Kingston were joined by Chang-rae LEE, whose debut novel, *Native Speaker*, a complex novel about a Korean American living in New York City who must come to terms not only with his divided cultural identity but also his clandestine life as a spy, won the PEN/Hemingway Award, the AMERICAN BOOK AWARD, and the ALA Book of the Year Award. Ha JIN won the NATIONAL BOOK AWARD for his lyrical novel, *Waiting* (1999), a tightly woven story about a married Chinese army doctor’s unconsummated love for another woman.

Several prominent Asian American dramatists emerged in the late 1970s and early 1980s, and as such helped transform American theater. David HWANG’s *FOB*, which appeared in 1978, followed a group of Chinese immigrants “fresh off the boat” as they try to assimilate into American culture. In 1988 Hwang won a Tony Award after the extraordinary success of *M. Butterfly*, which later became an equally successful motion

picture. Other prominent Asian American playwrights from the same generation include R. A. Shiomi, Wakako Yamauchi, and Philip Gotanda.

Eric Chock’s poetry collection *Ten Thousand Wishes* (1978), like Kingston’s groundbreaking memoir, helped inaugurate a new interest in Asian American poets, and was quickly followed by such works as Fay Chiang’s *In the City of Contradictions* (1979), Amy Ling’s *Chinamerica Reflections* (1984), and David MURA’s *After We Lost Our Way* (1989). Perhaps the most celebrated new Asian American poet is Li-Young LEE, whose second collection, *The City in Which I Love You* (1990), was the 1990 Lamont Poetry Selection.

The Asian American Writers Workshop, a nonprofit arts organization, was established in 1991 in New York City, and in 1998 it initiated a set of annual literary awards in the general categories of fiction, poetry, nonfiction, and drama. The first Asian American Book Festival was held in Los Angeles in May 2007.

### Sources

- Bloom, Harold, ed. *Asian-American Writers*. New York: Chelsea House, 1999.
- Chicago Public Library. Asian American Writers: A Selected List: <[http://chipublib.org/001hwlc/litlists/asian\\_american.html](http://chipublib.org/001hwlc/litlists/asian_american.html)> (viewed May 20, 2007).
- Chin, Frank, Jeffery Paul Chan, Lawson F. Inada, and Shawn H. Wong, eds. *Aiiieeeee! An Anthology of Asian American Writers*. Washington D.C.: Howard University Press, 1974.
- Kim, Elaine H. *Asian American Literature: An Introduction to the Writings and Their Social Context*. Philadelphia: Temple University Press, 1982.
- Trudeau, Lawrence, ed. *Asian American Literature: Reviews and Criticisms of Works by American Writers of Asian Descent*. Detroit: Gale Research, 1999.

### Asimov, Isaac (1920–1992) novelist

*One can easily gain the reputation of being an eccentric or to use a more professional word, “a nut.” Now it is all right for me to be a nut; I have been one for many, many years now, and I am used to it.*

—MLA forum (1968)

By the time Isaac Asimov was three he had moved with his family from Russia to Brooklyn, where his father opened a candy store. Asimov went to high school in Brooklyn and studied chemistry at Columbia University, earning a Ph.D. in 1948. He worked as a chemist in the navy during WORLD WAR II and taught afterward at Boston University’s School of Medicine, where he became an associate professor in 1955.

Asimov began writing science fiction in the late 1930s. In 1950 he published his first science-fiction novel, *Pebble in the Sky*, and by 1958 he was writing full-time. He produced well



over four hundred books, including nonfiction titles such as the *New Intelligent Man's Guide to Science*. He is best known for his science-fiction Foundation Trilogy, loosely based on the history of the Roman Empire.

Like many genre writers, Asimov constructed intricate, well-made plots but rarely explored human character or psychology to any great degree. His work emphasizes how worlds are constructed, maintained, and destroyed. Among his noteworthy books are *I, Robot* (1950), *Foundation* (1951), *Foundation and Empire* (1952), *Second Foundation* (1953), *The Martian Way, and Other Stories* (1955), *Fantastic Voyage* (1966), *Buy Jupiter and Other Stories* (1975), *The Bicentennial Man and Other Stories* (1976), *Foundation's Edge* (1982), *Foundation and Earth* (1986), *Prelude to Foundation* (1988), and *Robot Visions* (1990). Asimov expanded the range of subjects in science fiction, grounding the genre in modern science. He also wrote several children's books, including *David Starr: Space Ranger* (1952), *Lucky Starr and the Rings of Saturn* (1958), and *Limericks for Children* (1984). His autobiography, *It's Been a Good Life* (2002), was edited from a 2,100-page draft manuscript by his second wife, Janet Asimov.

### Sources

- Asimov, Janet. *Notes for a Memoir: On Isaac Asimov, Life, and Writing*. Amherst: Prometheus, 2006.
- Gunn, James E. *Isaac Asimov: The Foundations of Science Fiction*. Oxford & New York: Oxford University Press, 1982.
- Touponce, William F. *Isaac Asimov*. Boston: Twayne, 1991.
- White, Michael. *Asimov: The Unauthorised Life*. London: Millennium, 1994.

***The Assistant*** by Bernard Malamud (New York: Farrar, Straus & Cudahy, 1957) *novel*

Bernard MALAMUD's second novel chronicles the spiritual redemption of a Catholic thief who falls under the positive influence of a benevolent Jewish storekeeper named Morris Bober and his lovely daughter, Helen.

Not long after Morris's struggling store is robbed, a hungry young man named Frank Alpine appears at Morris's doorstep looking for work. Although Morris does not offer Frank a job, he soon learns that Frank has been living in the store's basement, stealing milk and bread each morning. When Morris suffers a head injury one day while dragging in milk canisters, Frank takes over the store and substantially improves business. Eventually, the reader learns that Frank was one of the robbers from earlier in the novel. Frank hopes to compensate for his transgression by working gratis at the store. Further complications arise when Frank falls in love with Helen. One night, after Frank saves Helen from nearly being raped, he assaults her as well, and Morris dismisses him from the store. After Morris dies shortly thereafter, Frank takes over the store, helps pay for Helen's college tuition, and, on the book's final page, has himself circumcised and becomes a Jew.

Malamud has famously said, "All men are Jews." As such, Morris Bober remains Malamud's most memorable Jewish Everyman, a long-suffering schlemiel whose dignity in the face of hardship functions as a moral example for Gentile and Jew alike. With its brisk storytelling and fable-like simplicity of theme, *The Assistant* is a characteristic work of Malamud's rich corpus.

### Source

- Helterman, Jeffrey. *Understanding Bernard Malamud*. Columbia: University of South Carolina Press, 1985.

—Marshall Boswell

**Auchincloss, Louis** (1917– ) *novelist*

*I've written about the headmaster of a New England school, a world famous psychologist, about an embezzler. I've written about the things in my lifetime that have had an impact on the culture.*

—Interview (2004)

Louis Auchincloss was born in Lawrence, New York, and educated at private schools. He attended Yale University and graduated from the University of Virginia law school in 1941. He served in the navy during WORLD WAR II, but otherwise has lived in New York City, practicing law and writing. Auchincloss writes about the descendants of the New World aristocrats that Edith Wharton and Henry James portrayed in their fiction. Like Wharton, Auchincloss has an anthropological interest in people's manners and in their codes of behavior. His approach to psychology differs from James's in that his main focus seems to be the story rather than the consciousness of its narrator. Auchincloss's twenty-nine novels include *Portrait in Brownstone* (1962), *The Rector of Justin* (1964), *Diary of a Yuppie* (1986), *Three Lives* (1993), and *East Side Story* (2004). His highly regarded short stories are collected in fourteen volumes, including *The Romantic Egoists* (1954), *The Winthrop Covenant* (1967), and *Manhattan Monologues* (2002). He has written about other writers in *Edith Wharton* (1961), *Ellen Glasgow* (1964), *Henry Adams* (1971), and *Reading Henry James* (1975). Auchincloss's *A Writer's Capital* (1974) tells the story of his life in terms of his literary career, and his handling of dual careers in law and literature is recounted in *Life, Law, and Letters: Essays and Sketches* (1979). His twenty-three volumes of nonfiction include biographies of Richelieu (1972), J. P. Morgan (1990), Woodrow Wilson (2000), and Theodore Roosevelt (2001).

### Sources

- Gelderman, Carol W. *Louis Auchincloss: A Writer's Life*. New York: Crown, 1993.
- Parsell, David B. *Louis Auchincloss*. Boston: Twayne, 1988.



***The Autobiography of Malcolm X*** by Malcolm X  
with Alex Haley (New York: Grove, 1965)  
*autobiography*

Published to great public interest immediately following Malcolm X's assassination in 1965, his autobiography, as shaped by Alex HALEY, is less an account of one man's life than an epic story of mythic transformation. Forty years after it first appeared, it remains a timely and incendiary work of cultural analysis, offering an account of white racism that is militant and provocative.

The book opens with an account of Malcolm's pregnant mother being harassed by the Ku Klux Klan. From there, the book is unremitting in its details of the hero's struggle against the racist structure of American culture. His father, a Baptist preacher and outspoken proponent of Marcus Garvey's Universal Negro Improvement Association, is violently murdered by a white mob, and Malcolm is soon placed in a white foster home, only to end up in juvenile detention. The book continues to chronicle Malcolm's experiences as a street hustler, a convict, a Harlem zoot-suiter, a jailhouse convert to the Nation of Islam, and a prominent black nationalist.

Alex Haley, the book's ostensible author, constructed the narrative from extensive interviews he held with Malcolm X, and yet Haley goes beyond mere transcription. Rather, Haley reconstructs Malcolm's life into an archetypal hero quest. Malcolm X emerges from the book's pages as a flawed but heroic figure of dynamic contradiction and genuine passion. The book assiduously traces Malcolm's striking in-

tellectual transformation, as he moves from mere distrust of whites to militant hatred according to the doctrines of the Nation of Islam. By the end of the book, after detailing his extensive travels throughout the Islamic world, Malcolm reveals himself to be a thoughtful, sophisticated, and more tolerant critic of American racism. What's more, Haley informs the book with a novelistic, narrative flair. The sections set in Harlem, in particular, recall, in both setting and tone, the New York sections in Ralph ELLISON's novel, *INVISIBLE MAN* (1952). Similarly, the section devoted to Malcolm's "religious awakening," which occurred while he was serving a ten-year prison term for burglary, recalls famous religious-conversion narratives from the past, particularly *The Confessions of St. Augustine*.

The book remains a significant portrait of a conflicted, protean, and searching American. The book also complicates the conventional wisdom whereby Malcolm X is viewed as the violent antithesis to Martin Luther King and his tradition of "passive resistance." The final sections, which are haunted by brooding premonitions of Malcolm's own murder, also signal a potentially fruitful future hauntingly cut short. Near the end of the book, Malcolm proclaims, "I would just like to study. I mean ranging study, because I have a wide-open mind."

**Source**

Bloom, Harold, ed. *Alex Haley and Malcolm X's Autobiography of Malcolm X*. New York: Chelsea House, 1996.

—Marshall Boswell

# B

## **Bache, Benjamin Franklin (1769–1798) editor**

Newspaper editor Benjamin Bache was the son of Richard and Sarah Franklin Bache and the grandson of Benjamin FRANKLIN. Born in Philadelphia in 1769, Bache traveled to Europe with his grandfather in 1776 and attended school in both Paris and Geneva. He returned to the newly independent United States in 1785 and enrolled in the University of Pennsylvania. Known to his family as “Benny,” he was often referred to by friends and enemies alike as “Lightning Rod, Junior,” a salute to his grandfather and a comment on his fiery style.

In 1790 the twenty-one-year-old Bache established a newspaper, the *General Advertiser* (1790–1794). He published a continuation of the same paper, subtitled the *AURORA*, from 1794 to 1798. Bache was quickly acknowledged as one of the most innovative, powerful, and controversial journalists of the day.

An ardent supporter of Thomas JEFFERSON, Bache attacked the FEDERALIST leadership in the pages of his newspaper, criticizing both President George WASHINGTON and his successor, John ADAMS, whom he called “Bonny Johnny.” In his editorials he condemned the Jay Treaty of 1794, negotiated to prevent war with Great Britain, and praised the activities of “Citizen Genet” (Edmund-Charles Genet; 1763–1834), a French diplomat who defied Washington in order to recruit American military and naval supporters for the French revolutionary cause. Bache frequently published articles by Thomas Jefferson and James MADISON, giving the Democratic-Republicans an outlet for their views on a wide variety of political topics. Bache’s characterization of the Federalists as the moneyed aristocracy determined to betray the

people and their French allies did little to ease the political tensions of the decade.

Bache’s coverage of political news set a standard for other editors. He was the first to report in depth on the congressional debates. The extreme partisanship of his editorials, however, contrasted with his integrity as a news reporter; he filled his editorial pages with letters to the editor that he himself wrote. The Federalists acknowledged the threat he posed and threw their support behind William Cobbett (1763–1835), whose *Porcupine’s Gazette* was founded to present their perspective in the press. Bache’s unswerving support of France despite revelations that French officials had demanded bribes from the American diplomats in Paris lost him advertisers during the last years of his editorship of the *Aurora*. He was assaulted twice, and his printing shop was attacked by a rock-throwing mob.

As Bache’s popularity fell, Federalists moved to silence him. On the day the Sedition Act of 1798 was introduced in the Senate, Federalists ordered his arrest for “libelling the President & the Executive Government, in a manner tending to excite sedition.” Before the trial could take place, however, Bache contracted the yellow fever that was raging in Philadelphia. He died after a six-day illness, leaving behind his wife, Margaret Hartman Markoe Bache, and their young son, Franklin.

## **Works**

Bache, Benjamin Franklin. *Remarks Occasioned by the Late Conduct of Mr. Washington, as President of the United States*. Philadelphia: Printed for Benjamin Franklin Bache, 1797; Early American Imprints, 31759.

Bache. *Truth Will Out! The Foul Charges of the Tories against the Editor of the Aurora Repelled by Positive Proof and Plain Truth, and His Base Calumniators Put to Shame. . . .* Philadelphia, 1798; Chicago: Library Resources, 1970.

### Sources

Pasley, Jeffrey L. *The Tyranny of Printers: Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

Smith, Jeffery Alan. *Franklin and Bache: Envisioning the Enlightened Republic*. New York: Oxford University Press, 1990.

Tagg, James. *Benjamin Franklin Bache and the Philadelphia Aurora*. Philadelphia: University of Pennsylvania Press, 1991.

### Backus, Isaac (1724–1806) historian, minister

Isaac Backus was born into a prosperous family in Norwich, Connecticut. As a boy he worked on the family farm and attended a local school. When the GREAT AWAKENING swept across the colony, Backus was one of the most enthusiastic converts to the New Light faith. He abandoned the Congregationalist Church and formed a separate congregation, where he preached for the first time in 1747. In 1748 he became pastor of a SEPARATIST church in Titicut, Maine. He married Susanna Mason in 1750 and had a family of eight children.

In 1751 Backus became a Baptist, and in 1756 he helped form the First Baptist Church of Middleborough, Massachusetts. He served as pastor of this church for the rest of his life, emerging as the leading Baptist spokesperson in the colony. As the AMERICAN REVOLUTION began, Backus urged John ADAMS and other Massachusetts delegates to the First Continental Congress to speak out against an established church in the new nation. An untiring preacher, Backus traveled more than one thousand miles a year to deliver nearly two hundred sermons annually, earning him the nickname, “pulpit of the American Revolution.”

Backus’s *History of New England, with Particular Reference to the Denomination of Christians Called Baptists* (1777, 1784, 1796) is a scholarly three-volume work on New England in the colonial period. In sermons such as *An Appeal to the Public for Religious Liberty, against the Oppressions of the Present Day* (1773) and *The Doctrine of Sovereign Grace Opened and Vindicated* (1771), Backus helped to explain and define the Baptist faith and presented his views on adult baptism, the separation of church and state, and the meaning of grace. Backus concludes *An Appeal to the Public for Religious Liberty*:

Has it not been plainly proved, that so far as any man gratifies his own inclinations, without regard to the universal law of equity, so far he is in bondage? so that it is impossible for any one to tyrannize over others, without thereby becoming a miserable slave himself: a slave to raging lusts, and a slave to guilty fears of what will be the consequence.

Backus’s tendency toward tolerance has often been compared to that of Roger WILLIAMS. A critic of clergy with “pretended knowledge,” Backus argued that a college education alone did not qualify a man for the pulpit, and he defended the right of laypeople to interpret religious issues themselves. Backus died on November 20, 1806.

### Works

Backus, Isaac. *A History of New England, with Particular Reference to the Baptists*. 3 volumes. Boston: Printed by Edward Draper, 1777–1796; revised 1871; New York: Arno, 1969; Early American Imprints, 15240.

Backus. *Isaac Backus on Church, State, and Calvinism: Pamphlets, 1754–1789*, edited by William G. McLoughlin. Cambridge, Mass.: Belknap Press of Harvard University Press, 1968.

Backus. *The Diary of Isaac Backus*. 3 volumes, edited by McLoughlin. Providence, R.I.: Brown University Press, 1979.

### Sources

Grenz, Stanley. *Isaac Backus—Puritan and Baptist: His Place in History, His Thought, and Their Implications for Modern Baptist Theology*. Macon, Ga.: Mercer University Press, 1983.

McLoughlin, William Gerald. *Isaac Backus and the American Pietistic Tradition*, edited by Oscar Handlin. Boston: Little, Brown, 1967.

### Ballad

A ballad is a song or a poem that presents a dramatic narrative of a heroic character or a significant cultural event, sometimes with musical accompaniment. It may also refer to a light song to accompany a dance. These songs may be further categorized as “folk ballads,” which relate popular tales about common people, or as “romantic ballads,” which tell of love and courtship. Ballad verses in song may evolve and be revised over time with a standardized refrain or chorus. Ballads composed for song, moreover, differ from poetry in its written form; the ballad stanza or ballad meter traditionally consists of four lines (a quatrain) and an *abcb* rhyming pattern with alternating iambic tetrameter and iambic trimeter lines. As songs, ballads were initially passed along through oral culture and later transcribed and printed. Lucy Terry’s (1730–1821) “Bars Fight,” which depicts a Native American attack on Bars, an area outside of Deerfield, Massachusetts, in 1746 during King George’s War (1744–1748), circulated orally in Vermont until its publication in 1855. In heroic tones, Terry’s ballad begins by establishing the date of the event, “August ’twas the twenty-fifth / Seventeen hundred forty-six,” and then recalls the attack:

*The Indians did in ambush lay,  
Some very valiant men to slay,  
The names of whom I’ll not leave out.  
Samuel Allen like a hero fout.*

Altogether, five people died, one escaped, and Samuel Allen was “taken and carried to Canada.” As with other ballads, “Bars Fight” marks a significant event and, in this particular case, commemorates a town’s loss. Lucy Terry’s “Bars Fight” is also the first known poem by an African American.

Printed as broadsides or appearing in pamphlets, gazettes, and newspapers, ballads became especially popular during the REVOLUTIONARY WAR. The “Ballad of Nathan Hale” (1776), for example, recounts the young soldier’s daring attempt to penetrate enemy lines as General WASHINGTON had requested. Having obtained the information he sought, Hale was captured on his return and questioned by General Howe. When Hale admitted to his mission, the response was swift: “They took him and bound him and bore him away.” Hale’s execution was then set for early the next morning:

*Five minutes were given, short moments, no more,  
For him to repent; for him to repent.  
He pray’d for his mother, he ask’d not another.*

Another popular Revolutionary War ballad was Francis HOPKINSON’s “The Battle of the Kegs” (1778), set to the tune of “Yankee Doodle,” which describes the Americans’ use of kegs as floating mines, on January 5, 1778. Designed to explode when fired upon, these kegs proved to be successful weapons, “Such feats did they perform that day / Upon these wicked kegs, sir.” The ballad ultimately praises the rebels’ actions, suggesting “That years to come, if they get home, / They’ll make their boasts and brags, sir.” As these examples suggest, ballads honored and commemorated important people and significant events in early America.

### Sources

Branham, Robert J. *Sweet Freedom’s Song: “My Country” ’Tis of Thee and Democracy in America*. New York: Oxford University Press, 2002.

Dugaw, Dianne. *The Anglo-American Ballad: A Folklore Casebook*. New York: Garland, 1995.

*Popular Songs In American History* <<http://www.contemplator.com/america/>> (viewed August 18, 2006).

Wilentz, Sean, and Greil Marcus. *The Rose & the Briar: Death, Love and Liberty in the American Ballad*. New York: Norton, 2005.

### Ballard, Martha Moore (1735–1812) diarist

Martha Moore Ballard, a midwife and journal keeper, was born in Oxford, Massachusetts, the daughter of Dorothy and Elijah Moore. Her family valued education for their sons and produced two of the town’s first college graduates; the extent of Martha Moore’s formal education, however, is

not known. In 1754, at the age of nineteen, Moore married Ephraim Ballard, a miller and surveyor, and by 1777 she had begun her long career as a midwife and pharmacist in rural Maine.

Although it is possible that Ballard began to keep a record of her activities before 1785, the only known surviving daybook or journal covers the years 1785–1812. Ballard’s daybook was conceived in functional terms, as a means of tracking patients, accounts, tasks, and seasonal household activities. What emerges, however, is an amalgam of several genres. In its meticulous notation of the day and weather, it served as an ALMANAC. As a personal journal, its entries almost always contain the record of places and persons Ballard visited during the day. The book was also a ledger in which she recorded dollar amounts for fees paid or owed in the margins. Finally, the author’s consistent descriptions of symptoms, diagnoses, treatments, and outcomes suggest that she may have been creating an experience-based reference book for her own use.

The daybook contains few complete sentences, and, although personal anecdotes about her family do creep into the record, there is little that reveals Ballard’s emotional or spiritual life. Her language suggests that, as a writer, she was more interested in content than style. An entry from January 6, 1796 concisely conveys a day’s activity:

1 6 At Capt Moses Springers. Mr Swetlands Child Expird. Clear and Pleasant. I washt and washt my kitchen. Was Calld at 9 hour Evening to see the wife of Capt moses Springer who is not so well as Shee could wish. Her husband is gone a trip to Boston. I tarried there all night. Slept some after 1 o Clock.

Ballard’s journal reveals the growing tensions between local male physicians and local female midwives, provides insight into the sexual moral standards in the community, and explains the way in which seasonal changes affected family work patterns. The record of her personal grievances offers an intimate look at the discord that is possible within a frontier family. Specifically, her journal provides a firsthand account of the daily life of white women in eighteenth- and early-nineteenth-century America. Martha Ballard died in May 1812 in Augusta, Maine.

### Works

Ballard, Martha. *The Diary of Martha Ballard, 1785–1812*, edited by Robert R. McCausland and Cynthia MacAlman. Camden, Maine: Picton Press, 1992.

*Martha Ballard’s Diary Online*: <<http://www.dohistory.org/diary/index.html>> (viewed August 9, 2006).

### Source

Ulrich, Laurel T. *A Midwife’s Tale: The Life of Martha Ballard, Based on Her Diary, 1785–1812*. New York: Knopf, 1990.



**Banneker, Benjamin** (1731–1806) *almanac writer*

Benjamin Banneker, a mathematician and astronomer who was primarily self-taught, was born November 9, 1731, in Ellicott's Mills, Maryland. A free black who found support for his talent from the surrounding liberal white Maryland society, Banneker was the grandson of an indentured servant, Molly Welsh, who preferred to be transported to Maryland rather than serve time in an English prison for stealing a pail of milk. When Welsh's term of service ended, she bought a farm and two slaves. She promptly freed the slaves and married one of them. His name was Bannaka, and he said that he had been a prince in his African homeland. Mary, the oldest daughter of Molly Welsh and Bannaka, married a freed slave, Robert, who took the name Robert Banneker. When Robert died in 1737, his oldest son, Benjamin Banneker, inherited his farm, where he lived as a free citizen and a bachelor for most of his life.

Banneker was twenty-two when he took apart a pocket watch, examined its internal mechanisms, and proceeded to construct a wooden clock that chimed the hours and kept time for fifty years. He taught himself to play the flute and the violin, and in his fifties he studied math and astronomy, borrowing books from a friend named George Ellicott. Ellicott recommended that Banneker be appointed surveying assistant of the District of Columbia in 1791. It was Banneker's study of mathematics and astronomy that led him to create his famous *ALMANAC, the Pennsylvania, Delaware, Maryland, and Virginia Almanac and Ephemeris* (1791–1802). One of his publishers was a leading Philadelphia abolitionist who, along with the Quaker Ellicott family, helped bring Banneker into the circle of the Maryland Society for the Abolition of Slavery.

In 1791 Banneker sent his almanac to then Secretary of State, Thomas JEFFERSON, along with a letter opposing the continuation of slavery. The letter, dated August 19, 1791, addresses the mistreatment of Africans who have suffered the "abuse and censure of the world" and appeals to Jefferson's sense of justice and the "indispensible duty of those, who maintain for themselves the rights of human nature, and who possess the obligations of Christianity, to extend their power and influence to the relief of every part of the human race, from whatever burden or oppression they may unjustly labor under." In presenting his argument, Banneker evokes the recent struggle for independence: "Sir, suffer me to recal to your mind that time, in which the arms and tyranny of the British crown were exerted, with every powerful effort, in order to reduce you to a state of servitude: look back, I entreat you, on the variety of dangers to which you were exposed; reflect on that time, in which every human aid appeared unavailable."

Jefferson responded: "no body wishes more than I do to see such proofs as you exhibit, that nature has given to our black brethren, talents equal to those of the other colours of men, & that the appearance of a want of them is owing merely to the degraded condition of their existence both in Africa & America." Jefferson sent the almanac to Monsieur

de Condorcet, Secretary of the Academy of Sciences at Paris, establishing Banneker's reputation in Europe. Benjamin Banneker died October 25, 1806 in Baltimore, Maryland.

**Works**

Banneker, Benjamin. *Benjamin Banneker's Pennsylvania, Delaware, Maryland and Virginia Almanack and Ephemeris, for the Year of Our Lord, 1792*. Baltimore: Printed by William Goddard and James Angell, 1791; Early American Imprints, 23148.

*The Virginia Almanack, for the Year of Our Lord, 1794 . . . Calculated by that Ingenious Self Taught Astronomer Benjamin Banneker, a Black Man. . .* Petersburg, Va.: Printed by William Prentis, 1793; New York: Readex Microprint, 1985.

**Sources**

Bedini, Silvio A. *The Life of Benjamin Banneker: The First African-American Man of Science*; revised and enlarged, Baltimore: Maryland Historical Society, 1999.

Cerami, Charles A. *Benjamin Banneker: Surveyor, Astronomer, Publisher, Patriot*. New York: Wiley, 2002.

**Barlow, Joel** (1754–1812) *poet, merchant, diplomat*

*I sing the sweets I know, the charms I feel,  
My morning incense and my evening meal —  
The sweets of Hasty Pudding.*

—*The Hasty-Pudding* (1793)

A member of the CONNECTICUT WITS, Joel Barlow was a Yale graduate who became a skilled diplomat and a Jeffersonian Republican. Barlow was born on March 24, 1754 in Redding, Connecticut, to Samuel Barlow, a yeoman farmer, and Esther Hull, his second wife. The fourth of five children from this marriage, Barlow was a student at the local school of the Reverend Nathaniel Bartlett. In 1772, he enrolled in Moor's Indian School, the college preparatory academy directed by Eleazar Wheelock (1711–1779), who found Barlow to be a "middling scholar" possessed of "sober, regular, and good Behavior." Barlow enrolled at Dartmouth College in August 1774, but when his father died shortly thereafter, a modest annuity of about £100 made it possible for Barlow to transfer to Yale College. In the summer of 1775, Barlow's mother died. His studies were again interrupted when war broke out. At the call of the governor of Connecticut, in response to a request by General WASHINGTON, Barlow volunteered to defend Long Island and New York City. The British won the Battle of Long Island, and Barlow returned to Yale, but the exigencies of war forced Yale to send him and others to Glastonbury, near Hartford. When he graduated in 1778, he had completed only four months of his senior curriculum.

Encouraged by fellow students John TRUMBULL and Timothy DWIGHT, Barlow began to write poetry at Yale. He wrote



Portrait of Joel Barlow, 1807, by his friend  
Charles William Peale

poems mocking a snowball fight and the undergraduate diet. Barlow was named class poet, and at the college commencement on July 23, 1778 he read *The Prospect of Peace*, which was immediately published in pamphlet form by a local New Haven printer, Joseph Buckminster. Written in heroic couplets, the poem portrayed America as an exceptional land with a bright future. Undecided about his career path, Barlow tried teaching but returned to Yale to study theology instead. After receiving a master's degree in 1779, Barlow served as chaplain for the Third Massachusetts Brigade from 1780 to 1783. In January 1781, Barlow married Ruth Baldwin in Kensington, Connecticut. In 1779 he wrote to a former tutor at Yale that "the discovery of America made an important revolution in the history of mankind," and "served the purpose of displaying knowledge, liberty, and religion . . . perhaps as much as any human transaction." These ideas became central to Barlow's *The Vision of Columbus* (1787), a nine-book epic poem about America.

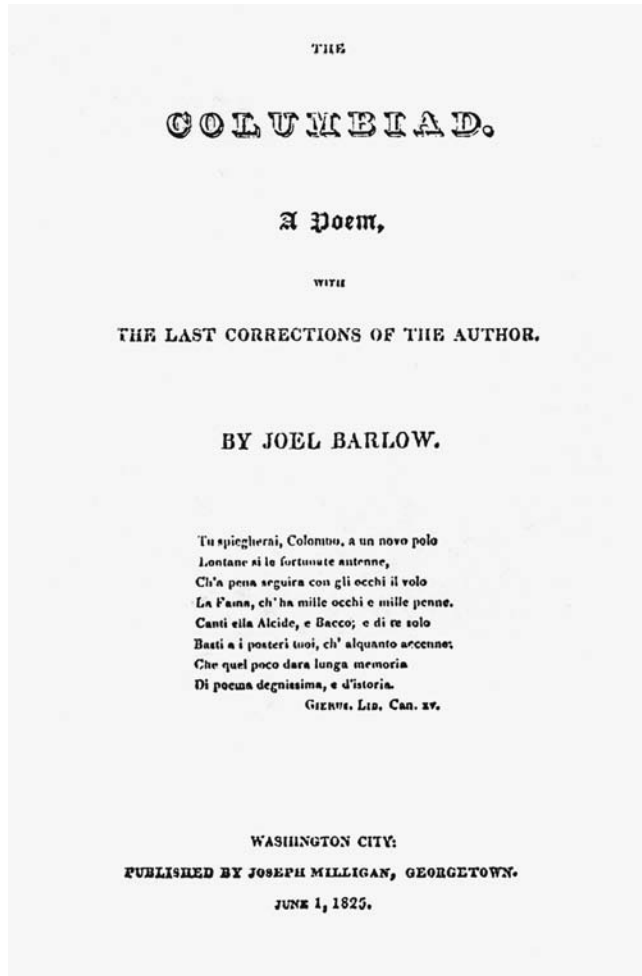
Barlow's *The Vision of Columbus*, a work eight years in the making and composed of five thousand lines of heroic couplets, was finally published in 1787. It depicted a prosperous America where accomplishments in the sciences and philosophy would result in high moral standards and material abundance. The purpose of the poem, Barlow's preface

explained, was to tell about the past, present, and future of America and to encourage "the love of national liberty." In the work an angel rescues an imprisoned Christopher COLUMBUS and takes him on a journey, recounting his voyages, describing the development of colonial and Revolutionary America, and predicting a prosperous national future. The poem had an impressive subscription list of 769 names, including King Louis XVI of France (to whom it was dedicated), the Marquis de Lafayette (1757–1834), Benjamin FRANKLIN, George WASHINGTON, Alexander HAMILTON, and approximately two hundred members of the Revolutionary Army. Reviews of *The Vision* were positive, and Barlow's poem advanced the idea that America was destined to become a transcendent place of peace and prosperity.

*The Vision of Columbus* opened new prospects for Barlow. In 1788, he became an agent for the Scioto Land Company and sailed for Paris. When the company turned out to be fraudulent, Barlow, though not legally responsible, was stranded in Europe. He began to immerse himself in politics, associating with liberal, pro-Revolutionaries, including Thomas PAINE, Richard Price (1723–1791), Joseph Priestley (1733–1804), Mary Wollstonecraft (1759–1797), William Godwin (1756–1836), and General Lafayette. During the next seventeen years, Barlow became a persuasive pamphleteer and successful merchant. His *Advice to the Privileged Orders in the Several States of Europe Resulting from the Necessity and Propriety of a General Revolution in the Principle of Government* (1792–1793), a reply to Edmund Burke's (1729–1797) aristocratic and monarchistic *Reflections on the Revolution in France* (1790), espoused the virtues of the American and French Revolutions. A subsequent work endorsing the French Revolution, *A Letter to the National Convention of France, on the Defects in the Constitution of 1791, and the Extent of the Amendments Which Ought to Be Applied* (1792), earned Barlow honorary citizenship in France.

In 1793, during an unsuccessful campaign for a seat in the French National Assembly, Barlow was offered his native dish of hasty pudding (or cornmeal mush). The gift prompted the nostalgic, mock-heroic *The Hasty-Pudding*, which was published in France in 1793 and then in America in 1796. The poem is divided into three cantos of heroic couplets and traces the cultivation, preparation, and eating of this native New England dish: "First in your bowl the milk abundant take, / Then drop with care along the silver lake / Your flakes of pudding; here at first will hide / Their little bulk beneath the swelling tide." *The Hasty-Pudding* is judged to be one of Barlow's best works.

Barlow returned to America in 1804 after seventeen years abroad. In *Prospectus of a National Institution, to Be Established in the United States* (1806), he called for the creation of an institution, backed by the federal government, to "combine the two great objects, research and instruction." Although Thomas JEFFERSON and James MADISON urged Barlow to write the history of the United States and offered



Title page for the revised edition of Joel Barlow's epic poem encouraging "true and useful ideas of glory" for Americans

him exclusive access to primary materials, Barlow turned his attention instead to *The Columbiad* (1807), a significantly revised version of *The Vision of Columbus*.

Barlow expanded the poem from 4,700 lines to 8,350 lines, emphasizing his deistic beliefs and embrace of Jeffersonian Republicanism. Dedicated to his good friend Robert Fulton, who assisted with the engravings, *The Columbiad* was published in an elaborate, ornately constructed, illustrated volume that cost \$10,000 to publish and sold for \$20.00 a copy, an exorbitant price for the day. *The Columbiad* blended exuberance for scientific achievement with millennial hopes for America. Though it was neither an artistic or financial success, the poem has subsequently been valued more for its craft than for its content. Barlow included fewer explicit Christian references than he had in the previous work. For example, the Christian trinity became a "holy triad" of "EQUALITY, FREE ELECTION, and FEDERAL BAND," and he replaced the angel who guided Columbus with the myth-

ological figure of Hesper, the genius of the Western world. Much of the rest of the poem, however, was similar to *The Vision of Columbus*, including the characters and the scenes. He also developed some of the books, particularly the ones on the Revolutionary War.

In 1811 he was appointed minister to France and urged by President Madison and Secretary of State James Monroe to negotiate a treaty with Napoleon. After twenty-three days and 1,400 miles traveling through war-ravaged Europe, Barlow waited two weeks for Napoleon, who allegedly passed by in the night fearing assassination by his own troops. Written during this interval, Barlow's antiwar poem "Advice to a Raven in Russia," completed in 1812, expresses a passion not often evident in his other material. It begins with the speaker questioning the raven: "Black fool, why winter here? These frozen skies, / Worn by your wings and deafened by your cries, / Should warn you hence, where milder suns invite." When the carnage increases, Napoleon's legacy is made clear: "War after war his hungry soul requires, / State after state shall sink beneath his fires." Of Napoleon he tells the raven, "He'll make you deserts and he'll bring you blood." This was Barlow's last poem. He died of pneumonia in Zarnowiec (near Krakow), Poland, on December 24, 1812.

### Work

Barlow, Joel. *The Works of Joel Barlow*, 2 volumes. Gainesville, Fla.: Scholars' Facsimiles and Reprints, 1970.

### Sources

Bernstein, Samuel. *Joel Barlow: A Connecticut Yankee in an Age of Revolution*. Cliff Island, Maine: Ultima Thule Press, 1985.  
Ford, Arthur L. *Joel Barlow*. New York: Twayne, 1971.

### Recommended Writings

*The Vision of Columbus* (1787)  
*The Hasty-Pudding* (1796)  
*The Columbiad* (1807)  
*Advice to a Raven in Russia* (1812)

### Studying Joel Barlow

Joel Barlow is celebrated primarily as a poet, although he also served in the REVOLUTIONARY WAR and had interests in many areas, including positions as a lawyer, journalist, real estate agent, merchant, and diplomat. His multibook poems celebrating America's founding are cast in an epic style, such as the 5,000-line *The Vision of Columbus* (1787) and the 8,350-line *The Columbiad* (1807). Poems addressing more-specific social and political issues are equally lyrical and passionate, such as his patriotic poem delivered as Yale class poet, *The Prospect of Peace* (1778); the politically charged *The Conspiracy of Kings; A Poem: Addressed to the Inhabitants of Europe from Another World* (1792); and the sharply critical poem about Napoleon, *Advice to a Raven in Russia* (1812). Although Barlow favored the grand theme and lengthier



verse, he is best known for his nostalgic homage to corn pudding, *The Hasty-Pudding* (1793).

Students interested in Barlow's life should begin with James Woodress's *A Yankee's Odyssey: The Life of Joel Barlow* (Philadelphia: Lippincott, 1958). Students interested in Barlow's life as a diplomat should consult Bernstein's *Joel Barlow: A Connecticut Yankee in an Age of Revolution*. For historical and critical contexts, see Emory Elliott's *Revolutionary Writers: Literature and Authority in the New Republic 1725–1810* (New York: Oxford University Press, 1982) and William C. Dowling's *Poetry and Ideology in Revolutionary Connecticut* (Athens: University of Georgia Press, 1990). For a recently released reproduction of the *Columbiad* and a study of Barlow as an epic poet, see Steven Blakemore's *Joel Barlow's Columbiad: A Bicentennial Reading* (Knoxville: University of Tennessee Press, 2007). Those interested in more-advanced study should examine the Joel Barlow papers housed at the Houghton Library, Harvard College Library, Harvard University. Selected poems by Barlow are included on *The Academy of American Poets* website (<<http://www.poets.org>> viewed May 15, 2007).

### Barnard, John (1681–1770) minister

John Barnard, a Congregationalist minister, was the son of John and Esther Barnard, a couple who guided their son toward the ministry. Born November 6, 1681, he became not only a minister but also one recognized for his outstanding ability to sermonize—a talent that has secured his legacy to this day. Barnard was a precocious child and tutored other children in grammar school. He entered HARVARD in 1696, graduating in 1700.

His sermons show him to be a man who believed in the power of human reason and in the wisdom of moderation in all aspects of life. His philosophy, he said, was “zeal guided by knowledge, tempered with prudence, and accomplished with charity.” In *The Hazard and the Unprofitableness of Losing a Soul for the Sake of Gaining the World* (1712), a sermon preached to the Massachusetts assembly on the day of the governor's election, Barnard reminded the political leaders that although government comes from God, the form it takes is based on human choice. Only a government based on reason and understanding, he argued, was a godly government.

In his election sermon of 1734, *The Throne Established by Righteousness*, he presaged ENLIGHTENMENT theory of government as a contract between rulers and the people. He maintained that government was ordained by God and must be implemented by the people. Political positions must go to those with ability and merit—“able men”—who would ensure that the laws were good for the community.

The strain of Protestantism to which the MATHER family belonged taught that human beings could do nothing by way of good works to achieve their own salvation from sin and

eternal damnation. In their view Barnard's undue emphasis on good works as a path to salvation spread a dangerous and potentially heretical idea. Barnard believed that the temporary animosity of the powerful Mather family was blocking his career. Stymied in his efforts to attain his own church, Barnard took a post as chaplain to New England's 1707 expedition against the French at Port Royal, Canada and then spent some years as the chaplain aboard a ship sailing the Caribbean. In 1716 he found a permanent post at the church in Marblehead, Massachusetts, a post he held until his death. There, in 1719, he married Anna Woodbury.

When the GREAT AWAKENING swept over NEW ENGLAND, Barnard kept his Marblehead congregation within the Old Light or anti-evangelical fold. He urged his congregation to temper their enthusiasm with reason. His own sermons were characterized by his commitment to reason, and his message remained constant: in a godly community, the people, the church, and the government cooperated to encourage and reward hard work, frugality, and useful labor and to suppress idleness, waste, fraud, deceit and dishonesty. Barnard set an example of this Protestant ethic, working in his spare time as a carpenter and shipbuilder. He died January 24, 1770.

### Works

Barnard, John. *The Nature and Manner of Man's Blessing God; with Our Obligations Thereto*. Boston: Printed by T. Crump for Samuel Gerrish, 1717; Early American Imprints, 1865.

Barnard. *A Proof of Jesus Christ His Being the Ancient Promised Messiah*. . . . Boston: Printed by J. Draper, 1756; Early American Imprints, 7616.

Barnard. *The Religion of Antichrist: or, Notes on the Book of the Revelation of John, and other Prophecies; Respecting the Rise, Reign, Religion, and Ruin, of the Man of Sin*. London: John Chater, 1770. Woodbridge, Conn.: Research Publications, 1985.

### Bartram, John (1699–1777) botanist

John Bartram, the first native-born American botanist, was born March 23, 1699, in Marple, Pennsylvania, to William Bartram and Elizabeth Hunt, QUAKER farmers. The death of his mother in 1701 and the remarriage and relocation of his father left Bartram in the care of his grandmother and his uncle Isaac Bartram. Although he departed from the more orthodox strain of Quakerism by rejecting pacifism, Bartram remained a practicing Quaker his entire life. He publicly declared his strong opposition to slavery by freeing his own slaves. Bartram's place in American letters was secured through his scientific explorations and his correspondence and through several important books describing the plant and animal life of the North American eastern seaboard. In 1723 Bartram married Mary Maris, with whom he had two sons. He was widowed in 1727 and married Anne Menden-



hall in 1729; the couple had nine children, including a third son, William (see William BARTRAM), who continued Bartram's botanical studies.

A successful farmer, Bartram sold the farm he had inherited from his uncle in 1728 and purchased 102 acres along the Schuylkill River in Kingsessing, near Philadelphia. He used this land as his home and as a test farm for his experiments in hybridizing. Lacking a formal education, Bartram was primarily a self-taught botanist. He had obtained a basic knowledge of science by working as a physician and pharmacist, and early in his career he had become interested in plants that had medicinal qualities.

In 1733 Bartram initiated what would become a long-term correspondence with the English botanist Peter Collinson (1694–1768). Although they never met, Bartram and Collinson became friends and constantly exchanged information and seeds through the mail. Seeds provided by Bartram to Collinson served as the first source of native American plants to English and continental greenhouses. The information he provided in his letters to Collinson found its way to the leading scientists and botanists in England and continental Europe, and his correspondence grew to include the Swedish botanist Carolus Linnaeus (1707–1778). Bartram's home in Kingsessing also became a major site for visitors interested in botany and science, including Benjamin FRANKLIN and George WASHINGTON.

Bartram frequently took field trips during which he collected specimens of plant life. His trips to the Blue Ridge Mountains, the Catskills, and the Pennsylvania frontier stimulated his scientific interests, which expanded to include animal life, insects, fossils, and geology. Bartram summarized his findings in a two-volume report, *Observations on the Inhabitants, Climate, Soil, Rivers, Productions, Animals, and Other Matters Worthy of Notice* (1751).

He received a number of formal honors for his work as a botanist. In 1743 he became a member of the American Philosophical Society. Through the agency of his friend Collinson, Bartram was appointed botanist to King George III in 1765, with an annual stipend of £50. Bartram justified the appointment by making an important collecting trip to Florida. The results of this trip were published in *A Description of East Florida* (1769). As the leading American authority on natural science, Bartram also had a major influence on the advent and conduct of the LEWIS AND CLARK EXPEDITION. Bartram proposed the expedition to Benjamin Franklin, who passed it on to Thomas JEFFERSON. The expedition seems to have followed Bartram's methods for collecting samples in the field. Bartram died at his home in Kingsessing in 1777.

## Works

Bartram, John. *Travels in Pensilvania and Canada*. London: Printed for J. Whiston and B. White, 1751; Ann Arbor, Mich.: University Microfilms, 1966.

Bartram. *The Correspondence of John Bartram, 1734–1777*, edited by Edmund Berkeley and Dorothy Smith Berkeley. Gainesville: University Press of Florida, 1992.

## Sources

Hoffman, Nancy E. and John C. Van Horne. *America's Curious Botanist: A Tercentennial Reappraisal of John Bartram, 1699–1777*. Philadelphia: American Philosophical Society, 2004.

Irmscher, Christoph. *The Poetics of Natural History: From John Bartram to William James*. New Brunswick, N.J.: Rutgers University Press, 1999.

Slaughter, Thomas P. *The Natures of John and William Bartram*. New York: Knopf, 1996.

## Bartram, William (1739–1823) botanist, ethnographer

William Bartram was born in Kingsessing, Pennsylvania, to the botanist John BARTRAM, and Ann Mendenhall Bartram, John's second wife. Following his father's death in 1777, William Bartram became a partner in Kingsessing with his older brother John, who inherited the estate. William remained unmarried and, like his father, was a devoted QUAKER. He became a well-known botanist, although his career as a scientist was delayed by a brief stint as a merchant. Educated at the Academy of Philadelphia, William also received intensive training in botany and the natural sciences from his father at the family estate in Kingsessing.

The elder Bartram took his son on numerous field trips, including an excursion to the St. John's River in Florida. By 1773 William Bartram was conducting independent collecting trips in the Southeast, during which he compiled a list of over two hundred native birds. Bartram continued his father's relationship with the English botanist Peter Collinson (1694–1768) and resumed his father's practice of providing Collinson with botanical samples. Collinson also eagerly collected the drawings of plants that Bartram made during his field trips.

During his collection trips as a botanist, Bartram befriended several Native American groups in the Southeast. He took advantage of his close proximity to observe their customs and published his findings in *Observations on the Creek and Cherokee Indians* (1789; published, 1853) and *Travels through North and South Carolina, Georgia, East and West Florida* (1791). Adopting the language of both traveler and scientist, Bartram begins this extensive study: "THIS world, as a glorious apartment of the boundless palace of the sovereign Creator, is furnished with an infinite variety of animated scenes, inexpressibly beautiful and pleasing, equally free to the inspection and enjoyment of all his creatures." Bartram's descriptions of the American Indians he encountered were widely used by authors in Britain and continental Europe and are still consulted by historians and others who seek to know more about the Native Americans of the Atlantic seaboard during the early national period.

Bartram also contributed botanical writings to B. S. Barton's *Philadelphia Medical and Physical Journal*. In addition to his research Bartram became a member of the American Philosophical Society in 1786 and was one of the first members elected to the Academy of Natural Sciences of Philadelphia, which was founded in 1812. William Bartram died at his home in Philadelphia on July 22, 1823.

## Works

Bartram, William. *Travels through North and South Carolina, Georgia, East and West Florida*. Philadelphia: Printed by James and Johnson, 1791; Early American Imprints, 23159, 23160.

Bartram. *Travels, and Other Writings*, edited by Thomas P. Slaughter. New York: Library of America, 1996.

## Sources

Cashin, Edwin J. *William Bartram and the American Revolution on the Southern Frontier*. Columbia: University of South Carolina Press, 2000.

Magee, Judith. *The Art and Science of William Bartram*. University Park: Pennsylvania State University Press, 2007.

Slaughter, Thomas P. *The Natures of John and William Bartram*. New York: Knopf, 1996.

## *The Bay Psalm Book* by John Cotton and others

(Cambridge, Mass.: Stephen Day, 1640) poems

Initially published in 1640 by Stephen DAY as *The Whole Booke of Psalmes Faithfully Translated into English Metre*, the first book printed in English in the British colonies was more commonly known as *The Bay Psalm Book*. It was produced by a group of PURITAN ministers from the MASSACHUSETTS BAY COLONY, including John COTTON, and reflected the clergymen's concern for making worship accessible and relevant to the colonists. The sermons stressed the importance of maintaining faith. *The Bay Psalm Book*, small in size, was easily portable, and its lessons could be repeated to safeguard the individual from the dangers and temptations of life. The introduction recognizes the problems of remaining faithful and values education as a way to maintain the cultural and religious ideals of a community.

Along with its importance as an example of early colonial printing, *The Bay Psalm Book* serves as an example of the Puritan critique of the ANGLICAN CHURCH. One inscription on the cover reads: "Whereunto is prefixed a discourse declaring not only the lawfulness, but also the necessity of the heavenly ordinance of singing Scripture psalmes in the churches of God." The Puritan ministers believed that the adaptation of the psalms into meter would facilitate group singing. More important, *The Bay Psalm Book* was intended to replace the existing Anglican text in common use throughout the English world. In keeping with its anti-Anglican focus, *The Bay Psalm Book* used a literal translation of the original Hebrew text

contained in the Old Testament, producing a text in diametric opposition to the poeticism of the Anglican version. "If therefore the verses are not always so smooth and elegant as some may desire or expect," Cotton wrote in the preface, "let them consider that God's Altar needs not our polishings."

The original version of *The Bay Psalm Book*, which sold about 1,700 copies, was widely used throughout the seventeenth century. The authors repeatedly asserted that closeness to the Scriptures was more important than poetic stylishness:

We have therefore done our endeavor to make a plain and familiar translation of the psalms and words of David into English metre, and have not so much as presumed to paraphrase to give the sense of his meaning in other words; we have therefore attended herein as our chief guide the original, shunning all additions, except such as even the best translators of them in prose supply, avoiding all material detractions from words or sense.

*The Bay Psalm Book* achieved considerable recognition in its time, with copies reaching both England and Scotland. The book met with significant competition during the eighteenth century, however, when dissenting sects began to challenge the Puritan establishment. This challenge included a break from the Puritan emphasis on literal translations of the Hebrew text; and other emerging influences on English literature, such as neo-classicism, added to the declining use of *The Bay Psalm Book*.

In response, a number of attempts were made to revive interest in the Puritan version by revising or updating the text. In 1752 John BARNARD introduced a notable revision of *The Bay Psalm Book*, called *A New Version of the Psalms of David*, that yielded to the new literary fashions, thereby omitting many of the original Puritan literary devices. Other revisions were produced as well, but the popularity of *The Bay Psalm Book* continued to decline in the face of competition from new collections of American psalmody.

## Sources

Haraszti, Zoltan. *The Enigma of the Bay Psalm Book*. Chicago: University of Chicago Press, 1956.

Winship, George Parker. *The Cambridge Press, 1638–1692: A Re-examination of the Evidence Concerning the Bay Psalm Book and the Eliot Indian Bible as Well as Other Contemporary Books and People*. Philadelphia: University of Pennsylvania Press, 1945.

## Belknap, Jeremy (1744–1798) historian

Jeremy Belknap distinguished himself among early American historians with his three-volume *The History of New Hampshire* (1784, 1791, 1792). Belknap's reliance on original documents, eyewitness accounts, and personal observations set his collection apart from works by contemporary historians who interpreted developments and achievements as a

manifestation of God's wishes. Belknap's volumes remain the most thorough study of the history and geography of early New Hampshire.

Belknap was born in Boston on June 4, 1744 to Joseph Belknap, a leather dresser and furrier, and Sarah Byles Belknap. As a young student he attended Latin Grammar School in Boston, and before he turned fifteen he entered HARVARD COLLEGE. After graduation from Harvard in 1762, Belknap taught school and studied theology at Milton, Massachusetts, and then in Portsmouth and Greenland, New Hampshire. In 1767 he was ordained a minister in the Congregational Church of Dover, New Hampshire. That same year he married Ruth Eliot of Boston.

In Dover, Belknap began to gather material for his study of New Hampshire. He conducted research at Dartmouth College in 1774 and journeyed to the White Mountains in 1784. Much of his research consisted of firsthand accounts. Belknap's first volume, an historical narrative of New Hampshire from 1623 to 1725, was published in Philadelphia in 1784. Belknap documented events such as the trials of early settlement around Dover, Indian raids, and problems relating to the establishment of social and legal order in the colony. Though sales of the first volume were disappointing, due in part to postwar depression, Belknap pressed on for the publication of volume two. In 1785 he solicited the New Hampshire General Court for financial support for his efforts. The legislative body offered only verbal encouragement and a suit of clothes.

Belknap's conflict with leaders from the Dover Congregational Church caused him to resign from the parish in 1786. In April of the following year, he took a position as minister of the Federal Street Church in Boston. He resumed work on volume two even though he needed \$200 for expenses. Belknap continued to seek financial aid from the New Hampshire legislature and eventually received a grant of £50—roughly \$200—in February 1791.

The second volume of *The History of New Hampshire* was published in 1791 in Boston. Relying largely on eyewitness accounts, Belknap concentrated on the terms of Governor Benning Wentworth (1696–1770). Belknap also examined the AMERICAN REVOLUTION and revealed his slant toward the PATRIOT cause. The third volume, published in 1792 in Boston, included a geographical description of the state. His observations were thorough and based on scientific data. The three-volume compendium was published as a set in Boston in 1792.

Belknap's literary output increased while he was in Boston. In June 1787 he began contributing to the *Columbian Magazine*. The nine articles he submitted to the magazine formed the basis of *The Foresters, An American Tale* (1792), an anonymously published allegory about early American settlement, the American Revolution, and the framing of the CONSTITUTION. In *The Foresters*, Belknap criticized the corruption of the English, the Old World, and American LOYALISTS. The book sold well throughout the 1790s.

Belknap was a member of the American Philosophical Society and the American Academy of Arts and Sciences. He helped found the MASSACHUSETTS HISTORICAL SOCIETY in 1791 and served as its first corresponding secretary. In 1794 Belknap published the first volume of *American Biography*, a collection of essays on noteworthy people. The second volume was published in 1798, the year of his death.

## Works

Belknap, Jeremy. *The History of New-Hampshire*, 3 volumes. Various publishers, 1784–1792.

Belknap. *The Foresters, An American Tale; Being a Sequel to the History of John Bull, the Clothier*. Boston: Printed by I. Thomas & E. T. Andrews, 1792; revised and enlarged, 1796; Early American Imprints, 24086, 30051.

## Sources

Kirsch, George B. *Jeremy Belknap: A Biography*. New York: Arno, 1982.

Lawson, Russell M. *The American Plutarch: Jeremy Belknap and the Historian's Dialogue with the Past*. Westport, Conn.: Praeger, 1998.

## Bell, Robert (circa 1732–1784) bookseller, publisher, pamphleteer

Born in Glasgow, Scotland, and trained as a bookbinder, Robert Bell worked with varying success as a journeyman in Berwick-upon-Tweed, England, and as an independent craftsman and bookseller in Dublin, Ireland. He immigrated to Pennsylvania sometime around 1766, following the path of his former employer. Bell succeeded in the colonies, quickly establishing himself as a leading BOOKSELLER in Philadelphia. His importance as a bookseller and publisher is underscored by his inclusion in the *History of Printing in America* (1810), Isaiah THOMAS's authoritative study of the colonial publishing industry.

Like many other colonial booksellers, Bell played an important role in the expansion of the American media. Specializing in book auctions, Bell traveled the East Coast purchasing and reselling entire libraries along with smaller lots of books. He was also a successful publisher. Among his more important publications was an early edition of William Blackstone's *Commentaries on the Laws of England* (1762), which Bell published in 1771–1772; it was the first comprehensive codification of English common law and a major influence on American law in the postrevolutionary era. In 1776 Bell published the first edition of Thomas PAINE's widely read *Common Sense*, which served as one of the most important texts of the AMERICAN REVOLUTION.

The British occupation of Philadelphia did nothing to deter Bell's aggressive distribution of books. Bell's circulating library continued to function during the occupation, finding eager customers among the British officer corps.



After the Revolution he actively promoted the wide distribution of books. His pamphlet *Bell's Memorial on the Free Sale of Books* (1784) argued that access to reading material represented a fundamental element of a free society. He followed this with a second pamphlet, *Bell's Address to Every Free-Man* (1784), which attacked the Pennsylvania assembly's new restrictions on the auctioning of books. Bell continued to conduct auctions outside Pennsylvania. He died from an illness in Richmond, Virginia, while en route to one of these auctions.

### Works

Tucker, Josiah. *The True Interest of Britain, Set Forth in Regard to the Colonies to . . . Which Is Added by the Printer, a Few More Words, on the Freedom of the Press in America*. Philadelphia: Robert Bell, 1776.

Bell, Robert. *Address to Every Free-Man but Especially to the Free Citizens of Pennsylvania Concerning a Tyrannical Embargo Now Laid upon the Free-Sale of Books by Auction*. Philadelphia: Printed by R. Bell, 1784; Early American Imprints, 18345, 18346.

### Source

Thomas, Isaiah. *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers . . .*, 2 volumes. Worcester, Mass.: Isaiah Thomas, 1810; second edition, Albany, New York: Printed by J. Munsell, 1874; reprinted and edited by Marcus A. McCorison, New York: Weathervane, 1970; Early American Imprints, second series, 21483.

### Benezet, Anthony (1713–1784) pamphleteer, educator

Anthony Benezet was the son of French Huguenots Jean Etienne and Judith Benezet. He was born in Picardy, in the city of Saint-Quentin, France, on January 31, 1713, but religious persecution drove his family to Holland when he was two years old. From there the family journeyed to England and eventually to the city of Philadelphia in 1731. Although Benezet had little formal education, between 1754 and 1784 he published more than ten important PAMPHLETS on slavery and earned a national reputation for his humanitarianism.

Benezet became a QUAKER following his marriage to Joyce Marriot of New Jersey in 1736. Although he worked as the manager of the Pennsylvania Hospital in Philadelphia, Benezet's primary career was in education. He was an innovator in his field, establishing both a school for poor African American boys and, in 1755, a school for girls. He was involved in a variety of reforms and social causes including the abolition of slavery, pacifism, assistance to the Acadian refugees who settled in Philadelphia, and temperance. In 1775 Benezet founded the first antislavery society in America.

Benezet's *An Epistle of Caution and Advice, Concerning the Buying and Keeping of Slaves* (1754) was credited with helping to persuade the Quakers to repudiate slavery. In his 1766 pamphlet *A Caution and Warning to Great-Britain and her Colonies, in a Short Representation of the Calamitous State of the Enslaved Negroes in the British Dominions*, Benezet warned of the consequences that would follow a slave rebellion. He urged his readers to recognize that African Americans were humane, hard-working men and women who did not deserve brutal treatment. Quakers printed two thousand copies of this pamphlet and distributed them in England and in the colonies, hoping to persuade the British government to end the slave trade. In 1771 Benezet published a book-length pamphlet, *Some Historical Account of Guinea; Its Situation, Produce and the General Disposition of Its Inhabitants*, describing the civilization of this African region and documenting the horrors of the slave trade and its effect upon African cultures. In 1781 he published *Short Observations on Slavery* based on his many years teaching African American students. Benezet insisted that black Americans were not inferior to whites in their intellectual capacity.

The impact of Benezet's work was considerable. He played an important role in shaping Quaker abolitionism and influenced the outcome of the landmark Somersett case (1772), which ended slavery in England. He also shaped educational instruction—writing eight primers, grammar books, and spelling books for use in American classrooms—and wrote tracts on Indian culture and on the history of the Quakers. Anthony Benezet died May 3, 1784, in Philadelphia.

### Works

Benezet, Anthony. *A Caution and Warning to Great-Britain and Her Colonies, in a Short Representation of the Calamitous State of the Enslaved Negroes in the British Dominions*. Philadelphia: Printed by Henry Miller, 1766; Early American Imprints, 10240, 10555.

Benezet. *The Mighty Destroyer Displayed, in Some Account of the Dreadful Havock Made by the Mistaken Use as Well as Abuse of Distilled Spirituous Liquors*. Philadelphia: Printed by Joseph Crukshank, 1774; Early American Imprints, 16203.

Benezet. *A First Book for Children*. Philadelphia: Printed by Joseph Crukshank, 1778; Early American Imprints, 15736, 25157.

Benezet. *Notes on the Slave Trade*. 1780; Early American Imprints, 17095, 17838.

### Sources

Benezet, Anthony. *Anthony Benezet: From the Original Memoir, edited by Wilson Armistead*. Philadelphia: Lippincott, 1859; Freeport, N.Y.: Books for Libraries Press, 1971.

Brendlinger, Irv A. *To Be Silent . . . Would be Criminal: The Anti-slavery Influence and Writings of Anthony Benezet*. Lanham, Md.: Scarecrow Press, 2006.

Brookes, George S. *Friend Anthony Benezet*. Philadelphia: University of Pennsylvania Press, 1937.



**Beverley, Robert** (circa 1673–1722) *historian*

Robert Beverley was born in Middlesex County, Virginia, the son of a member of the colony's tobacco-planter elite. As his father's heir, Beverley inherited a plantation in Gloucester County and six thousand additional acres in King and Queen County. Upon his marriage to Ursula Byrd, Beverley built an estate on his King and Queen property. His young wife died in childbirth soon after the marriage, and Beverley never remarried.

In 1696 Beverley's social status in the community was acknowledged with his appointment as clerk of the General Court, clerk of the Council, and clerk of the General Assembly. He served as a burgess, or assemblyman, in JAMESTOWN from 1699 to 1706. His politics differed from those of his father: Major Beverley had strongly supported the royal governor in opposing the backcountry revolt known as Bacon's Rebellion in 1676, but in the early eighteenth century Robert Beverley criticized the royal governor for plotting against the liberties of Virginians. Governor Francis Nicholson responded to Beverley's opposition by removing him from office as clerk of the King and Queen County court. Soon after this controversy, Beverley retired from politics. He spent his time cultivating wine grapes on his estate and working on a history of Virginia.

*The History and Present State of Virginia* was first published in 1705, and a revised edition appeared in 1722. An admirer of John SMITH's historical narrative of the early years of the colony, Beverley drew heavily on that work for his own. He signed his history "A Native & Inhabitant of the Place," suggesting his perspective was that of a native of the New World rather than the Old. In *The History* he insisted that he was neither "civilized" nor a "cavalier" but "an Indian." Contrary to the notion that Indians were barbaric, made popular by William BRADFORD and other colonial historians, Beverley portrayed them as people of nature, with a moral code that diverged from English morality. Beverley was proud of the improvements to the land that English settlers had made, and he credited the Indians with preparing the land for those who came afterward. Beverley demonstrated the importance of the Native American experience in the colony's development.

*The History* is divided into four parts: the first is a history of the English in Virginia; the second describes American geography and the "natural productions" that the English found on their arrival in the region; the third provides an account of the Indians, their religion, customs, and political organization; and the fourth examines English political institutions in the colony and improvements to the land made by the colonists. Beverley made clear that English customs, institutions, and laws were superior to those of the primitive natives, yet he refused to dismiss native culture as irrelevant. In fact, Beverley sustained ambivalence throughout his history between the absolute benefits of civilization—even if that civilization boasted wise laws and honest government—and a pastoral

world governed only by the laws of nature. Beverley died in 1722, shortly after completing his revision of *The History and Present State of Virginia*.

**Works**

Beverley, Robert (attributed). *An Essay upon the Government of the English Plantations on the Continent of America*. London: R. Parker, 1701. Edited by Louis B. Wright. New York: Arno, 1972.

Beverley. *The History and Present State of Virginia, in Four Parts*. London: R. Parker, 1705. Edited by Wright. Chapel Hill: University of North Carolina Press, 1947.

**Source**

Sweet, Timothy. *American Georgics: Economy and Environment in Early American Literature*. Philadelphia: University of Pennsylvania Press, 2001.

**Biddle, Nicholas** (1786–1844) *statesman, writer*

A writer, banker, and statesman, Nicholas Biddle was born January 8, 1786 in Philadelphia, the son of Charles Biddle, a prominent QUAKER merchant and politician, and Hannah Shepard, the daughter of a North Carolina family. Biddle attended the University of Pennsylvania at age ten and at thirteen was sent to the College of New Jersey (now Princeton University) for additional study. He graduated in 1801 as the valedictorian of his class, returning to Philadelphia to study law. In 1804, at the age of eighteen, Biddle accepted the position of secretary to John Armstrong (1758–1843), the U.S. minister to France. Biddle used his position as an opportunity to travel widely in Europe. He returned to Philadelphia as one of the best-educated and most-traveled young Americans of his time. Admitted to the bar in 1809, Biddle became a successful lawyer and, later, a state legislator in both the assembly and the senate. He married Jane Craig in 1811, and together they had six children, one of whom died in childhood.

A nationalist, Biddle actively supported the WAR OF 1812, writing his state's response to the antiwar resolutions of the Hartford Convention. Biddle's close relationship with President James Monroe (1758–1831) gained him an appointment as director of the Second Bank of the United States. Unhappy with the Bank's policies, Biddle resigned his position in 1821. He accepted the presidency of the Bank in 1822, a position he held until 1839 (Second Bank became the Bank of the United States of Pennsylvania in 1836). Biddle's financial policies were highly successful, but the Bank had powerful enemies who attacked both the need for and the constitutionality of the Bank. Embroiled in this conflict, Biddle became a target for the Bank's most vigorous opponent, Andrew Jackson. Defeated by the Jacksonians in his attempt to recharter the Bank during the so-called Bank War, Biddle resigned in 1839.

Throughout his career in finance and statesmanship, Nicholas Biddle was an active intellectual and a writer. In 1809 Biddle became a member of the Tuesday Club, one of Philadelphia's leading intellectual societies. Under the sponsorship of Joseph DENNIE, publisher of the *Port Folio*, the leading literary journal of the time and the first periodical devoted to American literature, the Tuesday Club served as a gathering place for Philadelphia's intellectual community. During this period Biddle wrote some articles on the fine arts. In 1812 he briefly served as the editor of the *Port Folio*. While Biddle was known for his prose, he was also a poet. His "Ode to Bogle," written on July 16, 1829, was a mock eulogy of Philadelphian Robert Bogle, an African American who was both a public waiter (caterer) and an undertaker, whose services were well respected. Dedicated to his four-year-old granddaughter, Meta Craig Biddle, the poem praises Bogle's "cakes and wine" and imagines this final tribute:

*Nor less, stupendous man! Thy power  
In festal than in funeral hour,  
When gas and beauty's blended rays  
Set hearts and ball-rooms in a blaze.*

In 1810, at the request of William CLARK, Biddle began editing the journals, statements, and notes compiled during the LEWIS AND CLARK EXPEDITION. He later surrendered the job to Paul Allen, a journalist, in order to concentrate on his responsibilities as a state legislator. The final product included Biddle's narrative history and only an abridged version of the original journals.

Through his wife, Biddle inherited the Craig estate, Andalusia, along the Delaware River. After his resignation as president of the Bank of the United States of Pennsylvania, Biddle retired to Andalusia, turning the estate into a center of intellectual life. He died at Andalusia following an extended illness, on February 27, 1844.

## Works

- Lewis, Meriwether. *History of the Expedition under the Command of Captains Lewis and Clark*, 2 volumes, edited by Nicholas Biddle and Paul Allen. Philadelphia: Bradford & Inskeep / New York: A. H. Inskeep, 1814; New York: Heritage, 1962.
- Biddle, Nicholas. *Eulogium on Thomas Jefferson*. Philadelphia, R. H. Small, 1827; Early American Imprints, second series, 28183.
- Biddle. *The Correspondence of Nicholas Biddle Dealing with National Affairs, 1807–1844*, edited by Reginald C. McGrane. Boston: Houghton Mifflin, 1919.
- Biddle. *Nicholas Biddle in Greece: The Journals and Letters of 1806*, edited by R. A. McNeal. University Park: Pennsylvania State University Press, 1993.

## Sources

- Govan, Thomas P. *Nicholas Biddle, Nationalist and Public Banker, 1786–1844*. Chicago: University of Chicago Press, 1959.

- Remini, Robert Vincent. *Andrew Jackson and the Bank War: A Study in the Growth of Presidential Power*. New York: Norton, 1967.

## Blair, James (circa 1655–1743) minister, essayist

Anglican minister and founder of the College of William and Mary, James Blair was born in 1655 or 1656 in Scotland. Raised in a ministerial household—his father Robert Blair was a minister in Banffshire, Scotland—Blair naturally gravitated toward a career in the clergy. He prepared for the ministry by completing bachelor's and master's degrees at the University of Edinburgh in 1669 and 1673, respectively, and was ordained in 1679 in the Church of Scotland. He served as rector in Edinburgh until 1682, when he refused to sign the test oath, one of numerous efforts enforced by King James II in an attempt to suppress resistance in Scotland.

Deprived of his career in Britain, Blair left for Virginia in 1685, where he became the minister of Henrico parish in the frontier region of the colony. In 1687 he married Sarah Harrison. Two years later he was appointed representative or commissary for the bishop of London in Virginia, a position he held until his death in 1743.

As commissary, Blair began his quest to establish a college in Virginia, a concept that met with the approval of the colony's governing elite. He journeyed to England in 1691, where he met with some resistance. A friend presented the idea to the queen, who assisted Blair in gaining an audience with King William. Blair returned to Virginia in 1693 with the king's approval and with sufficient funds to establish the College of William and Mary. Accordingly, he was appointed as the first president of the newly chartered institution, a lifetime position. Blair took his new responsibility seriously, overseeing the fundraising and building programs that established the original campus for the college.

In 1694 Blair entered the ranks of Virginia's political elite with an appointment to the Royal Council. The following year he was appointed rector of the James City parish, the most prestigious clerical position in the colony. From the beginning Blair became an important member of the opposition. In 1697 he challenged the authority of the governor, Sir Edmund Andros (1637–1714). Traveling once again to England, he joined forces with the philosopher John Locke (1632–1704) and co-authored an anti-Andros essay, "Some of the Chief Grievances of the Present Constitution of Virginia with an Essay towards the Remedies Thereof." That same year he contributed to a longer assessment of colonial government in Virginia, "An Account of the Present State and Government of Virginia." This second essay was formally published in 1727 as *The Present State of Virginia, and the College*. The two essays, combined with Blair's personal appearance before the Board of Trade in England, succeeded in gaining Andros's recall.

Blair had a similar confrontation with Andros's successor, Sir Francis Nicholson (1655–1728). Nicholson and Blair were friends, but the friendship ended when Nicholson claimed the right to appoint ministers, a power that would have a direct effect on Blair's authority as commissary. Once again Blair succeeded in forcing the governor's recall. Blair's political battles ended with the recall of Alexander Spotswood (1676–1740), the third governor to fall victim to his political machinations.

In the midst of the political clamor, Blair was able to maintain his concentration when it came to clerical matters. He was a devoted minister, both in James City and in Williamsburg, a position he assumed in 1710. He was an accomplished author of sermons; in 1722–1723 he published *Our Saviour's Divine Sermon on the Mount*, a five-volume collection consisting of 177 sermons that he had preached over a fourteen-year period (1707–1721). An expanded second edition was published in 1740. He died on April 18, 1743.

### Works

Blair, James. *Our Saviour's Divine Sermon on the Mount*. . . , 5 volumes. London: Printed for J. Brotherton, 1722; enlarged edition, 4 volumes. London: Printed for J. Brotherton & J. Oswald, 1740; Woodbridge, Conn.: Research Publications, 1986.

Blair, Henry Hartwell, and Edward Chilton. *The Present State of Virginia, and the College*. London: J. Wyat, 1727; Williamsburg, Va.: Colonial Williamsburg, 1940.

### Source

Rouse, Parke. *James Blair of Virginia*. Chapel Hill: University of North Carolina Press, 1971.

### Bland, Richard (1710–1776) pamphleteer

Richard Bland was born into Virginia's planter class on May 6, 1710. He was a leading expert in colonial legal history and one of the most important defenders of American liberties in the House of Burgesses before the era of Patrick HENRY and Thomas JEFFERSON. Respected and acknowledged as one of the first colonists to examine the relationship between Britain and the colonies, he served in the Virginia assembly for thirty-three years, from 1742 until 1775.

Bland's *The Colonel Dismounted; or the Rector Vindicated* (1764) joins James OTIS's *The Rights of the British Colonies Asserted and Proved*, published in the same year, as the first salvos in the battle of words over the rights of the colonists within the British empire. In *The Colonel Dismounted*, Bland attempted to distinguish between internal and external government, a distinction that would limit the authority of Parliament and the king. In this PAMPHLET, Bland expressed optimism that British authorities would never attempt to overstep their boundaries because they understood their role as "guardians of the rights and liberties of mankind." When

Parliament passed the STAMP ACT, Bland condemned the tax in *An Inquiry into the Rights of the British Colonies* (1766). Recognizing that his views could brand him as a traitor, Bland nevertheless put his own name on the title page. The pamphlet reveals the tension he felt between maintaining loyalty to the empire and opposing injustice. Bland allows for Britain's superiority over the colonies, yet counters this by insisting that the colonists have rights. He argues that the colonists must follow procedures and lay their complaints before the king—but they must resist if they are ignored. Newtonian science, he argued, could not justify a vision of Great Britain as the "centre of Attraction to the Colonies." Instead, like natural bodies lying close to each other in space, the Mother Country and her colonies must be cemented by mutual interests. Bland was one of the first colonists to recognize and voice the idea that the shared interests of the colonies might be more powerful than the mutual interests of Britain and America. Richard Bland died October 26, 1776.

### Works

Bland, Richard. *A Fragment on the Pistole Fee, Claimed by the Governor of Virginia*, edited by Worthington Chauncey Ford. 1753; Brooklyn, N.Y.: Historical Printing Club, 1891; Ann Arbor, Mich.: University Microfilms, 1979.

Bland. *A Letter to the Clergy of Virginia, in Which the Conduct of the General-Assembly Is Vindicated, against the Reflexions Contained in a Letter to the Lords of Trade and Plantations, from the Lord-Bishop of London*. . . . Williamsburg, Va.: Printed by William Hunter, 1760; Early American Imprints, 8551.

Common Sense (pseud. Richard Bland). *The Colonel Dismounted; or, The Rector Vindicated. In a Letter Addressed to His Reverence: Containing a Dissertation upon the Constitution of the Colony*. Williamsburg, Va.: Printed by J. Royle, 1764.

### Source

Detweiler, Robert. *Richard Bland and the Origins of the Revolution in Virginia*, edited by Edward M. Riley. Yorktown: Virginia Independence Bicentennial Commission, 1981.

### Bleecker, Ann Eliza Schuyler (1752–1783) poet, letter writer, novelist, essayist

*I wept and sigh'd, but sorrow chain'd my tongue. . . .*  
—“Written in the Retreat from Burgoyne”  
(1777; published 1793)

Early American poet and writer, Ann Eliza Schuyler was born around October 1752 in New York City to Brandt and Margareta Van Wyck Schuyler. Her father was a wealthy merchant who died before Anna was born. The youngest of six children, Anna Eliza was raised in an aristocratic household where she studied the arts and literature and was especially



encouraged to develop her talent for poetry. On March 21, 1769, when Anna was seventeen, she married John J. Bleecker, a lawyer and member of a prominent Dutch family. The couple initially settled in Poughkeepsie, New York, and then relocated to Tomhanick, near Albany, a frontier settlement twenty miles to the north, on lands that John Bleecker had inherited. For the next eight years, the Bleeckers enjoyed a simple, rural life, during which Anna Bleecker wrote verse. This idyllic life was shattered by the sudden evasion of British troops in 1777; with an attack on the Bleecker household looming, and with her husband away on business, Anna fled with her two young children, Margaretta and Abella. Upon defeat of Burgoyne's army on October 17, 1777, the Bleecker family returned to their Tomhanick home. In 1781, however, the family suffered more hardship when John Bleecker was temporarily taken captive by British troops. The trauma of these collective events affected Anna Bleecker emotionally—she suffered from depression—and according to her daughter, Margaretta V. Faugères, Bleecker destroyed much of her own writing.

When writing, Bleecker adopted the name Ann, and drew upon her losses: "Written in the Retreat from Burgoyne," dated October 29, 1777, recounts the sorrows of Abella's death: "But soon my lov'd Abella hung her head, / From her soft cheek the bright carnation fled" (ll. 23–24). Again, in the poem "Lines to Grief," Bleecker confronts her sorrows:

COME Grief, and sing a solemn dirge  
Beneath this midnight shade;  
From central darkness now emerge,  
And tread the lonely glade.

In addition to poetry, Bleecker wrote letters and was the author of two historical narratives, "The History of Maria Kittle" (1797) and "Henry and Anne" (circa 1783). Although "The History of Maria Kittle" has often been cited as a fictitious CAPTIVITY NARRATIVE, Sharon M. Harris explains that "the narrative is, in fact, based on the real-life events in the life of Maria Kittle (or 'Kittlehuyn') and her family, who had lived in the same region as Bleecker." Written in the style of a SENTIMENTAL NOVEL, which emphasizes emotion while offering moral guidance, the book is framed as a letter addressed to her sister, Susan Ten Eyck. Dated "Tomhanick, December, 1779," the letter begins: "Dear Susan, However fond of novels and romances you may be, the unfortunate adventures of my neighbours, who died yesterday, will make you despise that fiction. . . ." The narrator then relates Maria Kittle's "unhappy history."

*The History of Maria Kittle* (1777–1780) was serialized in the *New-York Magazine*, September 1790–January 1791 and then later reprinted as a complete work in a collection edited by her daughter, Margaretta V. Faugères, in *The Posthumous Works of Ann Eliza Bleecker in Prose and Verse* (1793). Ann Eliza Bleecker died November 23, 1783.

## Works

Bleecker, Ann Eliza. *The Posthumous Works of Ann Eliza Bleecker in Prose and Verse. To Which Is Added, A Collection of Essays, Prose and Verse, by Margaretta V. Faugères*. New York: Printed by T. & J. Swords, 1793.

Bleecker. *The History of Maria Kittle*. Hartford, Conn.: Printed by Elisha Babcock, 1797.

## Sources

Giffen, Allison. "'Till Grief Melodious Grow': The Poems and Letters of Ann Eliza Bleecker," *Early American Literature*, 28, no. 3 (1993): 222–241.

Harris, Sharon M. *Women's Early American Historical Narratives*. New York: Penguin, 2003.

## *The Blockheads; or, The Affrighted Officers*

anonymous (1776) play

Historians and literary critics are divided over authorship of this play, an anti-British SATIRE published anonymously in Boston in 1776. Some attribute *The Blockheads* to Mercy Otis WARREN, an important Revolutionary-era playwright, poet, and political critic. Warren never claimed credit for the play, but this was a common practice for her and for other political writers of this period. Critics who contest attribution to Warren argue that the farce is too vulgar to have been written by a woman of her station.

*The Blockheads* is an example of PATRIOT propaganda written during the early phase of the AMERICAN REVOLUTION. Like many of the political plays published during this period, *The Blockheads* was never intended to be performed. Instead, it received wide circulation as a PAMPHLET.

Written as a one-act play, *The Blockheads* was published soon after the British and LOYALIST evacuation of Boston. In this sense it celebrated the Patriot victory in the siege of Boston. It also was intended to serve as a parody of an earlier play, *The Blockade of Boston*, which was written anonymously and staged by the British officer corps during the occupation and siege of the city. Although no manuscript survives of *The Blockade of Boston*, contemporary accounts describe it as an unadorned anti-Patriot satire in which the Patriot army and its commander, George WASHINGTON, were thoroughly ridiculed. Patriot leaders attributed *The Blockade* to British General John BURGOYNE, who was a noted playwright in London. *The Blockheads* repeated this accusation as part of the overall farce, but no evidence exists that connects *The Blockade* to Burgoyne.

*The Blockheads* treats the British as an impotent army of occupation. Exhorted by their incompetent officers to make a stand against the rebels, the reluctant soldiers reply: "We had much rather fight for a good pudding." The Loyalists, in turn, are depicted as their disappointed supporters who have gambled on the wrong side. "A friend to government," the Loyalist Simple curses, "d-m connection!—my family ruin'd—myself a despis'd old fool."



### Sources

- Brown, Jared. *The Theatre in America During the Revolution*. Cambridge & New York: Cambridge University Press, 1995.
- Douglas, Krystan V. "A Question of Authorship: Mercy Otis Warren and *The Blockheads*," *Theatre Survey*, 30 (May and November 1989): 85–92.
- Richards, Jeffrey H. *Drama, Theatre, and Identity in the American New Republic*. Cambridge & New York: Cambridge University Press, 2005.
- Richards. *Theater Enough: American Culture and the Metaphor of the World Stage, 1607–1789*. Durham, N.C.: Duke University Press, 1991.
- Trumpets Sounding: Propaganda Plays of the American Revolution*, edited by Norman Philbrick. New York: B. Blom, 1972.
- Warren, Mercy Otis. *The Plays and Poems of Mercy Otis Warren: Facsimile Reproductions*, edited by Benjamin Franklin V. Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1980.

### *The Bloody Tenent of Persecution* by Roger

Williams (London, 1644) *treatise*

While in London trying to obtain a patent (or CHARTER) for Providence Plantation, Roger WILLIAMS wrote *The Bloody Tenent of Persecution for Cause of Conscience*. Printed on July 15 and published anonymously, this tract advocates freedom of conscience and was part of a series of direct responses to Puritan leader John COTTON, who supported religious persecution. Williams frames his treatise as a dialogue between Truth and Peace, who have become fugitives in a world where religious beliefs and personal expression are repressed. In their clandestine conference, Truth and Peace assert that intellectual freedom and religious tolerance must be sanctioned by government. The dialogue focuses first on freedom of thought and then turns to the question of government domain, asserting that as most members are part of the unregenerate, government has no rule over spiritual matters. Cotton refuted Williams's tract in *The Bloody Tenent, Washed, and Made White in the Bloud of the Lambe* (1647).

### Source

Gaustad, Edwin S. *Roger Williams*. New York: Oxford University Press, 2005.

### Booksellers

Booksellers, or merchants who engaged in the importation, publication, and sale of books and other printed material, played various important roles in the literary life of the American colonies and the early Republic. At the retail level booksellers offered imported and locally published books and PAMPHLETS for sale in shops and through direct delivery.

Published literature was obtained through two sources. Booksellers served as direct importers of British and, less frequently, French publications. In some cases they acted as brokers

for British authors and publishers and as import agents for important colonial customers. Booksellers also distributed books, pamphlets, and magazines published in the colonies. This was often done through a system of reciprocal exchange between booksellers, printers, and authors. Phillis WHEATLEY sold her collection of poetry, *Poems on Various Subjects, Religious and Moral* (1773) by promoting the book herself and arranging for distribution through a network of established booksellers. Noah WEBSTER contracted Isaiah THOMAS, a prominent newspaper publisher and printer in Massachusetts, to print and distribute two of his books on the English language.

American literary tastes favored books and magazines published in England, and this tendency, coupled with the high cost of domestic printing, fostered a thriving import business. Costs were offset by the decline of transatlantic shipping expenses and to an extent by limited copyright laws, which allowed American publishers to print British literature without compensating the author or the British publisher. As a result, many American booksellers undertook some level of domestic publication, using an independent printer for production but maintaining control over distribution and frequently over the copyright. The first copyright law enacted by Congress in 1790 offered little protection for foreign authors, and the reprinting of English publications without the permission of the author or original publisher continued into the nineteenth century.

Throughout the colonial period booksellers significantly influenced colonial tastes in literature, and their influence increased during the period following the AMERICAN REVOLUTION. From the 1760s to the 1780s, Robert BELL's bookstore in Philadelphia served as an intellectual salon and commercial center by providing a meeting place for authors, publishers, and readers. Another Philadelphia bookseller, the Dickens Bookstore, offered a similar environment. Over time the Dickens clientele evolved into the Tuesday Club, a prominent intellectual society founded by Joseph DENNIE.

Literary culture thrived during the early Republic, stimulating growth among the book trades. Booksellers and printers began the evolution from merchants and crafts into the formalized book trades, responding to the increasing demand for books and magazines as a consumer commodity and therefore to the increasing commercial success of domestic publication.

### Sources

- Amory, Hugh. *Bibliography and the Book Trades Studies in the Print Culture of Early New England*, edited by David D. Hall. Philadelphia: University of Pennsylvania Press, 2004.
- A History of the Book in America, Volume 1, The Colonial Book in the Atlantic World*, edited by Amory and Hall. Cambridge & New York: Cambridge University Press, 1999.
- Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.
- Warner, Michael. *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America*. Cambridge, Mass.: Harvard University Press, 1990.

Zboray, Ronald J., and Mary Saracino Zboray. "The Boston Book Trade, 1789–1850: A Statistical and Geographical Analysis," in *Entrepreneurs: The Boston Business Community, 1700–1850*, edited by Conrad E. Wright and Katheryn P. Viens. Boston: Massachusetts Historical Society, 1997, 211–267.

### Boston Athenaeum (1805– )

The term *athenaeum* makes direct reference to Athena, the ancient Greek goddess of wisdom and the arts and sciences. The first athenaea were established in ancient Rome for the study of the fine arts. In the American form, athenaea refers to voluntary organizations of individuals who were interested in studying science, literature, and the arts. These organizations emerged in the United States during the early nineteenth century as part of a larger movement to establish centers of learning and education. For the most part, the American athenaea operated as private intellectual institutions and membership libraries. Among the earliest and most successful of these institutions were the Redwood Library in Newport, Rhode Island; the Salem Athenaeum in Massachusetts; the Athenaeum of Philadelphia; and the Boston Athenaeum.

The Boston Athenaeum, which continues to flourish, was the largest and most influential of these early independent libraries. It was formally established in 1807 by the members of the Anthology Society. Also known as the Society of Gentlemen, the Anthology Society represented a group of fourteen amateur intellectuals, including William Emerson, the father of the nineteenth-century writer Ralph Waldo Emerson. Organized in 1803 as the editorial board for *The Monthly Anthology and Boston Review*, the Anthology Society conceived of the Athenaeum in 1805 as a reference library and reading room for their own use. When it opened in 1807, the library had been reconceived as a membership library, open to subscribers in a manner similar to the Lyceum of Liverpool in England.

Originally housed at the Anthology Society's meeting room on Congress Street, the Athenaeum was moved later that year to quarters on Tremont Street. Searching for a permanent location, the trustees purchased the Rufus Armory House adjacent to the King's Chapel Burial grounds on Boston Common in 1809. The expanding collection of books and art, which was the result of frequent purchases and donations, created the need for additional space. In 1822 the Athenaeum was relocated to a mansion on Pearl Street donated by James Perkins, a trustee of the library. In 1827 a formal art gallery was added. A permanent building was constructed on Beacon Street during the middle of the nineteenth century. This building featured a sculpture garden on the ground floor, an enlarged library on the second floor, and a third floor specifically designed as an art gallery with skylights. Renovation during the early twentieth century added two additional floors.

As evidenced by the need for constant expansion, the library and art gallery experienced immediate and sustained

success. By 1851 the Boston Athenaeum was the center of the intellectual community in Boston and was one of the largest libraries in the United States. The Athenaeum's success was largely due to aggressive recruitment of new members. Women were granted membership beginning in 1829, and there was an aggressive program for recruiting new male members. The founders published and distributed a newsletter, *The Memoir*, to promote the benefits of membership, emphasizing the library's commitment to developing one of the finest and broadest collections of literature and art. Among the Athenaeum's most important and publicized acquisitions was a set of four hundred books from George WASHINGTON's library, which was purchased from a private dealer in 1849. This purchase saved the collection from falling into private hands, which may have resulted in dispersal.

The Boston Athenaeum continues to flourish at its Beacon Street location. Although it continues to offer membership, the Boston Athenaeum serves the general public as a major center for exhibitions, book loans, and research in literature, art, and history.

### Sources

Breisch, Kenneth A. *Henry Hobson Richardson and the Small Public Library in America: A Study in Typology*. Cambridge, Mass.: MIT Press, 1997.

*Fifty Books in the Collection of the Boston Athenæum*. Boston: The Boston Athenaeum, 1994.

Hoyle, Pamela, Jonathan P. Harding, and Rosemary Booth. *A Climate for Art: The History of the Boston Athenaeum Gallery, 1827–1873*. Boston: The Boston Athenaeum, 1980.

Story, Ronald. "Class and Culture in Boston: The Athenaeum, 1807–1860," *American Quarterly*, 27 (May 1975): 178–199.

Wentworth, Michael, with Elizabeth Lamb Clark. *The Boston Library Society, 1794–1994: An Exhibition of Portraits, Views, and Materials Related to the Foundation of the Society and Some of Its Early Members*. Boston: The Boston Athenaeum, 1995.

### Boston Evening-Post (1731–1758) periodical

*The Weekly Rehearsal*, founded by Jeremiah Gridley on September 21, 1731 and printed by John Draper, was renamed the *Boston Evening-Post* in 1735 and ran until 1758 under the direction of Thomas Fleet (1685–1758), who began printing the periodical with the August 21, 1732 issue of the *Weekly Rehearsal*. The *Post* published mostly news about England and Europe with advertisements for goods ranging from dishware to hand tools. As was typical for a colonial newspaper, the *Post* also printed essays, poems, and satirical pieces.

### Source

Clark, Charles E. *The Public Prints: The Newspaper in Anglo-American Culture, 1665–1740*. New York: Oxford University Press, 1994.

***The Boston Gazette* (1719–1741) periodical**

*The Boston Gazette* was established in 1719 by William Brooker as a competitor to John Campbell's (1653–1728) *Boston News-Letter* (established 1704). Campbell's newspaper had been an outgrowth of his position as official postmaster. Brooker expected to assume control of the *News-Letter* when he replaced Campbell as postmaster in 1704. However, Campbell refused to turn the paper over and converted the *News-Letter* into a private venture. Believing that the market in Boston could sustain two newspapers, Brooker established the *Gazette*, contracting with James Franklin (1697–1735), Benjamin Franklin's older brother, for the actual printing. The *Gazette* became the official organ for the royal government, while the *News-Letter* retained its status as the first commercial paper published in the colonies. Brooker's estimate of the market was correct. Both papers flourished, and a competition emerged for readership. The *News-Letter* tended to favor the position of the assembly, and the *Gazette* assumed a role as the governor's voice. Borrowing the format of the *News-Letter*, the *Gazette* continued to emphasize business news and features copied from London newspapers. Brooker, however, introduced some significant improvements, adding up-to-date prices on agricultural and imported commodities and introducing symbols and images to improve the appearance of the paper. Accordingly, the *Gazette* experienced broader circulation among the city's merchants.

In September 1720 the paper was turned over to Brooker's successor as postmaster, Philip Musgrave. This pattern was repeated for five additional successions. Printers Benjamin Edes and John Gill assumed control of the *Gazette* in 1755, renamed it the *Boston Gazette, or, Country Journal*, and discontinued its role as the official paper for the colonial government. With the journal no longer confined to commercial news and reprinted features, the editors of the *Gazette* wrote their own features and solicited additional editorials from readers. The paper continued to appeal to merchants and lawyers but was repositioned as the voice of the opposition faction.

Samuel Adams played an early and important role in shaping the editorial content of the *Gazette*. An early advocate of colonial rights and a prolific writer of letters and editorials, Adams used the *Gazette* as a platform to spread his increasingly revolutionary ideology. With Adams as the principal writer, the *Gazette* became the primary voice for the Patriot leadership. Edes, who was also a leading member of the Sons of Liberty, Joseph Warren (1741–1775), James Otis Jr., and John Adams contributed similar essays to the paper.

The content of these essays changed dramatically after the enactment of the Stamp Act in 1765. Using various pseudonyms, Adams and his allies attacked both the colonial administration and the English Parliament. The *Gazette* flourished as the leading organ for the Patriot cause. Its circulation exceeded two thousand copies in the years leading up to the Revolution, and Edes and Gill became the primary printers of Patriot pamphlets and broadsides.

From this point forward the *Gazette* became a medium for anti-British propaganda, enflaming public sentiment by reporting every incident of English repression and celebrating the anniversaries of notable events. On March 12, 1770, the *Gazette* devoted itself to reporting the so-called Boston Massacre, complete with black mourning borders and an engraving of four large coffins representing the four Patriots who had died. In 1774, writing under a pseudonym, John Adams used the *Gazette* to launch a series of essays opposing a series of Loyalist articles published by Daniel Leonard (1740–1829) (also writing under a pseudonym) in the *Massachusetts Gazette* and *Boston News-Letter*.

With a price on his head and facing possible arrest during the British occupation of Boston, Benjamin Edes fled the city in 1775, relocating to Watertown, Massachusetts, where he was appointed as the official printer for the Provincial Congress. With this move, Edes's partnership with John Gill, who had chosen to remain in the city, was effectively ended. Edes ran the *Gazette* from Watertown as a newspaper in exile until the British evacuation of Boston in 1776. He continued to operate the *Gazette* with the help of his sons after his return to Boston. In 1794 Edes resumed sole control, publishing the *Gazette* until 1798, when he became too ill to continue.

**Sources**

- Breen, T. H. *The Marketplace of Revolution: How Consumer Politics Shaped American Independence*. New York: Oxford University Press, 2004.
- Pasley, Jeffrey L. *The Tyranny of Printers: Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

***Boston News-Letter* (1704–1776) periodical**

The *Boston News-Letter* was established and edited by John Campbell (1653–1728), who served as Boston's postmaster from 1702 to 1718. Beginning with the news of Monday, April 17, 1704, this weekly newsletter provided colonists with the news of England and Europe. According to the MASSACHUSETTS HISTORICAL SOCIETY, these first issues of the *Boston News-Letter* included reprints from the *London Flying Post* and *London Gazette*. By 1718, news from Europe was so considerable that the *Boston News-Letter* was printing information about events that had taken place thirteen months beforehand. The *Boston News-Letter* was the main colonial newspaper until 1719, with a weekly run of six hundred copies, and it retains the distinction of being the first continuously published colonial newspaper.

In 1723, Campbell sold the *Boston News-Letter* to its printer, Bartholomew Green (1666–1732), the son of printer Samuel Green (1615–1702). Green expanded reporting on local news, with less emphasis on foreign news. Upon his death the paper continued under the management of Green's son-in-law, John Draper (1702–1762), who then passed the



printer duties onto his son Richard Draper (circa 1727–1774). Upon his death the widowed Margaret Draper (fl. 1750–1807) assumed publisher's duties. As Charles E. Clark explains, the Green family and its descendants continued to publish newspapers until 1845 in Massachusetts, Connecticut, Maryland, and Virginia. The *Boston News-Letter* has the further distinction of being one of the few papers to survive into the AMERICAN REVOLUTION. Its final issue appeared in February 1776.

#### Source

Clark, Charles E. *The Public Prints: The Newspaper in Anglo-American Culture, 1665–1740*. New York: Oxford University Press, 1994.

#### Boucher, Jonathan (1738–1804) minister

Jonathan Boucher was born March 12, 1738 in Blencogo, England, the son of James Boucher, a shoemaker and tavern keeper, and Ann Barnes. Following a formal education with Reverend Joseph Ritson, Boucher became usher at St. Bees School. There he met his lifelong mentor, Reverend John James, who after several years recommended the twenty-one-year-old Boucher to tutor the sons of Captain Edward Dixon in Port Royal, Virginia. In 1759 Boucher immigrated to Virginia, where he later accepted an offer to become a priest in the local parish. He traveled to England for ordination in 1762, apparently leaving some significant debts in his wake. Following his ordination, Boucher returned to Hanover parish in Virginia, where he served as minister until 1764. That same year Boucher accepted a position as rector of St. Mary's parish. He purchased a small plantation, which he ran as a farm and as a boarding school for the sons of the Virginia gentry. Boucher's pupils included John Parke Custis (1754–1781), the son of Martha Washington (1731–1802) and George WASHINGTON's stepson.

Conscious of his dependence on the Virginia gentry, Boucher actively supported the early protests against taxation, which included opposition to the STAMP ACT and the Townshend duties (1767). In 1770 he relocated to Annapolis, Maryland, where he became active in local culture and colonial politics. Boucher was an avid supporter of the local theater and a member of the local literary circle. Boucher also cultivated a close relationship with Robert Eden (1741–1784), the royal governor, and his family. He used this relationship to secure the position of chaplain to the lower house of the colonial legislature. Boucher also became one of Eden's advisers as colonial politics became increasingly heated.

In 1774 Boucher began to actively support the LOYALIST cause, using his weekly sermons to argue that loyalty to the crown was a religious obligation. In turn, Boucher became a prominent target for the local PATRIOT organizations, which singled him out to be burned in effigy. In 1775 Boucher and his wife Nelly left the colonies for England

under severe pressure from the local committee of safety. Nelly Boucher died in 1784, and Boucher married Mary Foreman in 1787. Neither of these marriages produced any children. Boucher and his third wife, Elizabeth Hodgson James, had eight children.

Boucher was very successful after he returned to his native England, where he established himself as a vicar, tutor, and author. He became the rector of Paddington Parish in London in 1776 and was appointed assistant secretary to the Society for Propagating the Gospel in Foreign Parts in 1779. He remained an active Tory and author. In 1797 Boucher published a collection of his loyalist sermons, *A View of the Causes and Consequences of the American Revolution*. Boucher's writings include a memoir of his colonial experience, *Reminiscences of an American Loyalist, 1738–1789* (1797); and *A Supplement to Dr. Johnson's Dictionary of the English Language; Or, A Glossary of Obsolete and Provincial Words* (1807), revised as *Boucher's Glossary of Archaic and Provincial Words* (1832–1833), which he promoted as a supplement to the leading dictionaries of the English language. Boucher served as rector of Epsom Parish until his death on April 27, 1804.

#### Works

Boucher, Jonathan. *Reminiscences of an American Loyalist, 1738–1789, Being the Autobiography of the Revd. Jonathan Boucher, Rector of Annapolis in Maryland and Afterwards Vicar of Epsom, Surrey, England*: N.p., 1797; Port Washington, N.Y.: Kennikat Press, 1967.

Boucher. *A View of the Causes and Consequences of the American Revolution; in Thirteen Discourses, Preached in North America Between the Years 1763 and 1775: with an Historical Preface*. London: Printed for G. G. and J. Robinson, 1797; New York: Russell & Russell, 1967.

Boucher. *Letters of Jonathan Boucher to George Washington*. Brooklyn, N.Y.: Historical Printing Club, 1899.

#### Sources

Nelson, John K. *A Blessed Company: Parishes, Parsons, and Parishioners in Anglican Virginia, 1690–1776*. Chapel Hill: University of North Carolina Press, 2001.

Zimmer, Anne Y. *Jonathan Boucher, Loyalist in Exile*. Detroit: Wayne State University Press, 1978.

#### Bowers, Bathsheba (circa 1672–1718) theologian

Born in Charlestown, Massachusetts on June 4, 1671, Bathsheba Bowers was the third of twelve children of Benanuel and Elizabeth Dunster Bowers. When local Puritan officials found Bowers's parents and her two older sisters guilty of Quakerism, the family sent Bathsheba and three other sisters to safety in Philadelphia. Bowers thus grew up in the new QUAKER stronghold of Pennsylvania, where she carved out a solitary and eccentric life for herself. She built a tiny home



and filled it with books. The only furniture was a table; the only tableware was a cup. Never married, she spent her days reading, writing, and tending her garden, which the locals called Bathsheba's Bower. Her niece, Ann Bolton, reported that Bowers kept books, or personal journals, which Bolton assumed had been written by her aunt, each filled with reports of dreams, visions, and a variety of romantic musings about beasts that filled the heavens.

Bowers's major work was her account of what she called the "Dealings of god" with her soul. In *An Alarm Sounded to Prepare the Inhabitants of the World to Meet the Lord in the Way of His Judgments* (1709), Bowers characterizes her life as a tale of "Spiritual Warfair" that ends with an ultimate acceptance of God's will. As a child, she reports in this autobiography, she was terrified by the thought of death and by the possibility of damnation. As a young woman, however, pride led her astray, into love of luxury, reading romances, and trivial sociality. This changed when, at nineteen, she came down with such a "violent fever" that she "thought now was the time that I had from my Infancy feared: now I must dye, and to Hell I must go, as the reward of my Pride." Her recovery from this long bout of illness led to a conversion that left her overcome "with a divine Sweetness," and, like Job, she realized that God acts "for Reasons known to himself." Her conversion resulted in a firm commitment to Quakerism and a growing belief that she must become a Quaker preacher. The prospect of standing before an audience terrified her, however, and a new round of torment and uncertainty followed. This crisis was not resolved until she had a vivid vision of a descent into hell and then a sudden rescue to a great height where God promised to guide her as she preached.

Like most Quaker spiritual narratives, Bowers's traces her path to her acceptance of Quaker doctrine. Also, like most Quaker narratives, *An Alarm* emphasizes mysticism, perfectionism, and the necessity of denying the will. Some Pennsylvania Quakers doubted that Bowers was a legitimate member of their Society, since, according to her niece, Bowers was "so wild in her Notions it was hard to find out what religion she really was of." Bowers spent her last eleven years of life as a Quaker preacher in South Carolina.

### Work

Bowers, Bathsheba. *An Alarm Sounded to Prepare the Inhabitants of the World to Meet the Lord in the Way of His Judgments*. New York: Printed by William Bradford, 1709; Early American Imprints, 1383.

### Brackenridge, Hugh Henry (1748–1816) *novelist, poet, editor, essayist*

Hugh Henry Brackenridge was born in 1748 in Kintyre, Scotland, and immigrated with his family to the Pennsylvania frontier in 1753. He developed an early affinity for the great satirists Lucian, Horace, Miguel de Cervantes, and Jonathan

Swift. Having mastered Latin and Greek by the age of thirteen, Brackenridge began teaching when he was fifteen. In 1768 he enrolled in the College of New Jersey (later Princeton University), where he was inspired by the college president John Witherspoon (1723–1794) to embrace democratic idealism and to become a founder of the Whig Society on campus. With his friends James MADISON and Philip FRENEAU, Brackenridge launched a PAMPHLET war against the campus Tory society. The two groups often exchanged blows as well as words.

In 1770 Brackenridge and Freneau wrote one of the earliest American novels, "Father Bombo's Pilgrimage to Mecca." While little of the manuscript remains, its satirical style and literary devices are characteristic of Brackenridge's later novels. On September 25, 1771, Brackenridge and Freneau presented "The Rising Glory of America," a poem about the Princeton commencement. The verse celebrated America's destiny and the triumph of the New World over the Old in science, art, and commerce.

Having taught for four years in Maryland, Brackenridge returned to Princeton in 1774 for postgraduate work. He wrote several plays memorializing the American soldiers at war. In 1777 he enlisted in George WASHINGTON's army as a chaplain, and although he had never been ordained, he took the pulpit to preach political sermons against the British. The following year he published a collection of these sermons in *Six Political Discourses Founded on the Scripture* (1778).

In 1779 Brackenridge went to Philadelphia, where he used his life savings of £1,000 to finance a new journal. The *United States Magazine* featured Freneau's poetry and Brackenridge's fiction about the AMERICAN REVOLUTION. When the magazine failed less than a year later, Brackenridge abandoned publishing for the legal profession. He passed the bar in 1780 and moved to Pittsburgh.

In 1786 he helped establish the *Pittsburgh Gazette*, in which he published articles designed to advance his emerging political career. Brackenridge was elected to the state assembly but was rejected as a delegate to the Constitutional Convention in 1787. He helped open a bookstore and was a cofounder of the Pittsburgh Academy (later the University of Pittsburgh).

Despite his social conservatism, Brackenridge retained a liberal political perspective. He opposed President Washington's pro-British policies in the 1790s and was sympathetic to the Pennsylvania farmers who protested the federal government's excise tax on locally produced liquor. As the possibility of violence grew, Brackenridge took on the role of peacemaker, siding with the "Whiskey Rebels" but urging them to negotiate rather than make war on the United States. When his peacemaking turned both the rebels and the government against him, Brackenridge wrote a 361-page defense. His *Incidents of the Insurrection in the Western Parts of Pennsylvania, in the Year 1794* (1795) was a powerful account of the revolt, with insights into mob mentality and the fragility of democracy on the frontier.

It was also a moving portrayal of the author as a man forced to choose between committing treason and supporting the best interests of his neighbors. *Incidents* is a serious examination of an individual dilemma, devoid of the satiric voice typically associated with Brackenridge.

In 1804, after Brackenridge had been appointed justice to the Supreme Court of Pennsylvania, attacks on the state judiciary climaxed in efforts to impeach three justices. Brackenridge insisted on standing trial with his colleagues and was acquitted. In 1814 he published *Law Miscellanies*, about the need to adopt British precedents in American courts.

Brackenridge's epic *Modern Chivalry* was published in four volumes (1792–1797). One of the most widely read books in the early Republic, *Chivalry* recounts the travels of Captain John Farrago, a Jeffersonian, gentleman, and farmer, and his servant, Teague O'Regan, an ambitious but illiterate Irish immigrant. Together these men roam the country, observing human nature and the workings of the new Republic. Although Farrago is educated and cultured, it is Teague who wins the hearts of the "backwoods democracy." Ignorant of the law and political theory, Teague is elected to office and accepted as a minister, lawyer, and professor.

For Brackenridge, who still endorsed democracy, the fate of Farrago and Teague epitomized the dangers of a democratic society: the tyranny of an ignorant majority was a peril as great as the tyranny of an educated few. Ironically, Teague was at home in a democracy while Farrago was a misfit, leading an incongruous life as an erudite gentleman in a frontier world. Brackenridge died June 25, 1816.

## Works

Brackenridge, Hugh Henry. *Modern Chivalry*. Philadelphia: John M'Culloch, 1792; revised, Philadelphia: J. Conrad, 1804–1805; Early American Imprints, 24142, 24143.

Brackenridge. *Incidents of the Insurrection in the Western Parts of Pennsylvania, in the Year 1794*. 1795. Edited by Daniel Marder. New Haven, Conn.: College and University Press, 1972; Early American Imprints, 28332.

Brackenridge. *Law Miscellanies*. Philadelphia: P. Byrne, 1814; New York: Arno, 1972; Early American Imprints, second series, 30978.

## Sources

Marder, Daniel. *Hugh Henry Brackenridge*. New York: Twayne, 1967.

Newlin, Claude Milton. *The Life and Writings of Hugh Henry Brackenridge*. Princeton, N.J.: Princeton University Press, 1932.

## Bradford, Andrew (1686–1742) printer, journalist

Andrew Bradford was born in Philadelphia into a family already well established as printers. His father, William Bradford (1663–1752), learned the trade in London, where he

married Elizabeth Sowle, the daughter of his master. In 1685 the Bradford family immigrated to Philadelphia under the sponsorship of the QUAKER government, bringing with them printing supplies and a press. William Bradford's attempts to operate a free press earned the displeasure of the Quaker authorities. Tried and acquitted of sedition, Bradford moved his family and his business to New York. The business was successful, and Bradford became the official printer for the colony.

Andrew Bradford trained as a printer under his father in New York, and by 1711 he was in partnership with his father as a master printer. In 1712 Andrew returned to Philadelphia, which had been without a steady printer since William Bradford's departure. He was immediately successful, serving as the unofficial printer for the provincial government, publishing books with his father, and establishing himself as a BOOKSELLER and merchant of imported goods.

On December 22, 1719, Andrew Bradford and his partner John Copson, a bookseller, began publication of the *AMERICAN WEEKLY MERCURY*, the third newspaper published in the British colonies and the first published in Philadelphia. The elder Bradford had an interest in the *Mercury* as well, securing New York advertisers for his son and, beginning in 1725, sharing news features with his own paper, the *NEW-YORK GAZETTE*. Copson left the business in 1721, and in 1739 Bradford ended the partnership with his father, becoming sole publisher.

Andrew Bradford's success led to his appointment in 1720 as the official printer for Pennsylvania. His appointment did not ease his relationship with the Quaker authorities. In 1722 Bradford was officially reprimanded for publishing a PAMPHLET and an editorial that were highly critical of the colonial government. Refusing to yield to official pressure, Andrew became a vocal advocate for freedom of the press. He published a number of editorials in the *Mercury* supporting James Franklin (1697–1735), who was resisting similar attempts to censor his Boston newspaper, the *NEW-ENGLAND COURANT*.

Andrew Bradford continued to succeed, despite occasional friction with local officials and competition from new printers, including James Franklin's younger brother, Benjamin FRANKLIN. Using the *Mercury* as a foundation, Bradford became prominent in local politics, serving on the city council. He also became one of the wealthiest citizens of Philadelphia, investing in real estate and in a variety of business ventures not related to printing or journalism. He was married twice during this period, first to Dorcas Boels, who died circa 1740, and then to Cornelia Smith.

In 1741 Bradford established the *American Magazine; or, A Monthly View of the Political State of the British Colonies*, the first publication of this type in the British colonies. The magazine, an early imitation of London's *Gentleman's Magazine*, failed after three issues, but it suggested new possibilities that would be fulfilled by other printers in the near

future. Bradford died in Philadelphia on November 24, 1742. The *Mercury* outlived him, operating until 1746 under the management of his wife, Cornelia.

### Works

*The Young Man's Companion: in Four Parts*. New York: Printed and sold by William and Andrew Bradford, 1710; Early American Imprints, 39517.

*The American Weekly Mercury*. Philadelphia: Andrew Bradford and John Capson, 1719–1723; reprint, 4 volumes. Philadelphia: Colonial Society of Pennsylvania, 1908; Early American Imprints.

*The American Magazine; or, A Monthly View of the Political State of the British Colonies*. Philadelphia: Printed by A. Bradford, 1741; New York: Columbia University Press, 1937.

### Sources

De Armond, Anna Janney. *Andrew Bradford, Colonial Journalist*. New York: Greenwood Press, 1949.

Hedgpeeth Williams, Julie. *The Significance of the Printed Word in Early America: Colonists' Thoughts on the Role of the Press*. Westport, Conn.: Greenwood Press, 1999.

Jones, Horatio Gates. *An Address Delivered at the Annual Meeting of the Historical Society of Pennsylvania*. Philadelphia: King & Baird, 1869; republished as *Andrew Bradford*. New York: Arno, 1970.

Remer, Rosalind. *Printers and Men of Capital: Philadelphia Book Publishers in the New Republic*. Philadelphia: University of Pennsylvania Press, 1996.

### Bradford, Cornelia Smith (?–1755) printer, journalist

Little is known of the early life of Cornelia Smith Bradford. She was born into a prosperous family in New York City, and in 1740 married Andrew BRADFORD, son of the noted Philadelphia printer William Bradford (1663–1752). When Andrew Bradford died in November 1742, he left his widow his printing press, ironworks, and real estate. Although Cornelia Bradford was financially secure, she took over the operations of her late husband's newspaper, the *AMERICAN WEEKLY MERCURY*. Bradford then edited and printed the magazine from 1742 to 1749. She also operated a printing shop and general store, offering goods imported from England, such as stationery, books, furniture, clothing, and medicine.

Bradford was among the few women printers and journalists of her day. Of thirty-two female printers before 1820, she was the second to enter the field. She was the third of eleven women known to have supported themselves as printers prior to the AMERICAN REVOLUTION. Although her print-shop activities following the demise of the newspaper were restricted to bookbinding and the printing of ALMANACS, she continued to operate an independent business until 1751. Cornelia Bradford died in May 1755.

### Works

*The American Magazine; or, A Monthly View of the Political State of the British Colonies*. Philadelphia: Printed by A. Bradford, 1741; New York: Columbia University Press, 1937.

*The American Weekly Mercury*. Philadelphia: Cornelia Bradford, 1742–1749; Early American Imprints.

### Sources

Barlow, Marjorie Dana. *Notes on Women Printers in Colonial America and the United States, 1639–1975*. New York: University Press of Virginia, 1976.

De Armond, Anna Janney. *Andrew Bradford, Colonial Journalist*. New York: Greenwood Press, 1949.

### Bradford, John (1749–1830) journalist, publisher

John Bradford was born in Virginia on June 6, 1749. The son of Daniel and Alice Morgan Bradford, John married Eliza James in 1771 and, like his father, worked as a surveyor in western Virginia. Following service in the militia during the AMERICAN REVOLUTION, Bradford worked in Kentucky as a surveyor from 1779 until late 1780 or early 1781.

He returned to Kentucky as a surveyor in 1782. As he had on his earlier assignment, Bradford used this as an opportunity to locate and purchase land. By the end of his second assignment he had accumulated more than 7,900 acres in partnership with one of his brothers. Bradford and his family moved to Kentucky permanently in 1785, settling near Lexington.

Later that year Bradford joined the movement to separate Kentucky from Virginia and to form a new state from the former western territory. The statehood committee recognized the need for a press capable of promoting the cause among the general public. Anticipating a monopoly on government printing contracts, Bradford volunteered to establish the first printing shop in Kentucky. He sent his brother Fielding to Pittsburgh to train as a printer and to purchase the necessary equipment and supplies.

The first issue of the *Kentucky Gazette* was published on August 11, 1787, in a temporary shop in the Lexington courthouse. From the beginning the *Gazette* promoted the cause of separation and statehood. Over time the paper added features that were similar to those carried by other American newspapers in the postrevolutionary period. Essays, advertising, and literature appeared among regional articles about Kentucky.

From 1788 on Bradford ran the newspaper as the sole proprietor and editor, reflecting a Republican (or Jeffersonian) political perspective. Republicans, led by the future President Thomas JEFFERSON, generally preferred to bring middle-class men into political leadership; the FEDERALISTS generally favored wealthy merchants and large landowners over the Republican base of smaller storekeepers, wholesalers, and landowners. It is not surprising that the newspaper advocated Republican views. The territory was dominated



by small landowners trying to separate from Virginia, a state politically dominated by the owners of great estates. Bradford therefore flourished as a public printer, receiving the majority of assignments of publishing state notices and laws for the next decade. He also succeeded as a commercial publisher, printing the first books published in Kentucky, including the first edition of the *Kentucky Almanac* (1788). In 1802 he purchased the *Kentucky Herald*, one of his principal competitors, merged it with the *Gazette*, and turned the business over to his son Daniel. The paper was sold in 1809 but returned to family control in 1814, when it was purchased by Bradford's son Fielding. In the meantime, Daniel Bradford had established a second newspaper, the *Lexington Public Advertiser*. Bradford's other three sons also followed their father into the printing business, establishing newspapers and publishing companies throughout the South.

During this time John Bradford remained active in real estate and in government affairs. He served in a number of elected and appointed positions and also played a leading role in establishing many of the state's first public institutions, including Transylvania University, the library and hospital in Lexington, and the postal service.

Bradford returned to the newspaper business at the age of seventy-one, assuming editorial responsibility for the *Public Advertiser*. In 1825 he became the editor of the *Gazette*, which was no longer under his family's control. During his second stint with the *Gazette*, Bradford produced his most notable pieces of journalism: "Notes on Kentucky" was a series of sixty-two articles published from 1826 to 1829 that chronicled the early history of the state. Bradford died March 21, 1830.

## Works

*The Kentucky Almanac for the Year of Our Lord 1820*. Lexington: Printed by Thomas Smith, 1819; Early American Imprints, second series, 48418.

Bradford, John. *The Voice of the Frontier: John Bradford's Notes on Kentucky*, edited by Thomas D. Clark. Lexington: University Press of Kentucky, 1993.

## Sources

Brewer, Fredric. *John Bradford: Pioneer Kentucky Printer*. Bloomington, Ind.: F. Brewer, 1995.

Coleman, J. Winston. *John Bradford, Esq.: Pioneer Kentucky Printer and Historian*. Lexington, Ky.: Winburn, 1950.

## Bradford, William (1590–1657) historian

*Our fathers were Englishmen which came over this great ocean, and were ready to perish in this wilderness.*  
—*History of Plymouth Plantation* (1630)

William Bradford was born in March 1590 in Austerfield, England, to William and Alice Hanson Bradford. After the

death of his father his mother remarried, and young William was raised by his uncles, Thomas Bradford and Robert Bradford, who wanted him to become a farmer. After an encounter with the nonconformist preacher Richard Clyfton, however, Bradford took a different path. Leaving his uncles' care, Bradford joined Clyfton's SEPARATIST church in the small village of Scrooby. There Bradford met Separatist leaders William Brewster (1567–1644) and John Robinson (circa 1575–1625), the two most influential figures in his life. Fleeing royal threats, the Scrooby congregation decamped to Amsterdam with other Separatists in 1608. There, in 1613, Bradford married Dorothy May, daughter of a member of the English Church in Amsterdam. The couple had one child, John, who stayed in Holland when his father's Separatist group—known as the Pilgrims—left for America. Father and son were reunited about seven years later, but Dorothy Bradford did not live to see her son in America. William remarried, and with his second wife, Alice Carpenter Southworth, had three additional children. Throughout his thirty-seven years in America, Bradford retained leadership of the Separatist colony, serving as governor thirty-one times. In his personal writings and in his formal histories, he typically refers to himself as "the governor."

William Bradford's literary standing rests upon his two-volume history of PLYMOUTH COLONY, which he began writing in 1630. The first volume of *HISTORY OF PLYMOUTH PLANTATION* focuses on the Pilgrims' experiences before their migration to America. The second volume narrates the history of the plantation from the Pilgrims' arrival in 1620 until 1646. Bradford appears to have completed the first book. His sources for the latter included his letter book, in which he kept copies of his correspondence almost a quarter of the entire manuscript, in 1630 and worked on the second book from 1646 to 1650, and probably a diary.

In his *History*, Bradford describes the Reformation as a clash between saints and Satan. The word of God leads men to truth and rectitude and thus to progress; yet, Satan attempts to infiltrate the community of good men by exploiting their pride and ambition. Despite the powerful influence of scripture, human advancement is not inevitable.

In his writing Bradford moves from the general to the specific. He starts with the Continental Reformation, discusses the English Reformation, and ends with religious disputes in northern England. His framework allows a shift from an emphasis on overarching spiritual forces to one on the will of men. The first book ends with the Pilgrims led by God—and by necessity—to a place they have named Plymouth. Bradford writes that on December 25, 1620, the refugees "began to erect the first house for common use to receive them and their goods."

The second book treats the Pilgrims as people facing the demands of settlement and the difficulties of maintaining a spiritual community. Bradford carefully assesses individual motives and material conditions. His hero in



the second book is the “covenanted community,” and the villains are ambitious men whose selfishness undermines communalism. These men travel with the Pilgrims on the *MAYFLOWER*, sent by the London Adventurers who support the colony. Bradford does not openly condemn them but relies on descriptive vignettes to sway the reader’s opinion of them. The response of the Pilgrims is to allow the sinners a chance to repent.

Bradford does not end his history of the colony with a formal conclusion. His last words are “Anno 1647” and “Anno 1648”—which prompted the historian Peter Gay to write, “And so, Bradford ends his history in silence.” He died May 9, 1657.

### Work

Bradford, William. *History of Plymouth Plantation*, edited by Charles Deane. Boston: Little, Brown, 1856; edited by Samuel Eliot Morison. New York: Knopf, 1952.

### Sources

Anderson, Douglas. *William Bradford’s Books: Of Plimmoth Plantation and the Printed Word*. Baltimore: Johns Hopkins University Press, 2003.

Gay, Peter. *A Loss of Mastery: Puritan Historians in Colonial America*. Berkeley: University of California Press, 1966.

Philbrick, Nathaniel. *Mayflower: A Story of Courage, Community, and War*. New York: Viking, 2006.

### Bradstreet, Anne (circa 1612–1672) poet

*If ever two were one, then surely we.*

*If ever man were lov’d by wife, then thee.*

—“To My Dear and Loving Husband” (1678)

Anne Bradstreet, a classically educated Puritan poet, composed works about family, history, and death, culture and nature, spirituality and theology, and the tension between faith and doubt. The first published poet in the New World, Bradstreet wrote meditations on society and expressions of self-examination. In keeping with both her spiritual commitment and the social expectations of her seventeenth-century world, Bradstreet composed her poetry in addition to attending to the duties of her household and family. Her earliest dated poem, “Upon a Fit of Sickness, Anno. 1632,” is notable because it raises a recurring theme throughout her work: the tension between a love of worldly things and a desire to yield to the will of God.

Anne Dudley was born around 1612 in Northampton, England, the daughter of Dorothy Yorke and Thomas Dudley, an influential Puritan leader and steward to the earl of Lincoln at Sempringham. Her father’s position allowed Anne access to the earl’s extensive library, so that from the age of seven, with her father’s encouragement, she was tutored and

educated in the Elizabethan tradition. Anne studied a wide variety of classical and modern authors including Homer, Ovid, Livy, Shakespeare, Milton, Hobbes, Spenser, and Sidney, along with the French Protestant poet, Guillaume du Bartas. As the child of devout Puritans, she was also well versed in the Geneva Bible—a translation of the Bible published in Geneva (New Testament, 1557; Old Testament, 1560) by Protestant scholars in exile from England.

Around 1628, Anne Dudley married Simon Bradstreet (1603–1697), a colonial leader, and assistant to her father as steward of the Earl of Sempringham’s estate. As part of John Winthrop’s migration to the MASSACHUSETTS BAY COLONY, the Dudley and Bradstreet families left England on the *AR-BELLA* in July 1630, arriving in Salem after a three-month Atlantic crossing. The Bradstreets moved from Salem, Massachusetts, to Charlestown, eventually settling in Andover in 1645. By then, the couple had six children. They had two more children, in 1648 and 1652. Simon Bradstreet served as governor of Massachusetts Bay Colony from 1679 to 1686 and from 1689 to 1692.

Aware of her own mortality—as most colonial women who endured childbirth inevitably were—Bradstreet, whose health was generally weak, apparently felt an intense attachment to the world around her. She was deeply devoted to her husband and children and saw her primary role as caregiver and spouse. Her husband, children, and grandchildren are often the subjects of her poetry.

Bradstreet’s poetry displays a sophisticated range of style and content, including formal “debate poems,” such as “A Dialogue between Old England and New” and “The Flesh and the Spirit,” classical homage, such as “In Honour of that High and Mighty Princess, Queen ELIZABETH,” and reflective poems, such as “Contemplations.” Several of Bradstreet’s poems are notable for their erotic content. Using Elizabethan sonnets as models, Bradstreet expressed her sexual desire for Simon in a poem written during one of his many long absences:

*My chilled limbs now nummed lye forlorn;*

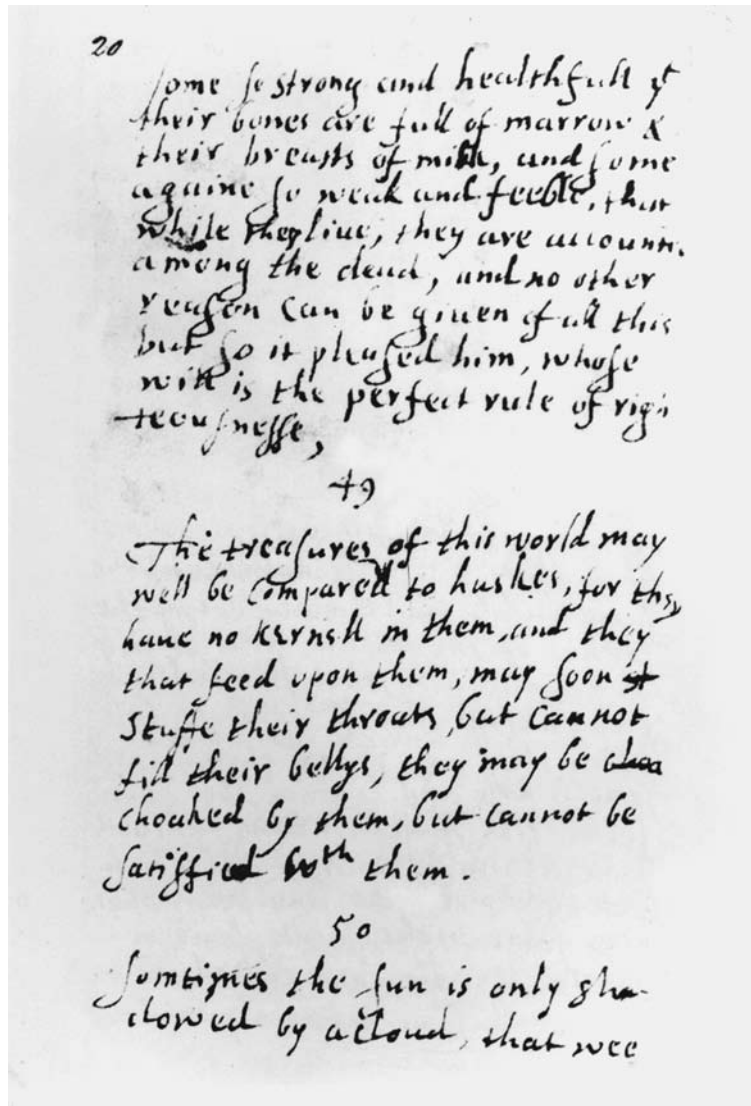
*Return, return sweet Sol from Capricorn;*

*In this dead time, alas, what can I more*

*Than view those fruits through which thy heat I bore?*

Bradstreet and her publishers were aware of the risqué nature of such a poem; the subtitle of the volume in which it appeared assured the readers that all the poems were written by “a Gentlewoman.”

In “The Prologue” to Bradstreet’s *The Tenth Muse Lately Sprung Up in America* (1650; the only volume of her poems published during her lifetime), she addresses her place in the poetic continuum: “To sing of wars, of captains, and of kings, / Of cities founded, commonwealth begun, / For my mean pen are too superior things.” While acknowledging the presumed place for a female poet, Bradstreet notes, “I am ob-



Manuscript page from Anne Bradstreet's "Meditations Divine and Morall," 1664, which she gave her son. It was unpublished during her lifetime.

noxious to each carping tongue / Who says my hand a needle better fits." She then laments her position as a female poet: "If what I do prove well, it won't advance, / They'll say it's stol'n, or else it was by chance."

The most ambitious poems in this volume are the quaternions, poems composed of four parts: "The Four Humors of Man," "The Four Elements," "The Four Ages of Man," and "The Four Seasons." These poems underscored her familiarity with classical literature and ancient societies, with Greek metaphysics and medieval and Renaissance cosmology. A revised and enlarged volume, generally considered a richer collection, was printed posthumously in 1678, six years after her death.

## Works

- Bradstreet, Anne. *The Tenth Muse Lately Sprung up in America. By a Gentlewoman in Those Parts*. London: Stephen Bowtell, 1650; Early American Imprints, 244; republished as *The Tenth Muse (1650) and from the Manuscripts: Meditations Divine and Morall*. . . . Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1974.
- Bradstreet. *The Works of Anne Bradstreet*, edited by Jeannine Hensley. Cambridge, Mass.: Belknap Press of Harvard University Press, 1967.
- Bradstreet. *A Woman's Inner World: Selected Poetry and Prose of Anne Bradstreet*, edited by Adelaide P. Amore. Lanham, Md.: University Press of America, 1982.

### Sources

- Cowell, Pattie and Ann Stanford, eds. *Critical Essays on Anne Bradstreet*. Boston: G. K. Hall, 1983.
- Craig, Raymond A., comp. *A Concordance to the Complete Works of Anne Bradstreet*. Lewiston, N.Y.: Edwin Mellen Press, 2000.
- Martin, Wendy. *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich*. Chapel Hill: University of North Carolina Press, 1984.
- Rosenmeier, Rosamond. *Anne Bradstreet Revisited*. Boston: Twayne, 1991.
- White, Elizabeth Wade. *Anne Bradstreet, "The Tenth Muse."* New York: Oxford University Press, 1971.

### Recommended Writings

- The Tenth Muse Lately Sprung up in America* (1650)
- "Before the Birth of One of Her Children" (1678)
- "Meditations Divine and Morall" (1950?)

### Studying Anne Bradstreet

Anne Bradstreet was the first poet and first woman from colonial America whose work was published. Although Bradstreet did not seek a public audience nor publication, her poems attracted keen interest when they appeared in print after her brother-in-law brought a manuscript to England, without her knowledge, and had the poems printed in London with the title *The Tenth Muse Lately Sprung up in America* (1650). Students interested in Bradstreet will find a rich field of study that addresses poetics, religion, women's lives, and historical conditions in early America. Bradstreet's poems cover conventional topics of Renaissance poetry and personal subjects, a range that invites numerous scholarly investigations. *The Tenth Muse*, for example, includes a set of poems with four speakers, known as quaternions, poems addressing social and political issues, a poem honoring her father, and elegies to Sir Philip Sidney and to Queen Elizabeth and to the subject of poetry itself. A second collection of Bradstreet's poems, published after her death, *Several Poems Compiled with Great Variety of Wit and Learning* . . . (1678) includes poems written in the tradition of the dialogue, such as "The Flesh and the Spirit"—and personal reflections on motherhood, marriage, and artistry, many written in rhyming heroic couplets that reflect Bradstreet's classical training. For standard editions of Bradstreet's poetry, students should consult *The Works of Anne Bradstreet*, edited by Jeannine Hensley (Cambridge, Mass., Belknap Press of Harvard University Press, 1967) and *The Complete Works of Anne Bradstreet*, edited by Joseph R. McElrath Jr. and Allan P. Robb (Boston: Twayne, 1981).

Students interested in understanding Anne Bradstreet's life within the context of her Puritan, NEW ENGLAND culture should begin with biographies such as Elizabeth Wade White's *Anne Bradstreet: "The Tenth Muse"* (New York: Oxford University Press, 1971) and Ann Stanford's *Anne Brad-*

*street: The Worldly Puritan: An Introduction to Her Poetry* (New York: Burt Franklin, 1974). For studies focusing on Bradstreet's poetry, see *Critical Essays on Anne Bradstreet*, edited by Pattie Cowell and Ann Stanford (Boston, Mass.: G. K. Hall, 1983) and Wendy Martin's *An American Triptych: Anne Bradstreet, Emily Dickinson, Adrienne Rich* (Chapel Hill: University of North Carolina Press, 1984). For more-general studies of Puritan poetry, students should consider Jeffrey Hammond's *Sinful Self, Saintly Self: The Puritan Experience of Poetry* (Athens: University of Georgia Press, 1993); William J. Scheick's *Authority and Female Authorship in Colonial America* (Lexington: University Press of Kentucky, 1998) and Scheick's *Seventeenth-Century American Poetry: A Reference Guide* (Boston, Mass.: G. K. Hall, 1977); Robert Daly's *God's Altar: The World and the Flesh in Puritan Poetry* (Berkeley: University of California Press, 1978); Ivy Schweitzer's *The Work of Self-Representation: Lyric Poetry in Colonial New England* (Chapel Hill: University of North Carolina Press, 1991); and Amy M. E. Morris's *Popular Measures: Poetry and Church Order in Seventeenth-Century Massachusetts* (Newark: University of Delaware Press, 2005). Students interested in studying the historical background and conventions of seventeenth-century poetry might consult Peter White and Harrison T. Meserole's *Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice* (University Park: Pennsylvania State University Press, 1985) and the more-advanced work, David S. Shields's *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750* (Chicago: University of Chicago Press, 1990). Bibliographical and reference sources include Raymond F. Dolle's *Anne Bradstreet, A Reference Guide* (Boston, Mass.: G. K. Hall, 1990) and Raymond A. Craig's *A Concordance to the Complete Works of Anne Bradstreet* (Lewiston, N.Y.: Edwin Mellen Press, 2000). For selected Bradstreet poetry available as electronic sources, see *The Academy of American Poets* (<<http://www.poets.org>> viewed May 15, 2007) and *Fire and Ice: Puritan and Reformed Writings* (<<http://www.puritansermons.com/poetry/anneindx.htm>> viewed May 15, 2007).

### Bray, Thomas (1656–1730) propagandist, missionary

Thomas Bray was born in 1656 at Marton in Shropshire, England. Nothing is known about his parents and early childhood. Following his education at Oswestry School, Bray earned his bachelor's degree from Oxford University in 1678 and a master's degree in 1693. He was ordained an Anglican clergyman and gained significant experience in England as a priest, curate, family chaplain, and rector. In 1695 the ANGLICAN CHURCH sent Reverend Bray to the colonies in response to concerns over church conditions and management. Bray reported his findings in *A Memorial, Representing the State of Religion, on the Continent of North-America* (1700), which called for more episcopal oversight. Bray began with a general overview: "And it is to represent to You, the present State of



Religion . . . when, as many Thousands are in a happy Disposition to embrace it, so Infidelity and Heresie seem to make their utmost Efforts to withdraw, and to fix those People at the greatest distance from it.”

Bray then offers specifics on the spiritual condition of each state, noting that, while Pennsylvania and the Carolinas seem to be in fairly good shape, Maryland and Rhode Island appear to be cause for concern. He explains: “In ROAD-ISLAND, for want of a Clergy, many of the Inhabitants are said to be sunk downright into Atheism.” In general, colonies with large QUAKER and Papist populations attract Bray’s greatest focus. He was most pleased with the colony of Newfoundland, an Anglican stronghold, and with this as his model, Bray provided a detailed plan for improving church conditions and propagation in America.

In 1695 Bray was chosen to serve in Maryland, which had been established as a Catholic colony. There he began an aggressive program to establish and expand the Church of England. He recruited missionaries to serve in Maryland, Pennsylvania, and other colonies. Bray also established approximately thirty libraries for the clergy and the communities, sixteen of which were in Maryland. With the aid of his superiors in England, Bray organized the Society for Promoting Christian Knowledge in 1699 and two years later established the Society for Propagating the Gospel in Foreign Parts (SPG).

Bray returned to England in 1702 as an official of the SPG. He continued to advocate the established church and the episcopacy in the colonies, which made him a target for Quaker attacks. Despite this he won approval for an act to revise the religious laws in Maryland. He also became active in early reform campaigns, encouraging the development of libraries, charity schools, and hospitals. Bray wrote several works concerning his activities in America: “A General View of English Colonies in America with Respect to Religion” (1698); *A Memorial, Representing the State of Religion, on the Continent of North-America* (1700); and *The Acts of Dr. Bray’s Visitation, Held at Annapolis [sic] in Mary-land* (1700). The last two works were based on Bray’s circular letters to the Anglican clergy in Maryland. Bray died February 15, 1730, in London.

## Works

- Bray, Thomas. *An Essay Towards Promoting All Necessary and Useful Knowledge, Both Divine and Human*. London: Printed by E. Holt for Robert Clavel, 1697; Boston: G. K. Hall, 1967.
- Bray. *A Memorial Representing the Present State of Religion, on the Continent of North-America*. London: Printed by William Downing, 1700; Ann Arbor, Mich.: University Microfilms, 1977.
- Bray. *A Short Account of the Several Kinds of Societies, Set Up of Late Years, for Carrying on the Reformation of Manners, and for the Propagation of Christian Knowledge*. London: Printed by J. Brudewell, 1700; Ann Arbor, Mich.: University Microfilms, 1961.

Bray. *Rev. Thomas Bray: His Life and Selected Works Relating to Maryland*. Maryland Historical Society, 1901; New York: Arno, 1972.

*The Reverend Thomas Bray D.D., 1656–1730 . . . A Selection from His Papers together with a Group of American Manuscripts*. New York: H. P. Kraus, 1978.

## Sources

- Doll, Peter M. *Revolution, Religion and National Identity: Imperial Anglicanism in British North America, 1745–1795*. Madison, N.J.: Fairleigh Dickinson University Press, 2000.
- Laugher, Charles T. *Thomas Bray’s Grand Design: Libraries of the Church of England in America, 1695–1785*. Chicago: American Library Association, 1973.

## Brewster, Martha Wadsworth (fl. 1725–1757) poet

Little is known about the life of Martha Wadsworth Brewster. She was the daughter of Joseph and Lydia Brown Wadsworth. Town records prove that she lived in Lebanon, Connecticut, but she may have spent part of her life in Goshen, Massachusetts. She was married to Oliver Brewster by 1732, and the couple had two children, Ruby and Wadsworth.

Brewster’s *Poems on Divers Subjects* (1757), published in New London, Connecticut, was one of only four volumes of poetry published by women during the colonial period. *Poems* contains seventeen poems, four acrostics, several letters, and a prose description of a dream about Brewster’s father. Most of the poems deal with traditional religious and domestic themes, but in poems like “To the Memory of That Worthy Man Lieut. Nathaneal Burt of Springfield” and “Braddock’s Defeat, July 9, 1755,” Brewster writes about military events and the violence of warfare, both of which were radical topics for an eighteenth-century female poet.

Brewster was aware, like Anne BRADSTREET, that “women were not expected to speak,” and she made her apology in the preface to *Poems*:

*Pardon her bold Attempt who has reveal’d  
her thoughts to view, more fit to be Conceal’d;  
Since thus to do was urged Vehemently,  
Yet most no doubt will call it Vanity*

Brewster faced accusations that she had “borrowed” her verse from contemporary male poets, and to defend herself, she agreed to extemporaneously translate a passage from the Scriptures into verse. She wrote a twenty-eight-line poem on II Chronicles 6:16–17, and included the translation in *Poems*.

## Work

- Brewster, Martha. *Poems on Divers Subjects*. New London, Conn.: Printed by John Green, 1757; Early American Imprints, 7855.



**Source**

Scheick, William J. *Authority and Female Authorship in Colonial America*. Lexington: University Press of Kentucky, 1998.

**Brown, Charles Brockden** (1771–1810) *novelist, editor*

*"My wife!" I exclaimed: "O God! Make me not the butcher of my wife!"*

—Wieland (1798)

Charles Brockden Brown successfully adapted the European GOTHIC ROMANCE to the American landscape by setting his tales in a romanticized wilderness, emphasizing the decaying natural world and haunted habitations. Brown was born in Philadelphia on January 17, 1771, the son of Elijah Brown, a QUAKER merchant, and Mary Armitt Brown. At the age of eleven, Brown attended the Friends' Public Latin School in Philadelphia where he studied with Robert Proud (1728–1813). Upon graduating in 1787, Brown trained to be an attorney, but found himself unsuited to its practice. He could not, he said, defend those whom he believed to be guilty. Thus he gave his legal studies up to pursue a career as a writer.

In his relatively short life, Brown became one of the New Republic's most significant writers, influencing the English writers John Keats (1795–1821), Percy Bysshe Shelley (1792–1822), and William Godwin (1756–1836). He was admired by other Americans, including William DUNLAP and the nineteenth-century writers William Ellery Channing (1780–1842), Richard Henry Dana Jr. (1815–1882), James Fenimore Cooper (1789–1851), Edgar Allan Poe (1809–1849), and Nathaniel Hawthorne (1804–1864).

During his most productive years, between 1796 and 1800, Brown divided his time between Philadelphia and New York. He had been a member of the literary and artistic circle of the New York FRIENDLY CLUB since the early 1790s. He published four novels during this period and, in addition, co-founded and edited *The Monthly Magazine, and American Review* (1799–1800). Brown's stay in New York ended in tragedy, however, when a yellow fever epidemic struck the city in 1798, killing his closest friend and housemate, Dr. Elihu Hubbard. Brown remained to care for his friend and eventually contracted the disease himself. The theme of moral choice in the midst of plague and death became a central theme in several of Brown's novels.

In 1800 Brown left New York, returning to his childhood home of Philadelphia. He continued to write, producing two new novels. He found American society in the early nineteenth century unable to support his profession, however, and soon after returning to his hometown, Brown began work in his brother's mercantile importing firm.

Brown's fiction has a strong intellectual quality. His *Alcuin: A Dialogue* (1798) is an extended conversation between a



*C. B. Brown*

Charles Brockden Brown

married woman and a young man which addresses the institution of marriage and women's traditional gender roles. *Ormond; or, the Secret Witness* (1799) engages the radical ideas of English writers such as Godwin and Mary Wollstonecraft (1759–1797). Brown creates several strong female characters, among them Constantia, a woman who digs graves in the middle of the night in order to provide decent burial for plague victims. When the title character, Ormond, attempts to rape Constantia, she arms herself with a knife and kills him in self-defense.

WIELAND; OR, *THE TRANSFORMATION*, set in Mettigen, Pennsylvania, is a Gothic romance that examines the unexpected pitfalls of an intense commitment to a set of religious beliefs, as religious fanaticism leads to madness and murder. Another Gothic romance, *Edgar Huntly; or, Memoirs of a Sleep-Walker* (1799), explores how a life based on principles, in this case radical benevolent principles, can leave personal

disasters in its wake. Brown's *Arthur Mervyn; or, Memoirs of the Year 1793* (1799–1800) looks at the ways that selfish action and pure motives can overlap, coexisting in the character of a man who seems on the surface to be open, innocent, and high-minded, but whose every deed advances his own interests. Like *Ormond*, *Arthur Mervyn* is written in the style of literary realism.

By 1803 Brown's interest seems to have shifted away from fiction that explored personal morality to essays that explored contemporary political issues. He published pamphlets on current events, taking a strong stand in favor of national expansion and adopting a critical stance against President Thomas JEFFERSON. Brown edited *The Literary Magazine, and American Register* from 1803 to 1807. He married Elizabeth Linn in 1804, and the couple had four children. When the *Literary Magazine* failed, Brown created *The American Register, or General Repository of History, Politics, and Science*, which ran from 1807 until his death in 1810. He died of tuberculosis in Philadelphia on February 22, 1810.

## Works

Brown, Charles Brockden. *Wieland; Or the Transformation. An American Tale*. New York: Printed by T. & J. Swords for H. Caritat, 1798; Early American Imprints, 33461, 35247. Edited by Emory Elliott. Oxford: Oxford University Press, 1998.

Brown. *The Novels and Related Works of Charles Brockden Brown*, 6 volumes, edited by Sydney J. Krause, Alexander Cowie, and S. W. Reid. Kent, Ohio: Kent State University Press, 1977–1987.

## Sources

Barnard, Philip, Mark Kamrath, and Stephen Shapiro, eds. *Revising Charles Brockden Brown: Culture, Politics, and Sexuality in the Early Republic*. Knoxville: University of Tennessee Press, 2004.

*The Charles Brockden Brown Electronic Archive and Scholarly Edition* (<<http://www.brockdenbrown.ucf.edu/index.php>> viewed August 24, 2006).

Christophersen, Bill. *The Apparition in the Glass: Charles Brockden Brown's American Gothic*. Athens: University of Georgia Press, 1993.

Kafer, Peter. *Charles Brockden Brown's Revolution and the Birth of American Gothic*. Philadelphia: University of Pennsylvania Press, 2004.

Ringe, Donald A. *Charles Brockden Brown*. Revised edition. Boston: Twayne, 1991.

Watts, Steven. *The Romance of Real Life: Charles Brockden Brown and the Origins of American Culture*. Baltimore: Johns Hopkins University Press, 1994.

## Recommended Writings

*Wieland; Or the Transformation* (1798)

*Ormond; or the Secret Witness* (1799)

*Arthur Mervyn; or, Memoirs of the Year 1793* (1799–1800)

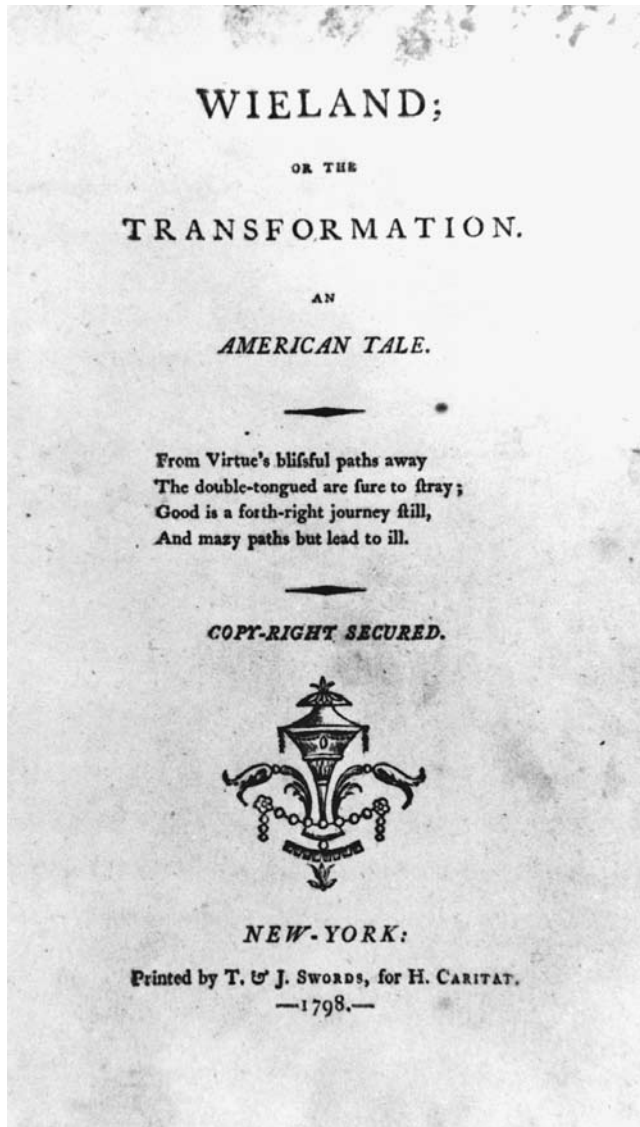
*Edgar Huntly; or Memoirs of a Sleep-Walker* (1799)

*Clara Howard; in a Series of Letters* (1801)

## Studying Charles Brockden Brown

Charles Brockden Brown wrote six novels, largely in a Gothic, Romantic style, with intricate plots and hauntingly psychological themes. In addition, Brown was a highly influential editor, founder, and publisher of literary magazines and journals. Brown also wrote political PAMPHLETS and essays and was a member of the FRIENDLY CLUB, a New York–based literary group with interests in social reform, particularly those of British reformers William Godwin and Mary Wollstonecraft. Although financial reward eluded him, Brown was well known in literary circles during his lifetime, and as one of the first American writers of GOTHIC ROMANCE, Brown was an important literary influence on authors such as Edgar Allan Poe and Nathaniel Hawthorne.

For an authoritative scholarly edition of Brown's novels, see *The Novels and Related Works of Charles Brockden Brown*, 6 volumes, edited by Sydney J. Krause, Alexander Cowie, and S. W. Reid (Kent, Ohio: Kent State University Press, 1977–1987). Students interested in studying Brown's Gothic style should begin with Norman S. Grabo's *The Coincidental Art of Charles Brockden Brown* (Chapel Hill: University of North Carolina Press, 1981); Bill Christophersen's *The Apparition in the Glass: Charles Brockden Brown's American Gothic* (Athens: University of Georgia Press, 1993); Peter Kafer's *Charles Brockden Brown's Revolution and the Birth of American Gothic* (Philadelphia: University of Pennsylvania Press, 2004). For a general biography of Brown, see Donald A. Ringe's *Charles Brockden Brown*, revised edition (Boston: Twayne, 1991) and Steven Watts's *The Romance of Real Life: Charles Brockden Brown and the Origins of American Culture* (Baltimore: Johns Hopkins University Press, 1994). Students interested in more-advanced study should consult *Revising Charles Brockden Brown: Culture, Politics, and Sexuality in the Early Republic*, edited by Philip Barnard, Mark Kamrath, and Stephen Shapiro (Knoxville: University of Tennessee Press, 2004). To learn more about Brown's newspaper and editorial work, see Scott Slawinski's *Validating Bachelorhood: Audience, Patriarchy, and Charles Brockden Brown's Editorship of the Monthly Magazine and American Review* (New York: Routledge, 2005) and Michael Cody's *Charles Brockden Brown and The Literary Magazine: Cultural Journalism in the Early American Republic* (Jefferson, N.C.: McFarland, 2004). Students interested in learning more about the Friendly Club and Brown's association with this social and literary group, see Bryan Waterman's *Republic of Intellect: The Friendly Club of New York City and the Making of American Literature* (Baltimore: Johns Hopkins University Press, 2007). For electronic sources, see *The Charles Brockden Brown Electronic Archive and Scholarly Edition*,



Title page for Brown's novel about a religious fanatic who murders his family, believing to have been so instructed by God

a project dedicated to publishing the uncollected writings of Charles Brockden Brown, with additional links and secondary sources (<<http://www.brockdenbrown.ucf.edu/>> viewed April 24, 2007).

**Brown, William Hill** (1765–1793) novelist, poet, playwright

“... as I bent my pensive step towards Bellevue, I had leisure to animadvert on the fatal tendency of SEDUCTION.”

—*The Power of Sympathy* (1789)

William Hill Brown was born in November 1765 in Boston, Massachusetts, the son of a renowned clock maker, Gawen Brown, and his third wife, Elizabeth Hill Adams Brown. William was one of thirteen siblings, only one of whom, a sister, shared both of his parents. Catherine Byles, a half sister of Gawen Brown's second wife, encouraged William's early interest in literature, and he began to write poetry and prose, and to associate with literary friends, including the poet Robert Treat Paine Jr. (1773–1811). In 1792 Brown left NEW ENGLAND and joined his sister Elizabeth and her new husband in North Carolina. There Brown studied law and pursued a literary career.

Recognized during his lifetime for his verse and plays, Brown was the author of the first American novel, *The Power of Sympathy; or, the Triumph of Nature* (1789), which was published anonymously when the author was in his early twenties. The novel was a roman à clef of a contemporary scandal involving a well-known Massachusetts couple, Perez and Sarah Morton, and the suicide of Sarah's sister Fanny Aphorpe. For many years the novel was attributed to Sarah Morton. It was not until the end of the nineteenth century that authorship was attributed to Brown.

Published in the United States, *The Power of Sympathy* is a novel of sensibility modeled on the English novelist Samuel Richardson's *Pamela* and *Clarissa* and on the German writer Goethe's *The Sorrows of Young Werther*. From Richardson, Brown took the idea of a seduction plot, but the hero of the novel is inspired by the character of Werther. In fact, Brown's hero commits suicide with a copy of Goethe's *Sorrows* opened beside him. Brown also draws on the English writer Laurence Sterne (1713–1768), author of *Tristram Shandy*, for a defense of sentimentality.

The central theme of the novel is the necessity of balancing feelings and reason. The plot, revealed in a series of letters, revolves around Harrington and Harriot, lovers who discover they have the same father. While they continue to have erotic feelings for one another, they realize they cannot consummate their relationship. Before taking his own life, Harrington declares that their epitaph must read “in their lives they loved, but were unhappy—in death they sleep undivided.”

*Ira and Isabella* (1807), published fourteen years after Brown's death, satirizes his first novel. Unlike his *Power of Sympathy*, which he claimed on the title page had been “founded in fact,” *Ira and Isabella* was “founded on fiction.” In this version of half-siblings in love, Ira and Isabella decide to consummate their love. Both of Brown's novels are characterized by hyperbole and by plots that sometimes strain credulity, but they are the work of a serious writer who appreciated the psychological potential of the novel.

Brown's contemporaries knew him as a poet, since *The Power of Sympathy* appeared anonymously and *Ira and Isabella* was not published in his lifetime. His most popular poem was a thirteen-stanza celebration of the ratification of



the U.S. CONSTITUTION by his home state of Massachusetts, called "Yankee Song." The poem provides a patriotic roll call of those who helped win ratification, and Brown interjects a refreshing touch of humor by making fun of the northern dialect. William Hill Brown died at the age of twenty-eight, on September 2, 1793.

### Works

Brown, William Hill. *The Power of Sympathy: or, The Triumph of Nature*. Boston: Printed by Isaiah Thomas and Company, 1789; Early American Imprints, 21979.

Brown. *Selected Poems and Verse Fables, 1784–1793*, edited by Richard Walser. Newark: University of Delaware Press, 1982.

### Sources

Barnes, Elizabeth. *States of Sympathy: Seduction and Democracy in the American Novel*. New York: Columbia University Press, 1997.

Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

Samuels, Shirley. *Romances of the Republic: Women, the Family, and Violence in the Literature of the Early American Nation*. New York: Oxford University Press, 1996.

Stern, Julia A. *The Plight of Feeling: Sympathy and Dissent in the Early American Novel*. Chicago: University of Chicago Press, 1997.

### Buell, Abel (1742–1822) printer

Abel Buell was born in Killingworth, Connecticut in 1742. Trained originally as a silversmith, Buell used this skill and a talent for engraving to convert five-shilling Connecticut notes into five-pound notes. Arrested and convicted of counterfeiting in 1764, Buell was sentenced to branding, imprisonment, and confiscation of his property. When he was released from jail a few months later, he invented a machine that could cut and polish precious stones. His success as an inventor encouraged public officials to restore his civic rights.

Buell manufactured and sold the first type font to be created by an American. His success came at a time when U.S. printers were dependent on Britain for all of their supplies, including ink, paper, presses, and type. The British government had recognized this and had included printing supplies in their new system of taxes. Like those imposed by the earlier STAMP ACT, British taxes on printer's supplies aroused fear that the British would censor the press. Buell's new type was initially purchased in 1769 by Benjamin EDES and John GILL of Boston, publishers of the *BOSTON GAZETTE*. The same year Buell received a grant from the Connecticut assembly to build one of the first American type foundries, in Hartford, Connecticut.

Beginning in 1770 Buell focused his attention on the technique of copper engraving, using the plates to print a variety of images but specializing in maps. In 1784 he printed the

first map of the new United States, based on the boundaries negotiated under the Peace of Paris (1783). Buell ranks among the earliest and most active American entrepreneurs of technology. He died in 1822.

### Sources

Wroth, Lawrence C. *Abel Buell of Connecticut: Silversmith, Type-founder, and Engraver*. New Haven: Yale University Press, 1926.

Wroth. *The Colonial Printer*. Portland, Maine: Southworth-Anthoensen Press, 1938.

### Burr, Esther Edwards (1732–1758) correspondent

Esther Edwards Burr is best known for her correspondence with her friend Sarah Prince of Boston, Massachusetts. The letters took the form of a personal journal that chronicled daily life in America; from 1754 to 1757 Burr recorded the ordinary events of her life, reactions to novels she had read, accounts of personal encounters, responses to questions raised by her friend, and reflections on her own life. She also corresponded with a network of literary women, including Hannah GRIFFITS, Elizabeth Graeme FERGUSON, Annis Boudinot STOCKTON, Rebecca Moore Smith, Elizabeth Norris, Anna Young Smith, Mary Read, and Susanna WRIGHT.

Burr was the third of eleven children born to Sarah Pierrepont and Jonathan EDWARDS in Northampton, Massachusetts. In 1752 she married Reverend Aaron Burr, the second president of the College of New Jersey (now Princeton University). Her marriage and move to New Jersey separated her geographically from friends and family, but she remained in contact with them by writing letters.

Although writing as a cultural and literary endeavor for women was not outwardly encouraged, especially in a professional sense, women were active letter writers and journal keepers. Genteel women, in fact, maintained extensive epistolary networks. For spiritually minded women, such as Burr, letters and journals reinforced the act of self-examination. As with other eighteenth century women, Burr's letter writing, moreover, afforded her an opportunity to converse with well-read women. Her public voice emerged when she expanded her conversation beyond reporting on her children and domestic affairs. In a letter written in 1755, she analyzed the English novels *Pamela* and *Clarissa*, popular in her day for the inclusion of pious and moral standards appropriate to eighteenth-century colonial America. Burr discussed the moral assumptions of the author, Samuel Richardson (1689–1761), concluding, "I am quite angry with [the author]. He has degraded our sex more horridly, to go and represent such virtue as Pamela, falling in love with Mr. B in the midst of such foul and abominable actions."

Burr's commitment to her husband and to her friend Sarah (whom she called "Fidelia" in her journal) seemed to her to present a religious dilemma. She wrote, "My heart is on



the World and not on God.” When Aaron was absent on business for the college, she communicated her fears and trials to Sarah. She also expressed disappointment when she found out that Sarah would not be able to visit her in Princeton: “—To my great grief you tell me not to expect you this spring so I give you up for this World, but hope to meet you in a better.” Finally, when Mr. Ewing, a Princeton tutor, claimed that women could not know of real friendship, Burr defended her friendship with Sarah in a debate that lasted for an hour. She recognized and accepted the expectations of her Puritan traditions, but she also mitigated the effects of those constraints through her written exchanges with women friends.

Burr had two children, Sally and Aaron; her son was elected third vice president of the United States in 1800. Her husband died in 1757, and Esther died in the spring of 1758 of an unknown cause. Her journal is among the earliest written records of women in colonial life.

### Work

Burr, Esther Edwards. *The Journal of Esther Edwards Burr, 1754–1757*, edited by Carol F. Karlsen and Laurie Crumpacker. New Haven, Conn.: Yale University Press, 1984.

### Sources

Harde, Roxanne. “‘I Don’t like Strangers on the Sabbath’: Theology and Subjectivity in the Journal of Esther Edwards Burr,” *Legacy A Journal of American Women Writers*, 19, no. 1 (2002): 18–25.

Scheick, William J. *Authority and Female Authorship in Colonial America*. Lexington: University Press of Kentucky, 1998.

### Burroughs, Stephen (1765–1840) fiction writer

Stephen Burroughs’s reputation rests on the stories of his exploits, both real and imagined, which made him a folk hero, or antihero, in NEW ENGLAND. Burroughs claimed that he often heard tales of his exploits from strangers. His reputation was that of a larger-than-life social rebel, similar to a later era’s Wild Bill Cody or Wyatt Earp.

Burroughs had a keen eye for social SATIRE and a talent for making unsavory characters into heroes. While awaiting trial for counterfeiting, Burroughs amused himself and his friends by writing *Stephen Burrough’s* [sic] *Sermon: Delivered at Rutland, on a Hay-Mow* (1798?). Using biblical language, Burroughs satirized the moral outrage of the residents of a small Massachusetts community when they realize that their beloved “Pastor Davis” is a fraud.

Burroughs’s *Memoirs of the Notorious Stephen Burroughs* (1798) seems to have been a combined attempt by Burroughs to set the record straight regarding what he considered to be false accusations about his assumed identities and charges of counterfeiting, and to profit from his notoriety. The book was enormously popular; by 1900 it had been printed almost thirty times. *Memoirs* owes more to the secular genre of

“rogue histories” than to the Puritan execution confessions. Although most rogue histories claim to edify the reader and demonstrate the “wages of sin,” their appeal lies in their titillating details. Accordingly, Burroughs makes no pretense that his *Memoirs* will educate or inspire. In describing his misconduct as a young man he claims that neither a character flaw nor the will of God are to blame; the “one continued course of tumult, revolution, and vexation” that was his life was the result of people who oppressed him.

In the first half of *Memoirs*, Burroughs describes his experiences as a thief, his misbehavior in college, and how he later defrauded unsuspecting communities. He describes his six-month career as a pastor in a small Massachusetts town, preaching sermons he had stolen from his father. In the second half of the book, Burroughs recounts, among other things, his arrest in 1785, his three years in jail, his attempts at escape, and the punishments he received.

Stephen Burroughs grew up in Hanover, New Hampshire. Characterized as “volatile and impatient” by those who knew him, Burroughs rebelled against the harsh Puritan upbringing imposed on him by his father, the Reverend Eden Burroughs. Stephen is said to have run away from home at the age of fourteen, joined the army, deserted, and returned to enroll at Dartmouth. Abandoning college, he went to sea as a privateer’s man. On his return he enhanced his reputation as a rascal and a rogue by adopting a variety of new identities, sometimes posing as a schoolteacher but more often as a preacher.

At the age of twenty Burroughs was arrested in Springfield, Massachusetts, for passing counterfeit money and was sentenced to three years in jail. When he emerged from prison he appeared to be a reformed man. Two years later, however, he was again arrested, this time on three counts of rape. These charges were reduced to “open, gross, lewd and lascivious conduct,” for which Burroughs again served time in jail. His prison term ended when he escaped from the Worcester jail and fled to Long Island with his family. He abandoned his wife and children in Long Island and went to Georgia, where he posed as an experienced schoolteacher and worked as a surveyor of Indian lands.

In 1796 Burroughs showed up at his father’s farm in Hanover. He hoped to remain there while he prepared his memoirs for publication, but a fight with his father forced him to move on to Canada. He appears to have supported himself there by resorting once again to counterfeiting. At some point in his life in Canada, Burroughs underwent a genuine moral transformation, becoming a Catholic and opening a school for boys in his home. Loved by his students and well respected by his neighbors, Burroughs died peacefully in 1840.

### Work

Burroughs, Stephen. *Memoirs of Stephen Burroughs*. Hanover, New Hampshire: Printed by Benjamin True, 1798; Northeastern University Press, 1988; Early American Imprints, 33478.

## Sources

- Cebula, Larry. "A Counterfeit Identity: The Notorious Life of Stephen Burroughs," *Historian*, 64 (2002): 316–333.
- Jones, Christopher W. "Praying Upon Truth: The *Memoirs of Stephen Burroughs* and the Picaresque," *Early American Literature*, 30 (1995): 32–50.
- Williams, Daniel E. "In Defense of Self: Author and Authority in the *Memoirs of Stephen Burroughs*," *Early American Literature*, 25 (1990): 96–122.

## Byles, Mather (1707–1788) minister, poet, editor

Mather Byles was born in Massachusetts on March 15, 1707, the son of Josias (or possibly Josiah) Byles, a saddler from England, and Elizabeth (Mather) Greenough, the daughter of Increase MATHER and sister of Cotton MATHER. The Mathers had a significant and early influence on Byles, whose father died the year after his birth. Following the traditional path of the colonial elite, Byles was educated at the Boston Latin School and at HARVARD, where he earned his bachelor's degree in 1725 and his master's degree in 1728. He was ordained in 1732 as minister of the Hollis Street Congregational Church. The following year he married Anna Gale. She died in 1744, leaving Byles with six children. Byles married his second wife, Rebecca Tailer, in 1747; this marriage produced three children.

Byles had established himself as a scholar of literature, a journalist, and a poet prior to his ordination. In 1727 he served as editor of the *NEW-ENGLAND WEEKLY JOURNAL*, contributing essays and some of his most notable poems, including "Eternity" (1727) and "The Conflagration" (1729). Byles studied the work of other poets and corresponded with important English authors, including Alexander Pope, who served as a major influence. Byles, however, eschewed ribaldry and SATIRE, modeling the content of his own poetry instead on the instructional tradition of Puritan literature. In 1727 he collaborated with Reverend John Adams (1704–1740) and Matthew Adams (ca. 1694–1753) to produce a series of instructional poems and essays, which were published in the *New England Weekly Journal* under the collective title "Speculations."

As the self-appointed poet of the Old Lights, Protestants, who opposed the GREAT AWAKENING, Byles became a primary target of Joseph GREEN, a popular poet and wit. Green countered Byles's seriousness with parodies that simultaneously insulted the quality of Byles's writing and his assumptions of literary stature. Byles persisted in the face of this criticism, and in 1744 he published a collection of poetry, *Poems on Several Occasions*. From that point forward Byles focused on his theological writings, the first of which had been published in 1729.

A theological moderate, Byles was conservative as a politician. He opposed the PATRIOT cause and remained an ardent LOYALIST throughout the AMERICAN REVOLUTION.

Following the British evacuation of Boston, Byles was dismissed from his position as a minister and declared banished from Massachusetts. He avoided actual banishment when his sentence was reduced to house arrest for two years. Byles retired permanently from the public scene in Boston. He died July 5, 1788.

## Works

- Byles, Mather. *Works*, 19 volumes. 1727–1761; Compiled by Benjamin Franklin V. Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1978.
- Byles. *Poems on Several Occasions*. Boston: Printed by S. Kneeland & T. Green, 1744; New York: Columbia University Press, 1940; Early American Imprints, 5355.

## Sources

- Eaton, Arthur W. *The Famous Mather Byles: The Noted Boston Tory Preacher, Poet, and Wit, 1707–1788*. 1914; Freeport, N.Y.: Books for Libraries Press, 1971.
- Giles, Paul. *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730–1860*. Philadelphia: University of Pennsylvania Press, 2001.
- Morris, Amy M. E. *Popular Measures: Poetry and Church Order in Seventeenth-Century Massachusetts*. Newark: University of Delaware Press, 2005.

## Byrd, William, II (1674–1744) historian, diarist

*These [settlers] found the first adventurers in a very starving condition, but relieved their wants with the fresh supply they brought with them. From Kiquotan they extended themselves as far as James-town, where, like true Englishmen, they built a church that cost no more than fifty pounds, and a tavern that cost five hundred.*

—*The History of the Dividing Line betwixt Virginia and North Carolina* (1728)

The diaries of William Byrd establish him as a major literary figure of eighteenth-century colonial America. They provide observations on Native Americans, folklore, sexual mores, medicine, food, and religion in colonial Virginia. Byrd was born on March 28, 1674 on the family's Virginia plantation, near modern day Richmond, the son of Mary Horsmanden Filmer and William Byrd. Seven-year-old William was sent to England in 1681 to be educated at the Felsted Grammar School in Essex. He studied law at the Middle Temple and was admitted to the bar in 1695. With the support of aristocratic friends, Byrd was elected to the Royal Society. He returned to Virginia in 1696, and almost immediately began a political career in the House of Burgesses. He remained politically active throughout his life, throwing his support behind measures that increased Virginia's autonomy from the



W Byrd

Portrait of William Byrd, circa 1704–1708, from the school of Godfrey Kneller

Crown. Despite his roots in the colony, Byrd nevertheless frequently returned to England both for business and pleasure.

In 1705, Following his father's death, Byrd returned to Virginia to oversee the family's twenty-six thousand acre estate at Westove. On May 4, 1706 Byrd married Lucy Parke (1688–1716), daughter of the governor of the Leeward Islands. Lucy brought Byrd considerable real property, but that property carried considerable debt as well. As a result, Byrd was chronically land rich and cash poor, a condition common among the tobacco elite. His search for sources of ready cash prompted many of the adventures he meticulously recorded in his diaries.

In the early years of his marriage, Byrd kept his diary in shorthand. It was published in 1941 as *The Secret Diary of William Byrd of Westover, 1709–1712*, and offered the reader minute details of the planter class's habits and activities, including prayer, diet, exercise, sexual manners, and family relationships.

A second diary, begun after Lucy Parke died of smallpox in 1716, recounted Byrd's efforts in London to find a new, wealthy wife and thus rescue himself from financial insecurity. *The London Diary* (published in 1958) detailed his regular business rounds, social gatherings, and chocolate drinking between 1717 and 1721, as well as his sexual relationships. In 1724, after repeated failed attempts to marry, Byrd secured a union with Maria Taylor in London. Although Maria's family was respectable, she brought Byrd no financial relief. Byrd returned to Virginia with his new wife and soon began his second family. In addition to his two daughters by Lucy Parke, Byrd fathered a son, William III, and four more daughters with Maria Taylor.

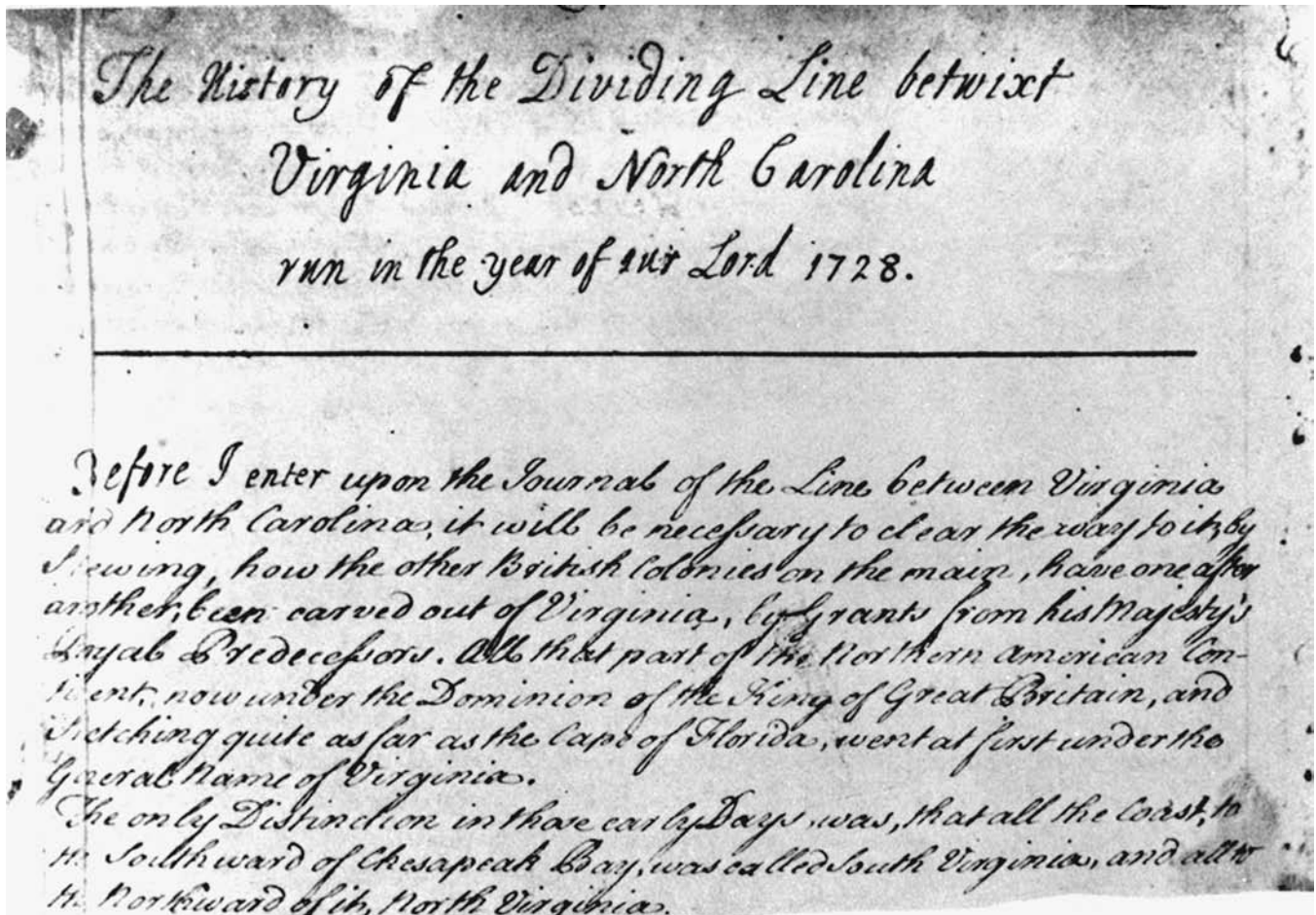
While in London, Byrd might have written the anonymous PAMPHLET that appeared in 1721. Titled *A Discourse Concerning Plague, With Some Preservatives Against It*, the pamphlet, signed a "Lover of Mankind," extols the alleged medicinal qualities of tobacco, and suggests an author eager to find new markets for Virginia's major crop. The pamphlet also conforms to Byrd's writing style. If Byrd was actually the author, this pamphlet is the only item in his large body of work that was published during his lifetime.

In 1728 Byrd agreed to head a Virginia commission to investigate a border dispute with North Carolina. His journal of this experience, *The History of the Dividing Lines betwixt Virginia and North Carolina* (published in 1841) is filled with geographic and ethnographic details about the southern backcountry. Byrd's patrician values are evident in his disdain for what he calls the crudeness of backwoods settlers, Indians, and even the other members of the commission. Byrd's journal offers a few surprising comments, including the suggestion that frontier whites and Indians would improve their lives if they intermarried.

Byrd also used the expedition to the border as the basis for a second piece, *The Secret History of the Line*, published in 1929 by William K. Boyd, was probably written for the amusement of a small group of his friends. *The Secret History* is a SATIRE in which his fellow commissioners have such names as "Meanwell" and "Firebrand." Byrd characterizes his own personality by giving himself the pseudonym "Steddy": "I have one infirmity," Steddy notes, "never to venture anything unfinished out of my hands."

Byrd's final diary spans the years 1739 to 1741, when the nearly seventy-year-old planter continued to indulge in life-long pastimes, such as reading and sex. He died three years after the end of this diary and was buried in the garden of his Westover plantation. Despite his constant complaints about and schemes for acquiring wealth, Byrd boasted one of the largest estates in the colony, with almost two hundred thousand acres of Virginia real estate, including what is now part of the cities of Richmond and Petersburg. His library held over 3,600 volumes, which made it one of colonial America's largest collections. Byrd's literary legacy includes diaries, journals, papers, letters, histories, and accounts of his travels that stylistically seem to foreshadow the novel.





First page of the manuscript for Byrd's narrative that provides the best-known account of eighteenth-century backwoods life

## Works

- Byrd, William. *The Secret Diary of William Byrd of Westover, 1709–1712*, edited by Louis B. Wright and Marion Tinling. Richmond, Va.: Dietz Press, 1941; New York: Putnam, 1963.
- Byrd. *Another Secret Diary of William Byrd of Westover, 1739–1741, with Letters & Literary Exercises, 1696–1726*, edited by Maude H. Woodfin and Tinling. Richmond, Va.: Dietz Press, 1942.
- Byrd. *Prose Works: Narratives of a Colonial Virginian*, edited by Louis B. Wright. Cambridge, Mass.: Belknap Press of Harvard University Press, 1966.
- Byrd. *William Byrd's Histories of the Dividing Line betwixt Virginia and North Carolina*. 1866. New York: Dover Publications, 1967.
- Byrd. *The Commonplace Book of William Byrd II of Westover*, edited by Kevin Berland, Jan Kirsten Gilliam, and Kenneth A. Lockridge. Chapel Hill: University of North Carolina Press, 2001.

Documenting the American South, *The Westover Manuscripts: Containing The History of the Dividing Line betwixt Virginia and North Carolina*. . . . <<http://docsouth.unc.edu/nc/byrd/byrd.html>> (viewed August 25, 2006).

## Sources

- Ausband, Stephen C. *Byrd's Line: A Natural History*. Charlottesville: University of Virginia Press, 2002.
- Hayes, Kevin J. *The Library of William Byrd of Westover*. Madison, Wis.: Madison House, 1997.
- Lockridge, Kenneth A. *The Diary and Life of William Byrd II of Virginia, 1674–1744*. Chapel Hill: University of North Carolina Press, 1987.

## Recommended Writings

- Histories of the Dividing Line betwixt Virginia and North Carolina* (1866)
- The Secret Diary of William Byrd, 1709–1712* (1941)
- Another Secret Diary, 1739–1741* (1942)



### Studying William Byrd II

William Byrd II was a wealthy landowner from Virginia who chronicled his travels and surveyor's work in both a conventional journal and in a private diary. His *Histories of the Dividing Line betwixt Virginia and North Carolina* (1866) thus includes an official account and a more informal "Secret History," fashioned in the style of restoration comedy and SATIRE. Byrd was also an extensive diarist; he kept one diary from 1709 to 1712 and another from 1739 to 1741. The authoritative biography and study of Byrd's diaries is Kenneth Lockridge's *The Diary, and Life, of William Byrd II of Virginia, 1674–1744* (Chapel Hill: Published for the Institute of Early American History and Culture, Williamsburg, Va., by the University of North Carolina Press, 1987). Another biography to consider is Pierre Marambaud's *William Byrd of Westover, 1674–1744* (Charlottesville: University Press of Virginia, 1971). In addition to his record keeping and personal diaries, Byrd maintained one of the largest libraries in colonial America. To learn more about his library, students should read Kevin J. Hayes's *The Library of William Byrd of*

*Westover* (Madison, Wis: Madison House, 1997). Students interested in Byrd's views on nature should consider Stephen C. Ausband's *Byrd's Line: A Natural History* (Charlottesville: University of Virginia Press, 2002). Those interested in Byrd's views on women should consult Kenneth A. Lockridge's *On the Sources of Patriarchal Rage: The Commonplace Books of William Byrd and Thomas Jefferson and the Gendering of Power in the Eighteenth Century* (New York: New York University Press, 1992). For an electronic source of *The History of the Dividing Line*, see Byrd and Edmund Ruffin's *The Westover Manuscripts Containing The History of the Dividing Line Betwixt Virginia and North Carolina; A Journey to the Land of Eden, A.D. 1733; and A Progress to the Mines. . . .* (Chapel Hill: Academic Affairs Library, University of North Carolina, 2001: <<http://docsouth.unc.edu/nc/byrd/menu.html>> viewed May 15, 2007). For studies of Westover, the Byrd family home, see "The James River Plantations" (<<http://www.jamesriverplantations.org/Westover.html>> viewed May 15, 2007) and "The House that Byrd Built" (<<http://www.britishempire.co.uk/biography/byrdwilliam.htm>> viewed May 15, 2007).

**Bagby, George William** (1828–1883) *journalist, humorist*

A Virginia journalist, George William Bagby edited the *SOUTHERN LITERARY MESSENGER* from 1860 to 1864. He is best remembered, however, for the “Mozis Addums” letters, a series of humorous newspaper pieces dating from 1859 in which Bagby posed as an unlettered commoner. In that year Bagby half-humorously committed himself to “The Unkind but Complete Destruction” of John Esten COOKE, the author of highly romanticized tales about antebellum Virginia characteristic of what was referred to as the magnolias and moonlight school of Southern literature. Bagby himself gave way to nostalgia in the wake of the CIVIL WAR. His sketch “The Old Virginia Gentleman” (1877) presented a sentimental and idealized picture of antebellum life in his native state that rivaled Cooke at his most romantic.

**Source**

King, Joseph Leonard. *Dr. George William Bagby: A Study of Virginian Literature, 1850–1880*. New York: Columbia University Press, 1927.

**Bailey, James Montgomery** (1841–1894)  
*journalist, humorist*

Known as the “Danbury-News Man,” James Montgomery Bailey was a journalist widely considered to be the father of the humorous newspaper column. After the CIVIL WAR he bought the *Danbury Times* and later merged it with the *Jeffersonian* to form the *Danbury News*. He wrote a series of articles for his paper that dealt with current events in a light-

handed—if not lighthearted—fashion. The popular articles were later reprinted in well-received collections.

**Source**

Riley, Sam G. *The American Newspaper Columnist*. Westport, Conn.: Praeger, 1998.

**Baldwin, Joseph Glover** (1815–1864) *humorist, essayist*

Born in Virginia, Baldwin was a lawyer who is most remembered for the *SOUTHWESTERN HUMOR* of his first book, *The Flush Times of Alabama and Mississippi* (1853). Baldwin’s mother tutored him when he was not in school, and by the time he was twenty-one he had completed law school and was licensed to begin practice. He worked briefly as a journalist for two Virginia newspapers, *The Advocate* and *The Richmond Whig*. Many of the sketches in *Flush Times* were first published in the *SOUTHERN LITERARY MESSENGER*. The material for them came from Baldwin’s experiences as a lawyer during the 1830s and 1840s in Mississippi and Alabama, then part of the Southwestern frontier. Like his contemporaries Thomas Bangs THORPE and Mark Twain (Samuel Langhorne CLEMENS), Baldwin used satire to address the challenges of the Southern frontier. Unlike many Southwestern humorists, Baldwin typically eschewed dialect and employed well-educated and articulate narrators, most often lawyers.

**Sources**

Baldwin, Joseph Glover. *The Flush Times of Alabama and Mississippi*, edited by James H. Justus. Baton Rouge: Louisiana State University Press, 1987.

Wimsatt, Mary Ann. "Bench and Bar: Baldwin's Lawyerly Humor," in *The Humor of the Old South*, edited by M. Thomas Inge and Edward J. Piacentino. Lexington: University Press of Kentucky, 2001, pp. 187–198.

—Elizabeth Leverton

**Ballou, Maturin Murray** (1820–1895) *editor, novelist*

Maturin Ballou was the son of Hosea Ballou, a prolific Universalist author, who founded three Universalist journals and trained his son as a publisher and writer. The younger Ballou became a publisher himself as partner in F. Gleason's Publishing Hall and The United States Publishing Company, specializing in popular fiction. He published what were apparently the first DIME NOVELS, prescribing plots to a stable of writers, and sometimes writing potboiler novels under the pseudonym Lieutenant Murray. He published at various times the journals *Flag of Our Country*, *Gleason's Pictorial Drawing Room Companion*, and *Ballou's Dollar Monthly*. In 1872 he was one of the founders and the first editor of the *Boston Globe*. Ballou's last books were accounts of his worldwide travels.

**Bandelier, Adolph F.** (1840–1914) *archaeologist, novelist*

Born in Berne, Switzerland, Adolph F. Bandelier immigrated with his family to the United States when he was eight years old. He became a pioneering archaeologist and anthropologist, work that influenced his writing career. His scholastic endeavors included an unpublished translation of Fernando Alvarado Tezozomac's *Chronica Mexicana* (1598) and scholarly articles on the pre-Columbian cultures of the Southwest. Bandelier's popular books included his only novel, *The Delight Makers* (1890), concerning the prehistoric Pueblo Indians of New Mexico, and *The Gilded Man* (1893), an account of the search for El Dorado, the mythical lost City of Gold. Between 1892 and 1903 Bandelier continued his archaeological work in Peru and Bolivia, returning to the United States to take up museum curatorships and teaching positions in New York and Washington, D.C. The Bandelier National Monument, a collection of prehistoric Indian ruins near Santa Fe, New Mexico, was established in his honor in 1913.

**Source**

Lange, Charles H. *Bandelier: The Life and Adventures of Adolph Bandelier*. Salt Lake City: University of Utah Press, 1996.

**Bangs, John Kendrick** (1862–1922) *humorist*

Born in Yonkers, New York, and educated at Columbia University, John Kendrick Bangs was the editor of the American humor magazine *Puck* from 1904 to 1905. In addition to editing several other magazines, he published more than thirty

books of poetry, stories, and plays covering a wide range of subjects. He is best remembered for his collections of extravagantly humorous tales such as *Tiddlywink Tales* (1891), *The Idiot* (1895), and *A Houseboat on the Styx* (1896).

**Source**

Bangs, Francis Hyde. *John Kendrick Bangs, Humorist of the Nineties: The Story of an American Editor–Author–Lecturer and His Associations*. New York: Knopf, 1941.

**Barnum, P. T.** (1810–1891) *showman, memoirist*

Born in Connecticut, Phineas Taylor Barnum worked a variety of jobs (salesman, boardinghouse manager) before discovering his true métier. In 1835 he bought and exhibited the octogenarian Joice Heth, a slave who claimed that she was 161 years old and had been George Washington's nurse. In 1842 he opened his American Museum in New York City, where he exhibited such curiosities as the "Fiji mermaid" (created by joining the upper half of a monkey with the stuffed lower half of a fish), the three-foot-tall man he called "General Tom Thumb," and the Siamese twins Chang and Eng. The museum also hosted sideshows and stage entertainment, becoming famous for its extravagant publicity. In 1844 Barnum began to build an international reputation as a showman when he toured with Tom Thumb; this reputation was enhanced when he managed the American tour of the "Swedish nightingale," the singer Jenny Lind.

Barnum's fame led him into politics when he retired from show business in 1855. He served as mayor of Bridgeport, Connecticut, as well as in the state legislature. Barnum was not a successful politician, however, and ill-advised business ventures drove him back into show business. He reopened his museum, and in 1871 he organized a circus, which he advertised as "the greatest show on earth." In 1881 Barnum's circus merged with that of his arch competitor, James A. Bailey. The Barnum & Bailey Circus continued for a generation after Barnum's death.

Barnum first published his *Life of P. T. Barnum, Written by Himself* in 1855; it was frequently revised and reprinted. He also wrote *The Humbugs of the World* (1865), *Struggles and Triumphs* (1869), and *Money Getting* (1883). The inventor of modern American show business, Barnum was extremely popular and influential in his day. He appeared in works of fiction, including Herman MELVILLE's *Mardi* (1849).

**Sources**

Barnum, P. T. *The Life of P. T. Barnum*. New York: Redfield, 1855; Urbana: University of Illinois Press, 2000.

Cook, James W., ed. *The Colossal P. T. Barnum Reader: Nothing Else Like It in the Universe*. Urbana: University of Illinois Press, 2005.

Harris, Neal. *Humbug: The Art of P. T. Barnum*. Boston: Little, Brown, 1973.

**Barr, Amelia Edith Huddleston** (1831–1919)  
*novelist*

Born in Lancashire, England, Amelia Edith Huddleston Barr came to the United States in 1853 with her husband. The couple spent several years in Texas during its days as a republic. In 1870, after her husband's death, Barr moved with her three daughters to New York City, where she began writing for newspapers and started a career as a novelist. She specialized in historical fiction aimed at the general reader. Among the best known of her more than sixty volumes of fiction are *Jan Vedder's Wife* (1885), set in the Shetland Islands; *The Bow of Orange Ribbon* (1886), set in New York before the Revolutionary War; and *Remember the Alamo* (1888), set in Texas where she lived during the late 1850s and early 1860s.

**"Bartleby, the Scrivener"** by Herman Melville  
 (1853) *short story*

One of the most celebrated pieces of short fiction written by Herman MELVILLE, "Bartleby, the Scrivener: A Story of Wall Street" was published in two parts in *PUTNAM'S MONTHLY* in November and December 1853. The story concerns the work habits of Bartleby, a scribe who is hired by the narrator, a Wall Street lawyer. Bartleby, whose job is that of a human copying machine, goes about his work in a thorough and precise way until one day, when his kindly boss asks him to help proof-read a document. Bartleby replies without rancor, "I would prefer not to," a position he refuses to alter. The story traces Bartleby's movements after he is fired.

"Bartleby" has been interpreted variously as a barely veiled autobiographical account of Melville's own failed literary career and subsequent job as a civil servant at the Custom-House near Wall Street; as an allegory about the fundamental loneliness of existence; and as a narrative of insanity (Bartleby's) or of self-satisfied obtuseness (the lawyer's)—or both.

**Sources**

Inge, M. Thomas, ed. *Bartleby the Inscrutable: A Collection of Commentary on Herman Melville's Tale "Bartleby the Scrivener."* Hamden, Conn.: Archon, 1979.

Johnson, Claudia D. *Understanding Melville's Short Fiction: A Student Casebook to Issues, Sources, and Historical Documents.* Westport, Conn.: Greenwood Press, 2005.

***Battle-Pieces and Aspects of the War*** by Herman Melville (New York: Harper, 1866) *poetry collection*

Herman MELVILLE's first published collection of poems, *Battle-Pieces and Aspects of the War* sold poorly and was generally seen as a failure when it was first published. Today, however, along with Walt WHITMAN's *DRUM-TAPS*, it is regarded as one of the few enduring volumes that emerged from the enormous poetic output that reckoned with the American CIVIL WAR. Less personal than *Drum-*

*Taps*, *Battle-Pieces* chronicles the war from John Brown's raid on Harper's Ferry in October 1859 through Abraham Lincoln's assassination in April 1865. Many of these poems by Melville focus on specific historical incidents and explore themes of technology, repression, and militaristic idealism. Although Melville was a fierce opponent of slavery, few of the seventy-two poems in *Battle-Pieces* deal directly with slaves, and his prose "Supplement" to the collection advocated a nonvindictive reconciliation between North and South—a position generally unpopular with Melville's literary audience. With their abundance of slant rhymes and their uneven metrical structures, Melville's poems were formally radical for their day, even as the ideological position he assumed was seen by many as too conservative.

—Matt Miller

***Bayou Folk*** by Kate Chopin (Boston & New York: Houghton, Mifflin, 1894) *short-story collection*

Kate CHOPIN's first collection of short stories, *Bayou Folk* earned the Louisiana writer national recognition as a writer of LOCAL COLOR fiction. These twenty-three stories focus on rural life in Louisiana, many of them featuring distinctive regional dialect. Much of Chopin's work shows Creole, Cajun, and African American influences, while her characters explore the ways in which they can challenge their social customs and socioeconomic conditions. "Désirée's Baby" explores attitudes toward miscegenation when a husband and wife, both believing themselves to be white, have a mixed-race child. Other well-known stories in this collection include "In Sabine" and "At the 'Cadian Ball." In the latter Chopin explores women's expressions of sexual desire—a treatment that has contributed to the author's reputation as a feminist writer.

**Sources**

Petry, Ann Hall, ed. *Critical Essays on Kate Chopin.* New York: G. K. Hall, 1996.

Toth, Emily. *Unveiling Kate Chopin.* Jackson: University Press of Mississippi, 1999.

—Y. P. Renfro

**Beadle, Erastus** (1821–1894) *publisher*

Widely remembered as the father of the DIME NOVEL, Erastus Beadle began his career publishing songbooks and game manuals that cost ten cents. In 1860 he published Ann S. Stephens's *MALAESKA, the Indian Wife of the White Hunter*, which he advertised as "a dollar book for a dime." Reportedly, the book sold three hundred thousand copies the first year after publication. Hundreds of novels concerning frontier adventures written by the likes of "Buffalo Bill" Cody and Fred Whittaker followed. After 1880 Beadle turned to books about train robbers and detectives, and the dime novel gained a reputation for sensationalism.



### Sources

- Denning, Michael. *Mechanic Accents: Dime Novels and Working-Class Culture in America*. New York: Verso, 1987.
- Sullivan, Larry E., and Lydia Cushman Schurman, eds. *Pioneers, Passionate Ladies, and Private Eyes: Dime Novels, Series Books, and Paperbacks*. New York: Haworth, 1996.

### Beecher, Catharine Esther (1800–1878) essayist

Born in East Hampton, New York, the daughter of the prominent clergyman Lyman Beecher and the older sister of the future novelist Harriet Beecher Stowe, Catharine Beecher became an educator. After teaching in New London, Connecticut, for two years, in 1824 she and her sister, Harriet, opened a school for girls that became Hartford Female Seminary. In 1832 she opened the Western Female Academy in Cincinnati, Ohio, and subsequently, similar institutions in Quincy, Illinois; Milwaukee, Wisconsin; and Burlington, Iowa. The founder of the American Women's Educational Association in 1852, Beecher was a proponent of liberal education for women but an opponent of female suffrage (see SUFFRAGISM). An ardent abolitionist (see ABOLITIONISM), she published *An Essay on Slavery and Abolitionism* in 1837. She is also famous for the housewives' handbooks she wrote with her sister, most importantly, *The American Woman's Home* (1869) and the *New Housekeeper's Manual* (1873).

### Sources

- Leavitt, Sarah Abigail. *From Catharine Beecher to Martha Stewart: A Cultural History of Domestic Advice*. Chapel Hill: University of North Carolina Press, 2002.
- Sklar, Kathryn Kish. *Catharine Beecher: A Study in American Domesticity*. New Haven, Conn.: Yale University Press, 1973.
- Tonkovich, Nicole. *Domesticity with a Difference: The Nonfiction of Catharine Beecher, Sarah J. Hale, Fanny Fern, and Margaret Fuller*. Jackson: University Press of Mississippi, 1997.

### Beecher, Henry Ward (1813–1887) theologian, writer, editor

Born in Litchfield, Connecticut, Henry Ward Beecher was the son of Lyman Beecher and the brother of Catharine Beecher and Harriet Beecher Stowe. After graduating from Amherst College and attending Lane Theological Seminary, he began his clerical career in Indiana before taking the pulpit of the Plymouth Congregational Church in Brooklyn, New York, in 1847. A celebrated orator and lecturer, he was prominent in the antislavery and women's suffrage movements and was an exponent of the doctrine of evolution. In addition to editing *The Independent* and the *Christian Union*, he published *The Life of Jesus, the Christ* (1871); *Evolution and Religion* (1885); and a sentimental novel, *Norwood; or, Village Life in New England* (1867). His sermons were also published and widely distributed.

### Sources

- Applegate, Debby. *The Most Famous Man in America: The Biography of Henry Ward Beecher*. New York: Doubleday, 2006.
- Ryan, Halford Ross. *Henry Ward Beecher: Peripatetic Preacher*. New York: Greenwood Press, 1990.

### Belasco, David (1853–1931) playwright

Born in San Francisco to Portuguese Jewish shopkeepers, David Belasco spent his life in the theater. His father had been a performer in British pantomimes, and the family associated with theater performers in San Francisco and Victoria, British Columbia, where they lived for several years before moving back to San Francisco in 1865. Belasco began writing and acting at an early age; he performed in a production of *Richard III* at age eleven and by 1872 he had written fifteen plays. In 1873 he married Cecilia Loverich and worked briefly for melodrama writer Dion Boucicault. In the first of many collaborations, Belasco cowrote several successful plays with James A. Herne. By the time he became stage manager at the Madison Square Theatre in New York in 1882, he had worked the gamut of other theater-related jobs, from prompter to director. A few years later, at the Lyceum Theatre, he worked as both stage manager and acting teacher.

By the mid 1890s Belasco had begun producing his own plays (usually written collaboratively) as vehicles for a series of actors he had groomed under his own very demanding regimen. He had also developed a reputation for productions that combined melodramatic action with elaborate and innovative lighting and other techniques of stagecraft to produce highly realistic effects. *The Heart of Maryland* (produced 1895), a CIVIL WAR-era love story, ran for 229 performances in New York. Shortly after the turn of the century Belasco cowrote and produced *Madame Butterfly* (produced 1900), which Giacomo Puccini used as the basis for his 1904 opera. *The Girl of the Golden West* (produced 1905) was also adapted as a Puccini opera, *Fanfulla del West* (produced 1910), starring Enrico Caruso.

Belasco's melodramas made him wealthy and famous, but his work has never been considered important literature. His attitude toward writing as strictly a pragmatic part of producing popular entertainment is revealed by his explanation that "playwright" is "the proper term" for a dramatic writer: "A wright takes the materials he finds to his hand and builds or forms them into a coherent shape. He makes nothing; he only puts them together more or less deftly." Despite recognition late in his life for his contribution to the theater (including honors from the Society of Arts and Sciences and the French Legion of Honor), by the time Belasco died the methods on which he had built his career and reputation were considered obsolete.

### Sources

- Marker, Lise-Lone. *David Belasco: Naturalism in the American Theatre*. Princeton, N.J.: Princeton University Press, 1975.

Timberlake, Craig. *The Bishop of Broadway: The Life and Work of David Belasco*. New York: Library Publishers, 1954.

—Brett Barney

### **Bellamy, Edward** (1850–1898) *novelist*

Born in Massachusetts, Edward Bellamy came from a long line of New England ministers. He himself eschewed theology, choosing instead to study law, although he never practiced. After a period working as a journalist Bellamy began writing fiction, first short stories that appeared in magazines and then *Six to One: A Nantucket Idyl* (1878), a novel that grew out of a trip to Hawaii the previous year. A novel based on Shays's Rebellion, *The Duke of Stockbridge*, was published serially in 1879. *Dr. Heidenhoff's Process* (1880) and *Miss Ludington's Sister* (1884) reflect the influence of Nathaniel Hawthorne and Bellamy's interest in psychic phenomena.

In 1888 Bellamy published *Looking Backward*, a utopian romance that depicts a future society under a system of state socialism. The novel sold nearly a million copies over the next ten years. It was imitated by others and influenced the founding of the Populist Party, whose platform in the 1892 election incorporated many principles enunciated in the novel. In the wake of its success, Bellamy campaigned for social reform. He lectured widely, and in 1891 he founded the weekly *New Nation*, which he edited. Shortly after finishing *Equality* (1897), a sequel to *Looking Backward*, Bellamy succumbed to tuberculosis.

### **Sources**

Bowman, Sylvia E. *Edward Bellamy*. Boston: Twayne, 1986.

Patai, Deborah, ed. *Looking Backward: 1888–1888: Essays on Edward Bellamy*. Amherst: University of Massachusetts Press, 1988.

### **Ben-Hur** by Lew Wallace (New York & London: Harper, 1880) *novel*

One of the most popular novels in American literature, *Ben-Hur: A Tale of the Christ* was written by soldier, statesman, history buff, and literary hobbyist Lew Wallace. The novel follows Judah Ben-Hur, a young Jew, through a life filled with adventure and emotion. Betrayed by a former friend, Messala, Ben-Hur endures slavery, raises himself through meritorious service, exacts revenge, and, after several faith-promoting personal encounters with Jesus, becomes a Christian convert. Although Wallace's style in *Ben-Hur* strikes most twenty-first-century readers as turgid, the author's extensive research and passion for history give the novel a charm that has endured: *Ben-Hur* has remained in print continuously since its publication more than 125 years ago and has inspired two extremely successful and highly regarded motion pictures.

—Brett Barney

### **"Benito Cereno"** by Herman Melville (1855)

*short story*

Published in 1855, during the contentious period leading up to the CIVIL WAR, "Benito Cereno" provided commentary on what its creator Herman MELVILLE called "the power of blackness," the power that derives from human depravity and original sin. This story opens with Delano, captain of the seal ship *Bachelor's Delight*, spotting a ship in trouble in a desolate area off the southern coast of Chile. In an attempt to offer help, the captain and a small crew of his men row over to the *San Dominick*, a ship captained by the Spaniard Don Benito Cereno, whose cargo is a group of Senegalese slaves. Although Delano manages unwittingly to rescue Cereno, Delano fails to realize until the last moment that a mutiny is taking place, and the story leaves it to the reader to interpret the efficacy of his kindly, optimistic assumptions about human behavior. The story has been read as an allegory in which Melville cautions about dangers of underestimating the effects of slavery.

### **Sources**

Burkholder, Robert E., ed. *Critical Essays on Herman Melville's "Benito Cereno"*. New York: G. K. Hall, 1992.

Johnson, Claudia D. *Understanding Melville's Short Fiction: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, Conn.: Greenwood Press, 2005.

### **Benjamin, Park** (1809–1864) *journalist*

Born in British Guiana, Park Benjamin came to the United States at the age of four. After studying law at both Harvard and Yale, and being admitted to the bar in both Massachusetts and Connecticut, he turned to a career in literature. He joined the editorial board of *The New-England Magazine* in December 1834 and within three months was both owner and editor when other principals left. Benjamin began publishing early stories by Nathaniel Hawthorne before merging his magazine with *THE AMERICAN MONTHLY MAGAZINE* in 1835, sharing editorial duties with Charles Fenno Hoffman.

Benjamin is best known for the newspaper he founded in 1839, *The New World*. Because of the near absence of international COPYRIGHT laws, this weekly, which lasted until 1845, reprinted works by British authors without paying them or their estates. Benjamin was notorious for his journalistic excesses, which eventually landed him among those whom James Fenimore Cooper successfully sued for libel. (Benjamin called Cooper "a superlative dolt.") After he sold *The New World* in December 1848, Benjamin continued to be an active force in literary circles as an author, editor, lecturer, and literary agent.

### **Source**

Hoover, Merle Montgomery. *Park Benjamin, Poet & Editor*. New York: Columbia University Press, 1948.

**Bernard, William Bayle** (1807–1875) *playwright*

In the 1830s William Bayle Bernard was one of the most popular playwrights in America, responsible for more than one hundred theatrical successes. He is notable for having popularized the rural eccentric in plays such as *The Dumb Bell* (produced 1831) and *The Kentuckian; or, A Trip to New York* (produced 1833). In 1832 he became one of the first to adapt Washington IRVING's "RIP VAN WINKLE" for the stage.

**Bierce, Ambrose** (1842–1914?) *journalist, short-story writer, poet*

*Mausoleum, n. The final and funniest folly of the rich.*  
—*The Cynic's Word Book* (1906)

Ambrose Bierce was born in Ohio and reared in Indiana. At the age of eighteen he enlisted in the Union army during the first month of the CIVIL WAR, which became the subject of some of his tales and sketches. After the war he remained in the military for two years, traveling to California, where he settled briefly and began publishing short works in various publications, notably in *Overland Monthly*, edited by Bret HARTE. In 1872 Bierce went to England for three years, where his bitter, savagely witty, short pieces were collected in *The Fiend's Delight* (1873), *Nuggets and Dust Panned out in California* (1873), and *Cobwebs from an Empty Shell* (1874), all first published in London.

Bierce returned to San Francisco in 1875, and he was soon regarded as one of the most influential writers on the West Coast. After a failed business venture, he became editor of the satirical San Francisco weekly *The Wasp*, where he published material later collected in his books. His most important book during this period was *Tales of Soldiers and Civilians* (1891), a collection that has been said by reviewers to share Edgar Allan POE's macabre sensibility. Bierce's prose is marked by surprise endings and strange twists; his descriptions of characters and scenes exhibit a journalistic REALISM. *Can Such Things Be?* (1893) continues the mood of *Tales of Soldiers*; Bierce once again alternates between authentic California and Civil War scenes, between phantasmagoric and horrifying episodes, lacing both with black humor.

In 1897 Bierce moved to Washington, D.C., to work for the Hearst newspapers. There he wrote *The Cynic's Word Book* (1906), later enlarged as *The Devil's Dictionary* (1911), which suggested how far removed his sensibility was from his moralistic, genteel contemporaries. Bierce's fierce criticism of contemporary society was expressed in his fables and in his essays, collected in *Fantastic Fables* (1899) and *Shadow on the Dial* (1909)—much in the way that Mark Twain's (Samuel Langhorne CLEMENS) social awareness influenced his work. Bierce was also a deft poet, producing satirical volumes of



Ambrose Bierce

verse, including *Black Beetles in Amber* (1892) and *Shapes of Clay* (1903).

Between 1909 and 1912, Bierce edited his collected works, published in twelve volumes. Having completed that task and having grown weary of the United States, he moved to Mexico during the Mexican Revolution, saying he planned to observe the progress of Pancho Villa's war. Bierce's last letter from Mexico was written on December 26, 1913, and he was probably killed on January 11, 1914 in the battle of Ojinaga, though speculation about the circumstances of his death has occupied Bierce scholars for nearly a century.

**Principal Books by Bierce**

*The Fiend's Delight*, as Dod Grile. New York: A. L. Luyster, 1873.  
*Nuggets and Dust Panned Out in California*, as Dod Grile. London: Chatto & Windus, 1873.

*Cobwebs from an Empty Skull*, as Dod Grile. London & New York: Routledge, 1874.

*The Dance of Death*, by Bierce and Thomas A. Harcourt, as William Herman. San Francisco: Privately printed, 1877; corrected and enlarged edition, San Francisco: Henry Keller, 1877.

*Tales of Soldiers and Civilians*. San Francisco: E. L. G. Steele, 1891; republished as *In the Midst of Life*. London: Chatto & Windus,



1892; revised and enlarged edition, New York & London: Putnam, 1898.

*Black Beetles in Amber*. San Francisco & New York: Western Authors Publishing, 1892.

*Can Such Things Be?* New York: Cassell, 1893.

*Fantastic Fables*. New York & London: Putnam, 1899.

*Shapes of Clay*. San Francisco: W. E. Wood, 1903.

*The Cynic's Word Book*. Garden City, N.Y.: Doubleday, Page, 1906; enlarged as *The Devil's Dictionary*, volume 7 of *The Collected Works of Ambrose Bierce*. New York & Washington, D.C.: Neale, 1911.

*A Son of the Gods and A Horseman in the Sky*. San Francisco: Elder, 1907.

*The Shadow on the Dial and Other Essays*, edited by S. O. Howes. San Francisco: A. M. Robertson, 1909; revised as *Antepenultima*, volume 11 of *The Collected Works of Ambrose Bierce*. New York & Washington, D.C.: Neale, 1912.

*Write It Right: A Blacklist of Literary Faults*. New York & Washington, D.C.: Neale, 1909.

*The Collected Works of Ambrose Bierce*, 12 volumes. New York & Washington, D.C.: Neale, 1909–1912 comprises 1) *Ashes of the Beacon, The Land Beyond the Blow, For the Ahkoond, John Smith, Liberator, Bits of Autobiography*; 2) *In the Midst of Life*; 3) *Can Such Things Be?, The Ways of Ghosts, Soldier-Folk, Some Haunted Houses*; 4) *Shapes of Clay, Some Antemortem Epitaphs, The Scrap Heap*; 5) *Black Beetles in Amber, The Mummery, On Stone*; 6) *The Monk and the Hangman's Daughter, Fantastic Fables, Aesopus Emendatus, Old Saws with New Teeth, Fables in Rhyme*; 7) *The Devil's Dictionary*; 8) *Negligible Tales, The Parenticide Club, The Fourth Estate, The Ocean Wave, "On with the Dance!", Epigrams*; 9) *Tangential Views*; 10) *The Opinionator, The Reviewer, The Controversialist, The Timorous Reporter, The March Hare*; 11) *Antepenultima*; 12) *In Motley, Kings of Beasts, Two Administrations, Miscellaneous*.

*Battlefields and Ghosts*, edited by Hartley E. Jackson and James D. Hart. Palo Alto, Cal.: Harvest Press, 1931.

*The Ambrose Bierce Satanic Reader*, edited by Hopkins. Garden City, N.Y.: Doubleday, 1968.

*Ambrose Bierce: Skepticism and Dissent: Selected Journalism from 1898–1901*, edited by Lawrence I. Berkove. Ann Arbor, Mich.: Delmas, 1980.

*Poems of Ambrose Bierce*, edited by M. E. Grenander. Lincoln: University of Nebraska Press, 1995.

*The Short Fiction of Ambrose Bierce*, edited by S. T. Joshi, Lawrence I. Berkove, and David E. Schultz. Knoxville: University of Tennessee Press, 2006.

## Studying Ambrose Bierce

Ambrose Bierce is known primarily as a journalist, short-story writer, and poet. His best-known book is the highly regarded *Cynic's Word Book* (1906) enlarged as *The Devil's Dictionary* (1911). It demonstrates the wit and cynicism for which Bierce is known. A representative selection of his jour-



Caricature of Bierce published in the satirical weekly, *The Wasp*, early 1890s, which he had formerly edited. The caption reads: "Ambrose Bierce Literary Dissector. The terror of aspiring bards of the wild and woolly West."

nalism is provided in *Ambrose Bierce: Skepticism and Dissent: Selected Journalism from 1898–1901* (1980). *The Short Fiction of Ambrose Bierce*, a three-volume, 1250-page edition is the best source for Bierce's short stories, but *An Occurrence at Owl Creek Bridge and Other Stories* (London: Penguin, 1995) will satisfy all but the most devoted students. M.E. Grenander's *Poems of Ambrose Bierce* (1995) is the best place to begin study of his poetry.

The best guide to the Bierce canon is *Ambrose Bierce: An Annotated Bibliography of Primary Sources* (Westport, Conn.: Greenwood Press, 1999) by Joshi. The Ambrose Bierce Project, under the general editorship of Craig A. Warren (<[www.ambrosebierce.org](http://www.ambrosebierce.org)> viewed August 27, 2007), provides online a good primary and secondary bibliography, with links to web-based texts of many of his stories.

Partly because of the mystery attendant to Bierce's death, he has attracted a full complement of biographers. Richard O'Connor's *Ambrose Bierce: A Biography* (Boston: Little, Brown, 1967) and Roy Morris Jr.'s *Ambrose Bierce: Alone in Bad Company* (New York: Crown, 1996) will suit the purposes of most students. Joshi and Schultz have also edited *A Much Misunderstood Man: Selected Letters of Ambrose Bierce* (Columbus: Ohio State University Press, 2003).



M.E. Grenander's *Ambrose Bierce* (New York: Twayne, 1971) is a reliable basic guide to Bierce's work. Cathy Davidson's *Critical Essays on Ambrose Bierce* (Boston: G. K. Hall, 1982) provides a range of critical responses. Student seeking a fuller critical study of his work should consult Davidson's *The Experimental Fictions of Ambrose Bierce: Structuring the Ineffable* (Lincoln: University of Nebraska Press, 1984). Donald T. Blume's *Ambrose Bierce's Civilians and Soldiers in Context* (Kent, Ohio: Kent State University Press, 2003) is a study of the ways in which Bierce's journalism informed his fiction, namely *Tales of Soldiers and Civilians*. David M. Owens's *The Devil's Topographer: Ambrose Bierce and the American War Story* (Knoxville: University of Tennessee Press, 2006) is a study of the relationship between Bierce's twenty-two Civil War stories and his personal war experience.

### "The Big Bear of Arkansas" by Thomas Bangs

Thorpe (1841) *short story*

This story, written by Thomas Bangs THORPE, a humorist of the Old Southwest, is considered a classic of the TALL-TALE genre. A story within a story, "The Big Bear of Arkansas" is told by a storyteller to a group of passengers aboard a Mississippi steamboat. The storyteller, who claims he is the best bear hunter in Arkansas, tells a drawn-out tale about his numerous futile attempts to kill an apparently "unhunnable bear." The story, which first appeared in the journal *SPIRIT OF THE TIMES*, was later reprinted in Thorpe's collection *The Hive of the Bee Hunter* (1854). It proved to be a long-lived and influential work, and it probably played a part in William Faulkner's writing of his own ursine hunting story, "The Bear."

#### Source

Rickels, Milton. *Thomas Bangs Thorpe, Humorist of the Old Southwest*. Baton Rouge: Louisiana State University Press, 1962.

### Bigelow, John (1817–1911) *historian, editor, biographer*

Born in Malden, New York, John Bigelow was admitted to the New York bar before joining with William Cullen BRYANT in owning and editing the New York *Evening Post* from 1848 to 1861. On the *Evening Post* Bigelow maintained a free-soil and free-trade editorial stance, and in 1856 he published a campaign biography for Free Soil Party presidential candidate John C. Frémont. Beginning in 1861, he spent several years as a diplomat in France, where he influenced the French government not to support the Confederacy during the CIVIL WAR.

While in Paris, Bigelow located the manuscript of Benjamin Franklin's *Autobiography*, which Bigelow edited for publication in 1868. In later years he published several histories and biographies, including a biography of William Cullen

Bryant and an autobiography, the five-volume *Retrospections of an Active Life* (1909–1913).

#### Source

Clapp, Margaret. *Forgotten First Citizen, John Bigelow*. Boston: Little, Brown, 1947.

### *The Biglow Papers* by James Russell Lowell (first series: New York: Putnam, 1848; second series: Boston: Osgood, 1867) *poetry collection*

Introduced with a letter from the fictional Ezekiel Biglow to the editor of the Boston *Courier* on June 17, 1846, *The Biglow Papers* are written in the "Yankee" dialect of Ezekiel's son, Hosea, a Massachusetts farmer. The principal target of the satirical poems is the perceived proslavery motivation behind the Mexican War. Although Lowell had not originally planned to write an entire series, the success of the first letter/poem caused him to see satire as "a weapon instead of the mere fencing stick [he] had supposed," and eight more poems in the same vein followed. When these were collected for book publication, Lowell added long prose commentaries in the learned (and pedantic) voice of Reverend Homer Wilbur, the book's ostensible editor. Besides the overt antislavery message of *The Biglow Papers* (see ABOLITIONISM), Lowell also saw the work as an effort of literary nationalism, its dialect chosen deliberately as an antidote to what he saw as "the great vice of American writing and speaking"—which he identified as "a studied want of simplicity."

The CIVIL WAR prompted Lowell to undertake a second series of *The Biglow Papers* for *THE ATLANTIC MONTHLY*, a journal he had cofounded and which he edited. As Lowell himself recognized, these later poems (1862–1865) are less successful, lacking the freshness of the first series. Overall, however, *The Biglow Papers* are considered Lowell's masterpiece and an important early example of literary use of dialect.

#### Source

Lowell, James Russell. *The Biglow Papers, First Series: A Critical Edition*, edited by Thomas Wortham. De Kalb: Northern Illinois University Press, 1977.

—Brett Barney

### Billings, Josh

See SHAW, HENRY WHEELER.

### Bird, Robert Montgomery (1806–1854) *playwright, novelist*

Born in Delaware and educated at the University of Pennsylvania, where he received his M.D. in 1827, Robert Montgomery Bird supposedly gave up his medical practice owing to a reluc-

tance to charge his patients fees. He taught at the Pennsylvania Medical College from 1841 to 1843, but most of his adult life was devoted to writing. Starting out as a dramatist, he wrote a number of tragedies and comedies about Philadelphia before writing several prize-winning verse dramas for his friend, the actor Edwin Forrest. These included *The Gladiator* (produced 1831), Bird's most popular play; and *The Broker of Bogota* (produced 1834), considered to be his best. The two friends later had a falling-out, and because Forrest, who had purchased and produced several of Bird's plays, refused to relinquish his copyright claims, Bird turned to novel writing.

Bird's training as a dramatist helped make his novels—many of them historical romances—both popular and remunerative. *Calavar* (1834) and its sequel, *The Infidel* (1835), concern the Spanish conquest of Mexico, and *The Hawks of Hawk Hollow* (1835) is set during the Revolutionary War. Bird set what is considered his best novel, *Nick of the Woods* (1837), in the aftermath of the American Revolution and created in it a memorable hero with a split personality. In this book Bird portrayed Indians not as noble savages, as James Fenimore Cooper had done in *The Last of the Mohicans* (1826), but as savages.

Ill health eventually forced Bird to give up writing, but in 1847 he came out of retirement to work as literary editor of the Philadelphia *North American*, a position he held until his death.

#### Source

Dahl, Curtis. *Robert Montgomery Bird*. New York: Twayne, 1963.

#### "The Birth-Mark" by Nathaniel Hawthorne (1843) short story

First published in *Pioneer Magazine*, Nathaniel Hawthorne's short story "The Birth-Mark" is an allegorical tale about a scientist, Aylmer, and his beautiful wife, Georgiana. Georgiana's one physical flaw is a small birthmark on her cheek that resembles a hand. Aylmer, disturbed by the mark, decides to remove it using his scientific expertise. Experimenting with a range of concoctions, many of his own creation, he finally creates an effective potion: The birthmark fades, but Georgiana's life fades with it. Now physically perfect, Georgiana is dead. With its portrayal of obsession and its exploration of the tension between beauty and science, "The Birth-Mark" is one of Hawthorne's most evocative tales—and one of his most exemplary.

#### Sources

Hawthorne, Nathaniel. *Mosses from an Old Manse*, 2 volumes. New York: Wiley & Putnam, 1846.

Hawthorne. *Nathaniel Hawthorne's Tales*, edited by James McIntosh. New York: Norton, 1987.

—Julie M. Cox

"The Black Cat" by Edgar Allan Poe (1843) short story  
Written in late 1842, Edgar Allan Poe's "The Black Cat" was published in the *United States Saturday Post* (later *The Saturday Evening Post*) on August 19, 1843. As with one of his other famous short stories, "The Tell-Tale Heart," Poe achieves a psychological realism through the use of a first-person narrator who is crazed, alcoholic, and homicidal. Blending aspects of horror, Gothic, and supernatural fiction, the story directly plays off early American superstitions regarding witchcraft. Noteworthy characteristics include Poe's use of violence against animals and women and his ability to take readers into the mind of a man who slowly becomes a pathological murderer.

—M. A. Schueth

#### Black Hawk (1767–1838) memoirist

An American Indian leader of the Fox and Sac (or Sauk) tribes, Black Hawk was born in a Sac village near what is now Rock Island, Illinois. During the War of 1812 he fought on the side of the British and denounced the Treaty of 1804, which provided that the Fox and Sac should give up their lands and be removed west of the Mississippi River. Black Hawk actively resisted removal and in 1832 returned to Illinois with four hundred of his men. He made peaceful overtures to the federal government, but when one of his emissaries was shot in cold blood, Black Hawk made war on frontier settlements in what has come to be known as the Black Hawk War (1832). Defeated in battle at the Bad Axe River, Black Hawk surrendered, was briefly imprisoned, and was allowed to return to the remnants of his tribe that remained in Iowa. In his 1833 *Autobiography*, he defended his actions and parsed the illegality of the Treaty of 1804.

#### Sources

Black Hawk. *Black Hawk's Autobiography*, edited by Roger L. Nichols. Ames: Iowa State University Press, 1999.

Trask, Kerry A. *Black Hawk: The Battle for the Heart of America*. New York: Holt, 2006.

#### The Blithedale Romance by Nathaniel Hawthorne (Boston: Ticknor, Reed & Fields, 1852) novel

The inspiration for *The Blithedale Romance* came from Hawthorne's participation in George Ripley's utopian community, Brook Farm. The novel takes a critical look at so-called utopian societies and at mankind in general. Through his depiction of a community called Blithedale, Hawthorne examines the self-serving and manipulative "philanthropy" of Hollingsworth, a character who, unable to move beyond a simplistic desire for money, represents a dim view of humanity. After seducing a resident of the commune for her money, Hollingsworth declares his love for another. Additional characterizations of human duplicity include Hawthorne's exploration

of the differences between one's "public self" and one's "private self," represented by the ways contrasting characters act while they are at Blithedale versus their conduct when they are moving in the larger society. Hawthorne also exposes the classism of the group's members.

—Nicole de Fee

### **Bloomer, Amelia** (1818–1894) *journalist*

Born in Homer, New York, Amelia Bloomer was a reformer dedicated to the frequently aligned causes of SUFFRAGISM and the TEMPERANCE MOVEMENT. Bloomer contributed pseudonymous articles to local newspapers using both male and female names, and from 1848 to 1854 she edited *The Lily*, published in Seneca Falls, New York; initially a temperance organ, the journal became the first to be devoted to women's suffrage. In 1851 Bloomer began wearing a short skirt with long trousers; she advertised these "Bloomers," as they became known, to the public in the pages of *The Lily*.

### **Sources**

Bloomer, Dexter C., ed. *Life and Writings of Amelia Bloomer*. New York: Schocken Books, 1975.

Gathey, Charles Neilson. *The Bloomer Girls*. London: Femina Books, 1967.

### **Bly, Nellie**

See COCHRAN, ELIZABETH

### **Boker, George Henry** (1823–1890) *playwright, poet*

Born in Philadelphia and educated at Princeton University, George Henry Boker originally intended to practice law. Instead he chose to travel abroad and to write. After publishing a volume of poetry, he took up playwriting. He wrote romantic and heroic tragedies, many of them in verse in the style of the Elizabethans. Only one play, *Francesca da Rimini* (produced 1855), was a genuine success. The play was based on the story of Paolo and Francesca in Dante's *Inferno*. Boker also served with distinction as minister to Turkey, from 1871 to 1875, and to Russia, from 1875 to 1878.

### **Source**

Evans, Oliver H. *George Henry Boker*. Boston: Twayne, 1984.

### **The Bostonians** by Henry James (London & New York: Macmillan, 1886) *novel*

First published in 1885–1886 in *THE CENTURY MAGAZINE*, and the longest of Henry James's works set in America, *The Bostonian* was the first novel in what is traditionally seen as the middle phase of James's three-part career. Turning from the contrasting of Europe and the United States that is char-

acteristic of his earlier works—*DAISY MILLER* (1878) and *THE PORTRAIT OF A LADY* (1882), for example—James focuses on social activism and its relationship to personal interaction, producing what he called "a very *American tale*." The novel's setting alternates between New York and Boston, two important centers of the women's movement. Verena Tarrant, a talented but shallow budding women's rights activist, is pulled in two directions, between Basil Ransom, who wants her to abandon her activism and devote herself to him, and Basil's cousin, Olive Chancellor, who wants Tarrant to renounce men and marriage and to join her in absolute devotion to the women's movement.

Unpopular both in serial and monograph publication, *The Bostonians* was also eventually dismissed by James himself; he omitted it from the twenty-three-volume New York Edition of his works (1907–1909). Recent critics, however, have found much to admire in the novel. Feminist critics have especially been drawn to the richness of the novel's depiction of a close same-sex relationship.

—Brett Barney

### **Boucicault, Dion** (1820?–1890) *playwright*

Born Dionysius Lardner Boursiquot in Dublin, Dion Boucicault was educated in London, where he began acting and writing plays. He made his London debut in 1839 using the name Lee Moreton, but by 1841, when his comedy *London Assurance* played successfully at Covent Garden, he had changed his name to Dion Boucicault. After his first wife died under mysterious circumstances in the 1840s in France, Boucicault married the actress Agnes Robertson, who was the adopted daughter of the actor Charles Kean. Together they came to America in 1853, and Boucicault continued to act and to write plays.

Boucicault's first significant production in the United States was *Grimaldi, or The Life of an Actress* (produced 1855), in which he and his wife both appeared. His first stay in this country lasted until 1860, when he returned to work on the English stage; he returned to the United States a decade later and stayed until his death. Altogether Boucicault wrote or adapted more than three hundred farces, comedies, and melodramas. Many were marked by sensationalism, such as a rescue from a burning building in *The Poor of New York* (produced 1857), a burning ship in *The Octoroon; or, Life in Louisiana* (produced 1859), and an underwater rescue in *The Colleen Bawn; or, The Brides of Garyowen* (produced 1860). Over time he began to specialize in plays with Irish settings, such as *Arrah-na-Pogue; or, The Wickling Widow* (produced 1864).

Boucicault was one of the most energetic and popular playwrights of his day. He continued to act throughout his career, and he inaugurated the use of a touring company for a single play. He was also instrumental in working for change in the copyright law to protect plays from falling into the public domain after they were performed, lobbying Congress

assiduously until it passed an amendment to the copyright law in 1856. Boucicault's final years were spent as an acting teacher at a drama school founded by the New York theater impresario A. M. Palmer.

### Sources

Greene, Nicholas. *The Politics of Irish Drama: Plays in Context from Boucicault to Friel*. Cambridge & New York: Cambridge University Press, 1999.

Hogan, Robert G. *Dion Boucicault*. New York: Twayne, 1969.

Molin, Sven Eric, and Robin Goodfellow, eds. *Dion Boucicault, the Shaughraun: A Documentary Life, Letters and Selected Works*. Newark, Del.: Proscenium, 1979.

### Boudinot, Elias (circa 1804–1839) editor

The man later known as Elias Boudinot was born Gallegina ("Buck") Watie in what is now northwestern Georgia. At about age nine he was sent to a nearby mission for schooling; he later continued his education at another mission school in Cornwall, Connecticut. It was upon his arrival there that Watie adopted the name Elias Boudinot in honor of a school benefactor. Following his marriage in 1826 to a white woman, Harriet Ruggles Gold, Boudinot was appointed by the General Council of the Cherokee Nation to tour the eastern United States to solicit donations for an academy and press equipment. His speech in Philadelphia, published as "An Address to the Whites," demonstrates a rhetorical sophistication. His abilities as a mediator between languages and cultures are evident in the Cherokee New Testament that he cotranslated and edited for the bilingual *Cherokee Phoenix*.

Under increasing pressure from white encroachment following passage of the 1830 Indian Removal Act, Boudinot and a few other Cherokees signed the Treaty of New Echota in 1835. In 1838–1839 the Cherokees were forced from their ancestral lands under the terms of this treaty, to relocate to Indian Territory in present-day Oklahoma. Thousands died during this march, now known as the Trail of Tears. In reprisal for what most Cherokees viewed as traitorous and unauthorized collusion in the Cherokee removal, Boudinot and two of his relatives were killed by mobs.

### Source

Boudinot, Elias. *Cherokee Editor: The Writings of Elias Boudinot*, edited by Theda Perdue. Knoxville: University of Tennessee Press, 1983.

—Brett Barney

### Boyesen, Hjalmar Hjorth (1848–1895) novelist, philologist

Born in Norway and educated at the universities of Leipzig in Germany and Christiania in Norway, Hjalmar Hjorth Boyesen came to the United States in 1869, intending only to visit.

He stayed, first becoming the editor of the Norwegian weekly *Fremad*, published in Chicago, and later a professor of German at Cornell and Columbia Universities.

Although Boyesen published scholarly works on German and Scandinavian literature, he is remembered primarily as a novelist. His first success as a writer of fiction came with a ROMANCE about Norwegian life, *Gunnar* (1874), which appeared in serial form in *THE ATLANTIC MONTHLY*. William Dean HOWELLS, the editor of *The Atlantic*, encouraged Boyesen to write more. Howells's dedication to REALISM also influenced Boyesen, who turned his back on the ROMANTICISM of *Gunnar* to write *The Mammon of Unrighteousness* (1891), a realistic urban novel about the conflict between two brothers, one an amoral politician and the other a social idealist. *The Golden Calf* (1892) concerns a man's loss of innocence resulting from his desire for money and fame, and *The Social Strugglers* (1893), the last of the four novels on which Boyesen's reputation rests, is a lighter critique of society. Boyesen also wrote several popular works intended for juvenile readers, such as *Boyhood in Norway* (1892).

### Sources

Eckstein, Neil Truman. *The Marginal Man as Novelist: The Norwegian-American Writers, H. H. Boyesen and O. E. Rølvaag, as Critics of American Institutions*. New York: Garland, 1990.

Fredrickson, Robert S. *Hjalmar Hjorth Boyesen*. Boston: Twayne, 1980.

### "Brahma" by Ralph Waldo Emerson (1857) poem

The theme of Ralph Waldo EMERSON's sixteen-line poem is the Hindu concept of "Brahma" or the universal spirit, similar to Emerson's own idea of "the Over-Soul" explored in his other writings. The poem, which appeared in *THE ATLANTIC MONTHLY* in November 1857, echoes lines from the Hindu spiritual text, the *Bhagavad-Gita*, as when Emerson propounds the belief that there is no beginning and no end in life: "I keep and pass and turn again." The universal spirit dwells within all; therefore, there is no separation between the individual and the spirit. In the last line of the poem, Emerson urges the "lover of good" to "turn thy back on heaven" and "find" the truth of Brahma.

—Tiffany K. Wayne

### Bread and Cheese Club (circa 1822–circa 1827)

This informal social club was formed by James Fenimore COOPER and his circle of friends, including the inventor Samuel F. B. Morse and the banker and poet Fitz-Greene HALLECK. Membership was limited to thirty-five, and the club met variously at Washington Hall and the City Hotel, both located in Manhattan. In 1827 some members seceded



and formed the Literary Club and the Sketch Club, members of which later formed the Century Club.

**Briggs, Charles Frederick** (1804–1877) *novelist, editor*

Charles Frederick Briggs published at least two autobiographical novels: *The Adventures of Harry Franco* (1839), based on the experience of a Wall Street financial panic; and *Working a Passage* (1844), which grew out of his adventures at sea. In 1845 he founded the *Broadway Journal*, which was eventually taken over—and shut down—by Edgar Allan Poe. Briggs went on to do editorial work at PUTNAM'S MONTHLY, THE NEW YORK TIMES, and the Brooklyn Union. *The Trappings of Tom Pepper; or, The Results of Romancing* (1847–1850) might also be Briggs's work.

**Brinton, Daniel Garrison** (1837–1899) *physician, archaeologist, ethnologist*

Born in Thornbury, Pennsylvania, to an influential Quaker family, Daniel Garrison Brinton received his B.A. from Yale (1858). Two years at Jefferson Medical College were followed by a year's study in Europe. After serving as a CIVIL WAR surgeon (1862–1865), Brinton married Sarah Tillson. The couple had two children. Brinton's lifelong interest in indigenous cultures led early to *Notes on the Floridian Peninsula* (1859). His influential *Myths of the New World* (1868) categorized myth and popularized the "trickster" term in ethnology. Brinton left medicine in the 1870s but continued to edit the weekly *Medical and Surgical Reporter* (1874–1887). Though health problems persisted, Brinton was a pioneer scholar of Native languages and literatures, an influential leader of learned societies, and the first university professor of anthropology in North America. Brinton believed in a single origin of humankind (monogeny), yet, like many early anthropologists, he also believed whites/Europeans had evolved to a superior status. He edited six of the eight volumes in the *Library of Aboriginal American Literature* (1882–1890). His international reputation was eclipsed by Franz Boas, who emphasized fieldwork and targeted Brinton to critique the idea of social evolution.

—Elizabeth McNeil

**Brook Farm**

An experimental farm in Roxbury, Massachusetts, the Brook Farm Institute of Agriculture and Education grew out of the ideals of the TRANSCENDENTAL CLUB, which began the farm in an attempt to put their social theories to work. Founded by the Unitarian minister George RIPLEY in 1841, the community had as its goal the attainment of self-sufficiency through manual labor and the promotion of higher aspects of human culture through moral and

intellectual education. The farm was initially financed by a joint-stock company holding 24 shares, each valued at \$500.

Brook Farm was visited by many of the day's leading intellectuals, such as Ralph Waldo EMERSON and Margaret FULLER. Due to the agricultural inexperience of members such as Nathaniel HAWTHORNE, Charles A. Dana, and Isaac Hecker, farming at Brook Farm failed miserably. In 1843 the community came under the influence of Albert Brisbane and FOURIERISM, and in 1844 the farm was changed to a phalanx (a Fourierist economic unit). As a center of Fourierism, Brook Farm issued the journals *The Phalanx* (1843–1845) and *Harbinger* (1845).

When the uncompleted and uninsured central building of the farm burned down in 1846, the community disbanded. Emerson referred to Brook Farm as "the Age of Reason in a patty-pan," and Hawthorne's novel *THE BLITHEDALE ROMANCE* (1852) revealed the hypocrisy he found at the heart of such a utopian living community.

**Sources**

Delano, Sterling F. *Brook Farm: The Dark Side of Utopia*. Cambridge, Mass.: Harvard University Press, 2004.

Francis, Richard. *Transcendental Utopias: Individual and Community at Brook Farm, Fruitlands, and Walden*. Ithaca, N.Y.: Cornell University Press, 1997.

**The Brooklyn Daily Eagle** (1841–1955) *newspaper*

Founded by Henry C. Murphy, this decidedly Democratic daily was edited by Walt WHITMAN from March 1846 to January 1848. Other literary notables who served on its staff were journalist and memoirist Edward W. Bok and journalist and broadcaster H. V. Kaltenborn. With the exception of a brief suspension in 1861 owing to the paper's proslavery editorial posture, *The Brooklyn Daily Eagle* published continuously until 1955.

**Source**

Schroth, Raymond A. *The Eagle and Brooklyn: A Community Newspaper, 1841–1955*. Westport, Conn.: Greenwood Press, 1974.

**Brooks, Maria Gowen** (circa 1795–1845) *poet*

The writer whom Rufus Wilmot GRISWOLD eulogized as "unmatched among the poets of her sex" was born Abigail Gowen in Medford, Massachusetts. Gowen early displayed a knack for memorizing poetry. When her father died, she became first the ward and then, at about age fifteen, the wife of John Brooks, a man several times her age. Brooks began writing poetry after moving to Portland, Maine. Soon thereafter she took Mary Abigail Brooks as her legal name but began referring to herself as Maria Gowen Brooks. She published her

first book, a poetry collection titled *Judith, Esther, and Other Poems, by a Lover of Fine Arts*, in 1820. After her husband died and she inherited a Cuban plantation, Brooks published the first part of her long poem *Zóphiël; or, the Bride of Seven* (1825), inspired by the Apocryphal Book of Tobit. Traveling to Europe, Brooks met and impressed Washington IRVING and especially English poet Robert Southey, who helped arrange the 1832 publication of *Zóphiël* in its entirety. Brooks's only other publication was the romantic novel *Idomen: or, the Vale of Yumuri* (1843), which first appeared serially in the *Boston Evening Gazette* in 1838.

#### Source

Low, Dennis. *The Literary Protégées of the Lake Poets*. Burlington, Vt.: Ashgate, 2006.

—Brett Barney

#### Brown, William Wells (1814?–1884) novelist

Born into slavery in Kentucky, William Wells Brown worked for the abolitionist printer Elijah Lovejoy in St. Louis, Missouri. Eventually, Brown moved to Ohio, where he gained his freedom and worked with the Underground Railroad. His autobiographical *Narrative* (1847), published two years after Frederick DOUGLASS'S *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* (1845), propelled Brown to prominence in the abolitionist movement. In 1856 Brown successfully dramatized his autobiographical narrative and produced a successor volume, *Experience; or How to Give a Northern Man a Backbone*. His novel *Clotel; or, The President's Daughter* (1853), was first published in England and is believed to be the first novel published in book form by an African American. The story it purports to tell is of Thomas Jefferson's daughter, a mulatto born of one of the president's slaves; seemingly, it was more truth than fiction. When it was published in the United States, it appeared as *Clotel; A Tale of the Southern States* (1864). Brown also published a book of poetry, a play, and an homage, *The Black Man: His Antecedents, His Genius, and His Achievements* (1863), later expanded and republished as *The Rising Son* (1873).

#### Sources

Brown, William Wells. *From Fugitive Slave to Free Man: The Autobiographies of William Wells Brown*, edited by William L. Andrews. Columbia: University of Missouri Press, 2003.

Whelchel, L. H. *My Chains Fell Off: William Wells Brown, Fugitive Abolitionist*. Lanham, Md.: University Press of America, 1985.

#### Browne, Charles Farrar (1834–1867) journalist, lecturer

Born in Waterford, Maine, Charles Farrar Browne began his journalistic career at age thirteen when, after his father's death, he became a printer. After working on the *CARPET-*

*BAG*, a weekly humor magazine edited by B. P. SHILLABER, and several other midwestern newspapers, Browne settled in Ohio, where his writing for the *Toledo Commercial* attracted the attention of the editors at the *Cleveland Plain Dealer*, who invited Browne to write a humor column for their paper. Browne responded in 1858 by submitting the first of a series of "Artemus Ward Letters," written in Yankee dialect in the persona of a savvy but nearly illiterate showman. The bad grammar and wild misspellings of this Down East character made Browne's reputation, and by the time he resigned from the *Plain Dealer* (he had eventually risen to the position of city editor), his name was synonymous with his character's. Thereafter, Browne was known as Artemus Ward.

Browne went from Cleveland to New York City, where he joined the staff of *VANITY FAIR* in 1860 and became managing editor in the summer of 1861. The next year the first of his four Artemus Ward books was published, and Browne established a reputation as a popular humorous lecturer, traveling around the United States in the guise of Artemus Ward. In 1866 he went to London, where he wrote a series of Artemus Ward letters for the English humor magazine *Punch*. Less than a year later he died of tuberculosis at the age of thirty-two.

#### Sources

Austin, James C. *Artemus Ward*. New York: Twayne, 1964.

Pullen, John J. *Comic Relief: The Life and Laughter of Artemus Ward, 1834–1867*. Hamden, Conn.: Archon, 1983.

#### Brownson, Orestes Augustus (1803–1876) theologian, editor, novelist

Born in Stockbridge, Vermont, Orestes Augustus Brownson was a self-educated theologian who was raised a Puritan, joined the Presbyterian Church, left to become a Universalist, and in 1836 founded his own church, the Society for Christian Union and Progress. After converting to Roman Catholicism in 1844, he was branded a heretic for attempting to organize an American Catholic Church.

A longtime supporter of socialistic schemes such as the short-lived Workingmen's Party and BROOK FARM, Brownson eventually joined the Democratic Party. In 1838 he established the *Boston Quarterly Review* (1838), later called the *Democratic Review* (1842–1844). Soon, however, he renounced the Democratic Party in favor of an extremely conservative republicanism.

The *Democratic Review* was only one of the magazines Brownson founded as a mouthpiece for his views. When the editorial board of the *Democratic Review* grew weary of Brownson's tirades, he started *Brownson's Quarterly Review*, which lasted from 1844 to 1864 and was briefly revived from 1873 to 1875. Brownson also published several books, including autobiographical and novelistic treatments of his various religious conversions, as well as *The Spirit-Rapper* (1854), an attack on spiritualism, and such polemics as *The*

*American Republic* (1865). His *Complete Works* were published in twenty volumes between 1882 and 1887.

### Sources

Gilhooley, Leonard, ed. *No Divided Allegiance: Essays in Brownson's Thought*. New York: Fordham University Press, 1980.  
 Herrera, R. A. *Orestes Brownson: A Sign of Contradiction*. Wilmington, Del.: Intercollegiate Studies, 1999.  
 Lapati, Americo D. *Orestes A. Brownson*. New York: Twayne, 1965.  
 Orestes Brownson Society: <<http://orestesbrownson.com>> (viewed September 20, 2006).

### Bryant, William Cullen (1794–1878) poet, journalist

*He who, from zone to zone,  
 Guides through the boundless sky thy certain flight,  
 In the long way that I must tread alone,  
 Will lead my steps aright.*  
 —“To a Waterfowl” (1818)

Born in Cummington, Massachusetts, William Cullen Bryant was educated at Williams College. At the age of thirteen he wrote *The Embargo* (1808), an attack on Thomas Jefferson's administration. By about 1815 he had written his best-known poems, “THANATOPSIS” and “TO A WATERFOWL,” but postponed their publication while he pursued a legal career, which he abandoned in 1825.

Bryant's emergence as a major poet began in 1821 with the publication of *Poems*. By 1825 he had solidified his reputation with such poems as “A Forest Hymn,” “Monument Mountain,” and “An Indian at the Burial Place of His Fathers.” Bryant's poetry fused a feeling for nature and the past with a firm moral message that his readers found uplifting. He continued to write poetry until the mid 1830s, publishing a new collection of *Poems* in 1832, but his output waned, and none of his later work matches the fresh diction and descriptions of his earlier work. His later collections include *The Fountain and Other Poems* (1842), *A Forest Hymn* (1860), *Among the Trees* (1874), and *The Flood of Years* (1878).

Bryant's best work is in the romantic tradition (see ROMANTICISM). He was heavily influenced by William Wordsworth's depictions of nature, although Bryant took a very American tack in explicitly invoking God and avoiding the charges of pantheism and paganism that dogged the English Romantics. At his best Bryant expresses a sturdy melancholy over the fleeting nature of life and the human effort to comprehend existence. His work has been praised for its elegant simplicity and dignity, which has been deemed “Doric restraint.”

Bryant had a successful career as a newspaper editor and public-opinion shaper. He became co-editor of the *New-York Review and Athenaeum Magazine* in 1825. By 1827 he was joint editor of the *New York Evening Post*, and in 1829 he

became editor in chief. Although a force in the Democratic Party, he eventually turned to Abraham Lincoln and the Republicans because of their opposition to slavery.

### Sources

Brodwin, Stanley, and Michael D'Innocenzo, eds. *William Cullen Bryant and his America: Centennial Conference Proceedings, 1878–1978*. New York: AMS Press, 1983.  
 Brown, Charles H. *William Cullen Bryant*. New York: Scribners, 1971.  
 Krapf, Norman, ed. *Under Open Sky: Poets on William Cullen Bryant*. New York: Fordham University Press, 1986.  
 McLean, Albert F. *William Cullen Bryant*. Boston: Twayne, 1989.

### Bunner, H. C. (1855–1896) editor, short-story writer

Born in Oswego, New York, Henry C. Bunner became editor of the American humor magazine *Puck* one year after its establishment in 1877, and he remained on the staff of the magazine until he died. *Puck* arguably shaped the remainder of Bunner's literary career, which resulted mostly in the production of short stories, anecdotal tales, and humorous poems. The most famous of his productions is “*Short Sixes*”: *Stories to Be Read While the Candle Burns* (1891).

### Source

Jensen, Gerard Edward. *The Life and Letters of Henry Cuyler Bunner*. Durham, N.C.: Duke University Press, 1939.

### Buntline, Ned

See JUDSON, E. Z. C.

### Burnett, Frances Hodgson (1849–1924) writer of children's literature

English by birth, Frances Hodgson Burnett came to the United States in 1865 and settled in Tennessee with her parents. She began writing at the age of seventeen and had her first literary success with *That Lass o' Lowrie's* (1877), a novel set in the Lancashire coal-mining region. Burnett is chiefly remembered, however, for her children's books, two of which have become perennial favorites: *Little Lord Fauntleroy* (1886) and *The Secret Garden* (1911). The first of these proved to be a great success when she adapted it for the stage in 1888; it also made COPYRIGHT history in England when she successfully stopped an unauthorized stage version. During her career Burnett published over fifty books and wrote or collaborated on a dozen plays.

### Sources

Bixler, Phyllis. *Frances Hodgson Burnett*. Boston: Twayne, 1984.  
 Thwaite, Ann. *Waiting for the Party: The Life of Frances Hodgson Burnett, 1849–1924*. London: Secker & Warburg, 1974.

**Babbitt** by Sinclair Lewis (New York: Harcourt, Brace, 1922) *novel*

Sinclair LEWIS's satirical portrait of an American businessman and of middle-class midwestern life in the 1920s centers on George Follansbee Babbitt, a successful realtor. Babbitt thinks of himself as an average American. He lives in Zenith, a midwestern city. He is a faithful, if not romantic, husband. He has three children, a nice home, and all the modern conveniences. He believes in progress, and that society is gradually improving. Yet, he feels frustrated, imagining he has never done a daring thing in his life. He has a fantasy that he is visited by a "fairy child," a young, desirable woman who appreciates the dashing true self hidden behind Babbitt's dull exterior.

After his closest friend, Paul Riesling, shoots his wife and is sent to prison, Babbitt abandons propriety and has an affair. The prospect of a new, truly risky career disturbs him. When his wife has an attack of appendicitis, he recovers his affection for her and reconciles himself to his middle-class life. He realizes, however, that something is missing, and he urges his son to pursue a less conventional course. "Do not be bound by Zenith," he tells Ted, "tell 'em to go to the Devil!"

So effective was Lewis's portrayal of Babbitt as a type that the name became synonymous with American boosterism that touted material well-being over any sort of spiritual, intellectual, or sensual satisfaction. Certainly, Lewis satirizes American complacency, but his vivid characterization of Babbitt makes the character a human being, not simply the target of social criticism.

#### Sources

Grebstein, Sheldon. *Sinclair Lewis*. New York: Twayne, 1962.

Lingeman, Richard. *Sinclair Lewis: Rebel from Main Street*. New York: Random House, 2002.

Schorer, Mark, ed. *Sinclair Lewis: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1962.

**Babbitt, Irving** (1865–1933) *critic*

Irving Babbitt graduated from Harvard and was a professor at Williams College, then at Harvard University, from 1894 to 1933. He promulgated the idea of a NEW HUMANISM, which rejected the Romanticism of the nineteenth century and argued for a return to classical values such as an appreciation of literary form. His most important work is *Rousseau and Romanticism* (1919), which presents his most effective argument against relying on intense emotion and personal feeling rather than on tradition.

#### Source

Panichas, George. *The Critical Legacy of Irving Babbitt: An Appreciation*. Wilmington, Del.: ISI Books, 1999.

**"Babylon Revisited"** by F. Scott Fitzgerald (1931) *short story*

F. SCOTT FITZGERALD's most widely taught short story, "Babylon Revisited" was first published in *THE SATURDAY EVENING POST* and collected in *TAPS AT REVEILLE* (1935). The setting is Paris following the 1929 stock-market crash. American expatriate Charlie Wales, whose dissipations had led to the death of his wife, has returned to reclaim custody of his daughter, Honoria, from his sister-in-law, who detests him. As a reformed alcoholic and a successful businessman he



believes that he deserves his daughter and forgiveness. But his quest is spoiled by the inopportune appearance of two drunken friends from the old days.

"Babylon Revisited" is a story about responsibility, guilt, and dissipation: ". . . the snow of twenty-nine wasn't real snow. If you didn't want it to be snow, you just paid some money."

#### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.  
—Matthew J. Brucoli

#### Bacheller, Irving (1859–1950) *journalist, novelist*

Irving Bacheller graduated from St. Lawrence University in 1882 and founded the first newspaper syndicate in the nation in 1884. In addition to autobiographical works, he published *A Man for the Ages* (1919), a tale about Abraham Lincoln, and novels concerning early American life. The most famous of his works is *Eben Holden* (1900), the popular story of a homely hired man who aides an orphan. It placed Bacheller in the so-called B'Gosh school of novelists such as Edward Noyes Westcott (1846–1898) who developed memorable characters of the folk-philosopher type.

#### Source

Hanna, Alfred Jackson. *A Bibliography of the Writings of Irving Bacheller*. Winter Park, Fla.: Rollins College Press, 1939.

#### Barnes, Djuna (1892–1982) *novelist, essayist, poet, playwright*

Djuna Barnes was educated at home in a small New York town by her father and mother and was heavily influenced by her grandmother's feminism and mysticism. In 1912, three years after an arranged marriage, she escaped to New York City. There she published her first book of poems, *The Book of Repulsive Women* (1915). The PROVINCETOWN PLAYERS performed her early plays. But it was not until publication of *A Book* (1923) that she became widely known in avant-garde circles and among critics. In the 1920s she settled in Europe, where she wrote *Ryder* (1928) and *NIGHTWOOD* (1936), two novels that explore the elastic nature of human sexuality and identity. Barnes tended to write about lesbians and sexually ambiguous characters. Her prose is often as elusive as some poetry. She returned to Greenwich Village in the 1930s but produced little work and lived as a recluse, although her verse play *The Antiphon* (1958) is considered a major work that deals with the family in a tragic context.

#### Sources

Barry, Alyce, ed. *Interviews: Djuna Barnes*. Washington, D.C.: Sun and Moon Press, 1985.

Broe, Mary Lynn, ed. *Silence and Power: A Reevaluation of Djuna Barnes*. Carbondale: Southern Illinois University Press, 1991.

#### Barry, Philip (1896–1949) *playwright, novelist*

*I always wanted to make my mark with plays like John, The Joyous Season and Here Come the Clowns, but the critics wouldn't have it. So they decide that The Philadelphia Story, which took three weeks to write, is a hit and Here Come the Clowns, which represents two years' work, is a failure. How do you explain it? How does anyone explain it?*

—quoted in Emmet Lavery,  
"The World of Philip Barry"

Philip Barry was born to Irish Catholic parents in Rochester, New York, as the youngest of four children. He graduated from Yale in 1919 and subsequently attended George Pierce Baker's famous "English 47" playwriting workshop at Harvard. Rejected from the military because of his poor eyesight, Barry interrupted his studies during WORLD WAR I to take a job at the State Department, which led him to work at the U.S. Embassy in London; he later briefly worked in advertising in New York. In 1922 he married Ellen Semple. The couple had two sons, Philip Jr. and Jonathan; a daughter, Mary Ellen, died in infancy. The Barrys were part of fashionable society in New York and often spent time in southern France and Florida.

Professor Baker encouraged Barry to write on contemporary American life, and while at Harvard, Barry wrote the comedy *You and I*. The play won the Herndon Prize and was a hit on Broadway in 1923. Barry continued to write comedies, such as *The Youngest* (produced 1924), *In a Garden* (produced 1925), and *White Wings* (produced 1926), finding particular success with *Paris Bound* (produced 1927), *HOLIDAY* (produced 1928), and *The Animal Kingdom* (produced 1932). During the late 1920s and for most of the 1930s, Barry experimented with writing serious dramas with psychological, philosophical, and religious themes. Among them are *John* (produced 1927) and his first collaboration with the THEATRE GUILD, *Hotel Universe* (produced 1930). His serious work also included *Tomorrow and Tomorrow* (produced 1931), *Bright Star* (produced 1935), and *Here Come the Clowns* (produced 1938), which was adapted from his novel *War in Heaven* (1938). With the exception of *Tomorrow and Tomorrow*, Barry's non-comic plays were commercial failures. He returned to writing comedy with his most successful play, *THE PHILADELPHIA STORY*, which was staged in 1939 by the Theatre Guild, with Katharine Hepburn in the leading role, and ran for 417 performances before it went on tour. The Guild continued producing Barry's work until the end of his life. During WORLD WAR II, Barry wrote a patriotic play with

music, *Liberty Jones* (produced 1941), which flopped, and the comedies *Without Love* (produced 1942) and *Foolish Notion* (produced 1945). When Barry died of a heart attack in 1949, he left behind *Second Threshold*, an unfinished drama that was later completed by Robert E. Sherwood and produced in 1951. Common themes in Barry's work are the nature of marriage and the rebellion of an imaginative young person against the conservatism of an older generation. Another frequent subject is the relationship between a father and his daughter, a theme that was motivated by Barry's loss of his own daughter in 1934.

During his lifetime, Barry was celebrated for his comedies of manners. *Holiday* and *The Philadelphia Story* were made into successful motion pictures starring Katharine Hepburn, and Barry is still primarily known for those two works. Some early critics, such as Barrett H. Clark, faulted him for embracing the comedic form rather than focusing exclusively on writing serious dramas, but contemporary scholars recognize the social critique embedded in Barry's comic plays about high society—of which he himself was a part.

### Sources

Barry, Philip. *States of Grace: Eight Plays by Philip Barry*, edited by Brendan Gill. New York: Harcourt Brace Jovanovich, 1975.

Hamm, Gerald. "The Drama of Philip Barry," dissertation. University of Pennsylvania, 1948.

Roppolo, Joseph P. *Philip Barry*. New York: Twayne, 1965.

—Claudia Wilsch Case

### The Basil Duke Lee Stories by F. Scott Fitzgerald (1928–1929) short stories

F. SCOTT FITZGERALD published eight loosely connected autobiographical stories about Basil Duke Lee in *THE SATURDAY EVENING POST*. They trace the character's career from his midwestern boyhood through eastern prep school and into Yale. Basil is a bright, ambitious boy who learns to control his egotistical behavior. Fitzgerald collected "The Scandal Detective," "The Freshest Boy," "He Thinks He's Wonderful," "The Captured Shadow," and "The Perfect Life" in *Taps at Reveille* (1935).

### Sources

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

Fitzgerald, F. Scott. *The Basil and Josephine Stories*, edited by Jackson R. Bryer and John Kuel. New York: Scribners, 1973.

—Morris Colden

### Bassett, John Spencer (1867–1928) historian

John Spencer Bassett was a history professor at Trinity College (now Duke University) from 1893 to 1906 and at Smith College from 1906 to 1928. In 1901 he founded the important

literary journal *SOUTH ATLANTIC QUARTERLY*. In addition to editing *The Writings of "Colonel William Byrd, of Westover, in Virginia, Esqr"* (1901) and the seven-volume *Correspondence of Andrew Jackson* (1926–1935), Bassett published important historical works, including *The Federalist System, 1789–1801* (1906) and *The Life of Andrew Jackson* (1911).

### Baum, L. Frank (1856–1919) children's author, journalist, playwright, songwriter

*When the children have had enough of them [the Oz books], I hope they will let me know, and then I'll try to write something different.*

—*The Scarecrow of Oz* (1915)

Educated at Peekskill Military Academy, Lyman Frank Baum worked in a variety of fields, including managing his father's poultry farm and as a journalist, before he achieved lasting fame as a children's author. Prior to the publication of his *The Wonderful Wizard of Oz* (1900), Baum had several children's books to his credit, including *Mother Goose in Prose* (1897)—the first book illustrated by Maxfield Parrish—and *Father Goose: His Book* (1899).

Baum was a prolific author who created a series of books for children under various pseudonyms, including Floyd Akers, Laura Bancroft, Edith Van Dyne, Schuyler Staunton, and John Estes Cooke. He also wrote plays, many under the pseudonym Louis F. Baum that were based on Oz characters, and was a songwriter. The Oz books, blending magic with Kansas realities, were his most popular and enduring works. Baum wrote at least thirteen more Oz titles in the series, and his publishers continued the series with other authors to extend the Oz canon to forty books. The popularity of the series increased even more with the release of the classic 1939 MGM movie *The Wizard of Oz*.

### Sources

Baum, Frank J., and Russell P. McFall. *To Please a Child: A Biography of L. Frank Baum, Royal Historian of Oz*. Chicago: Reilly & Lee, 1961.

Riley, Michael O. *Oz and Beyond: The Fantasy World of L. Frank Baum*. Lawrence: University Press of Kansas, 1997.

Rogers, Katherine M. L. *Frank Baum, Creator of Oz: A Biography*. New York: St. Martin's Press, 2002.

—Martin J. Manning

### Beach, Sylvia (1887–1962) bookseller, publisher

Sylvia Beach opened her famous bookshop, Shakespeare & Co., patronized by James Joyce and Ernest HEMINGWAY, in 1919. At no. 12 Rue de l'Odeon in Paris, she stocked the work of the great modernist writers (see MODERNISM) and welcomed the visits of young new writers in the 1920s. She

published Joyce's *Ulysses* in 1922 at a time when its publication in the United States was blocked (the book was deemed pornographic) and when the book confronted other legal challenges in Europe.

### Sources

Beach, Sylvia. *Shakespeare & Company*. New York: Harcourt, Brace, 1959.  
Fitch, Noel Riley. *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties*. New York: Norton, 1983.

### Beer, Thomas (1889–1940) novelist, short-story writer, biographer

Thomas Beer graduated from Yale University and served in WORLD WAR I before taking up a writing career. He wrote three novels: *The Fair Rewards* (1922), concerning a New York theater impresario; *Sandoval* (1924), which he called “a romance of bad manners” set in the New York of the 1870s; and *The Road to Heaven* (1928), a romance about rural life. Beer was also known for his humorous short stories, collected in *Mrs. Egg and Other Barbarians* (1933). His biography *Stephen Crane* (1923)—perhaps based on details Beer manufactured—helped establish CRANE's reputation. Beer's interest in turn-of-the-century American life is evident in his literary and historical survey *The Mauve Decade* (1926), which provided the 1890s with a memorable name.

### Behrman, S. N. (1893–1973) playwright, screenwriter

Samuel Nathaniel Behrman graduated from Harvard and studied with Brander Matthews at Columbia University. He began his career by working as a book reviewer and writing short fiction for such publications as *THE SMART SET*, *THE NEW REPUBLIC*, and *THE NEW YORK TIMES*. After serving as press agent for Broadway producer Jed Harris, Behrman completed an unsuccessful play, *The Man Who Forgot* (produced 1926), in collaboration with Owen Davis. The next year, he scored his first major Broadway hit with his witty, sophisticated comedy, *The Second Man*, produced by the THEATRE GUILD. The play achieved a long run and became a successful London production starring Noel Coward.

From the 1920s into the 1960s Behrman was known for his intellectual comedies exploring the morals, fashions, and psychological complexities of the privileged class. Typically seeking fulfillment, either through worldly attainment or love, Behrman's characters are driven by conflicts between the materialistic demands of contemporary life and the pursuit of individual happiness. His sympathetic characters are typically tolerant persons confronted by opportunists or fanatics who test their moral fiber. Behrman's subsequent plays that achieved critical and commercial success include *Serena Blandish* (produced 1929), *Brief Moment* (produced 1931),

*Biography* (produced 1932), *End of Summer* (produced 1936), and his most enduring work, *No Time for Comedy* (produced 1939), which starred Katharine Cornell and Laurence Olivier in its original Broadway production. He also wrote acclaimed screenplays for movies such as *Liliom* (1930), *Tess of the Storm Country* (1932), *Queen Christina* (1933), *Anna Karenina* (1935), and *Waterloo Bridge* (1940). In 1954 he collaborated with Joshua Logan to adapt Marcel Pagnol's stories into the hit musical *Fanny* (1954). In later years, Behrman published novels, short stories, and biographical sketches of the celebrities he knew from Broadway and Hollywood, as well as *Portrait of Max* (1960), an admired biography of Max Beerbohm.

### Sources

Behrman, S. N. *People In a Diary*. Boston, Mass: Little, Brown, 1972.  
Gross, Robert F. S. N. *Behrman: A Research and Production Sourcebook*. Westport, Conn.: Greenwood Press, 1992.  
Reed, Kenneth. S. N. *Behrman*. Boston, Mass.: Twayne, 1975.  
James Fisher

### Benét, Stephen Vincent (1898–1943) poet, novelist, short-story writer, dramatist, librettist

*American muse, whose strong and diverse heart  
So many men have tried to understand  
But only made it smaller with their art,  
Because you are as various as your land. . . .*

—“Invocation,” *John Brown's Body* (1928)

Born in Bethlehem, Pennsylvania, to Frances and Colonel James Walker Benét, a career soldier, Stephen Vincent Benét earned a B.A. from Yale in 1919 and an M.A. there in 1920. In 1921 he married Rosemary Carr, who became his collaborator on editorial projects. Benét received a Guggenheim Fellowship in 1926, which allowed him to devote his time to researching and writing *JOHN BROWN'S BODY* (1928). This Civil War epic combined accurate history with eloquent verse and became a best-seller. In the 1930s Benét focused his attention on social issues. In 1933 he became editor of the Yale Younger Poets Series. His “THE DEVIL AND DANIEL WEBSTER,” first published in *THE SATURDAY EVENING POST* in 1936, is among the most widely reprinted short stories in American literature. After WORLD WAR II began, he wrote patriotic radio scripts. Benét died of a heart attack on 16 March 1943, while he was working on *WESTERN STAR* (1943), an epic poem on the westward migration of the nation. The published portion of the poem, which covered the colonial era, earned a PULITZER PRIZE for Benét.

Benét received good reviews for his first published volume of verse, *Five Men and Pompey* (1915), and a second



volume, *Young Adventure* (1918). His first novel, *The Beginning of Wisdom*, was published in 1921. By 1926 Benét had published three more novels, *Young People's Pride* (1922), *Jean Huguenot* (1923), and *Spanish Bayonet* (1926); two volumes of poems, *Heavens and Earth* (1920) and *Tiger Joy* (1925); and many short stories. Benét's short stories showed versatility as he wrote historical, social, and fantasy-science fiction tales.

*John Brown's Body* has been identified as the first American verse epic and chronicles the five years of the Civil War with well-defined portraits of Brown, Abraham Lincoln, and Robert E. Lee, as well as of fictional slaves, farmers, soldiers, and families. *James Shore's Daughter* (1934) is considered his most mature and ambitious novel. The verse in *Burning City* (1936) was aimed at the ills in American society during the Depression.

In the 1920s Benét received critical praise but not commercial success, which he finally achieved with *John Brown's Body*. His critical and popular acceptance remained strong from the 1930s through the 1950s. After his death he became associated with only his patriotic writing, and the years of previous work were overlooked. Benét's reputation has not recovered.

## Sources

Fenton, Charles. *Selected Letters of Stephen Vincent Benét*. New Haven: Yale University Press, 1960.

Fenton. *Stephen Vincent Benét*. New Haven: Yale University Press, 1958.

Izzo, David Garrett, and Lincoln Konkle. *Stephen Vincent Benét: Essays on His Life and Work*. Jefferson, N.C.: McFarland, 2003.

Stroud, Parry. *Stephen Vincent Benét*. New York: Twayne, 1962.  
David G. Izzo

## Berlin, Irving (1888–1989) lyricist

*Emotionally, he honestly absorbs the vibrations emanating from the people, manners, and life of his time, and, in turn, gives these impressions back to the world—simplified, clarified, glorified.*

—Jerome Kern, quoted in Alexander Woollcott,  
*The Story of Irving Berlin* (1925)

Born Israel Beilin in Russia, Irving Berlin came to America with his family in 1893 and settled into the poverty of New York's Lower East Side. After the death of his father, a cantor, "Izzy" Beilin left home, eventually finding a job as a singing waiter in a Chinatown saloon. There, in 1907, he wrote lyrics to his first published song, "Marie from Sunny Italy," and renamed himself on the sheet music "Irving Berlin."

He quickly became the most prolific and successful songwriter on Tin Pan Alley, the nickname for the area around

Broadway and 28th Street where many sheet-music publishers had their offices. Teaching himself to play piano in the key of F-sharp, but unable to read music, Berlin nevertheless produced hit after hit, many in the popular "ragtime" style, culminating in the extraordinary success of "Alexander's Ragtime Band" in 1911. In 1913 he married the singer Dorothy Goetz, who died shortly after their honeymoon. Berlin tried to assuage his grief by writing "When I Lost You," one of his first romantic ballads.

He moved up from Tin Pan Alley to Broadway in 1914 when he wrote the score for *Watch Your Step!* and then wrote songs for several editions of Florenz Ziegfeld's annual *Follies*, including "A Pretty Girl Is Like a Melody." Drafted into the army in 1918, Berlin wrote "Oh! How I Hate to Get Up in the Morning." Stationed at Camp Upton on Long Island, he produced his first show, *Yip, Yip, Yaphank*, an all-soldier benefit that played on Broadway. Berlin formed his own music-publishing firm, and in 1921, he and producer Sam Harris built the Music Box Theatre, for which Berlin wrote such songs as "Say It with Music," "All Alone," and "What'll I Do?" that were featured in the theater's annual revues.

In 1924 he met socialite Ellin Mackay, whose wealthy Catholic family opposed their relationship; two years later, to much ballyhoo, the couple eloped. As a wedding present, Berlin gave his disinherited bride the ballad, "Always." Another ballad, "Blue Skies," inspired by the birth of his first child, was featured in *The Jazz Singer*, the 1927 movie that turned Hollywood from "silents" to "talkies." Berlin was one of the first songwriters to write for movie musicals, creating such rhythmic numbers as the title song for *Puttin' on the Ritz* (1930).

For the rest of his career he alternated between Broadway and Hollywood movies, but by the 1960s, he resented the changes in popular music that displaced his kind of songwriting. A man given to depression over fears of losing his talent, he grew more reclusive. Although tributes were heaped upon him, particularly on the occasion of his hundredth birthday, Berlin ignored the accolades.

During the course of his career, Irving Berlin published 899 songs, most of which were hits, many enduring as classic "standards." Beginning in 1914, he wrote songs primarily for stage musicals, and by the early 1930s he wrote almost exclusively for musical shows and movies. Berlin was most comfortable with the loose revue format of unconnected songs and sketches, and for the best of these, *As Thousands Cheer* (1933), he wrote "Heat Wave," "Supper Time," and "Easter Parade." In Hollywood he wrote songs for several movies starring Fred Astaire and Ginger Rogers, such as *Top Hat* (1935), which featured "Cheek to Cheek." For *Holiday Inn* (1942) Berlin created "White Christmas" for Bing Crosby. Movies such as *Easter Parade* (1948), starring Astaire and Judy Garland, showcased his older songs, but Berlin wrote new ones as well, such as "Steppin' Out with My Baby" and "A Couple of Swells."



Deeply patriotic, Berlin offered “God Bless America” to Kate Smith in 1938 when she asked him for a “peace” song for a world on the brink of war. In 1942 he wrote another all-soldier revue, *This Is the Army*, which toured the battlefields of Europe and the Pacific, its highlight being Berlin, in his World War I uniform, singing “Oh! How I Hate to Get Up in the Morning.” In these same years Broadway turned to the “book” show, where songs had to be integrated into story and character, and Berlin created his greatest score for *Annie Get Your Gun* (1946), which featured Ethel Merman performing such songs as “You Can’t Get a Man with a Gun,” “They Say It’s Wonderful,” and “There’s No Business Like Show Business.”

As one of the few major songwriters of his era who wrote both words and music, Berlin could weave intricate patterns between music and lyrics, as he did in several “contrapuntal” songs—where two melodies and two sets of lyrics play against one another—such as “You’re Just in Love” from *Call Me Madam* (1950). Yet, such sophistication is always at the service of a simple, emotional immediacy that is the hallmark of an Irving Berlin song.

Other songwriters almost universally regarded Irving Berlin, given the volume and variety of his output, as the greatest American songwriter of the twentieth century. Alec Wilder named Berlin as “the best all-round, over-all songwriter America has ever had.” To George Gershwin, Berlin was “the greatest American song composer,” while Cole Porter called Berlin “the greatest songwriter of all time.” When Jerome Kern was asked to define Berlin’s place in American music, he said, “Irving Berlin has no ‘place’ in American music—Irving Berlin IS American music.”

### Sources

- Barrett, Mary Ellin. *Irving Berlin: A Daughter’s Memoir*. New York: Simon & Schuster, 1994.
- Bergreen, Laurence. *As Thousands Cheer: The Life of Irving Berlin*. New York: Viking, 1990.
- Berlin, Irving. *The Complete Lyrics of Irving Berlin*, edited by Robert Kimball and Linda Emmet. New York: Knopf, 2001.
- Furia, Philip, with Graham Wood. *Irving Berlin: A Life in Song*. New York: Schirmer, 1998.

—Philip Furia

### Best-Sellers

In 1895 *THE BOOKMAN* began publishing a list of “Books in Demand” at selected bookstores in major metropolitan areas. “Books in Demand” was changed in 1903 to “The Six Best Sellers,” and this categorization was quickly adopted by other literary periodicals, giving rise to a marketing phenomenon.

### Sources

- Elson, Ruth Miller. *Myths and Mores in American Best Sellers, 1865–1965*. New York: Garland, 1985.

Reep, Diana C. *The Rescue and Romance: Popular Novels Before World War I*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1982.

### Bibliographical Society of America (1904– )

The Bibliographical Society of America was originally an outgrowth of the Bibliographical Society of Chicago (1899–1904). Founded in 1904 and incorporated in 1927, the society has as its mission the promotion of bibliographical research with an emphasis on American materials. Membership is open both to institutions and individuals. It publishes a journal, *The Papers of the Bibliographical Society of America*, and monographs on bibliographical subjects.

### *The Big Sleep* by Raymond Chandler (New York: Knopf, 1939) novel

*The Big Sleep* was Raymond CHANDLER’s first detective novel, and it established him as one of the leading American hard-boiled detective writers. In the story private detective Philip Marlowe is hired by General Sternwood, a wealthy Los Angeles oilman, to quash a blackmail attempt against one of his daughters. The case takes Marlowe into a seedy world of gambling and pornography, and he soon finds himself investigating several murders. The many plot strands all seem to tie back to the disappearance of a bootlegger named Rusty Regan, the husband of Sternwood’s eldest daughter and a man the general liked and admired.

The artistry in the novel is not in the way that Chandler unfolds the plot, which has loose ends and has confused readers, but rather in the way he establishes mood and character through a succession of powerful scenes. The novel is set in and around Los Angeles in the late 1930s, and setting plays an essential part in the story. While General Sternwood represents the city’s powerful moneyed classes as well as the older order of traditional values, his two daughters, Carmen Sternwood and Vivian Regan, are representatives of a new order, and their wealth links them to the underworld of crime and violence. Vivian is a patron of illegal gambling casinos. Carmen uses her sexuality to control men and turns murderous if they reject her. The two daughters are involved with an array of shady characters, notably Arthur Gwynn Geiger, who runs a pornography operation, and Eddie Mars, who operates a gambling club inside an elegant Victorian mansion. Police detective Bernie Ohls and Norris, the Sternwoods’ butler, are men of integrity—rarities in Marlowe’s world.

The predominant themes of *The Big Sleep* are the pervasiveness of corruption in modern society and the struggle of an honest man to maintain his code of conduct within that society. In the opening scene of the novel, Marlowe associates himself with a questing knight, and this chivalric image is consistent with his actions throughout the story, in which he loyally serves General Sternwood. Midway through the case,

however, Marlowe looks at a chessboard in his apartment and comments, "Knights had no meaning in this game. It wasn't a game for knights." Rather than exposing the truth of Rusty Regan's murder and the other crimes that follow, Marlowe in the end helps the police and the Sternwood daughters cover it up. The best he can do is help protect the pride of old General Sternwood "in the thought that his blood is not poison, and that although his two little girls are a trifle wild, as many nice girls are these days, they are not perverts and killers." Marlowe can only tell himself that death can no longer bother Regan: "You just slept the big sleep, not caring about the nastiness of how you died or where you fell. Me, I was part of the nastiness now."

*The Big Sleep* introduces the moral illness of modern Los Angeles and documents Philip Marlowe's struggles to make a difference within that world, themes that Chandler expanded in the rest of the seven Marlowe novels. *The Big Sleep* sold only a few thousand copies when it was first published in 1939 and received virtually no critical notice. But it has never been out of print, selling millions of copies and being translated into dozens of languages.

#### Source

Moss, Robert F., ed. *Raymond Chandler: A Documentary Volume*, Dictionary of Literary Biography, volume 253. Detroit: Brucoli Clark Layman/The Gale Group, 2002.

—Robert F. Moss

#### "Big Two-Hearted River" by Ernest Hemingway (1925) *short story*

One of Ernest HEMINGWAY's strongest Nick Adams stories, originally published in *This Quarter* and collected in *IN OUR TIME* (1925), "Big Two-Hearted River" illustrates what Hemingway called his "iceberg theory" because much that gives further meaning to the narrative lies beneath its surface. Nick, whose fragile emotions can tolerate few challenges, returns to a long-missed, familiar country, where he camps and trout fishes while selectively exposing himself to more-difficult demands of fishing as he gradually extends his emotional boundaries. Carefully in control and "not wanting to rush his sensations," Nick chooses not to fish a nearby swamp that would be "a tragic adventure." Nevertheless, he believes there will "be plenty of days coming when he could fish the swamp." Commenting about the story, Hemingway said that Nick's condition was caused by his war experiences that he as author had deliberately omitted.

#### Sources

Brucoli, Matthew J. *Classes on Ernest Hemingway*. Columbia: Thomas Cooper Library, University of South Carolina, 2002.  
Reynolds, Michael. *Hemingway: The Paris Years*. Cambridge, Mass.: Blackwell, 1989.

—John C. Unrue

#### *Billy Budd* by Herman Melville, *Billy Budd, and Other Prose Pieces*, edited by Raymond Weaver, volume 13 of the *Constable Standard Edition of Melville's Complete Works* (London, Bombay & Sydney: Constable, 1924) *novella*

Herman Melville's last work of prose fiction, *Billy Budd* was first published thirty-three years after the author's death in 1891. Its publication in 1924 was a key event in the Melville revival during the Twenties. Melville had worked on the novella during the last five years of his life and left a much-revised manuscript in a nearly finished state. Perhaps inspired by the *Somers* mutiny, in which three sailors were hanged without a proper court-martial, the story grew out of his poem, "Billy in the Darbies," which Melville appended to the story.

*Billy Budd* was Melville's final literary attempt to reconcile good and evil. His original manuscript was re-edited and republished in 1962, an edition that provides a more accurate representation of the text than did the first edition.

#### Sources

*Critical Essays on Melville's Billy Budd, Sailor*. Introduction by Robert Milder. Boston: G. K. Hall, 1989.

Melville, Herman. *Billy Budd, Sailor: An Inside Narrative*, reading text and genetic text prepared by Harrison Hayford and Merton M. Sealts Jr. Chicago: University of Chicago Press, 1962.

Parker, Hershel. *Reading Billy Budd*. Evanston, Ill.: Northwestern University Press, 1990.

#### *Black Boy* by Richard Wright (New York & London: Harper, 1945) *autobiography*

*Black Boy: A Record of Childhood and Youth* is both a brutally honest depiction of the first nineteen years of Richard WRIGHT's life and a searing indictment of what he calls "the ethics of living Jim Crow." Born in Jackson, Mississippi, Wright experienced a harsh family life marked by the degradation of poverty and racism. His mother beat him again when he came home bloodied from a fight with whites—her severity an indication of how much she feared that her son would not conform to a white world. But counterbalancing the horrors is Wright's growing self-consciousness, a painful but productive awareness of his identity and limitation as a Southern black boy under Jim Crow. His maturation culminates in the final chapter's stirring assertions of Wright's literary goals and the concurrent need for his departure from the South with which the narrative concludes.

Already among the country's most prominent writers because of his achievement in *Native Son* (1940), Wright with the publication of his autobiography became recognized as an honest chronicler of race, region, and identity. But *Black Boy*, originally titled "American Hunger," represents only the

first part of Wright's autobiography; the second section was published after Wright's death as *American Hunger* (1977). The latter portion had been suppressed when the Book-of-the-Month Club declined to distribute the entire book, particularly its indictment of northern racism.

#### Source

Andrews, William L., and Douglas Taylor, eds. *Richard Wright's Black Boy (American Hunger): A Casebook*. Oxford & New York: Oxford University Press, 2003.

—Ben Railton

#### *Black Mask* (1920–1951) periodical

*Black Mask* was a PULP MAGAZINE (so called because of its cheap paper) founded by H. L. MENCKEN and George Jean NATHAN, who sold it within six months. The first issue was April 1920; the magazine was published monthly (except in 1923 and 1924, when it was semi-monthly). Specializing in short stories of adventure and romance in the beginning, *Black Mask* soon became known for its crime stories marked by tough-talking heroes and gratuitous violence. The magazine began to achieve distinction when Joseph T. Shaw became editor in November 1926. During his ten-year tenure as editor, Shaw encouraged writers of hard-boiled detective fiction and published Dashiell HAMMETT, Erle Stanley GARDNER, Raymond CHANDLER, Horace MCCOY, Paul Cain, and Raoul Whitfield. The magazine continued publication until 1951 with steadily declining circulation and quality after Shaw. The *Black Mask* school refers to the writers who, during Shaw's editorship, published quality hard-boiled fiction—that is, works depicting hardened heroes, often private detectives, guided by a personal code of conduct in the conflicts with streetwise criminals.

#### Sources

Hagemann, E. R. *A Comprehensive Index to Black Mask, 1920–1951*. Bowling Green, Ohio: Bowling Green University Popular Press, 1982.

Nolan, William F., ed. *The Black Mask Boys: Masters of the Hard-Boiled School of Detective Fiction*. New York & London: Mysterious Press, 1985.

—Richard Layman

#### **Blackmur, R. P.** (1904–1965) editor, critic, poet

The influential editor of the literary magazine *Hound and Horn*, R. P. Blackmur is best known for his literary criticism. His early essays on writers were admired as examples of the NEW CRITICISM. His critical works include *The Double Agent* (1935), *Language as Gesture* (1952), and *Value in Modern Poetry* (1957). He was also a respected poet. His best-known book of poems is *From Jordan's Delight* (1937).

#### Sources

Fraser, Russell A. *A Mingled Yarn: The Life of R. P. Blackmur*. New York: Harcourt Brace Jovanovich, 1981.

Pannick, Gerald J. *Richard Palmer Blackmur*. Boston: Twayne, 1981.

#### *The Black Riders and Other Lines* by Stephen

Crane (Boston: Copeland & Day, 1895) poetry  
*The Black Riders and Other Lines* (1895), Stephen CRANE's first collection of poetry, consists of sixty-eight free-verse epigrams. Many of them dramatize two views of the human condition: on the one hand, a speaker attempts to make sense of a universe in which a wrathful God has created human beings with natural desires that they are punished for expressing; in other poems, God is a merciful, forgiving Creator empathizing with the plight of humanity. Despite a pessimistic depiction of the human plight, the speaker discovers that an adherence to one's own inner values, as well as kindness and compassion for others, gives some small level of meaning to life.

When the book was published by the avant-garde firm Copeland & Day, it created a stir because of its contents and appearance. The covers were cream-colored with the title in black letters and an orchid design that stretched across the front and rear covers. Each poem—or “lines,” as Crane called them—was printed separately in black capital letters at the top of a page. In contrast to much of the poetry written at the time, which was thoroughly conventional and genteel, Crane's verse was stark and iconoclastic. By calling them lines, he clearly was proclaiming that he was not a poet in the traditional sense of the word.

#### Source

Hoffman, Daniel G. *The Poetry of Stephen Crane*. New York: Columbia University Press, 1957.

—Paul Sorrentino

#### **Bogan, Louise** (1897–1970) poet

Louise Bogan left Boston University in 1916 to marry and followed her husband during World War I to Panama, where they had a daughter. After her husband died in 1920, Bogan settled in New York. She published her first book of poetry, *Body of This Death*, in 1923. After publishing another volume of poetry, *Dark Summer* (1929), she became poetry critic for *THE NEW YORKER*, a position she held from 1931 to 1969. Throughout this period she published several more volumes of poetry and of poetry criticism. Her work is notable for its epigrammatic quality: she favors compact forms in which she explores the ambiguity of human psychology. The fullest collection of her poems is *The Blue Estuaries: Poems 1923–1968* (1968).

#### Source

Collins, Martha, ed. *Critical Essays on Louise Bogan*. Boston: G. K. Hall, 1984.



**Boni and Liveright** (1917–1933) *publishing house*

Boni and Liveright began publishing in 1917 with The MODERN LIBRARY series of inexpensive classics, but the firm became known in the 1920s for its willingness to take chances on new authors and experimental books. Its list included Theodore DREISER (*AN AMERICAN TRAGEDY*), Eugene O'NEILL, Ezra POUND, E. E. CUMMINGS, T. S. ELIOT (*THE WASTE LAND*), Hart CRANE, Djuna BARNES, Sherwood ANDERSON, Ernest HEMINGWAY's first American book (*IN OUR TIME*), and William FAULKNER's first novel (*Soldiers' Pay*). Boni & Liveright also published Sigmund Freud's *A General Introduction to Psychoanalysis* (1920) and Hendrik Willem Van Loon's *The Story of Mankind* (1921), which were profitable and influential. Horace LIVERIGHT, the owner, lost money playing the stock market and producing plays; in 1930 he lost control of his company.

**Source**

Egleston, Charles. *The House of Boni & Liveright, 1917–1933: A Documentary Volume*. Dictionary of Literary Biography, volume 288. Detroit: Bruccoli Clark Layman/Thomson Gale, 2004.

—Morris Colden

**Bonner, Marita** (1899–1971) *playwright, essayist, short-story writer*

Marita Bonner contributed poems, short stories, and essays to prominent publications of the HARLEM RENAISSANCE, such as *CRISIS* and *Opportunity*. Bonner published her first short story, "The Hands," in 1925; other stories, "The Prison-Bound" and "Nothing New," followed in 1926. Her autobiographical essay, "On Being Young—A Woman—and Colored," won first place in a literary contest sponsored by *Crisis* in 1925. Most of Bonner's work, including her plays—*The Pot Maker: A Play to Be Read* (1927), *The Purple Flower* (1928), and *Exit, an Illusion: A One-Act Play* (1929)—focuses on issues concerning colorism, passing, race relations, and segregation.

**Source**

Flynn, Joyce, and Joyce O. Stricklin, eds. *Frye Street and Environs: the Collected Works of Marita Bonner*. Boston: Beacon, 1987.

—KaaVonia Hinton

**Bontemps, Arna** (1902–1973) *novelist, writer of children's literature, critic, anthologist*

Arna Wendell Bontemps was born in Louisiana and was educated at the University of Chicago. He was part of the HARLEM RENAISSANCE. His most celebrated novel is *Black Thunder* (1936), based on a slave revolt in Virginia in 1800, written in a direct and descriptive style that avoids psychol-

ogizing. Another novel, *Drums at Dusk* (1939), depicts the slave revolt of blacks in Haiti and emphasizes the power of a people to help themselves. His most important nonfiction is *Story of the Negro* (1948). *Sam Patch* (1951), which he wrote with Jack CONROY, is his best children's book.

Bontemps's work as critic and anthologist helped to establish the canon of African American literature. His important collections include *The Book of Negro Folklore* (1958), which he edited with his friend Langston HUGHES, *American Negro Poetry* (1963), and *The Harlem Renaissance Remembered* (1972), which includes his memoir of the period. *The Arna Bontemps–Langston Hughes Letters, 1925–1967* appeared in 1980.

**Source**

Jones, Kirkland C. *Renaissance Man from Louisiana: A Biography of Arna Wendell Bontemps*. Westport, Conn.: Greenwood Press, 1992.

**Book Clubs**

The modern American book club began in 1926 with the founding of the Book-of-the-Month Club. The founder, Harry Scherman, thought American readers would enjoy receiving books at home that were chosen by a board of distinguished literary judges. The club had more than a million subscribers by the end of the 1920s. Other book clubs, including the Literary Guild, proliferated—some created by publishers such as Doubleday—despite booksellers' initial objections that book clubs posed unfair competition. By the 1950s book-club sales may have accounted for close to one-third of all book sales in the United States. Book clubs have experienced declining membership because of competition from Internet booksellers and superstore chains. Niche or speciality book clubs—such as the Mystery Book Club and the History Book Club—have found new ways to attract readers with well-defined interests.

**The Bookman** (1895–1933) *periodical*

Originally edited by Harry Thurston Peck (1856–1914), a Columbia University Latin professor, this monthly magazine was modeled along the lines of its English counterpart with the same name. The mission of the magazine was to provide modern American writers with a forum, although English authors were frequent contributors. Primarily a journal of criticism and literature, *The Bookman* sometimes published lively debates between English and American authors, as when, for example, the English authors Rebecca West and Hugh Walpole took issue with H. L. MENCKEN's view of American culture at home and abroad. After *The Bookman* folded in 1933, its last editor, Seward Collins, founded *The American Review*.

**Source**

Rascoe, Burton. *A Bookman's Daybook*. New York: Liveright, 1929.



**Boston** by Upton Sinclair (New York: Boni, 1928) *novel*  
*Boston*, a two-volume fictional account of the SACCO-VANZETTI case, represents Upton SINCLAIR's efforts to portray Nicola Sacco and Bartolomeo Vanzetti as victims of injustices. Sacco and Vanzetti were Italian anarchists who were tried and executed for the murder of two men in a 1920 holdup. Although both men had alibis, they were found guilty, a result that some historians speculate was caused by anti-Italian and political prejudices. The main character is Cornelia Thornwell, a member of Boston's social elite who rebels against other members of her class and is a supporter of Sacco and Vanzetti.

#### Source

Dembo, L. S. "The Socialist and the Socialite Heroes of Upton Sinclair," in *Toward a New American Literary History: Essays in Honor of Arlin Turner*, edited by Louis J. Budd, Edwin H. Cady, and Carl L. Anderson. Durham, N.C.: Duke University Press, 1980, pp. 164–180.

—Crystal McCage

**Bowles, Jane** (1917–1973) *short-story writer, novelist, playwright*

Born Jane Sydney Auer in New York City, Bowles was sent to Switzerland at fifteen for treatment of tuberculosis. Her meeting with the French novelist Louis Ferdinand Celine, whose work she was then reading, confirmed her desire to become a writer. She took up residence in New York and pursued the literary life in Greenwich Village. She met artists of all kinds and in 1938, when she had just turned twenty-one, she married the composer and writer PAUL BOWLES. The couple traveled in Central and South America and Mexico, where she wrote her first novel, *Two Serious Ladies* (1943). The novel has been cited for its evocation of a "woman's sensibility." Although the Bowleses remained married, she pursued many lesbian relationships. She also influenced several male writers, including John Ashbery, Tennessee WILLIAMS, and Truman Capote. Her most notable play is *In the Summer House* (1948), a penetrating study of two women. Between the late 1940s and 1960s the Bowleses lived in Morocco, both pursuing their writing and engaging in affairs with others. During the latter part of this period Jane Bowles's health began to fail as a series of strokes left her partially immobilized and blind. In 1966, with the help of her husband, she was able to publish *Plain Pleasures*, a collection of short stories. At the same time her *Collected Works* was published in the United States. *My Sister's Hand in Mine* (1978) is an expanded edition of her collected works.

#### Sources

Dillon, Millicent. *A Little Original Sin: The Life and Work of Jane Bowles*. New York: Holt, Rinehart & Winston, 1981.

Skerl, Jennie, ed. *A Tawdry Place of Salvation: The Art of Jane Bowles*. Carbondale: Southern Illinois University Press, 1997.

**Bowles, Paul** (1910–1999) *novelist*

Sent to the University of Virginia, Paul Bowles twice fled to Paris, where Gertrude STEIN was his mentor. In his early career as a composer, he wrote scores for ballets, chamber groups and orchestras, movies, and plays. In 1931 he studied music in Europe with the American composer Aaron Copland. He married Jane Auer in 1938 and JANE BOWLES's novel *Two Serious Ladies* (1943) inspired him to pursue a literary career. Although Jane and Paul Bowles experienced periods of estrangement, they maintained their sense of collaboration and mutual support. Something of their relationship is captured in Bowles's most famous work, *The Sheltering Sky* (1949), a novel. Bowles, whose work has sometimes been called existential, settled in Morocco in the 1940s and became the center of a network of artists who lived in or visited the country in the decades that followed. He explored isolated individuals—Europeans and Americans in a Moroccan setting—who are bereft of love and feel isolated and alienated. His *Collected Stories 1939–1976* appeared in 1979 and *Next to Nothing: Collected Poems 1926–1977* was published in 1981. Bowles was also a successful translator. His translation of Jean-Paul Sartre's play *No Exit* was a Broadway success in 1946. His interest in Moroccan literature is evident in such works as his translation of Moroccan authors, *Five Eyes: Stories* (1979).

#### Sources

Carr, Virginia Spencer. *Paul Bowles: A Life*. New York: Scribner, 2004.

Dillon, Millicent. *You Are Not I: A Portrait of Paul Bowles*. Berkeley: University of California Press, 1998.

Miller, Jeffrey. *Paul Bowles: A Descriptive Bibliography*. Santa Barbara, Calif.: Black Sparrow, 1986.

Pulsifer, Gary, ed. *Paul Bowles by His Friends*. London: Peter Owen, 1992.

**Boyle, Kay** (1903–1992) *novelist, short-story writer, poet, memoirist*

The product of a well-read mother and a wayward father, Kay Boyle spent much of her youth traveling around the United States and Europe. She had little formal schooling, although she did study music and architecture in Cincinnati. Without a degree, she got a job in 1922 as assistant to the Australian poet Lola Ridge, the New York editor of *Broom* magazine, which published Boyle's early poetry. Boyle married in 1923, and she and her husband, Richard Braut, a Frenchman, moved to Paris, where she had an affair with Ernest Walsh, editor of *This Quarter*. She had a daughter with Walsh and published

poetry in his journal as well as in the avant-garde magazine *transition*. *Wedding Day and Other Stories* appeared in 1930 and her first novel, *Plagued by the Nightingale*, in 1931. After Boyle separated from Brault and Walsh died, Boyle made a home for herself among the expatriate Parisian community. In 1931 she married the writer Laurence Vaill, with whom she had three children. The family stayed in France until 1941, when Boyle divorced Vaill and married Joseph von Frankenstein, an Austrian baron. After WORLD WAR II he worked in Germany, and Boyle became a correspondent for *THE NEW YORKER*. They had two children, and he died in 1963. Boyle then spent several years in the United States actively protesting the Vietnam War. By 1979 she had retired to San Francisco.

Her work developed no signature style; yet, her integral place among the American writers of her time and her often autobiographical work has proven its worth over many decades. Her novels have been called experimental and lyrical, placing her within the modernist (see MODERNISM) camp of American authors. Her work is also marked by a strongly feminist point of view. She explores the world of expatriates and artists, the institution of marriage, and such issues as nationalism and international politics. She published several short-story collections, including *Fifty Stories* (1980) and *The Crazy Hunter* (1993). *Words That Must Somehow Be Said: The Selected Essays of Kay Boyle, 1927–1984* appeared in 1985. Her volumes of poetry include *Collected Poems* (1962), *Testament for My Students and Other Poems* (1970), and *This Is Not a Letter and Other Poems* (1985). For children she wrote *The Youngest Camel* (1939), *Pinky, the Cat Who Liked to Sleep* (1966), and *Pinky in Persia* (1968).

### Sources

Elkins, Marilyn, ed. *Critical Essays on Kay Boyle*. New York: G. K. Hall, 1997.  
Mellen, Joan. *Kay Boyle: Author of Herself*. New York: Farrar, Straus & Giroux, 1994.

***The Bridge*** by Hart Crane (Paris: Black Sun Press, 1930; New York: Liveright, 1930) *poem*

In *The Bridge* Hart CRANE attempted to recover the ambitious vision of America that Walt Whitman sought to capture in *Leaves of Grass*. Divided into eight sections, comprised of fifteen separate poems, *The Bridge* is one of the most important and critically disputed products of American MODERNISM, the literary and cultural period following World War I characterized by grand philosophical themes and bold innovations in language as evidenced in the works of such poets as T. S. ELIOT, Wallace STEVENS, Ezra POUND, and William Carlos WILLIAMS. Critics generally use the term *epic* when discussing *The Bridge*, for Crane was clearly experimenting with the form, just as did Eliot in *THE WASTE LAND* (1922), Pound in *THE CANTOS* (1919–1959), and Williams in *Pater-*

*son* (1946–1951, 1958). In his epic Crane strove to offer a view of the modern world that offered promise and hope rather than what he termed the “Eliotic despair” found in *The Waste Land*, which, like *The Bridge*, uses the modern cityscape as the setting for its themes.

Beginning and climaxing at the Brooklyn Bridge, Crane’s poem moves through time and space, from Columbus’s return voyage from the New World to the Wright brothers’ historic first flight at Cape Hatteras. As with much of Crane’s verse, *The Bridge* is highly allusive, incorporating references from the Bible as well as from the works of writers such as Dante and William Shakespeare. The concluding stanza of “Van Winkle,” the second part of a section titled “Powhatan’s Daughter” (Pocahontas), displays Crane’s innovative use of wordplay and cultural imagery, as he links the American landscape to *The New York Times* and the mythic Rip Van Winkle:

*Macadam, gun-grey as the tunny’s belt,  
Leaps from Far Rockaway to Golden Gate . . .  
Keep hold of that nickel for car-change, Rip, —  
Have you got your “Times” — ?  
And hurry along, Van Winkle—it’s  
getting late!*

Crane describes the project in one of his letters as “handling the Myth of America.” His thematic purpose may be more clearly revealed in his brief essay on poetics, “General Aims and Theories,” in which he suggests that in America “are destined to be discovered certain as yet undefined spiritual quantities, perhaps a new hierarchy of faith not to be developed so completely elsewhere. And in this process I like to feel myself as a potential factor.” *The Bridge*, despite its complexity, density, and the mixed reviews that initially greeted its publication, is Crane’s grand attempt to become that factor in establishing this “new hierarchy of faith,” not in the Judeo-Christian tradition, but in the Transcendental terms that Whitman first established in *Leaves of Grass*. The legacy of *The Bridge* as a great American epic poem and that of Crane as a major Modernist poet remain well established in the national poetic tradition.

### Sources

Nilsen, Helge Normann. *Hart Crane’s Divided Vision: An Analysis of The Bridge*. Oslo: Universitets-forlaget, 1980.  
Paul, Sherman. *Hart’s Bridge*. Chicago: University of Illinois Press, 1972.

—John P. Wargacki

**Bromfield, Louis** (1896–1956) *novelist, journalist, agricultural reformer*

Born in Mansfield, Ohio, Louis Bromfield worked as a reporter and studied agriculture and journalism before serving

in the U.S. Army Ambulance Service during WORLD WAR I. After the war he moved to New York and began his prolific writing career, earning acclaim for his fiction, nonfiction, and journalism. In 1925 he relocated his wife and family to Senlis, France, remaining there until 1938.

With the first rumblings of WORLD WAR II, Bromfield returned to northwest Ohio, where he reinvented himself as a gentleman farmer. He purchased three farms and combined them to establish Malabar Farm. He wrote articles, essays, speeches, and books promoting the value of scientific farming.

Bromfield's prolific and lucrative career as a writer of novels and movie scripts financed his forays into agriculture, but both his fiction and his agricultural essays were firmly rooted in his agrarian ideals. His earliest novel, *The Green Bay Tree* (1924), is typical: it follows the fate of a midwestern family struggling to adapt to a town growing dark and dangerous with pollution caused by industrialization and the influx of foreigners. With the frontier tamed, Bromfield's characters seek new worlds to conquer, pursuing political and financial power in a never-ending cycle that destroys the human spirit.

Bromfield continued this saga in a series of novels, earning the PULITZER PRIZE for his third novel, *Early Autumn* (1926). His travels in Europe and India informed his later novels, including *The Rains Came* (1937), his most successful book set in India. While his early novels looked at France as an escape from midwestern provincialism, a later novel written in France looks back at his ancestors' agrarian life in Ohio as a source of strength. *The Farm* (1933) is a sprawling historical novel based largely on his own family's history. "It was from the Farm that they derived their inexhaustible vitality and their physical strength. From the Farm came the hunger for freedom and space which was in all of them."

Bromfield's novels are largely forgotten, while his nonfiction writing has gained new audiences among readers interested in conservation and sustainable agriculture. *Pleasant Valley* (1945) established the pattern by intermingling folksy sketches of farm life with more polemics about the necessity of choosing appropriate farming methods. Bromfield saw himself as one of a "new race of pioneers" who would restore the land and thereby restore the health of the nation. Bromfield expanded on these themes in *Malabar Farm* (1948), *A New Pattern for a Tired World* (1954), and several other collections.

### Sources

- Anderson, David D. *Louis Bromfield*. New York: Twayne, 1964.
- Bratton, Daniel, ed. *Yrs, Ever Affly: The Correspondence of Edith Wharton and Louis Bromfield*. East Lansing: Michigan State University Press, 1999.
- Clinker, Keith B. *Louis Bromfield: A Bibliography*. Mount Vernon, Ohio: Owl Creek, 1992.
- Scott, Ivan. *Louis Bromfield, Novelist and Agrarian Reformer*. Lewiston, N.Y.: Edwin Mellen Press, 1998.

—Bev Hogue

### Brooks, Gwendolyn (1917–2000) poet

The first African American woman to win a PULITZER PRIZE, Gwendolyn Brooks published more than twenty-five books of frequently anthologized poetry and fiction. Born in Topeka, Kansas, Brooks grew up in and was very much defined by Chicago. Although she traveled widely, she always returned to the South Side of the city. She received all her schooling in Chicago, and her early experiences inform her rendering of black speech patterns and urban life.

Brooks met Langston HUGHES in the early 1930s just after she began to write poetry, and he encouraged her to read the great modernist poets. Following Hughes's advice, she wrote as much as she could and established a poetry column in the African American newspaper *CHICAGO DEFENDER*.

Her career advanced when she became associated with Harriet MONROE's magazine *POETRY*. In 1945 she published her first book, *A Street in Bronzeville*. Her second volume, *Annie Allen* (1949), won an award from *Poetry* magazine, and the following year Brooks received the Pulitzer Prize. Many awards, prizes, honors, and prestigious teaching positions followed. Her only novel, *Maud Martha*, about an African American woman who asserts herself in a racist society, was published in 1953. By the 1960s she had become deeply involved in the Black Arts Movement.

Brooks experimented with virtually every poetic form, although she never left her roots in the African American community or her interest in the impact of urban life on the imagination and language of its inhabitants. Poems such as "We Real Cool" and "The Blackstone Rangers" reflect Brooks's sure grasp of contemporary idioms and social issues. Although published successfully by Harper & Row, which brought out her *Selected Poems* in 1963, she turned to the black-owned Broadside Press in Detroit to publish her poetry collections *Riot* (1969), *Family Pictures* (1970), and *Aloneness* (1971) as well as her autobiography *Report from Part One* (1972).

### Sources

- Kent, George E. *A Life of Gwendolyn Brooks*. Lexington: University Press of Kentucky, 1990.
- Wright, Stephen Caldwell, ed. *On Gwendolyn Brooks: Reliant Contemplation*. Ann Arbor: University of Michigan Press, 1996.

### Brown, Sterling (1901–1989) poet, critic, anthologist

Sterling Allen Brown was born into the African American middle class of Washington, D.C. His father was a distinguished pastor and theologian. He went to Williams College, where he made Phi Beta Kappa and graduated cum laude, and earned an M.A. degree in English at Harvard. In a series of appointments at black colleges in the 1920s (Virginia Seminary and College, Lincoln University, and Fisk) Brown



explored the origins and development of African American folklore, which led to his most impressive poetry collection, *Southern Road* (1932); his books of criticism *The Negro in American Fiction* (1937) and *Negro Poetry and Drama* (1937); and the anthology *The Negro Caravan: Writings by American Negroes* (1941), which he edited with Arthur P. Davis and Ulysses Lee, the most complete collection of black literary work up to that time. *The Collected Poems of Sterling A. Brown* was published in 1980.

### Sources

Gabbin, Joanne V. *Sterling Brown: Building the Black Aesthetic Tradition*. Westport, Conn.: Greenwood Press, 1985.  
 Sanders, Mark A. *Afro-Modernist Aesthetics and The Poetry of Sterling A. Brown*. Athens: University of Georgia Press, 1999.

### Buck, Pearl S. (1892–1973) novelist, short-story writer

The first American woman to win the Nobel Prize in literature (1938), Pearl S. Buck also won the PULITZER PRIZE for *The Good Earth* (1931). Born as Pearl Sydenstricker in West Virginia, she was taken by her missionary parents to China when she was an infant. She returned to the United States in 1910 and attended Randolph-Macon Woman's College. After her marriage to John Buck, she returned to China and taught in Nanking from 1921 to 1931, during which period she earned an M.A. from Cornell University. She returned to the United States permanently in 1934 and the next year divorced her husband and married Richard Walsh, the president of the John Day publishing company. Throughout her life, she remained committed to the Asian culture and founded several organizations to provide greater health care and opportunities for Asian children. Her speeches and writings helped to educate citizens on the impact to Asia of the twentieth century's world wars and America's increasingly global economy.

While Buck's first book, *East Wind: West Wind* (1930), which consisted of two short stories, was popular, she made her reputation with her second book and first novel, *The Good Earth*, which with its sequels, *Sons* (1932) and *A House Divided* (1935), trace a single Chinese family through several generations. Buck depicted a culture almost entirely unknown to her American audience. In 1936 she published biographies of her mother, *The Exile*, and her father, *Fighting Angel*.

Many of Buck's books have a Chinese setting and portray the East in a sympathetic and dramatic light. While her work sold well and her efforts to promote world understanding were admired, literary critics often scoffed at her as a serious writer and questioned the appropriateness of awarding her a Nobel Prize.

Her many books include *The First Wife and Other Stories* (1933), *Dragon Seed* (1942), *What America Means to Me* (1943), *Pavilion of Women* (1946), *My Several Worlds* (1954),

*Letter from Peking* (1957), *Stories of China* (1964), and *The Good Dead, and Other Stories of Asia, Past and Present* (1969). She published more than a hundred books, including plays and books for children.

### Sources

Conn, Peter. *Pearl S. Buck: A Cultural Biography*. New York: Cambridge University Press, 1996.  
 Doyle, Paul A. *Pearl S. Buck*. Boston: Twayne, 1980.

—L. Michelle Baker

### Bulosan, Carlos (1913–1956) poet, autobiographer

A Filipino-American, Bulosan learned English in the Philippines before he immigrated to the United States in 1930. He settled in Los Angeles and furthered his education through his reading at the public library. His first book was the poetry collection *Letter from America* (1942). His most famous work is the semi-autobiographical novel *America Is in the Heart* (1946), which tells of the brutal experiences of a Filipino immigrant.

### Source

Evangelista, Susan. *Carlos Bulosan and His Poetry: A Biography and Anthology*. Seattle: University of Washington Press, 1985.

### Burrill, Mary Powell (1881–1946) playwright

Born in Washington, D.C., Mary Powell Burrill was educated at prestigious Dunbar High, the first high school for African Americans, and at Emerson College. She became a teacher of dramatics, English, and speech at Dunbar, where she remained until her retirement in 1944. Burrill directed plays that were well received by the community. In 1919 she published two one-act plays in support of the National Association for the Advancement of Colored People and the Birth Control League: *Aftermath*, a drama that depicts the reactions of a black World War I veteran to his father's lynching, appeared in *The Liberator*; *They That Sit in Darkness*, which tells the story of an African American girl who is forced to give up her plans to attend college when her mother dies after giving birth to her tenth child, was published in Margaret Sanger's *Birth Control Review*. *Aftermath* was produced by the Krigwa Players Little Negro Theatre in association with the Worker's Drama League, Manhattan, at the National Little Theater Tournament in New York on May 8, 1928.

### Sources

Brown-Guillory, Elizabeth. *Their Place on the Stage: Black Women Playwrights in America*. New York: Praeger Press, 1988.  
 Burrill, Mary Powell. "Aftermath (1919)," in *A Century of Plays By American Women*, edited by Rachel France. New York: Richards Rosen Press, 1979, pp. 55–61.



Hull, Gloria T. *Color, Sex and Poetry: Three Women Writers of the Harlem Renaissance*. Bloomington: Indiana University Press, 1987.

—Patricia A. Young

**Burroughs, Edgar Rice** (1875–1950) novelist, short-story writer

*I wrote this story because I needed the money it might bring, and not from motives of sentiment . . . although I became very much interested in it while writing.*

—Edgar Rice Burroughs on writing  
“Under the Moons of Mars”

The Chicago-born Burroughs attended military school in Michigan but did not receive a college education. He published his first story, “Under the Moons of Mars,” in *All-Story* magazine in 1912 under the nom de plume “Normal Bean,” and found lasting success later the same year and in the same periodical with “Tarzan of the Apes.” Over the next thirty years Burroughs became a hugely popular adventure writer. He was the first writer to incorporate in order to protect his earnings, his name, and his reputation.

Burroughs’s “Under the Moons of Mars” was published as a book, *A Princess of Mars*, in 1917, and was followed by ten sequels. He was also well known for his two other major science-fiction series: the seven-book “Pellucidar” series, which began with *At the Earth’s Core* (1922), and the five-book Venus series, beginning with *Pirates of Venus* (1934). Burroughs’s most popular work is the Tarzan series. Following *Tarzan of the Apes*, which was published as a book in 1914, Burroughs wrote twenty-three sequels, one of which, *Tarzan at the Earth’s Core* (1930), is also part of the “Pellucidar” series. Commenting on the phenomenal success of the Tarzan character, Burroughs wrote in a 1918 article, “Tarzan always represents individual freedom . . . which is always present with us. There is not a man or woman who occasionally does not like to get away into a more or less primitive wilderness where he is ‘monarch of all he surveys.’” Other works by Burroughs include *The Land That Time Forgot* (1924) and *The Moon Maid* (1926).

Burroughs has had a lasting popularity with the reading public—his books have appeared in many editions, reprints, and translations around the world—but the critical reception has not been favorable. Burroughs’s racism, his willingness to use formulaic plots, and his focus on profit rather than on craft or literary depth have contributed to a general academic and critical disdain for his works.

**Sources**

Burroughs, Edgar Rice. *Brother Men: The Correspondence of Edgar Rice Burroughs and Herbert T. Weston*, edited by Matt Cohen. Durham, N.C.: Duke University Press, 2005.

Holtsmark, Erling B. *Edgar Rice Burroughs*. Boston: Twayne, 1986.

Porges, Irwin. *Edgar Rice Burroughs: The Man Who Created Tarzan*. Provo, Utah: Brigham Young University Press, 1975.

—Christopher Sutch

***Bury the Dead*** by Irwin Shaw (produced 1936) play

This one-act anti-war drama was Irwin Shaw’s most acclaimed work for the stage. The setting is a war-torn field where graves are being prepared for soldiers killed during the “Second Year of War That Is to Begin Tomorrow” and the conceit is simple and powerful: six of the dead arise to argue against the horror and waste of war. Although shocked officers insist that “Wars can be fought and won only when the dead are buried and forgotten,” the dead soldiers will not be silenced and compellingly argue against the folly of war. *Bury the Dead* was first produced at the Ethel Barrymore Theatre on April 18, 1936, where it subsequently ran for ninety-seven performances. Shaw did not name a particular war in the play, choosing instead to implicate all such conflicts, but he was clearly inspired by the carnage of WORLD WAR I and the prospect of the SPANISH CIVIL WAR, which began later that year.

**Sources**

Shaw, Irwin. *Bury the Dead*. New York: Random House, 1936.

—James Fisher

***Butterfield 8*** by John O’Hara (New York: Harcourt, Brace, 1935) novel

*Butterfield 8* is John O’HARA’s second novel and his only roman à clef: Gloria Wandrous is based on Starr Faithfull whose 1931 death was unsolved. Gloria—like Starr—is a heavy-drinking, promiscuous young woman who was sexually abused as a child. She is a regular in the New York speak-easies. The novel relates Gloria’s involvement with Weston Liggett, an upper-class older man, and provides an explanation for her accidental death. The title refers to a Manhattan telephone number, and *Butterfield 8* functions as a social history of Prohibition New York.

—Morris Colden

**Baker, Nicholson** (1957– ) novelist, essayist

*I don't feel as if I'm a description machine cranking myself slowly in one direction, fixing on something, spitting out a description of it, and then moving on to the next thing. What it feels like is that, instead, I have some pressing point I want to make about the coils of a toaster.*

—Interview (1996)

Nicholson Baker's comic novels exaggerate the importance of the unimportant. A dedicated miniaturist, Baker writes intensely compressed novels steeped in quirky details and surprising minutiae. Similarly, his essays, which appear regularly in *The New Yorker* and *The Atlantic Monthly*, often meditate at great lyrical length on such insignificant everyday objects as toenail clippers and plastic model airplanes.

A native New Yorker, Baker originally intended to become a professional musician and even attended the Eastman School of Music from 1974 through 1975. By the time he graduated from Haverford College in 1980, however, his linguistic gifts had shifted his focus. For most of the 1980s he worked variously as a computer technical writer and an oil analyst, experiences that contributed to the quirky technical proficiency of his work. During this time he also began working seriously on his own fiction.

Baker's first novel, *The Mezzanine* (1988), chronicles the interior ruminations of an everyman named Howie, who spends an uneventful lunch hour buying shoelaces. In place of a plot, Baker structures the novel around Howie's detailed observations of the contemporary world around him. Similarly, Baker's second novel, *Room Temperature* (1990), focuses

on the obsessive reflections of a young father as he waits for his baby daughter to finish a bottle of milk. The entire novel takes place in twenty minutes.

For his third book, Baker turned his microscopic gaze onto himself. *U and I* (1991) is a nonfiction account of Baker's ongoing interest in the work of John UPDIKE (the *U* of the title). However, the book is not a work of literary scholarship; rather, it casually chronicles what Baker remembers of Updike's influence on his work.

Baker shot to the top of the best-seller lists with his fourth book, the erotic novel *Vox* (1992), another concise, quirky volume, which details a lengthy, sexually charged phone conversation between a man and a woman. He soon followed *Vox* with another erotic work, *Fermata* (1994), which draws heavily on Baker's knowledge of music. The title refers to the musical term for a silent rest. Similarly, the narrator of the novel, Arno Stine, magically stops time in such a way that he can examine, minutely, the bodies of the frozen women around him. The book received mixed reviews, with some critics dismissing the work as adolescent and voyeuristic.

Baker's next work was a collection of essays and book reviews, *The Size of Thoughts: Essays and Other Lumber* (1996), which was followed by another novel, *The Everlasting Story of Nory* (1998), a meditation on childhood as seen through the eyes of a precocious nine-year-old girl named Eleanor Winslow, the Nory of the title. An essay on the passing of library index cards, which Baker published in *The New Yorker*, served as the basis for his follow-up work of nonfiction, the polemical *Double Fold: Libraries and the Assault on Paper* (2001), in which Baker angrily denounces the ongoing transition away from "paper" to such recent technologies as mi-

crofilm and microfiche. The book won the NATIONAL BOOK CRITICS CIRCLE AWARD.

In *A Box of Matches* (2003) Baker returns to the miniaturist mode of *The Mezzanine*, while in *Checkpoint* (2004) he chronicles an incendiary conversation between two high-school friends, one of whom wants to assassinate President George W. Bush. The book compelled one critic to wonder if Baker might be singled out by the U.S. Justice Department as a national security threat, though in fact the novel failed to create much of a stir. A selection of Baker's best pieces can be found in *Vintage Baker* (2004).

### Source

Saltzman, Arthur. *Understanding Nicholson Baker*. Columbia: University of South Carolina Press, 1999.

—Marshall Boswell

### Baldwin, James (1924–1987) novelist, essayist

*Nothing is more desirable than to be released from an affliction, but nothing is more frightening than to be divested of a crutch.*

—*Notes of a Native Son* (1955)

James Baldwin was born in Harlem on August 2, 1924, to Emma Jones. His stepfather, who adopted him, was a



James Baldwin

preacher. Baldwin's immersion in the black church and his relationship with his stepfather both influenced his first novel, *GO TELL IT ON THE MOUNTAIN* (1953). Baldwin's literary influences include novels such as Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) and the works of Charles Dickens. One of the turning points in Baldwin's life came when he met the Harlem Renaissance poet Countee Cullen (1903–1946), his French teacher at Frederick Douglass Junior High School in New York City.

By the mid 1940s Baldwin was living in Greenwich Village, where he met the novelist Richard Wright (1908–1960). By 1946 Baldwin was writing essays for national magazines. In 1948 he moved to Paris, looking—as Wright had—for an environment in which to write and be free from racism. Baldwin's removal to Paris, however, was also a declaration of independence from his literary influences, including Wright, whose novel *Native Son* (1940) Baldwin criticized in *Notes of a Native Son* (1955). Baldwin rejected Wright's naturalism for a more supple form of literary narrative often associated with the stylistic and psychological complexities of Henry James (1843–1916).

Baldwin returned to the United States in 1957 to report on the Civil Rights movement. His essays, collected in *Nobody Knows My Name: More Notes of a Native Son* (1961) and *The Fire Next Time* (1963), transformed Baldwin into a national spokesman on matters of race. At the same time the essays were so eloquent and polished that they enhanced Baldwin's literary reputation. He wrote with enormous authority, melding his experience with the history of African Americans, while engaging other writers—white and black—in a national dialogue.

None of Baldwin's later work in fiction and nonfiction quite matched the success of his writing in the 1950s and 1960s, when he achieved notoriety with a novel, *Another Country* (1962), and a play, *Blues for Mister Charlie* (1964). Baldwin's other novels include *Giovanni's Room* (1956), *Tell Me How Long the Train's Been Gone* (1968), *If Beale Street Could Talk* (1974), and *Just Above My Head* (1979). He collected his later essays in *No Name in the Street* (1972), *The Devil Finds Work* (1976), *The Evidence of Things Not Seen* (1985), and *The Price of the Ticket* (1985).

### Principal Books by Baldwin

*Go Tell It on the Mountain*. New York: Knopf, 1953.

*Notes of a Native Son*. Boston: Beacon, 1955.

*Giovanni's Room*. New York: Dial, 1956.

*Nobody Knows My Name: More Notes of a Native Son*. New York: Dial, 1961.

*Another Country*. New York: Dial, 1962.

*The Fire Next Time*. New York: Dial, 1963.

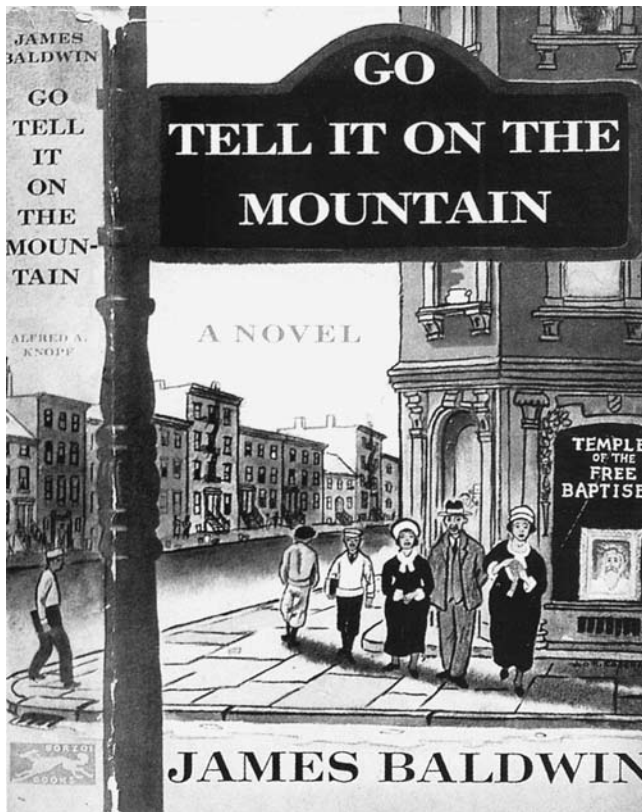
*Nothing Personal*, photographs by Richard Avedon. New York: Atheneum, 1964.

*Blues For Mister Charlie: A Play*. New York: Dial, 1964.

*Going to Meet the Man*. New York: Dial, 1965.

*The Amen Corner: A Play*. New York: Dial, 1968.





Dust jacket for James Baldwin's first novel, published in 1953

- Tell Me How Long the Train's Been Gone*. New York: Dial, 1968.
- A Rap on Race*, by Baldwin and Margaret Mead. Philadelphia: Lippincott, 1971.
- One Day When I Was Lost: A Scenario Based on Alex Haley's "The Autobiography of Malcolm X."* London: Joseph, 1972; New York: Dial, 1973.
- No Name in The Street*. New York: Dial, 1972.
- If Beale Street Could Talk*. New York: Dial, 1974.
- The Devil Finds Work: An Essay*. New York: Dial, 1976.
- Little Man, Little Man: A Story of Childhood*. New York: Dial, 1976.
- Just Above My Head*. New York: Dial, 1979.
- Jimmy's Blues: Selected Poems*. London: Joseph, 1983; New York: St. Martin's Press, 1985.
- The Evidence of Things Not Seen*. New York: Holt, Rinehart & Winston, 1985.
- The Price of the Ticket: Collected Nonfiction, 1948–1985*. New York: St. Martin's Press/Marek, 1985.
- Gypsy & Other Poems*. Searsmont, Maine: Gehenna Press, 1989.

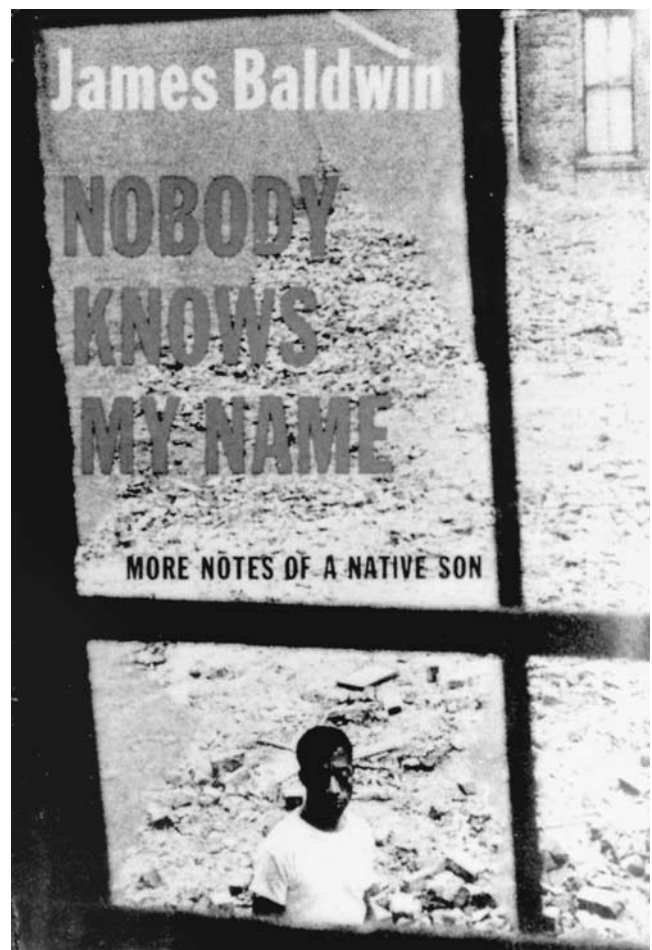
### Studying James Baldwin

The author's major works are collected in two volumes published by Library of America, *James Baldwin: Early Novels and Stories* (1998), which includes *Go Tell It on the Moun-*

*tain*, *Giovanni's Room*, *Another Country*, and *Going to Meet the Man*; and *James Baldwin: Collected Essays* (1998), which includes *Notes of a Native Son*, *Nobody Knows My Name*, *The Fire Next Time*, *No Name in the Street*, and *The Devil Finds Work*.

*James Baldwin: A Reference Guide* (Boston: G. K. Hall, 1980), provides an annotated secondary bibliography that is useful, even though it is more than a quarter of a century out of date. A better resource for students is the Baldwin resources available at <[www.literaryhistory.com/20thc/baldwin.htm](http://www.literaryhistory.com/20thc/baldwin.htm)> and its links. That site provides both primary and secondary citations.

There has been a great deal of interest in Baldwin's life. Fern Marja Eckman's *The Furious Passage of James Baldwin* (New York: M. Evans, 1966) is the first book-length biography of James Baldwin and primarily examines Baldwin's career as a writer and celebrity. *Talking at the Gates: A Life of James Baldwin* by James Campbell (New York: Viking,



Dust jacket for Baldwin's second book of essays, 1961, in which he protests against the protest novel, arguing that "the world tends to trap and immobilize you in the role you play."



1991 offers a more nuanced portrait of Baldwin's career, relationships, and writing. Campbell's *Exiled in Paris: Richard Wright, James Baldwin, Samuel Beckett and Others on the Left Bank* (Berkeley: University of California, 2003) provides insight into Wright and Baldwin's relationship and Baldwin's life in France. David Leeming's *James Baldwin: A Biography* (New York: Knopf, 1994) closely examines Baldwin's personal life and his politics while including critical perspectives of his work. Two collections of interviews are *Conversations with James Baldwin*, edited by Fred L. Standley and Louis Pratt (Jackson: University Press of Mississippi, 1989) and *James Baldwin: The Legacy*, edited by Quincy Troupe (New York: Simon & Schuster, 1989).

A wide range of scholarship explores Baldwin's work. *James Baldwin*, edited by Harold Bloom (Philadelphia: Chelsea House, 2006), offers critical essays on Baldwin's major works. *Critical Essays on James Baldwin*, edited by Fred L. Standley and Nancy Burton (Boston: G. K. Hall, 1988), is a series of essays that attempt to reconcile Baldwin's life with his artistic development. *James Baldwin Now*, edited by Dwight A. McBride (New York: New York University Press, 1999), moves past the psychological analyses of many earlier criticisms of Baldwin's work, featuring innovative essays on a wide variety of topics and critical perspectives, including childhood, whiteness, sexuality, and queer theory. This volume also offers an extensive bibliography of criticism on Baldwin. *Re-viewing James Baldwin: Things Not Seen*, edited by D. Quentin Miller (Philadelphia: Temple University Press, 2000), examines Baldwin's lesser-known works.

A collection of Baldwin's papers are housed at the Schomburg Center for Research in Black Culture, New York Public Library, and a collection of his correspondence and early manuscripts are in the James Weldon Johnson Collection, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

—Student Guide by Meeghan Kane

### **Bambara, Toni Cade (1939–1995) novelist, short-story writer, essayist**

*The job of the writer is to make revolution irresistible.*

—Bambara

Toni Cade Bambara's various careers were all infused with social and political activism. She was born in New York City and grew up in New Jersey and in the South. Her mother inspired much of her early efforts to write, as did Bambara's friend Toni MORRISON. After receiving her B.A. from Queens College in 1959 and an M.A. from the City College of the City University of New York in 1964, Bambara taught at City College while publishing stories and articles in such magazines as *Essence*, *Redbook*, *Negro Digest*, *Prairie Schooner*, *Phylon*, *Ms.*, *Black World*, and *Liberator*. In 1970

she published *The Black Woman*, an anthology that included works by Alice WALKER, Paule MARSHALL, Nikki GIOVANNI, and other prominent African American women as well as work by her students. A second anthology, *Tales and Stories for Black Folks* (1971), was aimed specifically at high-school and college students. She published two well-received collections of her own stories, *Gorilla, My Love* (1972) and *The Sea Birds Are Still Alive* (1977). Her first novel, *The Salt Eaters* (1981), won the AMERICAN BOOK AWARD and brought together her lifetime of experiences as a black woman, an educator, and an activist.

Bambara is known as a stylist in the contemporary American short story, bringing to the form a feel for urban life and a use of colloquial language. When she died, Bambara had almost completed a new novel, *Those Bones Are Not My Child*, which Morrison edited and published in 1999.

### **Sources**

Butler-Evans, Elliott. *Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker*. Philadelphia: Temple University Press, 1989.

Tate, Claudia, ed. *Black Women Writers at Work*. New York: Continuum, 1983.

### **Banks, Russell (1940– ) novelist, short-story writer**

*Like Wade I have been ashamed and angry practically since birth and am accustomed to holding both those skewed relations to the world; it makes me, among those who loved him, uniquely qualified to tell his story.*

—*Affliction* (1990)

Russell Banks was born in Newton, Massachusetts, and grew up in New Hampshire and Massachusetts. Earl Banks, a plumber, left his family in 1954; his son has described his father in a June 2003 interview with Richard Klin as “a difficult, complex, intense, and violent and alcoholic man. So he was a big presence, someone to deal with, growing up and in adult life.” In 1989 Russell Banks dedicated his novel *Affliction* (1990) to the memory of his father, who had died a decade earlier at the age of fifty-three. After a traumatic childhood, Banks attended Colgate for a semester and then, after a hiatus in which he married and then worked in a series of blue-collar jobs, he graduated from the University of North Carolina at Chapel Hill in 1967. A prolific novelist, Banks taught creative writing at Columbia University, Sarah Lawrence College, and Princeton University. He retired from teaching in 1997.

Working in the realist mode, Banks writes short stories and novels that are often autobiographical—*The Relation of My Imprisonment* (1983), *Affliction*, *Rule of the Bone* (1995), and the majority of his short stories, in collections such as *The Angel on the Roof* (2000). His short stories employ the same themes as his longer fiction; “Defenseman,” “Firewood,”

and “Quality Time,” for instance, return to the figure of the controlling, abusive, and emotionally isolated father whose difficult relations with his children dominate Banks’s fiction. His fiction is also intensely historical and political: *Cloud-splitter* (1998) is about the abolitionist John Brown, and *The Darling* (2004) explores its protagonist Hannah Musgrave’s involvement in the radical antiwar movement of the 1960s and early 1970s in the United States.

Banks’s fiction centers on characters whose lives have been marked by violence. Wade Whitehouse, the protagonist of *Affliction*, repeatedly experiences shame, humiliation, and rage in his hardscrabble life in an economically depressed New Hampshire mill town. The novel is a study of male violence, of the blighted “lives of boys and men . . . who were beaten by their fathers” and who in turn abused their wives and children. The cycle of intermeshed violence depicted in the novel culminates in Wade’s murdering his abusive father, then his friend Jack, a hunter returning at the end of deer season with the trophy buck he has just shot. *Affliction* demonstrates Banks’s ability to present both the abused and the abuser’s points of view and his fascination with the cycle of familial violence.

Banks is attuned to racial, economic, and political violence as well, not only in his work as president of an international organization devoted to arranging refuge for writers imperiled by strife in their homelands but also in the international scope of his fiction set in such places as Haiti and Liberia.

#### Source

Niemi, Robert. *Russell Banks*. New York: Twayne, 1997.

—Jennifer Brady

**Baraka, Amiri** (1934– ) poet, essayist, novelist, playwright

MY POETRY is whatever I think I am. (Can I be light and weightless as a sail?? Heavy & clunking like 8 black boots.) I CAN BE ANYTHING I CAN. I make a poetry with what I feel is useful & can be saved out of all the garbage of our lives.

—“How You Sound??” (1959)

Born Everett LeRoy (later changed to LeRoi) Jones in Newark, New Jersey, the poet published his early works under his birth name before changing his name in 1968 to Amiri Baraka. Having graduated from Barringer High School, Baraka attended Rutgers and graduated with a B.A. from Howard University in 1953. After a period of enlistment in the U.S. Air Force he settled in New York City, where he studied comparative literature at Columbia University and befriended many avant-garde artists on the Lower East Side. His first collection of poems, *Preface to a Twenty-Volume Suicide Note* (1964), and two absurdist plays, *The Baptism* (produced 1961) and *The Toilet* (produced 1964), reflected the influence of the BEATS and earned him

early fame. Soon Baraka turned away from the apolitical Beats, however, as he sought a way to wed his involvement in social issues with his interest in the literary avant-garde.

Baraka solidified his reputation with two provocative plays, *Dutchman* and *The Slave* (both produced 1964), and a collection of poems, *The Dead Lecturer* (1964). These works took on racial themes directly and were products of what came to be called the BLACK AESTHETIC. In these works Baraka wrestled with the problem of being both an artist and a political activist.

In 1965 Baraka founded the Black Arts Repertory Theater and School, signaling a move away from his Greenwich Village roots. A few years later Baraka solidified his spiritual conversion to Islam and his political alignment with militant black nationalism by adopting his new name. Baraka took on a prophetic role aimed at radicalizing African American readers by pointing to the threat of white majority culture. His commitment to art and experiment continued during this time, particularly in his *Four Revolutionary Plays* (1969), which are in the tradition of Modernist literature.

Baraka remained politically active during this period and declared himself a Marxist-Leninist, publishing works that incorporated his support of Mao Tse-tung, Fidel Castro, and other Communist leaders. *Hard Facts* (1975), *Poetry for the Advanced* (1979), and *Daggers and Javelins* (1984) reflect this mixture of Marxism and black nationalism.

Three major anthologies of Baraka’s work have appeared in recent decades. *The LeRoi Jones/Amiri Baraka Reader* provides a general cross-section of his poems, essays, stories, and plays up to 1991. His best poems can be found in *Transbluency: The Selected Poems of Amiri Baraka/LeRoi Jones* (1961–1995), published in 1995, while his most important experimental fiction has been gathered in *The Fiction of Leroy Jones/Amiri Baraka*, published in 2001.

In 2002 Baraka was appointed second poet laureate of the state of New Jersey. When he refused to resign following public controversy, the position was abolished by the state Senate.

#### Sources

Benston, Kimberly W. *Baraka: The Renegade and the Mask*. New Haven, Conn.: Yale University Press, 1976.

Harris, William J. *The Poetry and Poetics of Amiri Baraka: The Jazz Aesthetic*. Columbia: University of Missouri Press, 1985.

**Barth, John** (1930– ) novelist, short-story writer, essayist

My feeling about technique in art is that it has about the same value as technique in lovemaking. That is to say, on the one hand, heartfelt ineptitude has its appeal and, on the other hand, so does heartless skill; but what you want is passionate virtuosity.

—Interview (1982)

The unofficial professor emeritus of Postmodern American METAFICTION, John Barth was born in the Tidewater region of Maryland, the setting of nearly all of his fiction. One of a set of opposite-sex twins, Barth began his artistic career as an aspiring musician, and attended the Juilliard School of Music for a brief period. He soon shifted his focus to English literature, and in the early 1950s he began pursuing a master's degree at Johns Hopkins University. While shelving books in the university library as part of his work-study job, he became entranced by story cycles such as *The Decameron*, *The Canterbury Tales*, and, particularly, *The Arabian Nights*. Thus inspired, he began work on an original cycle of one hundred tales set in the Chesapeake Bay area of Maryland. When the project proved unworkable, Barth shifted his attention to a story about suicide and sexual infidelity, which became his first novel, *The Floating Opera* (1956). By the time that novel had found a publisher, Barth had already produced a companion book, *The End of the Road* (1958). Now securely launched on his career as a fiction writer, he abandoned his plans for a Ph.D. and began a fifteen-year run of teaching and writing that yielded four major novels, including *The Sot-Weed Factor* (1960) and *Giles Goat-Boy* (1966); an innovative story collection, *Lost in the Funhouse* (1968); and *Chimera* (1972), a triptych of novellas that earned him a National Book Award.

In "The Literature of Exhaustion," a formative essay published in 1967, Barth described his new approach to writing as a way of turning "the felt ultimacies of our time into material and means for his work." In other words, if, as he suspected, the novel was dead (or "exhausted") as an art form, then one way for contemporary novelists to write "remarkable and original work" would be for them to take as their "implicit theme . . . the difficulty, perhaps unnecessary, of writing original works of literature." Hence, novels and stories in this mode would use exhausted literary conventions self-consciously in order to question and/or rediscover their validity. The stories in Barth's follow-up work, *Lost in the Funhouse*, put these ideas to direct use. Soon, terms such as POSTMODERNISM and metafiction began to surface to describe what Barth was up to.

In 1973 Barth left his position at SUNY Buffalo, his professional home since 1965, and took up a teaching post in the creative-writing department at Johns Hopkins, where he remained until the end of his teaching career. He arrived there with his second wife, Shelly Rosenberg, a former student whom he had married in 1970. For the rest of the decade he worked on a massive novel titled *LETTERS*, which finally appeared in 1979 to mixed reviews. This muted response inaugurated a decline in Barth's artistic reputation, which, until that moment, had him placed securely at the forefront of American writers of his generation.

His follow-up novel, *Sabbatical: A Romance* (1982), a much more unassuming affair, concerned a middle-aged husband and his younger wife who tell stories to each other while on an extended sailing voyage. This basic premise

shaped the novels *Tidewater Tales* (1987) and *The Last Voyage of Somebody the Sailor* (1991); his memoir, *Once Upon a Time: A Floating Opera* (1995); and *On with the Story* (1996), a story collection.

Though known primarily as a writer of self-reflexive metafiction, Barth was first associated with the Black Humor school of the 1950s. He has described *The Floating Opera* as a "nihilist comedy," and its companion piece, *The End of the Road*, as a "nihilist catastrophe." Both novels express grave doubts about intrinsic meaning, and both flirt with the idea that, as Barth's hero in *The Floating Opera* puts it, "There's no final reason for living (or for suicide)." This dark, defeatist vision was couched in works conspicuous for their verbal play and structural complexity.

In the early to mid 1960s both *The Sot-Weed Factor* and *Giles Goat-Boy* were cult classics, while Barth's theories about metafiction, mythical archetypes, story cycles, and the future of the novel commanded center stage in the theater of literary ideas. Barth's numerous metafictional innovations have left an indelible mark on the work of major contemporary writers such as Don DELILLO, David Foster Wallace, and Richard Powers. Nevertheless, Barth's output following *LETTERS* has played to an ever smaller audience, perhaps owing to his dogged refusal to abandon his pet concerns, which continue to include story cycles (particularly the *Arabian Nights*), mythic archetypes, and quest narratives. Though each new novel or story collection displays deep wellsprings of invention and storytelling vigor, a particular Barthian strength, it is unlikely that any of these works—excluding, perhaps, the 650-page epic, *Tidewater Tales*, his best and most successful post-*LETTERS* novel and the belated fulfillment of his original desire to create a contemporary story cycle set in his native Maryland—will ever command the attention accorded to his popular books from the 1960s.

## Sources

Clavier, Berndt. *John Barth and Postmodernism: Spatiality, Travel, Montage*. New York: Peter Lang, 2007.

Harris, Charles B. *Passionate Virtuosity: The Fiction of John Barth*. Urbana: University of Illinois Press, 1983.

The John Barth Information Center. <<http://www.davidlouisdelman.com/barth/>> (viewed January 5, 2007).

—Marshall Boswell

## Barthelme, Donald (1931–1989) short-story writer, novelist

*The best way to live is by not knowing what will happen to you at the end of the day.*

—Barthelme

Donald Barthelme was born in Philadelphia in 1931 and grew up in Texas, where his father worked as a professor of



architecture at the University of Houston. In 1951, while a student at that same university, Barthelme, a journalism major, began publishing his first articles for the *Houston Post*. After a brief stint in the army late in the Korean War, he returned to Houston to continue his studies, though he never earned his degree. In 1961 he was appointed director of the Contemporary Art Museum in Houston. That same year he published his first story. In 1963 his story "L'Lapse" appeared in *The New Yorker*, the first of hundreds of pieces that appeared in that magazine over the next three decades. Barthelme married four times and produced two children. His brothers, Frederick Barthelme and Steven Barthelme, are also distinguished fiction writers who, in 2001, collaborated on a memoir about their gambling experiences, *Double Down*. Donald Barthelme died of cancer in 1989.

Although Barthelme published three well-received novels, *Snow White* (1967), *The Dead Father* (1975), and *Paradise* (1986), plus a posthumous novel, *The King* (1990), he is best known as a writer of concise, surrealistic, and playful stories that defy literary conventions. Barthelme's stories rarely feature plots and fully developed or "believable" characters. His work depends on juxtaposition and montage with seemingly unrelated images and motifs piled upon one another to create fresh connections. Often the foreground of Barthelme's stories is the language by which they are told. Their tone is ironic, skeptical, and exuberant. His many collections include *Come Back Dr. Caligari* (1964), *Unspeakable Practices, Unspeakable Acts* (1968), *City Life* (1970), *Sadness* (1972), *Amateurs* (1976), *Great Days* (1979), and *Overnight to Many Distant Cities* (1983). Barthelme's stories were gathered in two omnibus collections, *Sixty Stories* (1981) and *Forty Stories* (1987). Also of interest is *Not-Knowing: The Essays and Interviews of Donald Barthelme* (1997).

Donald Barthelme's jarringly entertaining short stories of the 1960s introduced the techniques and concerns of METAFICTION and POSTMODERNISM to legions of *New Yorker* readers and helped bring many of these ideas and strategies into the mainstream. His work can be understood as a particularly playful and American take on the experimental work of European writers such as Alain Robbe-Grillet and other proponents of the *nouveau roman*, or new novel. In other words, Barthelme's work is as much about what it is doing as what it is about. Critic Richard Gilman remarked that Barthelme was "one of a handful of American writers who [worked] to replenish and extend the art of fiction instead of trying to add to the stock of entertainments, visions and human documents that fiction keeps piling up." Although his detractors often regard his work as self-involved and academic, Barthelme's admirers regard him as a trailblazer who helped rediscover what fiction could do.

## Sources

Roe, Barbara L. *Donald Barthelme: A Study of the Short Fiction*. New York: Twayne, 1992.

Trachtenberg, Stanley. *Understanding Donald Barthelme*. Columbia: University of South Carolina Press, 1990.

—Marshall Boswell

## Bausch, Richard (1945– ) novelist, short-story writer

Although Richard Bausch has published many critically acclaimed novels, he is best known for his well-constructed, tense, and psychologically acute short stories, which take place in the vast landscape of male desolation and moral ambiguity already charted by such fellow masters of the form as Raymond CARVER, Andre DUBUS, and Richard FORD. The best of Bausch's stories can be found in *The Selected Stories of Richard Bausch* (1996). His novels include *Real Presence* (1980); *Take Me Back* (1981), nominated for the PEN/FAULKNER AWARD; *The Last Good Time* (1984); *Violence* (1992); *Rebel Powers* (1993); and *Good Evening Mr. and Mrs. America, and All the Ships at Sea* (1996). In 2004 he received the PEN/Malamud Award for Excellence in Short Fiction. He has taught creative writing at George Mason University, Wesleyan University, and the University of Memphis.

## Source

Lavorata, Ann Marie. "An Interview with Richard Bausch," *Five Points: A Journal of Literature and Art*, 8, no. 1 (2004): 6–18.

—Matthew Shippe

## Baxter, Charles (1947– ) novelist, short-story writer, poet, essayist

*Every time I've finished a book, it feels to me as if the washrag has been wrung out. Everything that I know, everything that I've observed or taken down, I've used.*

—Interview (2003)

Charles Baxter is the author of novels, collections of short stories, collections of poems, and a book of essays on fiction, *Burning Down the House* (1997). He was born in Minneapolis, the third son of artistically inclined parents who were friends of Sinclair Lewis. His father died when Baxter was fifteen months old, and three years later his mother married Loring Staples Sr., at whose forty-acre lakeside estate Baxter was reared. Lonely on the vast estate, Baxter turned to Staples's extensive library. At Macalester College in Saint Paul, Baxter became editor of the college literary magazine. Upon his graduation in 1969, he began teaching high school in Pinconning, Michigan. A year later he enrolled in the Ph.D. program at the State University of New York in Buffalo, where, Baxter says, he conscientiously avoided taking creative-writing workshops for fear of criticism. Nonetheless, he published two collections of poems—*Chameleon* (1970) and *The South Dakota Guidebook* (1974)—before receiving his Ph.D. in 1974.



Baxter's first collection of short stories, *Harmony of the World* (1984), was published by the University of Missouri Press. A year later, another short-story collection, *Through the Safety Net* (1985), was published by Viking. Since then Baxter has published a third collection of poems, *Imaginary Paintings and Other Poems* (1989); two more short-story collections, *A Relative Stranger* (1990) and *Believers* (1997); and four novels, *First Light* (1987), *Shadow Play* (1993), *The Feast of Love* (2000), and *Saul and Patsy* (2003). Baxter's novels and stories typically investigate the strangeness of Midwestern life, and despite their often nonlinear or episodic structure, tend to be cast in a pure, realistic vein, delving into the minds and voices of everyday people, through whom small events take on universal meaning.

Baxter has taught English at Wayne State University and in the M.F.A. program at the University of Michigan, Ann Arbor. He is Edelstein-Keller Senior Fellow in Creative Writing at the University of Minnesota, Minneapolis.

### Sources

Lee, Don. "About Charles Baxter," *Ploughshares*, 25 (1999): 210–217.

Official Charles Baxter website: <[www.charlesbaxter.com](http://www.charlesbaxter.com)> (viewed April 15, 2007).

—Anna Teekell

### The Beats

This community of artists, primarily writers, included Jack KEROUAC, Allen GINSBERG, Lawrence FERLINGHETTI, and Gregory CORSO—with other writers such as William S. BURROUGHS and Gary SNYDER also associated with the group. Beat rejections of conformism were most dramatically captured in Ginsberg's "Howl" (1956), Ferlinghetti's jazz-inspired *A Coney Island of the Mind* (1958), and Kerouac's *ON THE ROAD* (1955). The Beats celebrated the reckless and romantic gestures of artists who sought a more intense way of living. Anarchists and radical individualists who found company and stimulation in literature and music, they were not so much social rebels as they were disaffected and disaffiliated; they were, in a sense, a club of loners. They were literally "beat" in the sense of having been worn out by conventional society. Ginsberg called them "hipsters" in *Howl*. They were also, again in Ginsberg's language, "angel-headed": their attraction to drugs and to Eastern philosophy represented their search for transcendental values and their rejection of commercial culture.

As writers, the Beats were experimental. Ferlinghetti used the rhythms of jazz in his poetry and sometimes gave public readings accompanied by jazz musicians. Ginsberg revived Walt Whitman's experimentation with the poetic line and with an expansive poetic voice that Ginsberg used to express a kind of eccentric populism. Unlike the proletarian writers of the 1930s or the activist writers of the 1960s, the Beats turned inward. For the most part they

wanted to transform themselves, not society; however, Ginsberg promoted Beat ideas in numerous public events and on television. In *On the Road*, Kerouac captured the restless, troubadour quality of the Beats, and the spontaneous, episodic nature of their lives and art.

Other Beats pursued a consistent exploration of Buddhism and Asian philosophy as well as an attachment to the natural world that was reminiscent of earlier writers such as Ralph Waldo Emerson (1803–1882) and Henry David Thoreau (1817–1862). William S. Burroughs, particularly in his novel *NAKED LUNCH* (1962; published in 1959 as *The Naked Lunch*), explored the psychedelic and surrealist consciousness that verged on nihilism—an extreme that was representative of certain Beat writers.

In an earlier generation the Beats would have been called bohemians, in reference to the unconventional lifestyles of these artists who frequented Greenwich Village in New York City and were associated with various avant-garde movements. In the 1950s they sought an alternative way of life in the Village and in the North Beach section of San Francisco, where Ferlinghetti owned a bookstore called City Lights that published Ginsberg and other Beats, as well as other writers of what was sometimes called the San Francisco Renaissance.

### Sources

Foster, Edward Halsey. *Understanding the Beats*. Columbia: University of South Carolina Press, 1992.

Lee, A. Robert, ed. *The Beat Generation Writers*. London & East Haven, Conn.: Pluto Press, 1996.

Tytell, John. *Naked Angels: The Lives & Literature of the Beat Generation*. New York: McGraw-Hill, 1976.

### Beattie, Ann (1947– ) short-story writer, novelist

*I'm interested in people who ostensibly do have some kind of secure world—my characters are largely employed, largely live together or are married, often have children—on some level they are certainly leading conventional lives. And they're certainly not doing so well at that.*

—Interview (1985)

Born an only child in Washington, D.C., Ann Beattie grew up rebelling against the strict rules in her suburban school and life. Since then she has become well known for chronicling the lives of the American generation that came of age in the 1960s. After earning a B.A. from American University in 1969, Beattie enrolled in the Ph.D. program in English at the University of Connecticut. There J. D. O'Hara, her creative-writing professor, encouraged her, and she began submitting her stories to magazines. By 1972 Beattie had left graduate school to pursue writing full-time. She won an award from *The Atlantic Monthly* in 1973, and a year later her work was

published in *The New Yorker*. She has served as writer-in-residence at Northwestern University and at Harvard University and also spent many years teaching in the M.F.A. program at the University of Virginia in Charlottesville.

Beattie's stories and novels often hinge on the small details or actions that make up a life. This close attention to detail is what has made Beattie's short-story collections—including *Secrets and Surprises* (1978), *The Burning House* (1982), and *Perfect Recall* (2001)—generally more successful than her novels. Beattie's first novel, *Chilly Scenes of Winter* (1976), is probably her best known and was adapted as a movie. A volume of selected stories, *Park City*, was published in 1998. A novel, *The Doctor's House*, was published in 2003, and a book of stories, *Follies*, in 2005.

Praised for the sardonic tone of her works, Beattie has been compared to John UPDIKE; these comparisons along with Beattie's consistent publication in *The New Yorker* have led to her inclusion in the so-called *New Yorker School* of fiction writing, which emphasizes realistic portrayals of white, middle-class daily life. In stark prose Beattie chronicles the suburban angst of a once-rebellious generation.

### Sources

Montresor, Jaye Berman. *The Critical Response to Ann Beattie*. Westport, Conn.: Greenwood Press, 1993.

Murphy, Christina. *Ann Beattie*. Boston: Twayne, 1986.

—Anna Teekell

### Begley, Louis (1933– ) novelist

... I do not believe in unscrambling scrambled eggs. It is contrary to the best interest of one's novel to tell the reader, Look, I imagined this, I really experienced that.

—Interview (2002)

Born Ludwik Begleiter on October 6, 1933, in Stryj, Poland, literary novelist Louis Begley had already distinguished himself as an international corporate lawyer with nearly thirty years' experience before he achieved critical acclaim for his first novel, *Wartime Lies* (1991), published when he was in his late fifties. This novel, which won both the PEN/ Hemingway First Fiction Award and the Prix Médicis Estranger, draws upon Begley's personal experience as a Polish refugee during WORLD WAR II, as its nine-year-old narrator, a Jewish boy named Maciek, and his sister, Tania, witness Nazi atrocities firsthand. Conversely, Begley's other fiction focuses primarily on disaffected outsiders from the American ruling class. His popular, critically acclaimed books also include *The Man Who Was Late* (1992), *As Max Saw It* (1994), and *About Schmidt* (1996), which was adapted as a movie starring Jack Nicholson. In 2000 Begley published the sequel, *Schmidt Delivered*. His most-recent novels include *Shipwreck* (2003), a tale of adultery as told by a literary novelist living in Paris, and *Matters of Honor* (2007).

### Source

Official Louis Begley website: <<http://www.louisbegley.com/>> (viewed May 15, 2007).

—Marshall Boswell

### *The Bell Jar* by Sylvia Plath, as Victoria Lucas

(London, Melbourne & Toronto: Heinemann, 1963;

New York, Evanston, San Francisco & London: Harper & Row, 1971) novel

This dense, disturbing novel traces the psychological collapse of a gifted young woman as she negotiates the rigid moral codes and gender stereotypes of 1950s America. The novel opens in New York City in the sultry summer of 1953, the same summer during which the Rosenbergs were executed for treason, at the height of the COLD WAR. Esther Greenwood, the novel's college-aged heroine and first-person narrator, has been awarded a scholarship to serve as guest editor at a famous women's fashion magazine. While in New York, she experiences the beginnings of a debilitating depression that ultimately results in a suicide attempt and a recovery that includes electric shock therapy. Among the suggested sources of Esther's depression is her paralyzing dissatisfaction with the available roles offered to her as a woman with artistic ambitions. Forced to choose between the solitary life of an artist, as typified by both the unmarried editor, Jay Cee, and "famous poet" Philomena Guinea—Esther's mentor at the magazine—and a life of domestic drudgery and child-rearing as typified by her bitter, unsatisfied mother, Esther chooses to withdraw entirely. As readers and critics have repeatedly pointed out, Esther Greenwood shares many characteristics with her author, Sylvia PLATH, who served as a guest editor for *Mademoiselle* magazine in the summer of 1953, and whose own struggle with depression led, famously, to her suicide in 1963.

Plath reportedly began writing *The Bell Jar* in 1961 when she was living in England with her husband, the English poet Ted Hughes. By the time she finished the manuscript in the fall of 1962, she and Hughes had separated. Keenly aware of the autobiographical nature of the work, Plath originally published the work in England under the pseudonym Victoria Lucas. Just after the novel was published to somewhat mixed reviews, Plath took her life in what was the coldest winter in London since 1813–1814. The novel was subsequently published under Plath's real name. Her fears about its potential to offend the real-life counterparts to her fictional characters was confirmed when a college acquaintance, recognizing herself as the source for a character named Joan, successfully sued for libel.

For all of the autobiographical similarities, *The Bell Jar* is not a memoir. Plath used her training as a poet to transform her suffering into art, creating a rich and resourceful symbolic structure that gives shape and substance to what

would otherwise be a purely private struggle. The novel is particularly rich in womb imagery, suggesting the maternal characteristics of Esther's near death and recovery.

### Sources

Kendall, Tim. *Sylvia Plath: A Critical Study*. London: Faber & Faber, 2001.

Peel, Robin. *Writing Back: Sylvia Plath and Cold War Politics*. Madison, N.J.: Fairleigh Dickinson University Press, 2002.

—Marshall Boswell

**Bell, Madison Smartt** (1957– ) *novelist, short-story writer, musician*

*I felt released when I discovered urban life, which I didn't know anything about as a literary subject . . . because to that urban landscape and society, I brought a southern literary approach and stylistic conventions and also some attitudes that I got from southern writers.*

—Interview (1994)

Although Madison Smartt Bell began his career specializing in Postmodern portraits of misfits, criminals, and apocalyptic outsiders, he has since achieved acclaim not only for his stately novels of modern Southern dislocation but also for his trilogy of historical romances detailing the bloody history of Haiti in the eighteenth century.

Born in Nashville, Tennessee, in 1957, Bell received his B.A. from Princeton University in 1979 and his M.A. from Hollins College in Virginia in 1981. He published his first novel, *The Washington Square Ensemble* (1983), at the age of twenty-six and then produced a steady stream of novels and short-story collections that include such works as *Waiting for the End of the World* (1985), *Straight Cut* (1986), *The Year of Silence* (1987), and *Zero db* (1987)—a signature short-story collection from the 1980s. All of these works take place in an edgy urban setting—Bell has since affirmed that his first three novels comprise a “New York Trilogy”—while their preoccupation with city hustlers, religious fanatics, and other social misfits somewhat masks Bell's self-professed adherence to the Southern school of violence and the grotesque that includes such writers as William Faulkner and Flannery O'CONNOR.

In 1986 Bell published in *Harper's Magazine* “Less Is Less: The Diminishing American Short Story,” an essay that marked something of a turning point in his career. In this essay, Bell rails against the then-popular minimalist mode favored by such writers as Bobbie Ann MASON and Raymond CARVER. Having called for a broader view and a deeper sense of place and difference, Bell put his argument to the test with his follow-up novel, *Soldier's Joy* (1989), in which a Vietnam veteran in 1970s Nashville deals with rural life and racism in the post-civil rights South. Racial themes appear again in *Save Me, Joe Louis* (1993), a picaresque tale about a pair of itinerant muggers.

Bell's historical novel about slave rebellion in eighteenth-century Haiti, *All Souls' Rising* (1995), was a finalist for both the PEN/FAULKNER and the NATIONAL BOOK awards. *Master of the Crossroads* (2000) and *The Stone That the Builder Refused* (2004) completed the Haitian trilogy. *Lavosier* (2005) and *Toussaint Louverture* (2007), both biographies, followed. A long-time teacher of creative writing, Bell gathered together his ideas about craft and form in *Narrative Design: A Writer's Guide to Structure* (1997).

### Source

Weeks, Mary Louis. “An Interview with Madison Smartt Bell,” *Southern Review*, 30 (January 1994): 1–12.

—Marshall Boswell

**Bellow, Saul** (1915–2005) *novelist, short-story writer, essayist*

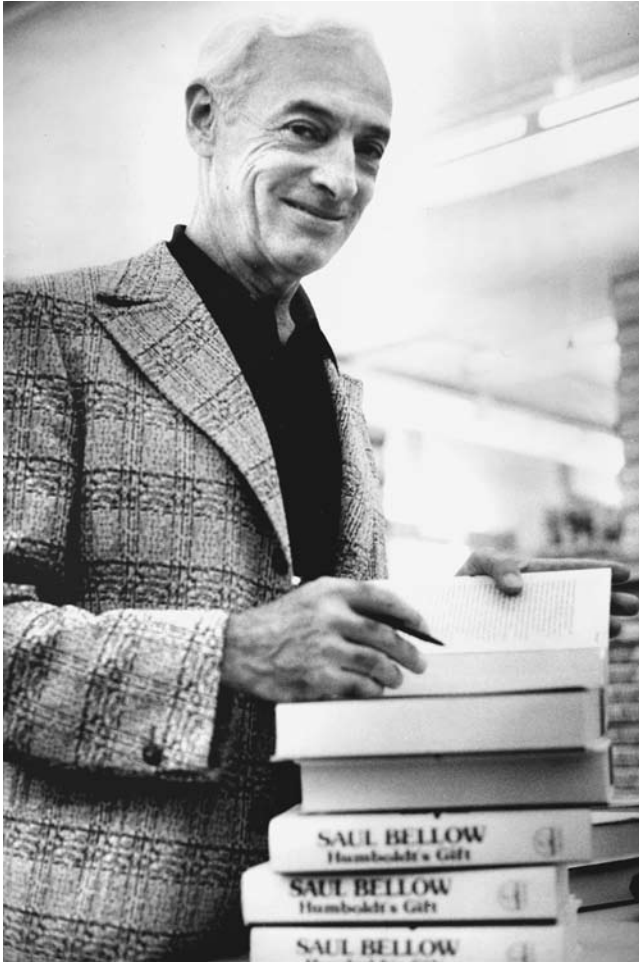
*We must not permit intellectuals to become our bosses. And we do them no good by letting them run the arts. Should they, when they read novels, find in them only the endorsement of their own opinions? Are we here to play such games?*

—Nobel Lecture (1976)

Usually associated with Chicago, Saul Bellow was actually born in Lachine, Quebec, to Russian Jewish immigrants. He lived with his parents, his grandmother, and his older brother in an impoverished neighborhood populated by fellow immigrants from the Ukraine, Romania, Greece, Italy, and Poland. When he was eight, he was hospitalized for six months, and, while convalescing, a visiting missionary gave him the New Testament to read. Bellow later said that this experience inspired him to become a writer. He was also influenced by the rough-and-tumble grittiness of his new neighborhood when in 1924 his father moved the family to Chicago; there he sought to arm himself with a paradoxical blend of intellectual sophistication and tough-minded street smarts that later characterized his best work.

After receiving his B.A. from Northwestern University, Bellow began, but soon abandoned, postgraduate work in anthropology at the University of Wisconsin. He supported his nascent writing career by teaching, and at one point worked for the Works Project Administration. Following a stint in the merchant marines during WORLD WAR II, Bellow returned home to continue teaching and writing. He published his first books in the late 1940s, at the very beginning of the Jewish assimilation that followed World War II. More so than any other writer, Bellow wrote novels that both examined and helped spur that assimilation. His first novel, *Dangling Man* (1944), was a grim, psychologically acute story about a man waiting to be drafted into the army. Whereas *The Dangling Man* and his second novel, *The Victim*





Saul Bellow, 1977

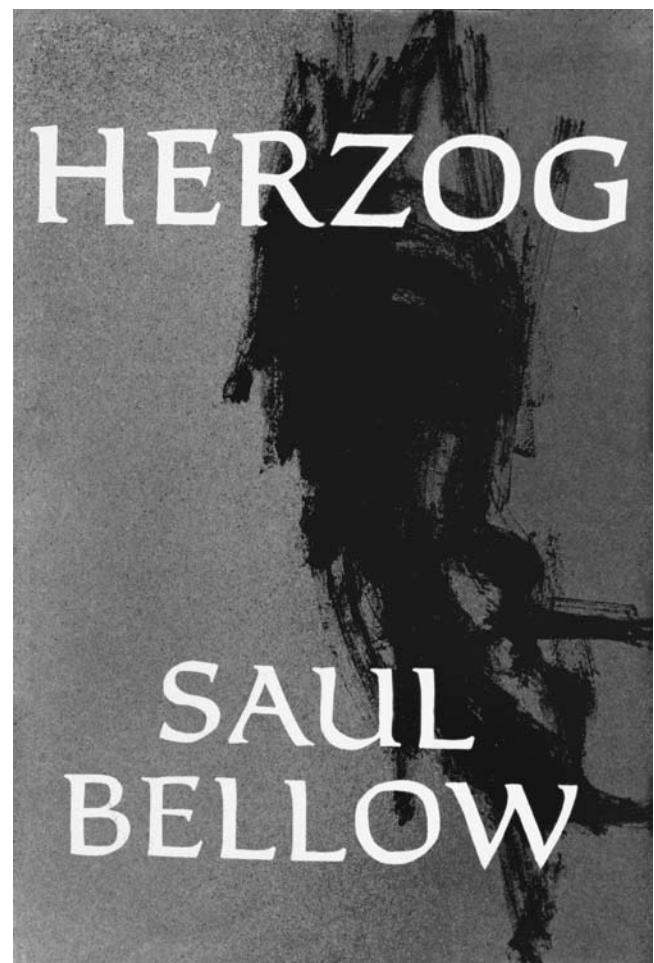
(1947), were directly influenced by European writers such as Thomas Mann, Franz Kafka, and Fyodor Dostoevsky, and demonstrated the same stern, moral engagement and formal decorum of his European models, his third book, *THE ADVENTURES OF AUGIE MARCH* (1953), was freewheeling, voracious, and brash—and instantly established Bellow as one of the major writers of his time.

With *Augie March*, Bellow did more than simply demonstrate his gift for creating memorable characters; he also helped transform American literary culture. Bellow abandons the brooding insularity of his early work in favor of a sprawling, windswept Americanness, to which his hero, Augie March, lays claim in the novel's famous opening sentence: "I am an American, Chicago born—Chicago, that somber city—and go at things as I have taught myself, free-style, and will make the record in my own way." Bellow also found a way in this novel to marry his wide-ranging intellectual training with his interest in mobsters, urban hustlers, gangsters, and other assorted urban rascals still vivid to him from his years

running the Chicago streets. Just as important is the book's prose, which is racy, lyrical, and loquacious, and which combines the verbal jazz of American speech with Bellow's own razor-sharp cerebral acuity.

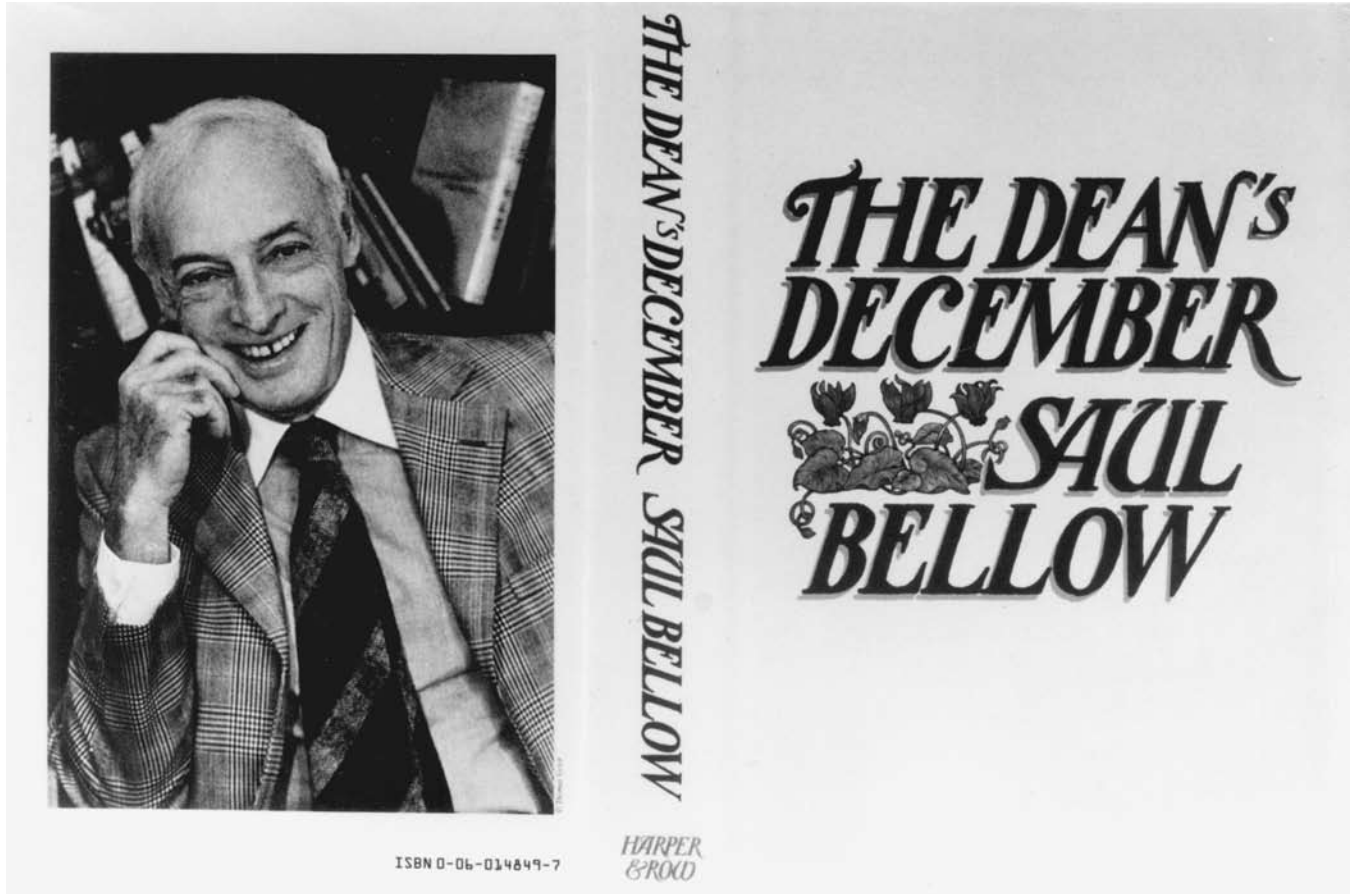
Bellow followed *Augie March* with a slim, somber novella, *SEIZE THE DAY* (1956). Three years later Bellow published perhaps his most daring novel, *Henderson the Rain King* (1959), which was set in a purely imagined Africa (Bellow never visited that continent) and starred Henderson, one of Bellow's most unforgettable and irrepressible heroes. The book successfully reprised the freewheeling comic vivacity of *Augie March* and became a best-seller. His next novel, *Herzog* (1964), an intellectual comedy about an academic in the grip of a nervous breakdown, became an even bigger, and more unlikely, best-seller.

Bellow seemed to signal a shift in his political sympathies with *Mr. Sammler's Planet* (1970), which offered a bitter, critical indictment of the 1960s counterculture. Some critics even



Dust jacket for Bellow's 1964 novel, which earned his second National Book Award





Dust jacket for Bellow's 1982 novel, his first after winning the Nobel Prize for Literature in 1976

called the book racist. Undaunted, Bellow marshaled on, with his next novel, *Humboldt's Gift* (1975), a loving fictionalized portrait of his friend Delmore Schwartz, returning him to the sprawling comic mode of *Augie March* and *Henderson the Rain King*. The book became another big seller, particularly in paperback, as that edition arrived in stores amid the news of Bellow's winning the 1976 Nobel Prize in literature.

A mid-seventies trip to Israel became the focus of his travel memoir, *To Jerusalem and Back* (1976). His work following his receipt of the Nobel Prize was generally greeted with mixed reviews, with many critics noting a decisive turning away from the liberalism of his earlier work. This assessment was solidified when Bellow wrote an admiring foreword to his friend Allan Bloom's critique of academic liberalism, *The Closing of the American Mind* (1987), which became a surprise blockbuster in the late 1980s. Bellow paid additional homage to Bloom in the form of *Ravelstein* (2000), a novel whose main character was directly inspired by the flamboyant, spendthrift Bloom.

Bellow's work in the 1980s, including *The Dean's December* (1987) and *More Die of Heartbreak* (1987), was charac-

terized by an ever-increasing crankiness and pitched at a diminishing audience. His stature is mainly based on the six novels he produced between 1953 and 1975. Historically, he is also regarded as the unquestionable leader of the Jewish American renaissance of the 1950s; Philip Roth, Bellow's most admiring heir apparent, declared that "The backbone of twentieth-century American literature has been provided by two novelists—William Faulkner and Saul Bellow. Together they are the Melville, Hawthorne, and Twain of the twentieth century." Bellow's conservative turn in the latter part of his career somewhat diminished his reputation, yet he recovered his old exuberance with the publication of *Ravelstein*. Bellow died in 2005, just shy of ninety.

—Marshall Boswell

#### Principal Books by Bellow

*Dangling Man*. New York: Vanguard, 1944.

*The Victim*. New York: Vanguard, 1947.

*The Adventures of Augie March*. New York: Viking, 1953.

*Seize the Day*. New York: Viking, 1956.

*Henderson the Rain King*. New York: Viking, 1959.

Herzog. New York: Viking, 1964.  
*The Last Analysis: A Play*. New York: Viking, 1965.  
*Mosby's Memoirs and Other Stories*. New York: Viking, 1968.  
*Mr. Sammler's Planet*. New York: Viking, 1970.  
*Humboldt's Gift*. New York: Viking, 1975.  
*To Jerusalem and Back: A Personal Account*. New York: Viking, 1976.  
*The Dean's December*. New York: Harper & Row, 1982.  
*Him with His Foot in His Mouth and Other Stories*. New York: Harper & Row, 1984.  
*More Die of Heartbreak*. New York: Morrow, 1987.  
*A Theft*. New York: Penguin, 1989.  
*The Bellarosa Connection*. New York: Penguin, 1989.  
*Something to Remember Me By: Three Tales*. New York: Viking, 1991.  
*It All Adds Up: From the Dim Past to the Uncertain Future*. New York: Viking, 1994.  
*The Actual*. New York: Viking, 1997.  
*Ravelstein*. New York: Viking, 2000.  
*Collected Stories*. New York: Viking, 2001.

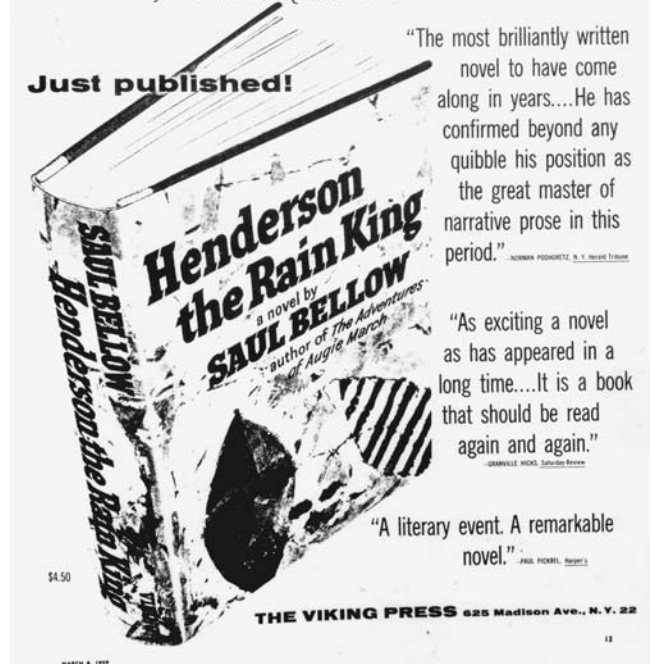
### Studying Saul Bellow

Bellow's most important novels are collected in two volumes published by Library of America: *Novels 1944–1953* (2003), which includes *Dangling Man*, *The Victim*, and *The Adventures of Augie March*; and *Novels 1956–1964* (2007), which includes *Seize the Day*, *Henderson the Rain King*, and *Herzog*. *Collected Stories* (New York: Viking, 2001) comprises thirteen stories chosen by Bellow, including his best-known works in the form. *Small Planets: Saul Bellow and the Art of Short Fiction*, edited by Gerhard Bach and Gloria Cronin (East Lansing: Michigan State University Press, 2000) includes essays by Bellow.

For an introduction to the catalogue of Bellow criticism, students should consult *The Critical Response to Saul Bellow*, edited by Gerhard Bach (Westport, Conn.: Greenwood Press, 1995), which covers Bellow's novels through *The Bellarosa Connection* (1989) as well as the plays and short fiction. *Saul Bellow*, edited by Harold Bloom (New York: Chelsea House, 1986), collects criticism of Bellow's works useful to students.

Examination of Bellow's critique of Modernist thought can be found in Jan Bakker's comparative study of Bellow and Hemingway, *Fiction as Survival Study* (Amsterdam: Rodopi, 1983). M. A. Quayum's *Saul Bellow and American Transcendentalism* (New York: Peter Lang, 2004) locates Bellow's optimism as descendant of Emerson. Early studies underscore Bellow's lack of convincing female characterization. Joseph McFadden's *The Flight from Women in the Fiction of Saul Bellow* (Lanham, Md.: University Press of America, 1980) examines this extensively. More recently, Gloria Cronin has offered a counterview in *A Room of His Own: In Search of the Feminine in the Novels of Saul Bellow* (New York: Syracuse University Press, 2000). On Jew-

"Bigger, wilder and even better than *The Adventures of Augie March* (his 1954 National Book Award Winner). Henderson is a picaresque hero in the great tradition, full of a bizarre vitality with affinities both to Odysseus and Don Quixote." NEWMARKET



Advertisement for Bellow's 1959 novel, which, he said, marked his maturity as a writer.

ish identity in a post-Holocaust world, L. H. Goldman's *Saul Bellow's Moral Vision: A Critical Study of the Jewish Experience* (New York: Irvington, 1983), with its extended analysis of Bellow's work from his first novel through the year he was awarded the Nobel Prize (1976), remains the standard.

For biographical materials, James Atlas's *Bellow* (New York: Random House, 2000) offers the most comprehensive examination of the author's life and influences, *Conversations with Saul Bellow*, edited by Gloria L. Cronin and Ben Siegel (Jackson: University Press of Mississippi, 1994), collects interviews with the author.

Another valuable resource in Bellow studies is the Saul Bellow Society's semiannual *Saul Bellow Journal*, dedicated to the author's work. Published since 1982, the journal publishes the most current Bellow scholarship available, and the society's website offers a compendium of introductory and bibliographical materials, including Cronin and Blaine H. Hall's *Saul Bellow: An Annotated Bibliography and Research Guide* (<<http://www.saulbellow.org>> viewed May 30, 2007).

—Student Guide by Paul Plisiewicz

***Beloved*** by Toni Morrison (New York: Knopf, 1987)  
novel

This Pulitzer Prize-winning novel about black life in post-Civil War Ohio is a ghost story, a love story, and a political allegory. Combining historical fact with African folklore and myth, *Be-loved* juxtaposes scenes of harrowing realism with dream-like sequences of surreal beauty. In 2006 the book was voted the best American novel of the past twenty-five years by a literary panel selected by *The New York Times Book Review*.

*Beloved* tells the story of an escaped slave, Sethe, who murders one of her daughters when she learns that her former master has come to take away her children. Best understood as a Romance, as described by Nathaniel Hawthorne in his 1851 preface to *The House of the Seven Gables*, *Beloved* is characterized by what Hawthorne called the author's "right" to "mingle the Marvelous" with the "probable and ordinary course of man's experience." The "Marvelous" component in Morrison's novel is the mysterious, ghostly title character, Beloved, a child-like young woman who appears to be the fleshly embodiment of Sethe's deceased daughter. The figure of Beloved becomes a rich symbol not only for Sethe's guilt but also for the wound that our slaveholding past has inflicted on the national psyche.

**Source**

Marks, Kathleen. *Toni Morrison's Beloved and the Apotropaic Imagination*. Columbia: University of Missouri Press, 2002.  
—Marshall Boswell

**Bennett, Michael** (1943–1987) playwright, director,  
dancer, choreographer, producer

Born Michael Bennett DiFiglia to a Catholic father and a Jewish mother, the creator of *A Chorus Line* (produced 1975) earned his first professional credit as a dancer in Jerome Robbins's 1964 adaptation of *West Side Story*. His first popular success as a choreographer came in 1968 with *Promises, Promises*, adapted from Billy Wilder's Academy Award-winning movie *The Apartment* (1960) and featuring a hit score by Burt Bacharach and Hal David. After working with Katharine Hepburn and Stephen Sondheim, Bennett wrote *A Chorus Line*, which won nine Tony Awards and the 1976 Pulitzer Prize for drama. His other big hit was a revival of *Dreamgirls* (produced 1981), a musical based on the career of a girl group strongly reminiscent of Diana Ross and the Supremes. Michael Bennett died in 1987 of complications resulting from AIDS.

**Sources**

Kelly, Kevin. *One Singular Sensation: The Michael Bennett Story*. New York: Doubleday, 1990.  
Mandelbaum, Ken. *A Chorus Line and the Musicals of Michael Bennett*. New York: St. Martin's Press, 1989.  
—Marshall Boswell

**Berg, Elizabeth** (1948– ) novelist

Elizabeth Berg's popular novels explore the tragicomic flux of middle-class life from a distinctly female perspective. Born in St. Paul, Minnesota, Berg attended the University of Minnesota for two years before dropping out. After several years working as a waitress and rock singer, she began working as a critical-care nurse in 1970, a job she quit in 1985. When she was diagnosed with a form of T-cell lymphoma, she began writing in earnest, first for magazines such as *Parents* and *Redbook*. Her first novel, *Durable Goods* (1993), tells the story of two sisters growing up on an army base in the 1960s. Her follow-up novel, *Talk before Sleep* (1994), draws upon her own experience as a cancer patient. Her other books include two sequels to *Durable Goods*, *Joy School* (1997) and *True to Form* (2002). She has written such best-selling accounts of middle-class life and parental anxiety as *What We Keep* (1998), *Until the Real Thing Comes Along* (1999), *Never Change* (2001), *Say When* (2003), and *The Art of Mending* (2004). Her 2006 novel, *We Are All Welcome Here*, was followed the next year by her *Dream When You're Feeling Blue*.

—Marshall Boswell

**Berger, Thomas** (1924– ) novelist

*The Human Beings believe that everything is alive:  
not only men and animals but also water and earth  
and stones and also the dead and things from them.  
. . . But white men believe that everything is dead:  
stones, earth, animals, and people, even their own  
people. And if, in spite of that, things persist in trying  
to live, white men will rub them out.*

—*Little Big Man* (1964)

Berger was born in Cincinnati, Ohio. He attended the University of Cincinnati, where he earned his B.A. in 1948. His novels focus on the dark comedy and absurdity of life. *Little Big Man* (1964), a satirical novel told by an adopted Cheyenne who survived Custer's Last Stand, remains Berger's best-known work. *Crazy in Berlin* (1958) began his Reinhart series, about an American GI who has picaresque adventures abroad and at home in the Midwest. The series continued with *Reinhart in Love* (1962) and *Vital Parts* (1970). Berger's other novels include *Orrie's Story* (1990), *Meeting Evil* (1992), *Robert Crews* (1994), and *The Return of Little Big Man* (1999). He is known for parodying literary genres, including the Western (*Little Big Man*), the true-crime documentary (*Killing Time*, 1967), Arthurian romance (*Arthur Rex*, 1978), the spy story (*Nowhere*, 1985), and the hard-boiled detective novel (*Suspects*, 1996). His *Best Friends: A Novel* (2003) was followed by the publication of *Adventures of the Artificial Woman* (2004), about a man who has the perfect mate fabricated by animatronics.



## Sources

Landon, Brooks. *Thomas Berger*. Boston: Twayne, 1989.  
Madden, David W., ed. *Critical Essays on Thomas Berger*. New York: G. K. Hall, 1995.

## Bernstein, Charles (1950– ) poet, critic

A prominent member of the L=A=N=G=U=A=G=E P=O=E=T=R=Y group, Charles Bernstein was born in New York City in 1950. He received his A.B. degree from Harvard University in 1972. After many years at the University of Buffalo he began teaching at the University of Pennsylvania. As part of his role in promoting the theoretical approaches of L=A=N=G=U=A=G=E P=O=E=T=R=Y, Bernstein edited the literary journal of the same name from 1978 to 1981. While there is no single definitional rubric for the movement, Bernstein and other writers affiliated with it emphasize the materiality of words while simultaneously denying the primacy of the poetic speaker. Influenced by Gertrude Stein, Louis Zukofsky, and Postmodern literary theory, the movement was important during the late 1970s and 1980s. Bernstein's collections include *Parsing* (1976), *Poetic Justice* (1979), and *Girly Man* (2006). He has also written several books on poetics, including *My Way: Speeches and Poems* (1999).

## Sources

Michael Kelleher, "Charles Bernstein in the 20th Century, A Brief Revue of Poetic Values," *Transcendental Friend*, 11 (September 1999).  
Reinfeld, Linda. *Language Poetry: Writing as Rescue*. Baton Rouge: Louisiana State University Press, 1992.  
—Tod Marshall

## Berry, Wendell (1934– ) novelist, poet, essayist

From a family that has farmed for five generations in Henry County, Kentucky, and himself a farmer, Wendell Berry examines through this lens not only the subtleties of nature but also the political, philosophical, and technological aspects of rural and urban development. Berry attended the University of Kentucky at Lexington where he earned a B.A. in 1956 and an M.A. in 1957. After studying under Wallace Stegner at Stanford University and teaching briefly at New York University, Berry returned to the region that has colored his writing much in the way that the Deep South influenced the writing of William Faulkner to teach at the University of Kentucky. Berry has been particularly concerned with exploring environmental and ecological themes, and his work is characterized by detailed descriptions of the flora and fauna of rural life. His books include *Remembering* (1988), a novel; *The Discovery of Kentucky* (1991), a collection of poetry; and essay collections that include *Standing on Earth* (1991), *Another Turn of the Crank* (1995), and *Citizenship Papers* (2003).

## Sources

Angyal, Andrew J. *Wendell Berry*. New York: Twayne, 1995.  
Merchant, Paul, ed. *Wendell Berry*. Lewiston, Idaho: Confluence Press, 1991.

## Berryman, John (1914–1972) poet

*Henry is accused of being me and I am accused of being Henry and I deny it and nobody believes me.*  
—Interview (1968)

Born John Smith in Oklahoma, John Berryman took the name of his stepfather after his own father committed suicide. Berryman earned his A.B. at Columbia University in 1936, and his B.A. at Clare College in Cambridge, England, in 1938. A professor at the University of Minnesota, Berryman was part of a postwar generation of poets that included Robert LOWELL and Randall JARRELL. Berryman's early poetry is traditional, but like both Lowell and Jarrell he later moved toward a more informal, CONFESSIOAL style. Berryman used elements of African American speech patterns in his work. He also employed images that evoked intense feelings of doom.

Berryman's first important collection was *Homage to Mistress Bradstreet* (1959), poems addressed to Anne Bradstreet, the seventeenth-century Puritan poet. Berryman's later poetry centers on Henry, the poet's surrogate, and his "dream songs"; *THE DREAM SONGS* (1969) was originally published in two parts, the Pulitzer Prize-winning *77 Dream Songs* (1964) and the National Book Award-winning *His Toy, His Dream, His Rest* (1968). His *Collected Poems, 1937–1971* was published in 1989. He also wrote a well-received biography, *Stephen Crane* (1950), notable for his psychoanalytical probing of the writer's life and work. Berryman committed suicide January 7, 1972.

## Sources

Berryman, John. *Collected Poems, 1937–1971*, edited by Charles Thornbury. New York: Farrar Straus & Giroux, 1989.  
Bloom, Harold, ed. *John Berryman*. New York: Chelsea House, 1989.  
Kelly, Richard J., and Alan K. Lathrop. *Recovering Berryman: Essays on a Poet*. Ann Arbor: University of Michigan Press, 1993.  
Mariani, Paul. *Dreamsong: The Life of John Berryman*. New York: Morrow, 1990.

## Big Table (1959–1960) periodical

*Big Table* magazine was founded in 1959 by Paul Carroll, a patron of younger poets and of the avant-garde in general. The first issue consisted of the complete contents of a Winter 1959 issue of *Chicago Review* that had been suppressed due to charges



of obscenity. That issue included early work by Jack KEROUAC, William S. BURROUGHS, and Gregory CORSO. *Big Table* lasted for only five issues before folding due to legal fees accrued while fighting charges of obscenity in U.S. Federal Court.

—Marshall Boswell

## Bishop, Elizabeth (1911–1979) poet

*Think of the long trip home.*

*Should we have stayed at home and thought of here?*

—“Questions of Travel” (1965)

Born in Worcester, Massachusetts, Elizabeth Bishop lost her parents at an early age. Her father died shortly after her birth, and a few years later her mother was committed to a mental institution. Maternal aunts in Great Village, Nova Scotia, cared for Bishop in a setting that figures in her prose and poetry. At age seven she was brought back to Worcester to be cared for by paternal grandparents. She never saw her mother again. When Bishop was sixteen, she met the poet Marianne Moore, who became her mentor.

Bishop suffered from bronchitis and asthma in her youth. Having overcome these early illnesses, she traveled extensively after her graduation from Vassar College. She lived in Key West, Florida, on and off from 1939 to 1945. *North and South* (1946), her first published book of poetry, includes the poem “The Fish” (1940), which recounts her catching a large trout and her inner struggle to decide whether to release it. The poem demonstrates a precise use of descriptive language and a devotion to particulars that has been compared to Marianne Moore’s use of physical details to reveal emotion.

Bishop’s second collection, *Poems: North and South—A Cold Spring* (1955), won the Pulitzer Prize. The poet Robert LOWELL admired Bishop’s work and helped to advance her career; they maintained a lifelong friendship. In the early 1950s Bishop fell in love with Lota Soares, with whom the poet established a household in Brazil, where they lived for more than a decade, and where Bishop produced some of her finest poetry, including *Questions of Travel* (1965). After their relationship foundered and Soares committed suicide, Bishop returned for a while to Seattle until, with the help of Lowell, she settled in Massachusetts and took over Lowell’s teaching position at Harvard while he was on sabbatical. In 1970 Bishop won the National Book Award for her *Complete Poems* (1969). Another book of poems, *Geography III*, appeared in 1976 to critical acclaim. At the peak of her fame, Bishop died in 1979 of a cerebral aneurysm. Her *Complete Poems 1927–1979* was published in 1983.

## Sources

Bloom, Harold, ed. *Elizabeth Bishop*. Broomall, Pa.: Chelsea House, 2002.

Miller, Brett C. *Elizabeth Bishop: Life and the Memory of It*. Berkeley: University of California Press, 1993.

Stevenson, Anne. *Five Looks at Elizabeth Bishop*. London: Bellew, 1998.

## Black Aesthetic

The term black aesthetic originated in the 1960s, during a time when African American literary and art critics called upon black artists to produce work that was reflective of the black experience. A forerunner of the black aesthetic movement, W. E. B. Du Bois explored the unique characteristics of African American culture, especially the development of the spiritual as a musical form, in his *The Souls of Black Folk* (1903). During the Harlem Renaissance, Claude McKay introduced a militant cry of resistance that became associated with the artist’s search for a revolutionary or protest art. In the poem “If We Must Die,” for example, McKay urges blacks threatened with annihilation to fight back. In the 1930s Richard Wright and other radical African American writers depicted the isolation of African Americans and advocated the revival of folk traditions and programs of international solidarity among African Americans. In the 1950s African American writers such as Lorraine HANSBERRY and Ralph ELLISON took a much more integrationist view of the African American experience. These writers reacted against the evils of segregation and hoped to bring African Americans into the mainstream of the arts in America. Radicals of the 1960s, in turn, rejected Ellison’s universalist bias, believing it had deprived African Americans of the unique features of their culture. Writers such as Amiri BARAKA advocated an aesthetic based on a militant sense of the uniqueness of the black experience and thus on the separateness of black literature. The aesthetic is expressed in John Henrik Clarke’s *William Styron’s Nat Turner: Ten Black Writers Respond* (1968) and in Addison Gayle Jr.’s *The Black Aesthetic* (1971).

## Sources

Clarke, John Henrik. *William Styron’s Nat Turner: Ten Black Writers Respond*. Boston: Beacon, 1968.

Gayle, Addison, Jr. *The Black Aesthetic*. Garden City, N.Y.: Doubleday, 1971.

Martin, Reginald. *Ishmael Reed and the New Black Aesthetic Criticisms*. Basingstoke, U.K.: Macmillan, 1988.

## Black Arts Movement

This term is associated with the BLACK AESTHETIC. The poet and playwright Amiri BARAKA, poet and publisher Dudley Randall, and literary critic Addison Gayle, among others, argued for a view of African American art that was uncontaminated by white prejudices. To the proponents of the Black Arts Movement, art became an act of self-defense against

an oppressive white establishment that used “universal” as a code word for white art.

By the 1970s writers such as Ishmael Reed attacked the Black Arts Movement as too restrictive but maintained a consciousness of the ways in which white culture tended to usurp African American cultural forms. Some African American writers, such as Toni MORRISON and Alice WALKER, have sought to create a balance between their desire to inspire the African American community and to write literature that speaks to people of all races.

#### Source

Jones, LeRoi, and Larry Neal, eds. *Black Fire: An Anthology of Afro-American Writing*. New York: Morrow, 1968.

### Black Mountain Poets

This group of poets led by Charles OLSON at Black Mountain College in North Carolina propounded free-verse forms, what Olson called open or projective poetry. The poem, according to Olson, should be organized and live and breathe like a body. The poets that clustered around Olson and the college's journal, *The Black Mountain Review*—including Robert CREELEY, Robert DUNCAN, Denise LEVERTOV, Paul Blackburn, Larry Eigner, and Paul Carroll—began to receive significant attention in the 1960s. Later poets associated with the Black Mountain canon include Ed DORN, Joel Oppenheimer, John WIENERS, and Jonathan Williams, all of whom studied under Olson.

Although they took their inspiration from Olson, members of the Black Mountain Poets often disagreed with one another. They represented not so much a united movement in the arts as a collective dedicated to exploring various new forms of contemporary poetry. The Black Mountain Poets extended the works of predecessors such as William Carlos Williams who helped to make American poetry more visual, informal, and reflective of everyday American speech. Black Mountain College was hospitable to the many critics and cultural commentators who visited the college in an attempt to discern how Olson and others were creating their art.

#### Source

Foster, Edward Halsey. *Understanding the Black Mountain Poets*. Columbia: University of South Carolina Press, 1995.

***Blood Meridian*** by Cormac McCarthy (New York: Random House, 1985) *novel*

*Blood Meridian, or The Evening Redness in the West* is Cormac MCCARTHY's fifth novel. Ostensibly a Western, *Blood Meridian* invokes the stock conventions of that genre and revitalizes them via the book's ornate diction, its philosophical heft, and its exhaustive grounding in historical fact. The novel's

hero is a fourteen-year-old boy whom the narrator refers to simply as “the kid.” The kid is taken in by a group of violent bounty hunters who have been contracted by a corrupt Mexican governor to collect Indian scalps. The unremitting violence in the book is framed by philosophical discussions between the kid and the Judge in an historically accurate portrait of a lawless, murder-strewn West.

#### Sources

Owens, Barclay. *Cormac McCarthy's Western Novels*. Tucson: University of Arizona Press, 2000.

Sepich, John Emil. *Notes on Blood Meridian*. Louisville, Ky.: Bel-larmine College Press, 1993.

—Marshall Boswell

**Bloom, Harold** (1930– ) *literary critic*

*To fall in love with great poetry when you are young is to be awakened to the self's potential.*

—*A Map of Misreading* (1975)

One of the most prominent and controversial literary critics of the last thirty years, Harold Bloom is best known for his work *The Anxiety of Influence* (1973), in which he argues that literary greatness is a result of an ongoing Oedipal battle in which writers seek to overcome the influence and artistic debt owed to preceding writers. Bloom was born in the East Bronx in New York City to Orthodox Jewish Russian immigrants. His parents never learned to read English; in the home they spoke Yiddish, and Bloom first read in Yiddish and Hebrew.

Bloom received his B.A. degree in English at Cornell University in 1952 and spent a year at Cambridge University in England before earning his Ph.D. from Yale in 1955, where he has since remained. His first book, *Shelley's Mythmaking*, was published in 1959. Until 1974 Bloom taught in the Yale English department, where he was eventually made professor of English, but he broke with the department to become the DeVane Professor of Humanities.

Bloom has written thirty-five books of literary or religious theory and criticism, including *Jesus and Yahweh: The Names Divine* (2005). He has edited fifteen anthologies of poetry, including *American Religious Poems* (2006). Bloom has also edited and introduced more than five hundred collections of critical essays for the Chelsea House publishing company since 1985. His most important work, presented in *The Anxiety of Influence* and in *A Map of Misreading* (1975), centers on his theory that all poetry is a strong misreading and an agonistic, or competitive, response to previous poetry.

In works such as *The Western Canon* (1994), *Shakespeare: The Invention of the Human* (1998), *Genius: A Mosaic of One Hundred Exemplary Creative Minds* (2002), *Hamlet:*

*Poem Unlimited* (2003), and *Where Shall Wisdom Be Found?* (2004) Bloom develops his argument for literary canonicity based on aesthetic splendor, cognitive power, and wisdom. He singles out Shakespeare as the greatest writer of all and speaks against contemporary efforts at revising the canon for ideological reasons, believing that canonicity should be based strictly on aesthetic worthiness. Influenced by Gnosticism, Bloom has also written extensively on religious and theological matters, which he believes, as he writes in *Kabbalah and Criticism* (1975), are intimately connected with literature.

As a critic, Bloom considers himself a descendant of John Ruskin, Walter Pater, and Northrop Frye. Educated during the heyday of New Criticism, Bloom has nearly always taken aim at popular theoretical orthodoxy, all the while imposing an aesthetic orthodoxy of his own. This position has often placed him at odds with his literary colleagues, especially adherents of Feminism, Marxism, and other forms of cultural theory. Though he was briefly involved in the Deconstructionist movement (see DECONSTRUCTION), resulting in the 1979 book *Deconstruction and Criticism* with J. Hillis Miller, Paul de Man, and Jacques Derrida, Bloom's own theories of anxiety and aesthetics proved antithetical to Poststructuralist inquiry (see POSTSTRUCTURALISM). His insistence on aesthetics above all has made Bloom a pariah to some cultural theorists but garnered him popularity outside the academy.

### Sources

Allen, Graham. *Harold Bloom: Poetics of Conflict*. New York: Harvester Wheatsheaf, 1994.

Fite, David. *Harold Bloom: The Rhetoric of Romantic Vision*. Amherst: University of Massachusetts Press, 1985.

—Anna Teekell

***Blue Highways*** by William Least Heat-Moon (New York: Little, Brown, 1982) *travel memoir*

The title of William Least HEAT-MOON's memoir refers to the two-lane byways that are usually colored blue on United States road maps. As such, *Blue Highways* chronicles Heat-Moon's 1978 journey along these roads. Beginning in Columbia, Missouri, he drove to the east coast, and from there, followed blue highways clockwise along the perimeter of the country. The book combines accounts of people he encounters, many of them eccentric, with a personal account of his own self-discovery. The book also features Heat-Moon's photographs from his journey.

### Source

Levin, Jonathan. "Coordinates and Connections: Self, Language, and World in Edward Abbey and William Least Heat-Moon," *Contemporary Literature*, 41 (Summer 2000): 214–251.

—Marshall Boswell

***The Bluest Eye*** by Toni Morrison (New York: Holt, Rinehart & Winston, 1970) *novel*

The 1993 Nobel Prize winner's first novel is a portrait of an impoverished African American family in 1940s Ohio. It is also a complex meditation on black self-hatred amid a culture devoted to white standards of physical beauty.

The novel's main character is eleven-year-old Pecola Breedlove, a timid young African American girl trapped in a disintegrating and poverty-stricken family. Her father, Cholly, is an angry drinker who never knew his mother and whose father did not recognize him when during his adolescence Cholly tracked him down. Her mother, Pauline, works as a domestic servant for an affluent white family, lavishing all of her attention and love on the family's white daughter while ignoring her own daughter. To cope with her plight, Pecola prays for blue eyes in the hope that she can become as beautiful and cherished as the blonde white girls she encounters in motion pictures and in magazines.

Published in 1970 while MORRISON was working as an editor at Random House, the novel reflects the influence of the "Black is Beautiful" movement of the late 1960s and early 1970s.

—Marshall Boswell

**Bly, Robert** (1926– ) *poet*

Robert Bly grew up on a farm near Madison, Minnesota. After serving in WORLD WAR II and studying literature at St. Olaf College in Northfield, Minnesota, he went to Harvard, where he met fellow writers John ASHBERRY and John HAWKES. Bly won the National Book Award for *The Light Around the Body* (1967). By the time his *Selected Poems* appeared in 1986, he had published more than twenty books of verse. His poetry, marked by stark imagery, has explored political issues, especially a fierce opposition to war. He achieved popular success with *Iron John: A Book about Men* (1990), which examines the myths of masculinity. In *The Sibling Society* (1997), Bly criticizes contemporary American adults for behaving like spoiled petulant adolescents. Bly has continued to translate poems and edit the work of others, while producing original poetry geared toward recovering the power of myth and folklore. In his 2001 poetry collection, *The Night Abraham Called to the Stars*, Bly uses a Middle Eastern lyric form known as the ghazal to reflect on myth, politics, and contemporary culture.

### Sources

Davis, William V., ed. *Critical Essays on Robert Bly*. New York: G. K. Hall, 1992.

Davis, ed. *Understanding Robert Bly*. Columbia: University of South Carolina Press, 1988.

**Bohjalian, Chris** (1960– ) *novelist*

Acclaimed for his fifth novel, *Midwives* (1997), Chris Bohjalian specializes in tales of contemporary domestic tragedy that often



incorporate detailed explorations of various alternative medical practices. He was born in White Plains, New York, and studied at Amherst College, from which he graduated in 1982. He moved to Vermont in 1984 and, after several years working as a columnist and advertising executive, began writing at night. He published his first novel, *A Killing in the Real World*, in 1988. His third novel, *Past the Bleachers* (1992), tells the story of a young married couple dealing with the death of their son from leukemia. *Water Witches* (1995) takes place in a drought-ridden ski community saved by a group of “dowsers,” or water witches, while *Midwives* details a tragic mystery story within the world of home birthing. His other novels of small-town suspicion and alternative medical procedures include *The Law of Similars* (1999) and *Trans-Sister Radio* (2000). *The Buffalo Soldier* (2002) addresses racial themes within the familiar backdrop of a tightly knit but homogeneous New England community. Bohjalian’s later publications include *Before You Know Kindness* (2004) and *The Double Bind* (2007).

—Marshall Boswell

### Bollingen Prize in Poetry

The Bollingen Prize is awarded biannually for the best book of new verse published within the preceding two years. The award carries a cash prize.

Paul and Mary Conover Mellon established the Bollingen Foundation, which they named in honor of Carl Jung after the town of Bollingen, Switzerland, where he spent part of every year working. The original intent of the foundation was to publish Jung’s work. In 1948 the directors created the Bollingen Prize in Poetry. The first jury, which consisted of fellows from the American Letters of the Library of Congress, awarded the prize to Ezra Pound for his *Pisan Cantos* (1948). When an outcry ensued over Pound’s pronounced fascist sympathies, the Bollingen Foundation dropped its partnership with the Library of Congress and turned to the Yale University Library for institutional support. The prize was awarded annually until 1963, when it became a biannual award. Winners of the Bollingen Prize include John BERRYMAN, Richard WILBUR, John ASHBURY, Fred CHAPPELL, and Adrienne RICH. In 1961 the Bollingen Foundation established a companion prize for the best work of translation.

In 2007 the cash prize was \$100,000.

### Source

The Bollingen Prize for Poetry: <<http://beineke.yale.library.edu/bollingen/winner.html>> (viewed May 22, 2007).

—Marshall Boswell

### Booth, Wayne (1921–2005) critic

The author of *The Rhetoric of Fiction* (1961), Wayne Booth was born in Utah and educated at Brigham Young University and at the University of Chicago. While at Chicago, Booth

came under the influence of R. S. Crane and Elder Olson, leading figures of the so-called Chicago School of critics, who rejected the narrow focus of the New Critics in favor of a more holistic approach to reading grounded in Aristotle’s *Poetics* (see CHICAGO CRITICS).

Booth’s *Rhetoric of Fiction* is a classic work of the Chicago school. In opposition to the New Critics, who argued that critics should look only at the work itself, Booth demonstrates how all the formal conventions of literary fiction, including point of view and tone, have a direct rhetorical function that goes back to the author or, at the very least, to an implied author. A follow-up work, *The Rhetoric of Irony* (1974), provides a similarly elegant and lucid analysis of the various ways irony informs the literary novel. Booth’s later work concentrated on ethics and reading.

### Source

Antczak, Frederick J. *Rhetoric and Pluralism: Legacies of Wayne Booth*. Columbus: Ohio State University Press, 1995.

—Marshall Boswell

### Boswell, Robert (1953– ) novelist, short-story writer, playwright

*To attempt to fully name one’s desires is, I think, one of the primary reasons that people write stories. . . .*

—Introduction as guest editor of *Ploughshares* (Winter 1996–1997)

In Robert Boswell’s novels and stories, the unruliness of contemporary family life is further ruffled by the recalcitrance of desire. The second of four children, Boswell was born in Sikeston, Missouri. He graduated with a degree in English and psychology from the University of Arizona, and then he spent several years as a counselor to the mentally and physically disabled in San Diego. In 1981 he returned to the University of Arizona to pursue an M.F.A., which he completed in 1984. In 1985 his thesis, which had become the short-story collection *Dancing in the Movies*, won the Iowa School of Letters Award; published in 1986, this book established his career.

He quickly followed that book with a semi-autobiographical novel about family life, adultery, and death titled *Crooked Hearts* (1987). In his second novel, *The Geography of Desire* (1989), Boswell attempted to write in a magic-realist mode resonant with the work of such Latin American novelists as Carlos Fuentes and Gabriel García Márquez. Boswell returned to more-familiar territory with his best-seller, *Mystery Ride* (1993), another complex family drama about a troubled teen and her struggling parents that further demonstrated Boswell’s gift for three-dimensional characters. His later novels include *American Owned Love* (1997) and *Century’s Son* (2002). The latter is a richly orchestrated novel about a married couple dealing with the suicide of their son. He has also



published a second collection of short stories, *Living to Be a Hundred* (1994), as well as a science-fiction novel published under the pseudonym Shale Aaron, *Virtual Death* (1995).

#### Source

Lee, Don. "About Robert Boswell," *Ploughshares*, 4 (Winter 1996–1997): 216–221.

—Marshall Boswell

#### Bourjaily, Vance Nye (1922– ) novelist

The Ohio-born Vance Nye Bourjaily was one of a generation of novelists to come of age during WORLD WAR II. He attended Bowdoin College but left school to serve in the war. His first novel, *The End of My Life* (1947), is an account of a young man's attempt through cynicism to reconcile the realities of war, and his ultimate breakdown. Bourjaily has dedicated more than forty years to teaching creative writing and is a professor in the Louisiana State University M.F.A. program, which he directed for seven years. His *Confessions of a Spent Youth* (1960) focuses on the romantic adventures of a young man during and after the war. *Brill Among the Ruins* (1970) is a novel about the turmoil of the 1960s and its impact on a middle-aged man. Bourjaily has also published two nonfiction books about life in the country: *The Unnatural Enemy* (1963) and *Country Matters* (1973). His shortest novel, *Old Soldier* (1990), tells the story of two brothers, one of whom is infected with AIDS.

#### Source

Aldridge, John W. *The Devil in the Fire: Retrospective Essays on American Literature and Culture, 1951–1971*. New York: Harper's Magazine Press, 1972.

#### Boyle, T. Coraghessan (1948– ) novelist, short-story writer

*There were a hundred and seven of them, of all ages, shapes, and sizes, from twenty-five- and thirty-year-olds in dresses that looked like they were made of Saran Wrap to a couple of big-beamed older types in pantsuits who could have been somebody's mother—and I mean somebody grown, with a goatee beard and a job at McDonald's.*

—"Termination Dust" (2001)

Born Thomas John Boyle (when he was seventeen he took on a new middle name from his mother's side of the family), T. Coraghessan Boyle grew up in Peekskill, New York, the son of Irish immigrant parents. He did not consider literature seriously until he was out of his teens, when he read Thomas PYNCHON and John BARTH. After graduating from SUNY Potsdam in 1968, he taught high-school English until 1972, when he was accepted into the Iowa

WRITERS' WORKSHOP, where he studied with Vance BOURJAILY and John IRVING. Boyle earned a Ph.D. there in 1977, with a collection of stories as his dissertation. Those stories were revised and published in 1979 as *Descent of Man*, which won the St. Lawrence Award for Short Fiction. Since his first collection, he has published several novels—*Water Music* (1982), *Building Prospects* (1984), *World's End* (1988), winner of the PEN/FAULKNER AWARD, *East Is East* (1990), *The Road to Wellville* (1993), *The Tortilla Curtain* (1995), *Riven Rock* (1998), *A Friend of the Earth* (2000), *Drop City* (2003), *The Inner Circle* (2004), and *Talk, Talk* (2006). He has also published several short-fiction collections—*Greasy Lake and Other Stories* (1985), *If the River Was Whiskey* (1989), *Without a Hero* (1994), *After the Plague* (2003), and *Tooth and Claw* (2005). His stories have been frequently honored.

A careful stylist, Boyle often employs black humor (see HUMOR) and social satire. His work has been called flashy; some critics have described his technique as "pyrotechnical." He is Distinguished Professor of English at the University of Southern California

#### Source

Utley, Sandye. "All About T. Coraghessan Boyle Resource Center": <<http://www.tcboyle.net/criticism.html>> (viewed May 16, 2007).

#### Bradbury, Ray (1920– ) novelist, short-story writer

*If an idea isn't exciting you shouldn't do it. . . . And if it isn't done quickly you're going to begin to lie. So as quickly as you can, you emotionally react to an idea. That's how I write short stories.*

—Interview (2001)

Perhaps America's best-known science-fiction writer, Ray Bradbury grew up in Waukegan, Illinois, a region that remains a defining place in his work, even in stories and novels that seem far removed from the Midwest. Bradbury began his career by publishing in the pulps. His breakthrough came when he urged Christopher ISHERWOOD to read *The Martian Chronicles* (1950); no devotee of science fiction, Isherwood nevertheless found the book so compelling that he reviewed it and helped spark interest in Bradbury's work. Isherwood showed an early appreciation for what has remained Bradbury's signature style: favoring expressive themes of alienation over the fascination with machinery and inventions that often mark science fiction.

Bradbury's work focuses on an extraordinary range of intellectual, social, and cultural issues. Combining science fiction with social criticism, Bradbury exhibits a skeptical attitude toward technocratic societies and employs a romantic conception of the human imagination. His style

is often praised for its lyricism and poetic quality. Like Modernist writers, his theme is often the alienation of the individual from his or her community, family, or society. Because of his Midwest settings, he has also been called a regionalist writer. Several of Bradbury's works have been made into television series or motion pictures, perhaps the most notable movie adaptation being *Fahrenheit 451* (1953), which was directed by François Truffaut in 1966.

Although securely established as a novelist—his well-known early novels include *Dandelion Wine* (1957) and *Something Wicked This Way Comes* (1962)—Bradbury has published more than twenty-five collections of short stories, including *The Cat's Pajamas* (2004). Bradbury has also written plays; poetry; and essays, such as his *Zen and the Art of Writing* and *The Joy of Writing: Two Essays* (1973) and *Bradbury Speaks: Too Soon from the Cave, Too Far from the Stars* (2005).

### Sources

Reid, Robin Anne. *Ray Bradbury: A Critical Companion*. Westport, Conn.: Greenwood Press, 2000.

Weller, Sam. *The Bradbury Chronicles: The Life of Ray Bradbury*. New York: Morrow, 2005.

**Brautigan, Richard** (1935–1984) *novelist, short-story writer, poet*

*All of us have a place in history. Mine is clouds.*

—Brautigan

Best known as the author of the 1960s hippie cult classic *Trout Fishing in America* (1967), Richard Brautigan was born in Tacoma, Washington, in a small, dilapidated shack. In 1955, following his arrest for throwing a rock through the window of a police station, he spent time in a mental hospital in Oregon. He moved to San Francisco in 1958, where he handed out photocopies of his poems on the street and quickly established himself as a leading figure of the San Francisco counterculture. Over the next two decades Brautigan published more than twenty books, writing parodies of the Romance, Western, and mystery genres. After a period of isolation and heavy drinking, Brautigan apparently committed suicide in 1984. His zany, imaginative corpus included stories, poems, and novels such as *A Confederate General from Big Sur* (1965) and *In Watermelon Sugar* (1967). His work, which Guy Davenport called reminiscent “of a kind of Thoreau who cannot keep a straight face,” has influenced later writers, including Tom Robbins.

### Sources

“Brautigan Bibliography and Archive”: <<http://www.brautigan.net/biography.html>> (viewed January 11, 2007).

Chenetier, Marc. *Richard Brautigan*. London: Methuen, 1983.

—Marshall Boswell

**Broadside Press** (1963– ) *publishing house*

Founded in 1963 by the poet Dudley Randall, this small press was instrumental in disseminating the early work of many distinguished African American writers, including Gwendolyn Brooks, Nikki GIOVANNI, and Sterling Brown. In Detroit, Randall began publishing his own poetry on single sheets of paper called broadsides. Between 1965 and 1977, Broadside published nearly sixty books of poetry, the most concerted effort during that time to sustain the life of poetry, especially among the African American literary community. Unlike larger publishers, Broadside's sole mission was to keep poets in print and to encourage young poets to publish. In 1985 new owners took over Broadside and established it as a non-profit press.

**Brodkey, Harold** (1930–1996) *novelist, short-story writer*

Born Aaron Roy Weintraub in Alton, Illinois, Harold Brodkey was adopted by his father's second cousin and renamed. Brodkey's mother died when he was two, and his father became withdrawn and mute. Harold often wrote about this childhood trauma. In 1953 Brodkey moved from Illinois to New York to become a writer. He married, divorced, and then remarried novelist Ellen Schwamm. His short stories began appearing in *THE NEW YORKER* and were collected in *First Love and Other Sorrows* (1957). Brodkey published no more books of fiction for nearly thirty years, but built up a mystique about a long-awaited novel in progress. When his novel *The Runaway Soul* (1991) was published, it was met with mixed reviews, and critics suggested that Brodkey had not fulfilled his promise. Before Brodkey died of AIDS, he wrote a memoir of his illness, *This Wild Darkness: The Story of My Death* (1996).

### Source

Elgrably, Jordan. “Breaking the Language Barrier: A Conversation with Harold Brodkey,” *Blue Penny Quarterly* (Summer 1996): <<http://ebbs.english.vt.edu/olp/bpq/8/feature/brodkey.html>> (viewed January 12, 2007).

**Brown, Claude** (1937–2002) *autobiographer*

Author of the renowned *Manchild in the Promised Land* (1965), Brown turned the story of his early life into a book, vividly describing his early years in Harlem and the trouble his parents, who were migrants from South Carolina, had adjusting to city ways. Brown became part of a street gang and at age eleven was sent to a reformatory, the Wiltwyck School for Delinquent Boys. As he explains in his autobiography, this institution instilled in him a sense of morality and discipline, although it would be many years before he could bring himself to live by these principles. Brown's autobiography was published the year he graduated from Howard University,

and he was favorably compared to James BALDWIN, Ralph ELLISON, and Richard Wright. Brown's work exhibited realism and a gift for the comic. His second book, *The Children of Ham* (1976), details the plight of blacks in urban settings.

**Brown, Larry** (1951–2004) *novelist, short-story writer, memoirist*

Larry Brown's fiction and essays emerge directly from his native Mississippi Delta. He was born in Oxford, Mississippi, to a struggling sharecropper who had been wounded in the Battle of the Bulge. Brown joined the merchant marines in 1970 and, upon his discharge, took a job as a fireman in Oxford. His first novel, *Dirty Work* (1989), chronicles the struggle of two psychologically damaged VIETNAM WAR veterans. The book received enthusiastic reviews, which helped turn his second novel, *Joe* (1991), into a minor best-seller. The title character is a poor, violence-prone Southern white man whom Brown informs with a curious but indelible dignity. His three other novels are *Father and Son* (1996), *Fay* (2000), and *The Rabbit Factory* (2003). His popular short-story collections include *Facing the Music* (1988) and *Big Bad Love* (1990). He published two works of autobiography, *A Late Start* (1989) and *On Fire* (1993).

#### Sources

Ketchin, Susan. "Larry Brown, Proceeding out of Calamity," in *The Christ-Haunted Landscape: Faith and Doubt in Southern Fiction*. Jackson: University Press of Mississippi, 1994.

Watson, Jay, ed. *Conversations with Larry Brown*. Jackson: University Press of Mississippi, 2007.

—Marshall Boswell

**Brown, Rita Mae** (1944– ) *poet, novelist*

Rita Mae Brown grew up in York, Pennsylvania, and in Fort Lauderdale, Florida. Her family was poor, and she was encouraged to write from an early age. Educated at the University of Florida, she moved to New York City in 1964, attended New York University, and became involved in the theater, civil rights activism, FEMINISM, and gay and lesbian liberation movements. Brown's first book, *The Hand That Cradles the Rock* (1971), was a collection of poetry. Her first novel, the autobiographical *Rubyfruit Jungle* (1973), tells with considerable energy and wit the story of a lesbian's coming-of-age. Brown's work is illustrative of a new generation of writers not bound by the taboos that writers of earlier times, such as Amy Lowell, had to observe when talking about the sex lives of women.

Brown's third novel and second critically acclaimed book, *Six of One*, appeared in 1978. She has written poetry, screenplays and television scripts, and whimsical mysteries, such as *Wish You Were Here* (1990) and *Sour Puss* (2006)—two of the books in a series "cowritten" by her pet cat. Brown is also the author of *Starting from Scratch: A Different Kind of*

*Writer's Manual* (1988), in which she discusses her views on language, plot construction, dialogue, and the economics of surviving as a writer.

#### Source

Ward, Carol Marie. *Rita Mae Brown*. New York: Twayne, 1993.

**Buechner, Frederick** (1926– ) *novelist, poet, memoirist*

Frederick Buechner was the oldest of two children. His father committed suicide when Frederick was ten. He graduated from Lawrenceville School in 1943 and went on to attend Princeton University, winning the prestigious Glascock Prize for poetry during his senior year. After the publication of his first novel, *A Long Day's Dying* (1950), Buechner moved to New York to be a full-time writer. In the late 1950s he began attending Union Theological Seminary. After graduating as an ordained Presbyterian minister, he served as school chaplain at Philips Exeter Academy, where he taught John Irving, who acknowledged Buechner's influence on his writing. Buechner's novels and memoirs following his divinity training comically explore modern existence from an optimistic theological perspective. His most popular works include four novels featuring the evangelical con man, Leo Bebb, collected in 1979 as *The Book of Bebb*, and *Godric* (1980), a Pulitzer Prize-nominated fictionalization of the life of medieval Catholic saint Godric of Finchale. Buechner has also written numerous memoirs as well as popular theological studies.

—Marshall Boswell

**Bukowski, Charles** (1920–1994) *poet, novelist*

Born in Andernach, Germany, where his father had met and married a German woman, Charles Bukowski moved with his family to Los Angeles in 1922. Bukowski wrote about his traumatic childhood (he was often beaten by his father) in his poems and in an autobiographical novel, *Ham on Rye* (1982).

In and out of college in the 1940s and leading a life that included heavy drinking in bars, Bukowski also began writing stories. By the 1960s he had established himself as a poet with works such as *Flower, Fist and Bestial Wail* (1960), *Long Shot Poems for Broke Players* (1962), and *Cold Dogs in the Courtyard* (1965). As his titles suggest, his writing is earthy, pungent, and verging on the pornographic, while at the same time revealing considerable humor. Bukowski is just as well known for his fiction, especially for *Confessions of a Man Insane Enough to Live with Beasts* (1965), which introduced his alter ego, Henry Chinaski, who also appears in the novels *Post Office* (1971) and *Factotum* (1975). Bukowski wrote the screenplay for the movie *Barfly* in 1987. His work and life reflected an outspoken, ornery, and raunchy sensibility that mixed provocatively with his vigorous, eloquent style.



## Sources

Cherkovski, Neeli. *Hank: The Life of Charles Bukowski*. New York: Random House, 1991.

Miles, Barry. *Charles Bukowski*. London: Virgin, 2005.

## Bullins, Ed (1935– ) playwright

Ed Bullins achieved his greatest renown during the 1960s and 1970s as one of the principal playwrights of the BLACK ARTS MOVEMENT. His work is rooted in his early experiences in North Philadelphia, where he experienced street life and gang violence. Bullins dropped out of high school and at one point almost lost his life in a stabbing incident. He decided to leave home and enlisted in the navy. Years later he moved to the West Coast, where he took classes at Los Angeles City College and began to write in 1961. Although he sympathized with revolutionary groups such as the Black Panthers, Bullins was devoted to playwriting as an art. He projected a cycle of twenty plays about African American life, beginning with *In the Wine Time* (produced 1968) and including *The Duplex* (produced 1970), *The Fabulous Miss Marie* (produced 1971), and *Home Boy* (produced 1976). *The Taking of Miss Janie* (produced 1975) was one of his most sensitive plays about interracial relationships.

Bullins's early influences include Amiri BARAKA, Eugene O'Neill, and Chester HIMES. Bullins is the author of more than fifty plays. His "A Teacup Full of Roses," written in 1985, and *Dr. Geechee and the Blood Junkies: A Modern Hoodoo Horror Yarn* (produced 1985), attack the drug culture. *Salaam, Huey Newton, Salaam* (produced 1991) explores the life of the famous Black Panther leader. Bullins earned his M.F.A. from San Francisco State University in 1994.

## Source

Hay, Samuel A. *Ed Bullins: A Literary Biography*. Detroit: Wayne State University Press, 1997.

## Burroughs, William S. (1914–1997) novelist

William S. Burroughs was born February 15, 1914, and grew up in a socially prominent family in St. Louis, Missouri. He was educated at Harvard and then served in the army during WORLD WAR II until he was released on psychiatric grounds. Burroughs had trouble holding a job, and was a drug addict from 1944 to 1957. His first book, *Junkie: Confessions of an Underground Drug Addict* (1953), had an enormous impact on BEAT writers such as Jack KEROUAC and Allen GINSBERG. Burroughs was unapologetic about his drug use and presented a view of the addict's life without sentimentality or moralization. His novel *Naked Lunch*, published in Paris in 1959 (as *The Naked Lunch*), made him both celebrated and a cult figure. The novel was banned in the United States until 1962, and writers such as Norman MAILER went to court to defend Burroughs's

surrealistic book as literature. What impressed Mailer and others was Burroughs's gift for language, which was both hallucinatory and captivating. Burroughs continued in the same style with *The Soft Machine* (1961), *The Ticket that Exploded* (1962), *Nova Express* (1964), *Wild Boys: A Book of the Dead* (1971), *Port of Saints* (1973), and *Exterminator!* (1974). After living in Paris and Tangier for many years, Burroughs returned to the United States, living in New York, California, and finally in Kansas, where he died. His books after 1974 were less avant-garde, although still surrealistic. In *Cities of the Red Night* (1981), *The Place of Dead Roads* (1984), and *The Western Lands* (1987) he explored telepathy, cosmic struggle, time and space travel, and ancient Egypt. Burroughs also wrote screenplays, including *The Last Words of Dutch Schultz* (1970) and *Blade Runner* (1979).

## Sources

Caveny, Graham. *Gentleman Junkie: The Life and Legacy of William S. Burroughs*. Boston: Little, Brown, 1998.

Murphy, Timothy S. *Wising Up the Marks: The Amodern William Burroughs*. Berkeley: University of California Press, 1997.

Skerl, Jennie. *William S. Burroughs*. Boston: Twayne, 1985.

## Busch, Frederick (1941–2006) novelist

Born in Brooklyn, New York, Frederick Busch received a degree from Columbia University in 1967. His theory of fiction is expressed in his critical study *John Hawkes* (1973), in which Busch favors innovative, experimental prose. Busch's novels concern familial and parental relationships in *Manual Labor* (1974), *Domestic Particulars* (1976), *Take This Man* (1984), and *Long Way from Home* (1993). His nonfiction includes *A Dangerous Profession: A Book about the Writing Life* (2000). Busch died of a heart attack in a New York City hospital on February 23, 2006.

## Butler, Octavia (1947–2006) novelist

Octavia Butler was born in Pasadena, California, and educated in Los Angeles. She is one of the few African American women to write science fiction. Her protagonists are often African American women, and her subjects include space travel, telepathy, aliens mating with survivors of a nuclear holocaust on earth, and other inquiries into human identity and the survival of the species. Her novels include *Patternmaster* (1976), *Mind of My Mind* (1977), *Survivor* (1978), *Wild Seed* (1978), *Kindred* (1979), *Dawn* (1987), *Adulthood Rites* (1988), *Imago* (1989), and a novel set in California in 2024, *Parable of the Sower* (1993). *Goodchild, and Other Stories* appeared in 1995 and another novel, *Parable of the Talents*, in 1998. Her last published work was *Fledgling* (2005).



### Sources

Barr, Marleen S., ed. *Suzy McKee Charnas / Marleen S. Barr. Octavia E. Butler / Ruth Salvaggio. Joan D. Vinge / Richard Law*. Mercer Island, Wash.: Starmont House, 1986.

Spaulding, A. Timothy. *Re-forming the Past*. Columbus: Ohio State University Press, 2005.

**Butler, Robert Olen** (1945– ) novelist, short-story writer

*My husband . . . is a very fine businessman . . . just as he was when he was in Vietnam. . . . In Vietnam he made much money in the export of duck feathers. This is what inspired my costume on "Let's Make a Deal."*  
—“The American Couple” (1992)

Robert Olen Butler was born in Granite City, Illinois. He majored in drama at Northwestern University, graduating in 1967, and he earned an M.F.A. in playwriting from the University of Iowa in 1969. In 1971 he enlisted in the army and was taught Vietnamese so that he could serve as a language expert. He remained in Vietnam until 1975 and then returned to the United States, working as an editor in New York, where he began writing novels, which examine the American reaction to the Vietnamese and the response of the Vietnamese to Americans. Distinguished by their sense of authenticity and Butler's meticulous attention to the details of the physical, social, and political environment, these early novels include *The Alleys of Eden* (1981), *Sun Dogs* (1982), and *On Distant Ground* (1985)—loosely considered a Vietnam trilogy. Butler's Pulitzer Prize-winning short-story collection *A Good Scent from a Strange Mountain* (1992) demonstrated his continuing interest in Vietnamese lifestyles and on aspects of assimilation into American culture.

Butler's early novels were written on his train commutes to work. After the success of *On Distant Ground*, Butler left his publishing job to teach creative writing at McNeese State University in Louisiana. From his fifth novel, *Wabash* (1987), which focuses on the Great Depression, to his later publications—including *Tabloid Dreams: Stories* (1996), *Mr. Spaceman* (2000), *Fair Warning* (2002), *Had a Good Time* (2004), and *Severance* (2006)—Butler has proved the truth of his remark that to call him a “Vietnam writer” would be

as inaccurate as “saying Monet was a lily-pad painter.”

Butler moved to Florida State University in 2000, where he was made the Frances Eppes Professor, holding the Michael Shaara Chair in Creative Writing.

### Sources

Nagel, James. “Vietnam Redux: Robert Olen Butler's *A Good Scent from a Strange Mountain*,” in his *The Contemporary American Short-Story Cycle*. Baton Rouge: Louisiana State University Press, 2001, pp. 223–245.

Orlofsky, Michael. “Historiografiction: The Fictionalization of History in the Short Story,” in *The Postmodern Short Story: Forms and Issues*, edited by Farhat Iftekharrudin. Westport, Conn.: Praeger, 2003, pp. 47–64.

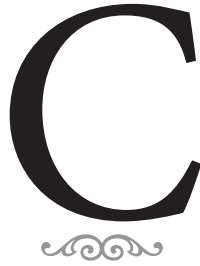
***By Love Possessed*** by James Gould Cozzens (1957)  
novel

James Gould Cozzens's twelfth novel utilizes the elements that defined his best work: the condensed time frame amplified by flashbacks, the integrated structure, the examination of social structure, the main character whose behavior is shaped by his profession.

The protagonist of the novel, Arthur Winner Jr., and every other important character in the novel is motivated by some form of love or passion that overrules the force of reason in their conduct. Winner discovers that Noah Tuttle, the senior partner of his law firm, has misappropriated a large sum of money to save the investors in a failed street railway company. Winner's first reaction is despair; he intends to inform the authorities and thereby ruin Tuttle as well as himself. He is dissuaded by his other partner, Julius Penrose, a tough-minded misanthrope who scorns sentimental behavior; he convinces Winner that some truths should be concealed, by indicating that he has known about Winner's affair with his wife.

*By Love Possessed* was welcomed with strong praise and large sales; Cozzens's literary stature was elevated. In the counter-reaction that followed he was attacked as reactionary, sexist, biased, and snobbish; his formal sentence structure and challenging vocabulary were ridiculed. James Gould Cozzens's fit readers accord this novel a high place in American literature.

—Matthew J. Bruccoli



**Cabeza de Vaca, Alvar Nuñez** (1490?–1557?)  
*explorer, chronicler*

*Thus the number went on diminishing. The living dried  
the flesh of those who died.*

—Chapter XXVII: *Relation of Alvar Nuñez  
Cabeza de Vaca* (circa 1542)

Of noble descent, explorer Alvar Nuñez Cabeza de Vaca was born in Jerez de la Frontera in Andalusia, Spain around 1490 to Francisco de Vera, a legislator, and Teresa Cabeza de Vaca. Drawing from his military service, Alvar Nuñez Cabeza de Vaca was second in command on the Pánfilo de Narváez expedition to settle and colonize “La Florida.” The Narváez expedition set sail from Spain in 1527, with five ships and a crew of 600 men, and landed successfully on the east coast of Florida. In November 1528, 242 of the men set off for the Gulf Coast (present day Texas) for further exploration. The journey, however, was cut short by a shipwreck. The ill-equipped, starving men who survived journeyed 1,500 miles across North America, from the central gulf coast to the Pacific. Many died, and others were taken as captives by Native Americans; Cabeza de Vaca and three other men were held captive for six years (in addition to their two years of wandering). Despite these trials, Cabeza de Vaca managed to survive by serving the Natives as a skillful trader of medicinal native plants and herbal cures. In the fall of 1534 Cabeza de Vaca and the others managed to escape and continued toward the coast, a 1,300-mile journey to their final destination of Mexico City. They arrived in July 1536.

In Cabeza de Vaca’s narrative of these events, *Relation of Alvar Nuñez Cabeza de Vaca* (circa 1542), he recounts

the shipwreck, starvation, captivity, and reunion in terms of a spiritual conversion. Unlike other EXPLORATION NARRATIVES that presume superiority over the native peoples, Cabeza de Vaca’s narrative reveals an acceptance of Native Americans and their culture. His story provides an account of his spiritual realization of God’s providence and records his sincere intent to acculturate and fit into another world. The final episodes before his reunion with the Anglo-Europeans reveal a contrast between “good” and “bad” Christians, so that Cabeza de Vaca’s narrative serves as a cautionary tale in addition to serving as a detailed account of the New World.

Although he had survived a six-year captivity and received initial acceptance upon returning to Spain, Cabeza de Vaca’s further attempts at exploration were problematic. He was passed over for a Florida expedition that Hernando de Soto received instead. Around 1540, when the king sent him to South America as the newly appointed Governor of the La Plata regions, he met with resistance from authorities who apparently disagreed with Cabeza de Vaca’s management style and treatment of the native peoples. In 1543 he was imprisoned, forced to give up his governorship, and sent back to Spain. For the next eight years Cabeza de Vaca was again held in captivity. The details of his last years are unknown, but most records indicate that he moved to Seville after being pardoned in 1552, where he was a merchant and a judge until he died around 1557.

**Work**

Cabeza de Vaca, Alvar Nuñez. *Relation of Alvar Nuñez Cabeza de Vaca*, 1871; New 8 1/2 X 11 York: T. W. Field, 1966.

### Source

Kreiger, Alex D. *We Came Naked and Barefoot: The Journey of Cabeza de Vaca across North America*, edited by Margery H. Krieger. Austin: University of Texas Press, 2002.

### Calef, Robert (1648–1719) social critic

Robert Calef was born in England in 1648 and came to Massachusetts around 1688. He secured his place in American literature as a critic of the SALEM WITCHCRAFT TRIALS with *More Wonders of the Invisible World* (1700). A merchant, or perhaps a weaver, Calef nevertheless publicly criticized the colony's clergy for its role in the notorious trials of 1692. In particular, he denounced Cotton MATHER for his insistence that demonic possessions could be documented and that they constituted a genuine threat to a Christian community.

Mather's defense of the Salem judges first appeared in *THE WONDERS OF THE INVISIBLE WORLD* (1692), in which he supported the decision of the judges to admit "spectral evidence" (testimony regarding actions and behavior by the accused that were invisible to all but the alleged victims) at the trials. After the trials, Mather became involved in the cases of two "possessed" women and recorded his efforts to exorcise both Sarah Good and Margaret Rule. His accounts of these exorcisms remained unpublished, but Calef, who twice visited Rule while she was undergoing treatment, somehow gained access to the Rule manuscript. He wrote and circulated his own version of the event, accusing both Mather and his father, Increase MATHER, of pressuring the victim and influencing her report of her symptoms. Furthermore, Calef accused Cotton Mather of engaging in overt sexual behavior such as rubbing Rule's stomach and breasts in order to ease her distress. Enraged, Mather denounced Calef from his pulpit and began a lawsuit against him.

The two men began an extended, and heated, debate through letters. Calef used this correspondence as the basis for his *More Wonders of the Invisible World*, a collection of accounts, letters, and documents that he completed in 1697. The book is divided into five parts. Part 1 consists of Mather's previously unpublished account of the treatment of Rule, "Another Brand Pluckt out of the Burning, or, More Wonders of the Invisible World." Part 2 offers Calef's own account of the Rule incident and an exchange of letters with Mather and with other correspondents concerning the case. Part 3 includes documents focused on the role of the Reverend Samuel Parish of Salem in the witch trials. Part 4 is made up of letters between Calef and an unknown correspondent. Part 5 provides Calef's account of the Salem trials, using documents that dramatize the suffering of wrongly accused colonists. How Calef acquired many of the documents he used is uncertain, although they may have been provided by enemies of the Mather faction. He does not appear to have falsified any of these documents,

but his allegations of sexual misconduct against Mather are unsubstantiated.

Calef had no success finding a local publisher for the volume, since he was an obscure layman, and the Mathers were a powerful clerical family in New England. At last, in 1700, a London printer accepted *More Wonders*. The response in Massachusetts to Calef's book was dramatic: Increase Mather, then president of HARVARD COLLEGE, ordered a copy of *More Wonders* to be burned in Harvard Yard. Cotton Mather's congregation rallied around their minister, publishing their own defense of his actions. The damage to Cotton Mather's reputation, however, had been done.

Calef's challenge to the Mathers appears to have been motivated by genuine theological disagreement. Like the Mathers, Calef believed in the existence of witches, but unlike them, he did not believe the Bible had provided clear guidelines for the detection of those who practiced the black arts. Trials such as the ones in Salem, Calef insisted, produced a "deluge of Blood" rather than a protection against Satan. Further, Calef rejected Cotton Mather's estimation of witches' powers and, by extension, Satan's powers, in human society, as it diminished God's powers on earth. Thus, Calef argued, an overconfidence in the ability to detect witches and an overestimation of their powers were equally dangerous to a Christian community.

Calef died in Roxbury, Massachusetts, in 1719. His own reputation was apparently undamaged by the long public battle with the Mathers, as he seems to have held several town offices over the course of his residence in the colony.

### Work

Calef, Robert. *More Wonders of the Invisible World; or, The Wonders of the Invisible World, Display'd in Five Parts . . . ; to Which Is Added, a Postscript Relating to a Book Intituled, The Life of Sir William Phips*. London: Printed for N. Hillar & J. Collyer, 1700; Early American Imprints, 30149.

### Sources

Hall, David. D., ed. *Witch-Hunting in Seventeenth-Century New England: A Documentary History, 1638–1692*. Boston: Northeastern University Press, 1991.

Hill, Frances. *A Delusion of Satan: The Full Story of the Salem Witch Trials*. New York: Doubleday, 1995.

Norton, Mary Beth. *In the Devil's Snare: The Salem Witchcraft Crisis of 1692*. New York: Knopf, 2002.

### Calvinism

Calvinism is a form of Christianity founded by French theologian John Calvin (1509–1564), who initiated a movement within the Protestant Reformation and organized Martin Luther's beliefs into a work called *Institutes of the Christian Religion* (1536). Calvinism expressed a belief in divine sovereignty and predestination, and administered civic and moral

instructions to its Puritan followers. In early America, Calvinist leaders reinforced these teachings by establishing Congregations and Presbyteries for the education and governance of church members. The five central tenets of Calvinism are outlined in *Institutes of the Christian Religion*, identified by the acronym TULIP: Total inherited depravity, Unconditional election, Limited atonement, Irresistible grace, and Perseverance of the saints. Emory Elliott provides a definition for each of these five points: “(1) total depravity – the complete corruption of humanity resulting from Original Sin; (2) unconditional election – the predestined salvation or damnation of every individual; (3) limited Atonement – Christ’s gift of life through His death but only for those already predestined for Heaven; (4) irresistible grace – necessary for conversion but which can be neither earned nor refused; (5) perseverance of the saints – the enduring justification and righteousness of the converted.”

Characterized by disciplined moral and religious attitudes and practices, Calvinist ideas significantly influenced early American literature. Notable Puritan writings include: John WINTHROP’s “Model of Christian Charity” (1630) and *Journal, 1630–1649* (1790); Samuel SEWALL’s *Diary, 1674–1729* (1878) and *The Selling of Joseph* (1700); Cotton MATHER’s *Magnalia Christi Americana* (1702), *Bonifacius: An Essay . . . to Do Good* (1710), and *The Wonders of the Invisible World* (1692); Jonathan EDWARDS’s sermons and essays; and the poetry of Anne BRADSTREET, Michael WIGGLESWORTH, and Edward TAYLOR.

## Sources

- Cohen, Charles Lloyd. *God’s Caress: Psychology of Puritan Religious Experience*. New York: Oxford University Press, 1986.
- Hoffman, Ronald, and Peter J. Albert, eds. *Religion in a Revolutionary Age*. Charlottesville: Published for the United States Capitol Historical Society by University Press of Virginia, 1994.
- Miller, Perry. *Errand into the Wilderness*. New York: Belknap Press of Harvard University Press, 1956.

## Captivity Narrative

A captivity narrative is a first-person account of being held captive, usually by another culture or nation. In early America, Native Americans took captives for many reasons—for trade, ransom, adoption, or as prisoners. According to Gordon M. Sayre, “The captivity narrative arises out of encounters between unfamiliar people, generally as a result of European imperialism in the Americas and Africa.” The captivity narrative retells a released captive’s experience with several overall intentions: to distance the captive from the experience; to restore his or her reputation by clarifying the record; to justify the experience in regard to an overall, providential plan; and to criticize or exonerate the captors. Captivity narratives also illustrate survival strategies, such as faith and acculturation.



Title page for the tenth edition of Rowlandson’s captivity narrative first published in 1682. Her narrative does not mention her having a gun.

The captivity narrative that reinforces a divine plan is similar to the SPIRITUAL AUTOBIOGRAPHY and the Providence tale, with the captive expressing both hope and despair. In this regard, as Emory Elliott explains, the captivity narrative follows the structure of a JEREMIAD. This formula provides an opportunity for the captive to record moments in which he or she is reflecting “upon the period of his or her life preceding the capture and discovering personal faults that had brought on God’s punishment. During the time of captivity, the repentant victim searches within and vows to return to an earlier piety, a decision that appears to be rewarded when the captive is freed.” One example of a captivity narrative that incorporates characteristics of a spiritual autobiography and a SLAVE NARRATIVE is John



MARRANT'S *A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black . . .* (1785). Olaudah EQUIANO'S *THE INTERESTING NARRATIVE OF THE LIFE OF OLAUDAH EQUIANO* (1784) similarly recalls his abduction in Africa and his experience as a slave in America.

Captivity narratives may also be embellished or relayed through a third person. The 1786 "Panther Captivity," written as a letter from Abraham Panther, a pseudonym, to an anonymous male, begins "Dear Sir," and proceeds to retell the discovery of an unnamed "lady" who has been living alone in a cave for nine years. The narrative then shifts to the lady's voice, as she relates a harrowing tale of an attack on her family in Albany, New York, her escape after murdering her captor, and her subsequent years in exile. In another variation the released captive prefers to remain with his or her captors and to assimilate into their culture. Mary JEMISON married into the Seneca tribe, with whom she lived from 1758 to 1833.

Mary White ROWLANDSON, who was abducted during KING PHILIP'S WAR, was released on ransom after eleven weeks and five days in captivity. Written four years after her release, her *NARRATIVE OF THE CAPTIVITY AND RESTAURATION OF MRS. MARY ROWLANDSON* draws from the model of the Babylonian captivity in which Israelites as God's chosen people were led into the Promised Land. Rowlandson cites scripture as her guide throughout her ordeal. When her six-year-old-daughter, Sarah, dies from a bullet wound nine days after the attack, Rowlandson notes: "I have thought since of the wonderful goodness of God to me, in preserving me so in the use of my reason and senses in that distressed time." For the Puritan community, in particular, Rowlandson's experience served as both a warning and an affirmation to abide by divine will.

Popular interest in captivity prevailed into the nineteenth century, when captivity narratives were often integrated into fictional plots, such as Catherine Maria Sedgwick's (1789–1867) *Hope Leslie; or Early Times in the Massachusetts* (1827) and James Fenimore Cooper's (1789–1851) *The Last of the Mohicans* (1826) and *The Prairie* (1827). In some cases, the narratives were published as purely fictional accounts, such as the *Struggle of Capt. Thomas Keith in America, Including the Manner in Which He, His Wife and Child Were Decoyed by the Indians; Their Temporary Captivity, and Happy Deliverance . . .* (1808). The dime novels of the late nineteenth century also incorporated the captivity narrative into highly romanticized, increasingly sensational storylines.

## Works

Johnson, Clifton. *An Unredeemed Captive: Being the Story of Eunice Williams, Who at the Age of Seven Years, Was Carried Away from Deerfield by the Indians in the Year 1704, and Who Lived Among the Indians in Canada As One of Them the Rest of Her Life*. Holyoke, Mass.: Printed by Griffith, Axtell & Cady, 1897.

Marrant, John. *A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black, Born in New-York, in North America, Who Went to Preach the Gospel in Nova-Scotia, in the Year 1785*. Carmarthen: Printed at the Gomerian office by Z. B. Morris, 1817; Nendeln, Liechtenstein: Kraus, 1972.

Mather, Cotton. *A Notable Exploit; wherein, Dux Faemina Facti, in Magnalia Christi Americana: Or, The Ecclesiastical History of New-England*. London: Printed for T. Parkhurst, 1702. Edited by Kenneth B. Murdock with the assistance of Elizabeth W. Miller. Cambridge: Belknap Press of Harvard University Press, 1977.

Rowlandson, Mary White. *The Sovereignty & Goodness of God, Together, with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson . . .* Cambridge, Mass.: Printed by Samuel Green, 1682. Edited by Neal Salisbury. Boston: Bedford, 1997.

Rowlandson and Joseph Rowlandson. *A True History of the Captivity & Restoration of Mrs. Mary Rowlandson, a Minister's Wife in New-England Wherein Is Set Forth the Cruel and Inhumane Usage She Underwent Amongst the Heathens for Eleven Weeks Time, and Her Deliverance from Them*. London: Joseph Poole, 1682. Republished in *Life Writings II*, edited by Elizabeth Skerpan-Wheeler. Burlington, Vt.: Ashgate, 2001.

Seaver, James E. *A Narrative of the Life of Mrs. Mary Jemison, Carefully Taken from Her Own Words*, Nov. 29, 1823. Canandaigua, N.Y.: Printed by J. D. Bemis, 1824; republished as *A Narrative of the Life of Mrs. Mary Jemison*. Norman: University of Oklahoma Press, 1992.

## Sources

Burnham, Michelle. *Captivity and Sentiment: Cultural Exchange in American Literature, 1682–1861*. Hanover: University Press of New England, 1997.

Calloway, Colin G. *North Country Captives: Selected Narratives of Indian Captivity from Vermont and New Hampshire*. Hanover: University Press of New England, 1992.

Derounian-Stodola, Kathryn Zabelle, ed. *Women's Indian Captivity Narratives*. New York: Penguin, 1998.

Derounian-Stodola, and James Levernier, eds., *The Indian Captivity Narrative, 1550–1900*. New York: Twayne, 1993.

Elliott, Emory. *The Cambridge Introduction to Early American Literature*. Cambridge & New York: Cambridge University Press, 2002.

Martin, Wendy, ed., *Colonial American Travel Narratives*. New York: Penguin, 1994.

Sayre, Gordon M., ed. *American Captivity Narratives: Olaudah Equiano, Mary Rowlandson, and Others*. New York: Houghton, 2000.

VanDerBeets, Richard. *The Indian Captivity Narrative: An American Genre*. New York: University Press of America, 1984.

Williams, Daniel E. *Liberty's Captives: Narratives of Confinement in the Print Culture of the Early Republic*. Athens: University of Georgia Press, 2006.

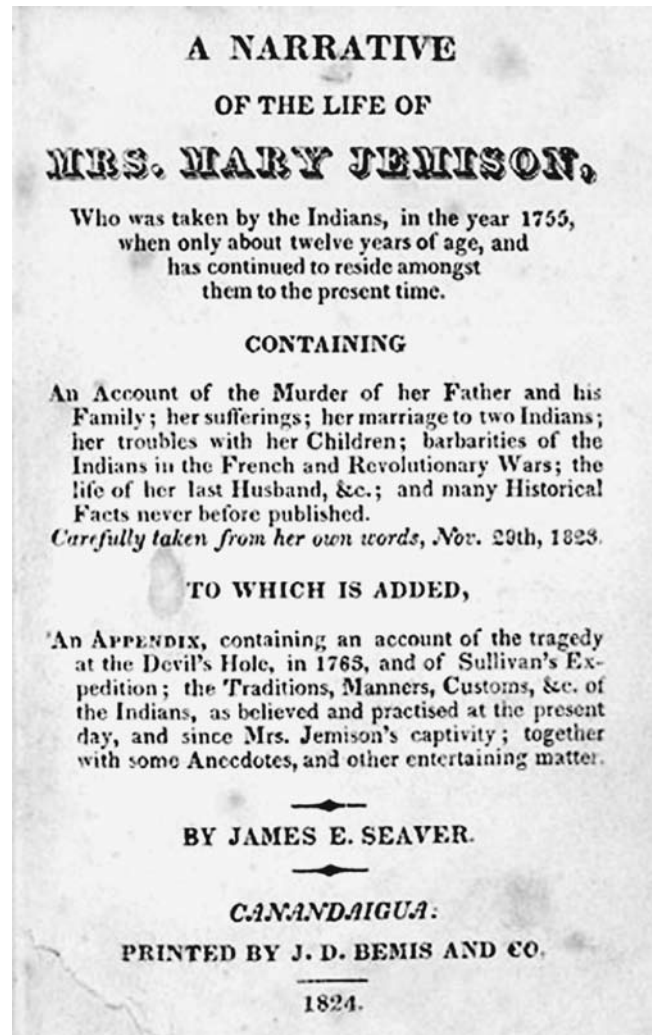
## Recommended Writings

- Captivity of Hannah Dustan: *A Notable Exploit; wherein, Dux Faemina Facti*, in Cotton Mather's *Magnalia Christi Americana* (1702)
- Jemison, Mary. *A Narrative of the Life of Mrs. Mary Jemison* (1824)
- Marrant, John. *A Narrative of the Lord's Wonderful Dealings with John Marrant* (1817)
- Rowlandson, Mary White. *The Sovereignty & Goodness of God* (1682)
- Rowlandson. *A True History of the Captivity & Restoration of Mrs. Mary Rowlandson* (1682)
- Williams, Eunice. *An Unredeemed Captive: Being the Story of Eunice Williams* (1897)

## Studying Captivity Narratives

Students interested in learning more about the genre of captivity narratives should consult Richard VanDerBeets, *The Indian Captivity Narrative: An American Genre* (New York: University Press of America, 1984); Susan Howe, *The Birth-Mark: Unsettling the Wilderness in American Literary History* (Hanover: Wesleyan University Press, 1993); David R. Sewell's "So Unstable and Like Mad Men They Were": Language and Interpretation in Early American Captivity Narratives" in *A Mixed Race: Ethnicity in Early America*, edited by Frank Shuffelton (New York: Oxford University Press, 1993, 39–55); John Saillant's "Remarkably Emancipated from Bondage, Slavery, and Death: An African American Retelling of the Puritan Captivity Narrative, 1820" (*Early American Literature*, 29 [1994]: 122–140); Michelle Burnham, *Captivity and Sentiment: Cultural Exchange in American Literature, 1682–1861* (Hanover: University of New England Press, 1997). Kathryn Zabelle Derounian-Stodola's "Captivity Narratives," in *Teaching the Literatures of Early America*, edited by Carla Mulford (New York: Modern Language Association of America, 1999, 243–258).

In addition to the above works, see the following for a specific study of captivity narratives and Puritans: Alden T. Vaughan and Edward W. Clark's *Puritans Among the Indians: Accounts of Captivity and Redemption, 1676–1724* (Cambridge, Mass: Belknap Press of Harvard University Press, 1981); Tara Fitzpatrick's "The Figure of Captivity: The Cultural Work of the Puritan Captivity Narrative" (*American Literary History*, 3, no. 1 [1991]: 1–26). For works that focus on the captivity narrative and Native Americans, students should consult James Levernier and Hennig Cohen's *The Indians and Their Captives* (Westport, Conn.: Greenwood Press, 1977); Colin G. Calloway's *The World Turned Upside Down: Indian Voices from Early America* (Boston: St. Martin's Press, 1994), and Michael L. Fickes's "They Could Not Endure That Yoke": The Captivity of Pequot Women and Children after the War of 1637" (*New England Quarterly: A Historical Review of New England Life and Letters*, 73, no. 1 [2000]: 58–81). Studies that consider women, gender, and the captivity narrative include William J. Scheick's *Authority and Female*



Title page for the account of Mary Jemison's captivity. She lived among the Seneca from 1758 until her death in 1833.

*Authorship in Colonial America* (Lexington: University Press of Kentucky, 1998); Lisa Logan's "Mary Rowlandson's Captivity and the 'Place' of the Woman Subject" (*Early American Literature*, 28 [1993]: 255–277); June Namias's *White Captives: Gender and Ethnicity on the American Frontier* (Chapel Hill: University of North Carolina Press, 1993); William Henry Foster's *The Captors' Narrative: Catholic Women and Their Puritan Men on the Early American Frontier* (Ithaca: Cornell University Press, 2003); Lorraine Carroll's *Rhetorical Drag: Gender Impersonation, Captivity, and the Writing of History* (Kent, Ohio: Kent State University Press, 2007); and Teresa Toulouse's *The Captive's Position: Female Narrative, Male Identity, and Royal Authority in Colonial New England* (Philadelphia: University of Pennsylvania Press, 2007).

For information about specific captivity narratives, students should consult, for Hannah Dustan, Wayne Franklin's

"The Bloody Escape of Hannah Dustan: A Cultural Reader" in his *American Voice, American Lives* (New York: Norton, 1997, 109–130), which provides historical context and nineteenth-century literary responses; Toulouse's "Hannah Dustan's Bodies: Domestic Violence and Third-Generation Male Identity in Cotton Mather's *Decennium Luctuosum*" in her *The Captive's Position*, 100–119. For Mary Rowlandson, see David Downing's "'Streams of Scripture Comfort': Mary Rowlandson's Typological Use of the Bible" (*Early American Literature*, 15 [1980]: 252–259); Kathryn Zabelle Derounian-Stodola's "Puritan Orthodoxy and the 'Survivor Syndrome' in Mary Rowlandson's Indian Captivity Narrative" (*Early American Literature*, 22, no. 1 [1987]: 82–93); Derounian-Stodola's "The Publication, Promotion, and Distribution of Mary Rowlandson's Indian Captivity Narrative in the Seventeenth Century" (*Early American Literature*, 23, no. 3 [1988]: 239–261); and Mitchell Robert Breitwieser's *American Puritanism and the Defense of Mourning: Religion, Grief, and Ethnology in Mary White Rowlandson's Captivity Narrative* (Madison: University of Wisconsin Press, 1991). For Eunice Williams consult John Demos's *The Unredeemed Captive: A Family Story from Early America* (New York: Knopf, 1994) and Evan Haefeli and Kevin Sweeney's *Captive Histories: English, French, and Native Narratives of the 1704 Deerfield Raid* (Amherst: University of Massachusetts Press, 2006). For John WILLIAMS: Rosalie Murphy Baum's "John Williams's Captivity Narrative: A Consideration of Normative Ethnicity," in *A Mixed Race: Ethnicity in Early America*, edited by Frank Shuffelton (New York: Oxford University Press, 1993, 56–76).

For a print bibliography, see Clara A. Smith's *Narratives of Captivity among the Indians of North America: A List of Books and Manuscripts on This Subject in the Edward E. Ayer Collection of the Newberry Library* (Chicago, Ill.: Newberry Library, 1912; Detroit: Gale Research, 1974); R. W. G. Vail's *The Voice of the Old Frontier* (Philadelphia: University of Pennsylvania Press, 1949); and Alden T. Vaughan's *Narratives of North American Indian Captivity: A Selective Bibliography* (New York: Garland, 1983).

### Carew, Bampfylde-Moore (1693–1758 or 1770) autobiographer

Little is known about the life of Bampfylde-Moore Carew that does not come from his own rollicking, and often fantastic, autobiography. This lack of information only adds to his mystique as one of the most popular weavers of narratives in Colonial America. Carew was the son of the rector of Bickley in Devon, England, and a runaway from home and school at the age of fifteen. He joined a group of wandering gypsies and became a "trickster," or, in modern parlance, a con man. He led a nomadic life, using a variety of hard-luck tales to solicit money from others. Sometimes he posed as a farmer who had lost his livestock in a flood;

sometimes he was a tin miner who had contracted a mysterious but debilitating illness in the mines. He also posed as a blacksmith whose shop had burned down, a shipwrecked sailor, a clergyman, a cripple, and, on occasion, a needy old woman with small children to support.

After a brief visit to Newfoundland, Carew returned to England, married, and was elected (he alleged in his *An Apology for the Life of Bampfylde-Moore Carew* in 1749) "King of the Beggars." His luck ran out, however, and following his arrest, he was banished to the colony of Maryland. He soon escaped, was recaptured, and escaped again. He took refuge among the Indians for a while and then spent time in such colonial cities as Philadelphia, New York, and New London. Returning to England, he was arrested a second time and deported once again to the colonies. Little more is known about his life, and even his date of death is disputed, put at 1758 or 1770.

Carew's first version of what was to become known as *The Surprising Adventures of Bampfylde-Moore Carew, King of the Beggars* (1812) appeared in 1745 as *The Life and Adventures of Bampfylde-Moore Carew, the Noted Devonshire Stroller and Dog-Stealer*, supposedly an account told by Carew to its author. In 1749 a second version appeared, this time purportedly written by his publisher's wife under Carew's guidance. Fifty subsequent editions mix these two prototype versions of *The Surprising Adventures*.

The accuracy of Carew's tales of his rogue days in America is questionable. Claims such as sightings of leopards and lions in the Chesapeake colony of Maryland and the invention of two Indian tribes, one using crossbows and the other whose "very dwarf statute [*sic*]" was reminiscent of pygmies, suggest a vivid imagination rather than accurate reportage. Many of these fanciful details were added, however, by a variety of editors as they republished the book.

The Carew persona in *The Surprising Adventures* is a worldly wise traveler whose encounters and journeys make him a good judge of people—a man who can see through deception, even in its most sophisticated form. The moral difference between the deceivers he exposes and himself, says Carew, is that he admits to his deceit and they attempt to hide theirs. In a world of lies and hypocrisy, therefore, he is the more honest man.

Reflective of the eighteenth-century episodic, adventure tale, Carew's book includes frequent, meticulous digressions. In recounting his adventures in Newfoundland, he includes a long, detailed description of curing codfish. In many editions, critical attacks on English novelists are interjected. To a modern reader, the book may seem too predictable, in that Carew's success in deceiving others is never in doubt. Nevertheless, many of the tales of this man who lived by his wits—fooling friends and strangers, rich and poor, and often the same people over and over again—remain entertaining.



## Works

Carew, Bampfylde-Moore. *The Life and Adventures of Bampfylde-Moore Carew, the Noted Devonshire Stroller and Dog-Stealer; as Related by Himself*. . . . Exon: Printed by the Farleys for Joseph Drew, 1745; Early American Imprints, 12708.

Carew. *An Apology for the Life of Bampfylde-Moore Carew, . . . Commonly Known throughout the West of England, by the Title of King of the Beggars; . . . The Whole Taken from His Own Mouth*. [Sherborne]: Printed by R. Goadby, 1749; Woodbridge, Conn.: Research Publications, 1985.

## Sources

Coleman, Julie. *History of Cant and Slang Dictionaries*. Vol. 1, 1567–1784. Oxford: Oxford University Press, 2004.

Fyvie, John. *Noble Dames and Notable Men of the Georgian Era*. London: Constable, 1910.

Sorensen, Janet. "Vulgar Tongues: Canting Dictionaries and the Language of the People in Eighteenth-Century Britain," *Eighteenth-Century Studies*, 37 (2004): 435–454.

**Carey, Mathew** (1760–1839) *printer, poet, pamphleteer*  
Born in Dublin January 28, 1760, the son of Christopher and Mary Sherridan Carey, Mathew Carey was dropped in infancy by a nurse, leaving him with a limp for the rest of his life. Although Christopher Carey was only a baker, he had won a lucrative contract supplying the British navy. As a result Mathew enjoyed a solid, formal education, including a firm grounding in Latin. Carey was the first Catholic of prominence in the publishing trade in the United States; he also initiated a new school of political economy. He argued that land, worthless in itself, gains all its value from human labor; that primal man, with little knowledge and no tools, begins to cultivate the simple soils of sandy elevations out of necessity and gradually advances to the subjugation of more-fertile and difficult regions; that the real interests of classes and individuals are essentially in accord; that there exists a normal propensity that increases the wages of labor and decreases the rate of profit for capital; and that the happiness and advancement of society depends on its degree of organization and independence. Carey's reputation as a political economist was widely recognized; yet, he was primarily a controversial pamphleteer, a talent he demonstrated at an early age.

As a teenager Mathew Carey began to reveal both his polemical character and his talent for expressing himself. At the age of seventeen he wrote an inflammatory handbill advertising a PAMPHLET he had written, titled *To the Roman Catholics of Ireland*, which urged Irish Catholics to resist British oppression. As a result of his radical call to arms, Carey was forced to leave the country, not by the British but by a group of conservative Catholics who feared British recriminations and offered a bounty for the author of the pamphlet. Carey's family sent him to Paris in 1779. The young man made good use of his year in exile, printing broadsides on American

politics for Benjamin FRANKLIN and beginning a lifelong friendship with Marie Jean Paul Joseph Roche Yves Gilbert du Motier, Marquis de Lafayette (1754–1834).

Returning to Ireland, Carey edited two newspapers, the *Freeman's Journal* and *The Volunteer's Journal, or Irish Herald*. In both publications he printed anti-British exhortations. When threatened with imprisonment for producing subversive material, Carey fled to Franklin's home city of Philadelphia, escaping detection by the authorities, legend has it, by dressing as a woman. With financial aid from Lafayette, Carey established a printing office in America, putting out the first edition of *Carey's Pennsylvania Evening Herald* in 1785. The *Herald* ran abstracts of political proceedings and carried the debates of the Pennsylvania Assembly, a feature that proved popular with subscribers. Although the politics of the paper were generally conservative, they were decidedly anti-English and pro-Irish.

Trouble arose for Carey almost immediately, this time based on his success. Eleazar Oswald (1755–1795), the publisher of a rival, and less popular, newspaper in Philadelphia, openly ridiculed both Carey's withered leg and his commitment to Ireland. Which insult angered him more is not known, but Carey responded with *The Plagi-Scurriliad: A Hudibrastic Poem* (1786), a satiric assault on his rival's character. Oswald challenged Carey to a duel; Carey, who had little skill with a pistol, accepted. Oswald managed to fire a shot into Carey's lame leg, compounding the damage done earlier.

In 1786 Carey began publication of *The Columbian Magazine*, an imitation of England's successful *Gentleman's Magazine*. It carried foreign and domestic news, poems and historical notes, as well as the publisher's own essays and musings. In one of his essays, Carey projects himself into the future and catalogues his vision of America's possible accomplishments by the year 1850, including settlement of the Mississippi valley, infrastructural advances, and an end to slavery. An ambitious project, the magazine did not succeed and was soon abandoned.

Carey next published *The American Museum*, an edited collection of previously published essays culled from other sources, including pamphlets. Among its readers were such prominent figures as George WASHINGTON, Benjamin RUSH, John DICKINSON, and Benjamin Franklin, who occasionally contributed material for publication. Franklin's *AUTOBIOGRAPHY* was first excerpted in *The American Museum*, as were reprints of Thomas PAINE's *Common Sense*, antislavery tracts by Anthony BENEZET, and poems by Philip FRENEAU. This venture, like the one that preceded it, was a critical success but a financial failure. When the magazine folded in 1792, Carey lamented, "Never was more labour bestowed on a work, with less reward."

Carey's energies were not entirely absorbed by his printing profession. In 1796 he formed the Hibernian Society for Irish immigrants. He also launched the first Sunday school society in America. As a Catholic he published children's spelling and reading books that were acceptable to the Church and politically enlightening. He filled these books with short passages



from the works of William Shakespeare, John Milton, Baron de Montesquieu, and Jonathan Swift. In addition, he continued to produce original writing, including essays and poems, with topics ranging from the lofty—*Fragment, Addressed to the Sons and Daughters of Humanity, as a Citizen of the World* (1796)—to the profane and humorous—*The Porcupiniad*, a Hudibrastic or mock epic poem published in 1799 as a scathing reply to rival publisher William Cobbett (1763–1835). Carey's greatest success, however, was in publishing Bibles. Following the advice of his traveling sales agent, Mason Locke WEEMS, Carey produced Bibles that suited popular tastes and consequently sold tens of thousands. Over a span of twenty years, he printed more than two hundred thousand copies of the Bible.

In 1791 Carey married Bridget Flahavan, daughter of a local Irish merchant. The couple had nine children, seven of whom reached adulthood. Two of Carey's children remained linked to his business, and his son Henry Charles eventually took over his enterprises. Carey died from complications after a carriage accident on September 16, 1839.

## Works

Carey, Mathew, ed. *The American Museum, or Universal Magazine*, 1790–1792; Early American Imprints, 20193, 20194, 20195.

Carey. *The Plagi-Scurriliad: A Hudibrastic Poem*. Philadelphia: Printed and sold by the author, 1796; Early American Imprints, 19540.

Carey. *The Porcupiniad*, 2 volumes. Philadelphia: Printed and sold by the author, 1799. Early American Imprints, 35275–35277.

Carey. *The Columbian Spelling and Reading Book Improved, or, An Easy and Alluring Guide to Spelling and Reading*. Philadelphia: Printed by the author, 1808–1818; Early American Imprints, 35271.

Carey. *Carey's American Pocket Atlas . . . ; with a Brief Description of Each State and Territory; Also, the Census of the Inhabitants of the United States, for 1810; the Exports from the United States for Twenty Years*, fourth edition. Philadelphia: Mathew Carey, 1814; Early American Imprints, 30161.

## Sources

Bradsher, Earl Lockridge. *Mathew Carey, Editor, Author and Publisher: A Study in American Literary Development*. New York: Columbia University Press, 1912.

Clarkin, William. *Mathew Carey, a Bibliography of His Publications, 1785–1824*. New York: Garland, 1984.

Green, James N. *Mathew Carey, Publisher and Patriot*. Philadelphia: Library Company of Philadelphia, 1985.

## Carver, Jonathan (1710–1780) travel writer, geographer

Jonathan Carver's *Travels Through the Interior Parts of North America in the Years 1766, 1767, and 1768* (1789) went through many editions and printings. It was translated into

French, German, Dutch, and Greek, capturing the imagination of Europeans as well as Americans. The accuracy and originality of the book, however, was controversial. Carver borrowed freely from other published sources, especially from the French explorers who had recorded details about the Great Lakes region long before the Rogers Expedition in the 1760s. He also made liberal use of the writings of James ADAIR of Charleston. Critics had no trouble finding inaccuracies and what they declared to be intentional fabrications throughout the book. Although Carver's work was in keeping with the trends of travel literature that favored increasingly embellished and even fictionalized works, by 1838 American publishers of *Travels* were advertising it as an entertaining collection of tales rather than a genuine travel account.

Carver's tales of adventure certainly appealed to a young nation committed to westward expansion and ready to create and idolize Western heroes such as Daniel Boone. *Travels* also gave early voice to the nationalism that peaked in the 1830s and 1840s. Carver made no effort to disguise his main goal, to induce Americans to settle the Great Lakes area. Thus, his book was a type of PROMOTIONAL TRACT much like the colonial recruitment tracts distributed throughout England and the German states during the seventeenth century.

*Travels* devoted roughly half its attention to the American Indians, covering their origins, physical attributes, clothing, government, rituals, games, marriage customs, and religious beliefs. Carver included an introduction to the language of two Sioux tribes, hoping in this way to make the Native Americans less intimidating. Throughout the book, he stresses natural riches of the region, listing resources from gold and copper to timber forests and furbearing animals. The exploitation of these resources, Carver argues, is not simply an opportunity; it is the patriotic duty of Americans to make better use of this bounty than the French did in their years of dominance. He presents a vision of "mighty kingdoms" emerging from the wilderness, "and stately palaces and solemn temples, with gilded spires reaching the skies."

Jonathan Carver was born April 13, 1710, in Weymouth, Massachusetts, the son of David Carver, a local community leader, and his wife, Hannah Dyer Carver. Little is known about his education and early years. In 1746 Carver married Abigail Robbins; they had seven children. Although he was not a young man when the FRENCH AND INDIAN WAR (1754–1763) broke out, Carver joined a Connecticut regiment and took part in the Fort William Henry massacre in 1757. By 1759 Carver had moved to the small town of Montague, Massachusetts, where his family resided.

A civilian once again, Carver attempted to settle down and follow in his father's footsteps as a community leader. He missed the excitement of frontier military life, however, and when the opportunity came to join an expedition to the Northwest, Carver signed on as a cartographer. The expedition, organized by Robert Rogers, made its way west to the Mississippi and upriver to the Falls of St. Anthony. The men

spent the winter of 1766–1767 in a Sioux village on the Minnesota River and continued on to Lake Superior in the spring, ultimately exploring much of what later became Wisconsin and Minnesota.

Back in Massachusetts, Carver tried immediately to find a publisher for his account of the expedition. When he had no luck in the colonies, he sailed to England, spending ten years attempting to find a publisher for his *Travels through the Interior Parts of North America in the Years 1766, 1767, and 1768*. He remained in England permanently, finding work in the literary field and marrying his second wife, Mary Harris, in 1774 without having divorced his first wife in Massachusetts. This second marriage produced a daughter. When Carver's book finally appeared in 1778, he was sixty-eight years old and living in terrible poverty in London. He died two years later, unaware of the popularity and influence his *Travels* would have. He was survived by his two wives, who may have been unaware that Carver had committed bigamy.

From the beginning, the published edition of *Travels* met with accusations of plagiarism. Many of Carver's assertions were factually inaccurate, suggesting an active imagination as opposed to scientific observation. The book sold well despite these accusations, going through many editions and translations. Jedidiah MORSE saw enough validity in *Travels* to use it as a source for his *American Geography* (1789). Carver's original manuscript was discovered in the British Museum around the turn of the twentieth century; comparisons of the published version to the original manuscript reveal changes inconsistent with Carver's style. Possibly, the publisher made changes. Carver was involved with at least two additional publications. He had a role in the *New Universal Traveller* (1779) and published an essay on tobacco cultivation. Despite the successful publication and republication of *Travels* and a government allotment, however, Carver died a pauper.

## Works

Carver, Jonathan. *Travels through the Interior Parts of North America in the Years 1766, 1767, and 1768*. London: Printed for the author and sold by J. Walter, 1778; republished as *Three Years Travels through the Interior Parts of North-America*. Philadelphia: Printed and sold by Joseph Cruikshank, 1784; Early American Imprints, 18391.

Carver. *Journals of Jonathan Carver and Related Documents, 1766–1770*. St. Paul: Minnesota Historical Society Press, 1976.

## Sources

Gelb, Norman, ed. "Introduction," in *Jonathan Carver's Travels through America, 1766–1768: An Eighteenth-Century Explorer's Account of Uncharted America*. New York: John Wiley, 1993.

Murphy, Lucy Eldersveld. *A Gathering of Rivers: Indians, Metis, and Mining in the Western Great Lakes, 1737–1832*. Lincoln: University of Nebraska Press, 2000.



The famous "false portrait" of Samuel de Champlain, so ubiquitous as to be accepted as accurate. Actually it is a 1654 engraving based on a portrait of McMichael Particelli d'Emery.

## Champlain, Samuel de (1570?–1635) explorer, chronicler, cartographer

The next day we entered the lake, which is of great extent, say eighty or a hundred leagues long, where I saw four or five fine islands, ten, twelve, and fifteen leagues long . . . There are also many rivers falling into the lake, bordered by many fine trees of the same kinds as we have in France, with many vines finer than any I have seen in any other place.

—Champlain describing "Lake Champlain"  
*The Voyages to the Great River*  
St. Lawrence, 1608–1612 (1907)

French explorer, cartographer, and trader, Champlain was instrumental in establishing French presence along the St. Lawrence River in the territory known as NEW FRANCE. Samuel de Champlain was born in a village at Brouage, France, around 1570 to Antoine Champlain, a mariner, and Marguerite Le Roy. From his father, Samuel learned the arts of navigation and the sea, and although he served in the military

briefly, he was far more inspired to be an explorer. In 1608 Champlain founded a trading post at Quebec and successfully established amicable relations with the Huron. Colin G. Calloway praises Champlain's understanding of ceremonial gift giving as key to his success and to the endurance of these trade alliances. Champlain aligned himself with the Huron and supplied them with firearms that allowed them to defeat the IROQUOIS. Good relations shifted significantly, however, in 1617, when Champlain proposed a more aggressive plan for settlement of New France with 1,200 new colonists and a stronger missionary attitude toward the natives. In 1610, while in France, Champlain married Hélène Boullé, who traveled to Quebec in 1620 and after her husband's death founded the Ursuline Convent at Meaux. Samuel de Champlain died at Quebec on December 25, 1635.

Champlain wrote extensively about his expeditions and travel in three volumes: *On the "Sauvages," or Voyages of Samuel de Champlain, of Brouage, Made in New France* (1603); *The Voyages of Samuel de Champlain* (1613); and *The Voyages and Discoveries of Mr. Champlain* (1619). Gordon Sayre notes that the first two titles employ a "contiguous" narrative to describe "Champlain's hometown and a region in Western France near La Rochelle."

### Works

Champlain, Samuel de. *The Voyages and Discoveries, 1604–1616*, 2 volumes, 1906; republished as *Algonquians, Hurons, and Iroquois: Champlain Explores America, 1603–1616*, translated by Annie Nettleton Bourne, edited by Edward Gaylord Bourne. Dartmouth, N.S., Canada: Brook House Press, 2000.

Champlain. *Voyages of Samuel de Champlain, 1604–1618*, edited by W. L. Grant. New York: Scribners, 1907; New York: Barnes & Noble, 1967.

### Sources

Calloway, Colin G. *New Worlds for All: Indians, Europeans, and the Remaking of Early America*. Baltimore: Johns Hopkins University Press, 1997.

Sayre, Gordon. *Les Sauvages Américains: Representations of Native Americans in French and English Colonial Literature*. Chapel Hill: University of North Carolina Press, 1997.

### Recommended Writings

*On the "Sauvages," or Voyages of Samuel de Champlain, of Brouage, Made in New France* (1603)

*The Voyages of Mr. Champlain of Xaintonge* (1613)

*The Voyages and Discoveries of Mr. Champlain* (1619)

*The Voyages of Western New France* (1632)

*The Voyages of 1615* (1907)

*The Voyages to the Great River St. Lawrence, 1608–1612* (1907)

### Studying Samuel de Champlain

Studies about Champlain cover such topics as exploration, French and Canadian history, Native Americans, Jesuit

missionaries, and cartography. A good place to start for biographies on Champlain is Samuel Eliot Morison's *Samuel de Champlain, Father of New France* (Boston: Little, Brown, 1972); another older biography to consider is Morris Bishop's *Champlain: The Life of Fortitude* (New York: Knopf, 1948). For a history of New France and Champlain, see Samuel Eliot Morison's *The European Discovery of America: The Northern Voyages AD 500–1600* (New York: Oxford University Press, 1974); Gordon Sayre's *Les Sauvages Américains: Representations of Native Americans in French and English Colonial Literature* (Chapel Hill: University of North Carolina Press, 1997); Raymonde Litalien, Käthe Roth, and Denis Vaugeois's *Champlain: The Birth of French America* (Montréal: McGill-Queen's University Press, 2004); and Philip Marchand's *Ghost Empire: How the French Almost Conquered North America* (Westport, Conn.: Praeger, 2007). For a view of Champlain's explorations from a nineteenth-century perspective, see Francis Parkman's *Pioneers of France in the New World* (1885; revised and enlarged edition, Lincoln: University of Nebraska Press, 1996). For studies about Champlain and cartography, see C. E. Heidenreich's *Explorations and Mapping of Samuel de Champlain, 1603–1632* (Toronto: B. V. Gutsell, 1976). Students interested in the study of European explorers and Native Americans should consider James Axtell's *The Invasion Within: The Contest of Cultures in Colonial North America* (New York: Oxford University Press, 1985) and Colin G. Calloway's *New Worlds for All: Indians, Europeans, and the Remaking of Early America* (Baltimore: Johns Hopkins University Press, 1997). For electronic primary sources of Champlain's *Voyages* see the *American Journeys* website (<<http://www.americanjourneys.org/aj-115/index.asp>> viewed May 15, 2007).

### Chapbook

Chapbooks were inexpensively produced books that covered a range of subjects, including adventure and crime stories, jokes and anecdotes, religious tracts and picaresque tales, and history and biography. These "cheap" books were sold by chapmen, traveling salesmen who brought popular literary works to the colonial reader, especially those outside of the mainstream academic culture. Isaiah THOMAS of Wooster, Massachusetts, was one of the largest and best-known printers of chapbooks in early America, especially children's stories, such as: *Mother Goose's Melody; or, Sonnets for the Cradle in Two Parts* (1794); reproductions of London editions, such as "Children in the Wood"; and abridged versions of works such as Daniel Defoe's (1690–1731) *Robinson Crusoe* (1719). Extensive chapbook collections may be found in *The Boswell Collection of Chapbooks*, Harvard University Library; *Elizabeth Nesbitt Children's Literature Collection*, University of Pittsburgh; and the *Lilly Library Chapbook Collection*, Indiana University, Bloomington.



## Sources

- Cullen, Jim. *Popular Culture in American History*. Oxford: Blackwell, 2000.
- Davidson, Cathy N. *Revolution and The Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986; expanded edition, 2004.
- Elizabeth Nesbitt Children's Literature Collection, University of Pittsburgh, School of Information Science, Pittsburgh, Pa., <<http://www.library.pitt.edu/libraries/is/enroom/chapbooks/chapbookpageindex.htm>> (viewed August 18, 2006).
- Hall, David D. *Cultures of Print: Essays in the History of the Book*. Amherst: University of Massachusetts Press, 1996.
- Lilly Library Chapbook Collection, Indiana University, Bloomington, Ind., <<http://www.indiana.edu/~liblilly/chapbook.shtml>> (viewed August 18, 2006).
- Wolf, Edwin II. *The Book Culture of a Colonial American City: Philadelphia Books, Bookmen, and Booksellers*. New York: Clarendon Press, 1988.

**Charlotte: A Tale of Truth** by Susanna Rowson  
(London: William Lane, 1791; republished as  
*Charlotte Temple*, 1797) novel

Susanna Haswell Rowson's *Charlotte: A Tale of Truth* (1791) is the story of a fifteen-year-old English girl, Charlotte, who without her parents' knowledge departs Portsmouth, England, for America with the dashing Lieutenant Montraville, who had secretly courted her, and with the calculating Mademoiselle la Rue, Charlotte's teacher and governess. Rather than marry Charlotte once they arrive in America, Montraville abandons her for another woman. Although he maintains contact with Charlotte, she becomes increasingly destitute. The dramatic novel concludes with her father arriving from England to find Charlotte on her deathbed, having given birth to a daughter. A SENTIMENTAL NOVEL, *Charlotte Temple* emphasizes emotion as a key to knowledge, and affirms virtuous behavior. The narrator alerts her readers: "Oh my dear girls—for to such only am I writing—listen not to the voice of love, unless sanctioned by paternal approbation." One corrective in these "seduced and abandoned" tales was to advocate the importance of female education. The novel was first published in England in 1791 and in America in 1794 as *Charlotte. A Tale of Truth*. In 1797 the "Third American Edition" was published as *Charlotte Temple*, a title that was retained in the more than two hundred editions that followed.

## Sources

- Barnes, Elizabeth. *States of Sympathy: Seduction and Democracy in the American Novel*. New York: Columbia University Press, 1997.
- Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

Stern, Julia A. *The Plight of Feeling: Sympathy and Dissent in the Early American Novel*. Chicago: University of Chicago Press, 1997.

## Charter

As a literary and legal form, charters represent an important phase of the colonial experience. The tradition of the American charter emerged from royal charters and letters of patent, which granted representatives of the Crown the right to claim foreign territory. The original royal charters were influenced by a papal bull issued by Pope Alexander VI in 1493, authorizing the king and queen of Spain to claim all newly discovered territories not yet claimed by any other Christian state (that is, by Portugal). This papal bull established the concept of the right of discovery, which negated the rights of the indigenous people but insisted on recognition of rights among the "Christian" (European) states. In this sense the papal bull served two purposes. First, it operated as a diplomatic tool, avoiding the danger of competing claims. Second, it legitimized the conquest and attempted conversion of non-Christian people. The *Privileges and Prerogatives Granted by Their Catholic Majesties to Christopher Columbus* (1492), the original charter issued by King Ferdinand and Queen Isabella of Spain, reflects the concepts initiated by the papal bull.

Following this precedent, King Henry VII of England issued the earliest English charter to explorer John Cabot in 1496, employing similar wording and authorizing Cabot to secure any territory not claimed by "some Christian prince." Beginning in the second half of the sixteenth century, England reinterpreted the concept of right of discovery to include actual possession. This reinterpretation negated, at least from the English perspective, Spanish and French claims to broad territories in North America. The charter granted to Sir Humphrey Gilbert (circa 1537–1583) by Queen Elizabeth in 1578 reflected this reinterpretation, granting Gilbert the right to "inhabit and possess all remote and heathen lands not in the actual possession of any Christian prince." The charter issued to Sir Walter Raleigh (circa 1553–1618) in 1584 charges him with the right and responsibility for securing territory "not actually possessed of any Christian Prince, nor inhabited by Christian People."

The "*Charter to Sir Walter Raleigh: 1584*" reflected a second evolution in colonial charters, outlining the rights and obligations of private enterprise in the colony within the larger sphere of English rule. Raleigh and "his heirs and assigne" were granted the right to exploit for private profit all land and resources, including the authority to employ military action wherever needed. In exchange, the colony was expected to remain loyal to the English Crown and to observe the acts and laws of Parliament, as far as was practical.



These changes—the right to private possession coupled to permanent allegiance to the Crown and Parliament—established the basis for future English colonial charters. They also reflected the emerging strategy for the English imperial system: exploration, possession, and exploitation without any significant investment on the part of the English state. Private enterprise was to furnish the capital and the manpower for colonization and was to be compensated with land and resources. In return, the English government would benefit from the trade that would ensue. Although Raleigh's enterprise failed, the strategy succeeded. The rights and obligations of settlement were incorporated in various forms into subsequent colonial charters, including the first (1606), second (1609), and third (1612) charters of Virginia and the Charter of the Massachusetts Bay Company (1629).

The reinterpretation of the right of discovery and the new strategy for colonial management also influenced the charters issued by other governments, including the Dutch and the Swedes, who were also in direct conflict with the earlier colonial claims initiated by the Spanish and the French. Some influences originating in the English charters are evident in the *Charter of the Dutch West India Company* (1621) and in the *Charter of Privileges . . . to the Newly Established Swedish South Company* (1626). However, compared with the English, the charters issued by the Netherlands and Sweden included significantly more detailed instructions concerning the management and organization of the companies and the colonies and what benefits would accrue to the mother countries. This facet of the colonial charter had little impact on the English approach to colonization in North America.

The English strategy of avoiding the expense of direct involvement in colonization—often referred to as benevolent or salutary neglect—largely succeeded. By yielding immediate control, England reaped the benefits of trade with little in the way of administrative expense. This strategy began to demonstrate its long-term flaws during and immediately following the FRENCH AND INDIAN WAR. Faced with demands for increased revenue through taxes and with reorganization of the imperial system, the American colonists cited the tradition and precedent of the colonial charters as one argument against direct intervention on the part of Parliament. Colonial leaders argued that the charters granted colonial residents the rights of Englishmen. At the same time, the charters allowed the colonies to make their own laws and maintain their own governments, as long as those laws were not contrary to English law.

As interpreted by the colonists, the prerogative framework of the colonial charters allowed for semi-autonomy and a pick-and-choose approach to English law and procedure. William Blackstone (1723–1780) fundamentally agreed with this interpretation in his *Commentaries on the Laws of England* (1765–1769). Revived and invoked by the colonists in opposition to increased taxation and control from England, the charters influenced the politics and language of protest

and rebellion. John ADAMS referred to the colonial charters in the series of essays he wrote as “Novanglus” (1774), which argued in favor of colonial semi-autonomy from Parliament. To some extent the charters served as a reference point—the original social contract—that the DECLARATION OF INDEPENDENCE declared null and void.

### Sources

Davis, Andrew McFarland. *Corporations in the Days of the Colony*. Cambridge, Mass.: John Wilson & Son University Press, 1894.

MacDonald, William, ed. *Documentary Source Book of American History, 1606–1926*. New York: Burt Franklin, 1968.

### Chauncy, Charles (1705–1787) minister, theologian

Charles Chauncy was the most influential clergyman in eighteenth-century America outside of his nemesis, Jonathan EDWARDS. A member of the Boston elite, Chauncy, born January 1, 1705, secured his place in American literature through extensive sermonizing. His father, also Charles Chauncy, was a prosperous Boston merchant; his mother, Sarah Walley Chauncy, was the daughter of a Colonial Massachusetts Supreme Court justice. His great-grandfather, another Charles Chauncy, had served as the second president of HARVARD COLLEGE. Not surprisingly, Chauncy was prepared from an early age for an education at Harvard. He received his bachelor's degree from Harvard in 1721 and his master's in 1724. In 1742 he added a doctor of divinity degree from Edinburgh University. Chauncy married Elizabeth Hirst in 1727. He was married twice more, to Elizabeth Townsend in 1738 and to Mary Stoddard in 1760.

Chauncy was ordained a minister in 1727 and was subsequently appointed to the First Church in Boston. His ministerial career was notable for its stability and consistency. He remained an active minister or cominister for the balance of his life and reputedly owed his longevity and vigor to a steady diet, regular exercise, and an early bedtime.

In contrast, Chauncy's career as a theologian was typified by heated religious and political controversies. Chauncy opposed the religious revivalism and enthusiasm of the GREAT AWAKENING and its two principal proponents, Edwards and George WHITEFIELD. Viewing revivalism as artificial excess, Chauncy supported a more liberal Congregational church built on a belief in the benevolence of God. He made his theological opinions clear in several writings, including *Enthusiasm Described and Caution'd Against* (1742), *A Letter to the Reverend Mr. George Whitefield* (1745), and *The Benevolence of the Deity* (1784).

Like many Congregational ministers in New England, Chauncy was a strong supporter of the PATRIOT cause during the AMERICAN REVOLUTION. He was proud of the colonies' accomplishments, offering a boastful prediction in 1772 that they would emerge in twenty-five years as “the greatest

Empire on Earth.” Impressed by Chauncy’s comment, John ADAMS recorded it as part of his diary entry for December 16, 1772. Chauncy’s patriotic ideology was also firmly grounded in his determined opposition to any attempt, real or imagined, on the part of the British to force an episcopacy (government of Anglican bishops) on the colonies. The episcopacy was a policy favored by the royal government and therefore by many supporters of the LOYALIST cause. At one level it was viewed as an attempt to establish the Anglican Church and in the process to reduce the influence of CONGREGATIONALISM. At another level, the bishops portended a return to Catholicism. Chauncy’s personal views on this issue are spelled out in clear and concise language in his Dudleian Lecture, *The Validity of Presbyterian Ordination Asserted and Maintained* (1762) and *A Compleat View of Episcopacy* (1771).

### Works

- Chauncy, Charles. *Enthusiasm Described and Caution’d Against*. Boston: Printed by J. Draper for S. Eliot & J. Blanchard, 1742; Early American Imprints, 4912.
- Chauncy. *The Validity of Presbyterian Ordination Asserted and Maintained*. Boston: Printed and sold by Richard Draper and Thomas Leverett, 1762; Early American Imprints, 9089.
- Chauncy. *A Compleat View of Episcopacy*. Boston: Printed by Daniel Kneeland for Thomas Leverett, 1771; Early American Imprints, 12009.

### Sources

- Corrigan, John. *The Hidden Balance: Religion and the Social Theories of Charles Chauncy and Jonathan Mayhew*. Cambridge & New York: Cambridge University Press, 1987.
- Griffin, Edward M. *Old Brick, Charles Chauncy of Boston, 1705–1787*. Minneapolis: University of Minnesota Press, 1980.
- Wells, Colin. *The Devil and Doctor Dwight: Satire and Theology in the Early American Republic*. Chapel Hill: University of North Carolina Press, 2002.

### Cheever, Ezekiel (1615–1708) educator, essayist

Ezekiel Cheever’s most notable literary achievement was his beginner’s Latin grammar, *A Short Introduction to the Latin Tongue, for the Use of the Lower Forms in the Latin School* (1709), one of the earliest American schoolbooks. Initially developed for Cheever’s students at New Haven, it sold twenty editions between 1709 and 1785 and was republished in 1838. Cheever also wrote widely on religious subjects. Three of these essays survive from a 1757 edition, *Scripture Prophecies Explained*. Cheever has been credited with some Latin compositions, including a selection of poetry, but his authorship of these pieces has been challenged by several scholars.

Cheever was born January 25, 1615, in London, the son of William Cheever, a spinner. Ezekiel managed to transcend the social and economic limitations of his laborer background and attain a classical education, beginning with a

formal preparatory education at Christ’s Hospital. A more intensive education in the classics followed, at Emmanuel College, Cambridge which served as an unofficial academic center for the Puritans in England.

Prepared for a career as a schoolmaster or minister, in 1637 Cheever left England for Boston. In 1638 he accepted a position as master of the public school in New Haven, Connecticut. From the beginning, Cheever’s life in New Haven was a model of success. During his first year there, he married a local woman and became a signer of the Plantation Covenant, which established the Congregational Church in New Haven. His school quickly gained a solid reputation for academic excellence, producing one especially notable student, poet Michael WIGGLESWORTH. In addition to serving as the schoolmaster, Cheever was appointed as a deputy to the General Court in 1646 and served occasionally as the minister of the First Church.

Cheever experienced some controversy in New Haven. In 1649 he opposed the prevailing New Haven leadership, who retaliated by accusing him of neglect of duty and improper behavior before the church. Cheever defended himself brilliantly, but the costs of his defense were high. Recently widowed, he quit the colony the following year, leaving for Ipswich, Massachusetts.

In Ipswich, Cheever repeated his earlier success at New Haven. From 1650 to 1661, he taught at Ipswich’s Free School, establishing a colonywide reputation for academic excellence. At the same time, he became an important member of the community, exercising substantial influence over town affairs. He married Ellen Lathrop in 1652.

For unknown reasons Cheever left Ipswich in 1661 for Charlestown, Massachusetts. Once again he became a schoolmaster, teaching in Charlestown for the next nine years but with minimal success. Unlike in New Haven and Ipswich, the academic environment at Charlestown was highly competitive, and Cheever had difficulty attracting enough students to make a satisfactory income.

Cheever’s position improved significantly in 1671, when he became master of the prestigious Boston Latin School, which served as a preparatory academy for HARVARD COLLEGE. His salary was immediately doubled, and he gained the use of the school building for his personal needs. Over the next thirty-eight years Cheever developed a reputation for academic rigor that was unequaled by any of his contemporaries. He also developed a reputation as a firm disciplinarian. Among his more celebrated students at the Boston Latin School were Cotton MATHER, Benjamin COLMAN, and John BARNARD.

Ezekiel Cheever died in Boston August 21, 1708. His funeral sermon was delivered by Cotton Mather.

### Work

- Cheever, Ezekiel. *A Short Introduction to the Latin Tongue, for the Use of the Lower Forms in the Latin School*. Boston: Printed by B. Green, 1709; Early American Imprints, 1384.

**Source**

Handlin, Lillian. "Dissent in a Small Community," *New England Quarterly*, 58 (1985): 193–220.

**Clark, William** (1770–1838) *explorer*

William Clark's journey with Meriwether LEWIS from 1804 to 1806 took their expedition from the Louisiana Territory to the Pacific Coast. Clark is noted for his compositions during this trip. His maps, observations, and drawings provided valuable additions to the final collection of journals documenting what has come to be known as the LEWIS AND CLARK EXPEDITION. As valuable as these journals were, complete publication was delayed for nearly a century. Nicholas BIDDLE edited and published some of the information from the journals in an abbreviated form in 1814 as the *History of the Expedition under the Command of Lewis and Clark*. A more thorough edition was published under the same title in 1893. Edited by Elliott Coues (1842–1899), this edition included four volumes of data. The complete text of the journals was finally published as eight volumes between 1904 and 1905 by R. G. Thwaites under the title *The Original Journals of the Lewis and Clark Expedition*.

Clark had a varied career as a professional soldier, explorer, and territorial governor. He was born August 1, 1770, in Caroline County, Virginia, the ninth child of John Clark, a member of the planter elite, and Ann Rogers Clark. Clark's career was the product of three major influences. Although he had no formal education, he was raised to be a Virginia gentleman within a plantation environment. His early training stressed horsemanship, marksmanship, boldness, and personal honor. The AMERICAN REVOLUTION provided a second influence, helping to instill an early sense of nationalism. In 1784 the family relocated to a new plantation near Louisville, Kentucky, introducing Clark to life on the frontier. These three influences—"manly" skills, nationalism, and the frontier—are clearly reflected in Clark's military, scientific, and political career.

In 1789 Clark joined the Kentucky militia, which was actively engaged in suppressing Indian attacks on settlers. Between 1793 and 1795 he fought as a lieutenant in the army under General Anthony Wayne (1745–1796), who commanded the campaign against the Native Americans in the Ohio Valley. Under Wayne, Clark specialized as an intelligence officer and as an emissary to the Spanish fort on the Mississippi. However, he resigned his commission in 1796 to become a merchant in the booming frontier center of Louisville.

Clark's military career resurfaced because of Meriwether Lewis, who had served with Clark under General Wayne. Lewis had been placed in command of a federal expedition, actively sponsored by President Thomas JEFFERSON, to explore the newly purchased Louisiana Territory and, if possible, to find the Northwest Passage to the Pacific. Valu-

ing his colleague's skills as a frontiersman, fighter, and emissary, Lewis invited Clark to join him as coleader of the expedition.

The expedition, called the Corps of Discovery, left St. Louis in May 1804. Using a combination of water and overland routes, Lewis and Clark traversed the width of the western part of the continent, reaching the Pacific coast near the end of 1805. The expedition returned to St. Louis in September 1806. Clark's responsibilities during the arduous and dangerous journey were initially focused on cartography. His efforts produced a series of maps covering the vast territory to the west and north of the established United States. These maps proved valuable to future settlement and served as important adjuncts in diplomatic negotiations with the British and Spanish. The maps also provided conclusive proof that the Northwest Passage to the Pacific did not exist.

Along with Lewis and several other members of the party, Clark maintained a log or journal throughout the expedition. Clark's notations contributed important observations on American Indian culture and on plant and animal life. The following account was written by Clark on December 3, 1805:

A fair windey morning wind from the East, the men Sent after an Elk yesterday returnd. with an Elk which revived the Sperits of my men verry much, I am unwell and cannot Eate, the flesh O! how disagreeable my Situation, a plenty of meat and incaple of eateing any— an Indian Canoe Came down with 8 Indians in it from the upper village, I gave a fish hook for a fiew Wap-e-to roots, which I eate in a little Elk Supe, The Indians proceeded on down. wind Contines to blow, and Serjt. Pryor & Gibson who went to hunt yesterday has not returnd. as yet I marked my name & the day of the month and year on a large Pine tree on this Peninsella & by land 'Capt William Clark <November> December 3rd 1805. By Land. U States in 1804 & 1805'—

The expedition secured Clark's career, allowing him a measure of stability. In 1808 he married Julia Hancock; the marriage produced four children. Clark also became an important resource for Jefferson. Dispatched on many missions to the frontier, he advocated consistent and fair treatment of the Indians, a position that was opposed by most settlers and traders.

In 1813 Clark was appointed territorial governor of Missouri, a position that included a commission as brigadier general in the territorial militia and responsibility for maintaining peaceful relations between the Native Americans and the settlers. Pressure for land and massive migration westward negated Clark's policies regarding American Indians and contributed to his defeat in 1820 in the first gubernatorial elections for the new state of Missouri.

From 1820 forward, Clark's career was limited to appointments as superintendent of Indian affairs and surveyor-

general for Illinois, Missouri, and Arkansas. His first wife died in 1820, and Clark married Harriet Kennerly Radford the following year; this union produced one child. The Clarks returned to the St. Louis area in 1829. Harriet Clark died at the end of 1831; William Clark died September 1, 1838.

### Work

Clark, William, and Meriwether Lewis. *The Definitive Journals of Lewis & Clark*, 12 volumes, edited by Gary E. Moulton and others. Lincoln: University of Nebraska Press, 1986–2001.

### Sources

Ambrose, Stephen E. *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*. New York: Simon & Schuster, 1996.

Seefeldt, Douglas, Jeffrey L. Hantman, and Peter S. Onuf, eds. *Across the Continent: Jefferson, Lewis and Clark, and the Making of America*. Charlottesville: University of Virginia Press, 2005.

Steffen, Jerome O. *William Clark: Jeffersonian Man on the Frontier*. Norman: University of Oklahoma Press, 1977.

## Classical Literature

Serving as the core curriculum in England and the colonies, the classics had a direct influence on the development of American literature. William BRADFORD'S *HISTORY OF PLYMOUTH PLANTATION*, the earliest formal history of the Puritans in New England, borrows directly from several ancient historians, including Herodotus (484–circa 420 B.C.) and Thucydides (460?–circa 404 B.C.), both Greek, and Tacitus (56–circa 120), who was Roman. Bradford wrote about the events of early Puritan settlement as having a great overriding purpose. References to Greek and Roman history were common in the hundreds of PAMPHLETS published during the Revolutionary era. Reflecting the neoclassical taste of the ENLIGHTENMENT, writers in the Revolutionary Era and in the NEW REPUBLIC emulated the balanced, measured style of classical writings. In one pamphlet, *A Dissertation on the Canon and Feudal Law* (1765), John ADAMS argued that the experiences of ancient Greece and Rome should be used as models of democracy and tyranny. Adams's thorough familiarity with the classics is underscored in his voluminous correspondence, which is liberally spiced with references to Greek and Roman history, drama, and poetry. Similar appeals to the classics can be found in the correspondence and writings of Adams's contemporaries, including Elbridge Gerry (1744–1814), Alexander HAMILTON, Thomas JEFFERSON, and George WASHINGTON.

Greek and Roman history continued to inform American politics after the American Revolution, serving as evidence for FEDERALIST arguments in favor of and ANTI-FEDERALIST arguments in opposition to the CONSTITUTION. Both sides invoked the experience of Greece and Rome—in triumph

and decline—as an important lesson for the new American republic.

The classics had an equal influence on drama and poetry during the colonial era and the early Republic. Charles WOODMASON'S poem "Indico" (1757) is a georgic poem—that is, a poem dealing with farming or rural life. "Indico" celebrates and therefore promotes agriculture in South Carolina. The georgic is most often associated with Virgil (70–19 B.C.), whose works include many poems that celebrate agrarian life.

Mercy Otis WARREN, a noted critic and poet from Massachusetts, borrowed directly from the classics in both form and content. Her poetry employed several classical genres, including the elegiac and the epic forms. An example of Warren's classical borrowings can be found in "The Squabble of the Sea Nymphs; or, the Sacrifice of the Tuscaroroes" (1774). Warren skillfully adapts the classical epic and classical mythology to celebrate the Boston Tea Party and at the same time to satirize the British. Like many other authors, Warren made liberal use of classical themes and references in her writings as a form of shorthand to communicate broader and more complex ideas. In *The Adulateur* (1773), a satirical play, Warren borrowed from Roman history to name her characters, knowing that an educated readership could easily distinguish good from evil.

After the AMERICAN REVOLUTION, American authors responded to independence and the new understanding of nationalism with epic poems intended to legitimize the new republic in a manner commensurate with the republics of Greece and Rome. These authors frequently turned to the epic form employed by Homer (fl. 9th or 8th century B.C.) in the *Iliad* and Virgil in the *Aeneid* (circa 30 B.C.). An early example of the American epic can be found in Timothy DWIGHT'S "Columbia" (1783). The most notable of American epic was Joel BARLOW'S *The Columbiad* (1807). Originally published in 1787 in a shorter version, *The Vision of Columbus*, Barlow expanded the poem to celebrate the greatness of America, using Christopher COLUMBUS to fill the required role of the hero. In an earlier effort at epic poetry, Barlow, as a member of the CONNECTICUT WITS, had a share in writing *The Anarchiad* (1786–1787), a satirical attack on French philosophy and on Europe in general.

Classical literature was not, however, limited to authors. The ability to read the classics in their original language and to use them fluently in speech and in writing offered the most direct evidence of education and status. Accordingly, knowledge of the classics was often equated with individual ability and merit. Classical references served not only as a sign of status but also as a secret language in the private conversations and public dialogues of the elite. Participants in elite conversations in the courtroom, legislature, COFFEEHOUSES, and newspapers and at private gatherings frequently referenced classical characters and concepts, quoting liberally from the original Latin and Greek. Listeners signaled their



understanding with an appropriate response from the same or some other classical source.

Access to a classical education offered the best foundation for public and private conversation at this level. Access to a private library well equipped with the classics was also vital. In this sense, men dominated conversations that referenced the classics. However, some elite women succeeded in gaining access to this field of knowledge. Anne BRADSTREET's poetry demonstrates a thorough knowledge of the classics, gained largely through independent readings in her father's extensive library. Mercy Otis Warren attended her brother's tutoring sessions in Latin and continued to expand her knowledge of the classics through independent reading.

### Source

Shields, John. *The American Aeneas: Classical Origins of the American Self*. Knoxville: University of Tennessee Press, 2001.

## Coffeehouses

The coffeehouse provided a gathering place in the towns and cities of early America for merchants and local clientele to conduct business, to debate political issues, and to discuss social events. Modeled after the London coffeehouse, the first one to appear in British America was established in 1638 in Boston. Frequented mostly by men, coffeehouses were considered less raucous than taverns and thus more suited to business transactions. Similar to taverns and social clubs, the coffeehouse encouraged sociability. Ships' captains convened there, and letters were exchanged. As David S. Shields explains, the coffeehouse was "a space devoted to free conversation, sense, and sobriety." In his travel account, *Itinerarium* (1744), Dr. Alexander HAMILTON describes time spent at "the coffee house" in Philadelphia, and marks the differences between the coffeehouse as a place for conversation and the tavern as a place for dining and drinking. While in New York on September 4, 1744, Hamilton records that he "sauntered about sometime in the coffee house where were some rattling fellows playing att backgammon, and some deeper headed politicians att the game of chess."

Some of the better-known coffeehouses were Philadelphia's Carpenter's Coffeehouse, established by Samuel Carpenter in 1684; Boston's Crown Coffee House, established by Thomas Selby in 1714; Second London Coffeehouse, established in 1753; Philadelphia's Old London Coffee House, established by William Bradford in 1755; New London, Connecticut's City Coffee House, established by Thomas Allen in 1785; New York City's Tontine Coffee House, circa 1792; and Charleston's French Coffeehouse, circa 1800.

### Sources

Salinger, Sharon V. *Taverns and Drinking in Early America*. Baltimore: Johns Hopkins University Press, 2002.

Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.

Thompson, Peter. *Rum Punch and Revolution: Taverngoing and Public Life in Eighteenth-Century Philadelphia*. Philadelphia: University of Pennsylvania Press, 1999.

## Colden, Cadwallader (1688–1776) historian

Cadwallader Colden was born February 7, 1688, in Ireland, the son of a Presbyterian minister, and raised in Berwickshire, Scotland. Hoping that Cadwallader would follow in his footsteps, his father sent him to Edinburgh University. There, however, Colden discovered that he preferred medicine to theology, and after his graduation he went to London to continue his studies. In 1710 he moved to Philadelphia, practicing medicine and dabbling in business for the next five years. In 1715 Colden returned to Scotland. When he came back to Philadelphia, he brought his new bride, Alice Christie Colden, with him; the couple had eight children.

In 1718 Colden met and was befriended by New York governor Robert Hunter who encouraged Colden to move to New York, arranging positions for him as master of chancery and surveyor-general. As surveyor-general, Colden was able to travel widely among the region's Native American nations. He found the Mohawk culture particularly intriguing, and he spent much of the early part of the 1720s writing *The History of the Five Indian Nations Depending on the Province of New-York in America* (1727). As a colonial bureaucrat Colden intended this study to carry political consequences; he hoped to spur both the English officials and the IROQUOIS to recognize that they were natural allies. Toward this end Colden asserted that the Iroquois possessed a social consciousness and political structures that hearkened back to ancient Rome. He also linked Iroquois rhetorical methods to Lockean principles. "Each Nation is an Absolute Republic," Colden declared, and although he thought that the Iroquois suffered from an excess of "that cruel Passion Revenge," he held out the hope that exposure to the English might correct this flaw.

*The History of the Five Indian Nations* is a valuable resource for details on many aspects of early-eighteenth-century American Indian culture. For example, Colden was one of the first writers to talk about the peculiar circumstances affecting so-called white Indians, those English captives who were ransomed after living among Indian captors for sustained periods. Colden notes, "The English had as much Difficulty to persuade the People, that had been taken Prisoner by the French Indians, to leave the Indian Manner of living, though no People enjoy more Liberty, and live in greater Plenty, than the common inhabitants of New-York do."

Despite his many talents and interests, Colden had a personality that won him few friends and admirers in New York political or social circles. When his career in government ended, he devoted most of his time to a long-standing inter-

est in botanical research, carrying on a correspondence with several noted European scientists, including Swedish botanist and explorer Carolus Linnaeus (1707–1778). Colden also spent time encouraging his daughter Jane's interest in botany; she eventually became a respected botanist in her own right. Colden died September 28, 1776, as the AMERICAN REVOLUTION was beginning.

### Work

Colden, Cadwallader. *The History of the Five Indian Nations Depending on the Province of New-York in America*. New York: Printed by William Bradford, 1727; Ithaca, N.Y.: Cornell University Press, 1964; Early American Imprints, 2849.

### Sources

Hoermann, Alfred R. *Cadwallader Colden: A Figure of the American Enlightenment*. Westport, Conn.: Greenwood Press, 2002.

Keys, Alice Mapelsden. *Cadwallader Colden: A Representative Eighteenth Century Official*. New York: Columbia University Press, 1906; New York: AMS Press, 1967.

### Colman, Benjamin (1673–1747) minister, treatise writer, poet

Benjamin Colman was born in Boston on October 19, 1673, the second son of Elizabeth and William Colman. As a child Benjamin was deeply influenced by his pious mother, who encouraged him to pursue a clerical life. He attended the Boston Latin School and HARVARD COLLEGE, receiving his master's degree in 1695. Upon graduation he sailed for England, but he was captured by pirates and imprisoned for several months. Gaining his freedom, Colman arrived at last in England, sick and without funds. Protestant dissenters took him in and found him a pulpit in Bath. He spent four years in England, where he was exposed to the world of poets and artists and instructed in gentility by poet Elizabeth Singer. In 1699 he returned to Boston to become the minister of the Brattle Street Church. On June 8, 1700 he married Jane Clark, and they had two daughters, Jane and Abigail. Two other marriages followed.

Colman enjoyed a long and successful career as a Boston clergyman, bringing an urbane, witty, and eloquent style to the pulpit of the Brattle Street Church. Noted for both his sermons and his work on church doctrine, Colman was, contemporaries reported, "grand and polite" as he read his sermons. Yet, he was a spokesman for a newer, more liberal dissenting tradition in the church. With Thomas Brattle (1658–1713) and other like-minded reformers, he is said to have written *The Gospel Order Revived* (1700), which introduced such innovations as the baptism of all children, communion to any who desired it, and the election of ministers by all members of the church, including women. This liberal stance earned Colman the enmity of traditionalists such as

Increase MATHER. (Eventually the two camps reconciled, and Colman preached the funeral sermons for both Increase and Cotton MATHER.)

Colman's most famous treatise, *Practical Discourses on the Parable of the Ten Virgins* (1707), was a 423-page commentary based on the first thirteen verses of Matthew 25, which reviews the main doctrines of Calvinism: preparation, repentance, conversion, election, judgment, and redemption. Rather than dwell on the evils of sin, however, Colman's *Practical Discourses* focuses on the beauty of Christ and the comforting safe haven he provides for those believers who, "like espoused virgins . . . shall be expecting, desiring, waiting, and preparing for the coming of our Lord." A prolific writer, Colman published nearly ninety works, not only on religious themes but also on patriotism, medical issues, and the value of charity. Written in a plain style, Colman's works are marked by a lyric tone.

Colman's interaction with the literati of English society prompted him to encourage belles lettres in America. He sought to establish polite rather than rowdy masculine conversations and entertainments in public gathering places such as taverns. Combining belles lettres with Christianity, he engaged friends and acquaintances in elegant spiritual discussions in parlors and college classrooms. He wrote what modern literary scholar Sacvan Bercovitch called "poetry of the religious sublime," including *A Poem on Elijah's Translation* (1707), which had a profound impact on the literary endeavors of the next generation of NEW ENGLAND poets. Yet, he also wrote lighter poems for his children and poems honoring friends such as his old mentor, Elizabeth Singer.

The death of Colman's twenty-seven-year-old daughter, poet Jane Colman TURELL, had a devastating effect on her father. His funeral sermon, *Reliquiae Turellae et Lachrymae Paternae* (The Father's Tears over his Daughter's Remains) (1735) is a poignant tribute to a young woman whom Colman had encouraged to pursue her literary talents. This tragedy marred the otherwise genial and comfortable life of a man who once quipped that "Melancholy People commonly make drooping Christians." Benjamin Colman died in 1747 at age seventy-three.

### Works

Colman, Benjamin. *A Poem on Elijah's Translation, Occasioned by the Death of the Reverend and Learned Mr. Samuel Willard*. Boston: Printed by B. Green for Benjamin Eliot, 1707; Early American Imprints, 1295, 1329.

Colman. *A Discourse on the Incomprehensibleness of God in Four Sermons. Preached at the Lecture in Boston, A.D. 1714*. Boston: Printed by B. Green for Samuel Gerrish, 1715; Early American Imprints, 1734.

Colman. *Reliquiae Turellae et Lachrymae Paternae; The Father's Tears over his Daughter's Remains: Two Sermons Preach'd at Medford, April 6*. Boston: S. Kneeland & T. Green, 1735; Early American Imprints, 3888.

Colman. *Practical Discourses on the Parable of the Ten Virgins: Being a Serious Call and Admonition to Watchfulness and Diligence in Preparing for Death and Judgment*, second edition. Boston: Printed by Rogers & Fowle, 1747; Early American Imprints, 1602, 5921.

### Sources

Toulouse, Teresa. *The Art of Prophesying: New England Sermons and the Shaping of Belief*. Athens: University of Georgia Press, 1987.

Turell, Ebenezer. *The Life and Character of the Reverend Benjamin Colman, D.D.* Boston: Printed and sold by Rogers & Fowler, 1749; Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1972.

### Columbus, Christopher (1451–1506) explorer, chronicler

Christopher Columbus made four voyages to the New World from 1492 to 1502. His journals and letters provide the first glimpse of Anglo-European contact with North America as he explored the Bahamas, Cuba, and Hispaniola (now Haiti and the Dominican Republic). Columbus kept detailed records of his discoveries of the land and plants and of his impressions of and experiences with the Native tribes. Driven by his desire to find a trade route to Asia and by an evangelical desire to spread Catholicism there, he meticulously recorded these moments of initial contact as he described what appeared to him to be a new Eden.

Christopher Columbus's journal from his first voyage, presented to Queen Isabella and King Ferdinand in 1493, is now lost, but what has survived is an account written by Fray Bartolomé de las Casas (1474–1566) in the 1530s. Titled *The Diario of Christopher Columbus's First Voyage to America, 1492–1493*, the account is an abstraction of Columbus's original, presented as part summary and part quoted material in Castilian with Portuguese spellings or in Latin. The only other existing primary source is a letter from Columbus to the court of King Ferdinand and Queen Isabella, addressed to Lord Raphael Sanchez, Treasurer, March 15, 1493, in which he writes "It is a desirable land and, once seen, is never to be relinquished; and in it, although of all I have taken possession for their Highnesses and all are more richly supplied than I know or could tell, I hold them all for their Highnesses, which they may dispose of as absolutely as of the realms of Castile." Throughout the *Diario*, Columbus confirms his belief in the existence of a passage through the landmasses he had discovered. It also shows Columbus as a deeply religious man who hoped to "harvest the souls" as much as the treasures of what he called the New World. *The Diario* entries are subsequently rich with Catholic imagery, invocations, and devotions.

Columbus wrote of the New World with enthusiasm and hope, describing animals, vegetation, natural resources, and climate with a uniform level of urgency and excitement. Of

the Caribbean islands he writes: "[they] are exceedingly fertile . . . surrounded with many bays, spacious, very secure, and surpassing any that I have ever seen." If he sometimes exaggerates, he never fabricates, providing the reader with an honest reaction to the wonders he has seen.

Very little is known about the early life of Christopher Columbus (Cristoforo Colombo or Christóbal Colón). The secrecy surrounding his childhood and background appears to have been created by Columbus himself, although his motives are not clear. Some scholars believe it may have been his desire to hide a Jewish ancestry. Others speculate that he was ashamed of his modest Genoese roots. It is generally accepted that Columbus was born in Genoa in 1451 to Domenico Colombo and his wife, Susanna Fontanarossa. Columbus's father and grandfather were master weavers; his brothers were wool carders. Columbus, who went to sea at the age of fourteen, was largely self-educated.

Columbus was peripatetic in the years before 1480. He lived in Lisbon for a time, earning his living making nautical charts with his brother Bartolomé. He also lived in Madeira, visited equatorial Africa, and frequently returned to Genoa on business. In 1478 he married Felipa Perestrelo e Moniz, daughter of a noble Portuguese family that ruled one of the Madeira Islands. The couple had one son, Diego. Columbus had another son, Fernando, by a mistress.

Columbus read widely in geography, philosophy, theology, and history. His interest in finding a western route to Asia was sparked by Pierre d'Ailly's *Imago Mundi* and Aeneas Silvius Piccolomini's *Historia Rerum Ubique Gestarum* as well as the travel accounts of Marco Polo. Although most Europeans knew the world was round, Columbus set for himself the task of harnessing ancient knowledge to calculate the distance of a westward route to the east. In the end, his calculations were dramatically inaccurate.

Efforts to convince John II of Portugal to support a voyage to the East failed. For eight years afterward, Columbus pressed both Spain and Portugal for funding. At last Ferdinand and Isabella of Spain decided to finance Columbus's proposal. He and his crew of ninety departed from Palos, Spain, on August 3, 1492, taking only enough provisions for a voyage based on his erroneous calculations. Almost twelve weeks later, the expedition sighted the island Columbus called San Salvador. After some months of exploration, Christopher Columbus returned triumphantly to Spain, bringing several Native Americans (whom he called "Indians") and a little gold to present to the court. He expected to return the next time with considerably more. Two further voyages, in 1493 and 1498, yielded nothing but disappointments. Indeed, the third expedition ended when colonists at Santo Domingo returned Columbus to Spain in chains. The last voyage began in 1502. By then, Columbus was suffering from malaria and arthritis, yet he spent nine months exploring the coast of Central America, in search of a passageway to Asia. Defeated, he returned to Spain in 1504 and spent his



last two years of life pursuing legal claims against the Spanish Crown for failing to deliver the titles and awards he insisted had been promised to him.

### Works

- Columbus, Christopher. *The Columbus Papers: The Barcelona Letter of 1493, the Landfall Controversy, and the Indian Tribes*. Translated by Lucia Graves. New York: Macmillan, 1991.
- Columbus. *The Diario of Christopher Columbus's First Voyage to America, 1492–1493*. Abstracted by Fray Bartolomé de las Casas; translated by Oliver Dunn and James E. Kelley Jr. Norman: University of Oklahoma Press, 1989.
- Columbus. *Journal of the First Voyage of Christopher Columbus*, edited and translated by B.W. Ife, Westminster, England: Aris & Phillips, 1990.
- Columbus. *The Log of Christopher Columbus*. Translated by Robert H. Fuson, Camden, Maine: International Marine Publishing, 1987.
- Columbus. *Select Documents Illustrating the Four Voyages of Columbus, Including Those Contained in R.H. Major's Select Letters of Christopher Columbus*. Hakluyt Society, Works, Second Series. Nendeln, Liechtenstein: Kraus Reprint, 1967.
- Columbus. *The Voyage of Christopher Columbus: Columbus's Own Journal of Discovery*, edited and translated by John Cummins. New York: St. Martin's Press, 1992.
- Henige, David. *In Search of Columbus: The Sources for the First Voyage*. Tucson: University of Arizona Press, 1991.

### Sources

- Kadir, Djelal. *Columbus and the Ends of the Earth: Europe's Prophetic Rhetoric as Conquering Ideology*. Berkeley: University of California Press, 1992.
- Koning, Hans. *Columbus: His Enterprise: Exploding the Myth*. New York: Monthly Review Press, 1991.
- Morison, Samuel Eliot. *Admiral of the Ocean Sea: A Life of Christopher Columbus*. Boston: Little, Brown, 1942.
- Sale, Kirkpatrick. *The Conquest of Paradise: Christopher Columbus and the Columbian Legacy*. New York: Knopf, 1990.
- Traboulay, David M. *Columbus and Las Casas: The Conquest and Christianization of America, 1492–1566*. Lanham, Md.: University Press of America, 1994.

### Commonplace Book

A commonplace book is a personal collection of quotations and ideas from notable works of prose or verse for memorization, inspiration, or education. From their origins in ancient Greece and Rome, commonplace books were organized under different classification systems and given various headings. During the Renaissance, Desiderius Erasmus (1466?–1536), and in the Enlightenment, John Locke (1632–1704), each developed methods for commonplaceing. In eighteenth-century America, Thomas JEFFERSON kept extensive commonplace books divided into

the topics “legal” and “literary,” in which, according to the Library of Congress, Jefferson wrote “extracted quotations from a wide variety of books that were either assigned by his teachers or that caught his inquiring eye.” Other well-known commonplace books include those of William BYRD II, which covers events from 1721 to 1726, and John Leacock (1729–1802). Intended for personal use, commonplace books were not printed or sold. Instead, they served as important collections for memorabilia and family history and were often given away as gifts. Women's commonplace books from early America provide an especially rich source of primary materials that were not otherwise printed. For example, Milcah Martha MOORE's commonplace book included 126 entries by sixteen authors, many of whom were women, and Elizabeth Graeme FERGUSON's commonplace book included poems by Susanna Wright (1697–1784) and Hannah GRIFFITHS and prose entries, some of which were copied from Fergusson's own travel journal from a trip to England (1765).

### Sources

- Havens, Earle. *Commonplace Books: A History of Manuscripts and Printed Books from Antiquity to the Twentieth Century*. New Haven, Conn.: Beinecke Rare Book and Manuscript Library, 2001.
- Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2004.

### Congregationalism

Congregationalism involves a church structure in which members elect officers, rather than have them appointed. The PILGRIMS who migrated in 1620 to Plymouth in the MASSACHUSETTS BAY COLONY established the first congregations in America. Each congregation was to be self-governing and independent, without bishops and presbyteries. Congregationalism evolved further in 1648 when the Cambridge Platform, which established principles of church government and discipline, was approved. In 1708 the passage of the Saybrook Platform by Connecticut Congregationists allowed for a more centralized church government.

Congregationalism contributed significantly to the evangelical movement during the GREAT AWAKENING.

### Sources

- Bercovitch, Sacvan. *The Puritan Origins of the American Self*. New Haven: Yale University Press, 1975.
- Bremer, Francis J. *The Puritan Experiment: New England Society from Bradford to Edwards*. New York: St. Martin's Press, 1976.
- Conforti, Joseph A. *Saints and Strangers: New England in British North America*. Baltimore: Johns Hopkins University Press, 2006.



Valeri, Mark R. *Law and Providence in Joseph Bellamy's New England: The Origins of the New Divinity in Revolutionary America*. New York: Oxford University Press, 1994.

## Connecticut Wits

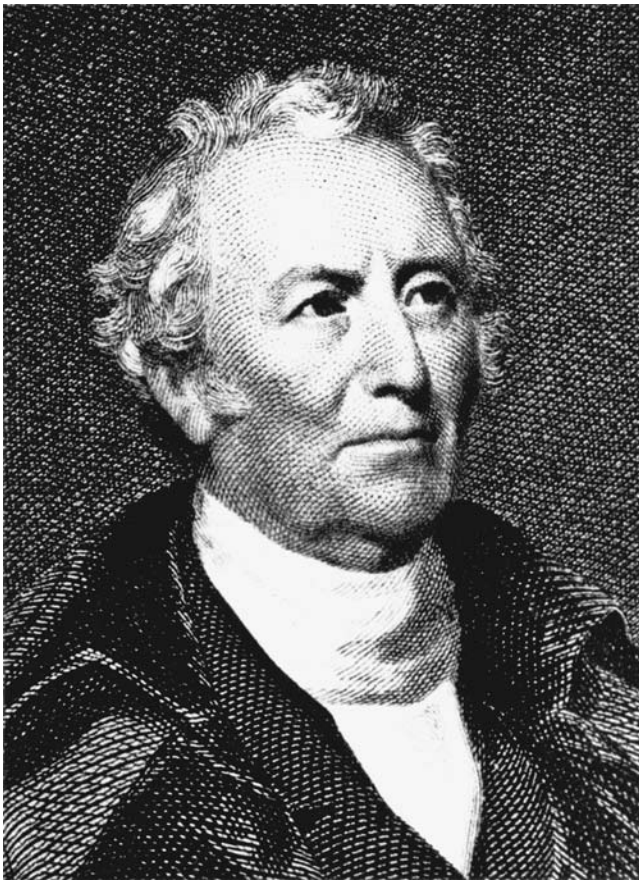
During the 1780s, a group of Hartford writers, all Yale graduates, began collaborating on verse and prose works addressing various local controversies. Initially called “The Wicked Wits,” the group (also called the Hartford Wits) was dedicated to modernizing the Yale curriculum and declaring the autonomy of American letters. In the end, the Wits’ NEW ENGLAND heritage made them considerably conservative intellectually and spiritually; they rejected both egalitarianism and DEISM, remaining Calvinist in their beliefs and elitist in their politics.

The members, including John TRUMBULL, Joel BARLOW, Timothy DWIGHT, Richard Alsop (1761–1815), and David HUMPHREYS, hoped to reform the Yale college curriculum, which, as Trumbull noted, promoted an uncritical worship of the classics. In part one of his *The Progress of Dulness* (1772) Trumbull urged:

*Give ancient arts their real due,  
Explain their faults, and beauties too;  
Teach where to imitate, and mend,  
And point their uses and their end.*

The Wits’ main goal, however, was to produce poetry that advanced America’s literary independence from England by taking as its subject American history and society. Composed in rhymed couplets, and favoring iambic tetrameter, the group’s patriotic verses are typified by Trumbull’s *M’Fingal* (1775), which satirized the LOYALISTS of the AMERICAN REVOLUTION. But the Wits’ patriotism did not embrace an expansion of democracy, and *M’Fingal* contains as many diatribes against the mob as it does against the Loyalists. Similarly, the Wits condemned the threat of social leveling implicit in SHAYS’S REBELLION in Massachusetts in 1786. David Humphreys expressed the Wits’ contempt for the entrance of ordinary men into politics or poetry:

*Who cannot write, yet handles pens,  
Are apt to hurt themselves and friends,  
Though others use them well, yet fools  
Should never meddle with edge tools.*



John Trumbull, author of *M’Fingal*, which ridiculed British Loyalists

Economic as well as social traditionalists, the Wits opposed capitalist developments such as factories and endorsed a vision of an industrious, contented agricultural society. Only Barlow developed a more liberal political and poetical stance, eventually supporting the French Revolution and praising the new tenets of free enterprise.

The Connecticut Wits’ most notable collaboration was a mock-heroic epic, *The Anarchiad: A Poem on the Restoration of Chaos and Substantial Night* (1786–1787), directed against Daniel Shays and the general political unrest that followed the war. It was published as a “series of satiric papers on American antiquities,” as Leon Howard describes it, “based upon the ‘discovery’ of an ancient prophetic manuscript.” *The Anarchiad* also warned against the chaos that would envelop the new nation if the strong central government envisioned by the FEDERALISTS was not established. In *The Echo* (1791–1805), the Wits satirized contemporary newspaper style and what they saw as the dangerous ideals of the French Revolution.

## Works

Alsop, Richard, and Theodore Dwight. *The Echo, with Other Poems*. New York: Printed at the Porcupine Press by Pasquin Petronius, 1807; Upper Saddle River, N.J.: Literature House, 1970.

Franklin, Benjamin, comp. *The Poetry of the Minor Connecticut Wits*, edited by Benjamin Franklin V. Gainesville, Fla.: Scholars’ Facsimiles and Reprints, 1970.

Franklin, comp. *The Prose of the Minor Connecticut Wits*, 3 volumes, edited by Benjamin Franklin V. Delmar, N.Y.: Scholars’ Facsimiles and Reprints, 1974.

following curious Piece of Antiquity may afford innocent diversion to those who understand it.

1.

AND it came to pass on the third day of the tenth month, that there went forth a decree from Naphtali the son of Zebulon, that all the captives throughout his dominions should depart for a little season, into the land of their nativity, to buy themselves some bread.

2.

For it was so, that in the days of Naphtali, there was no bread in all that country round about, insomuch that there was a famine throughout all the land of Naphtali.

3.

Now Naphtali was a great man and eat much bread, insomuch that the famine was very sore.

4.

Moreover there were beans in great abundance in that land; so that Naphtali said, peradventure my captives that are in this land, will eat the beans thereof.

5.

Howbeit, the captives were accustomed to eat beans in their own country; therefore they murmured against the hand of their master, saying, give us some bread.

6.

Wherefore Naphtali assembled all the sons of his captivity, and lift up his voice in the midst of them, and said, O ye sons of my captivity here ye the words of Naphtali.

7.

Forasmuch as the famine is sore in the land, insomuch there is hardly bread enough for me and my household:

8.

Wherefore ye sons of the captivity of Naphtali, behold you may return to your houses in the land of your nativity, where ye can get some bread, lest ye die.

9.

Nevertheless when ye shall hear the voice of my decree in the land of your fathers, saying unto you return into the land of Naphtali.

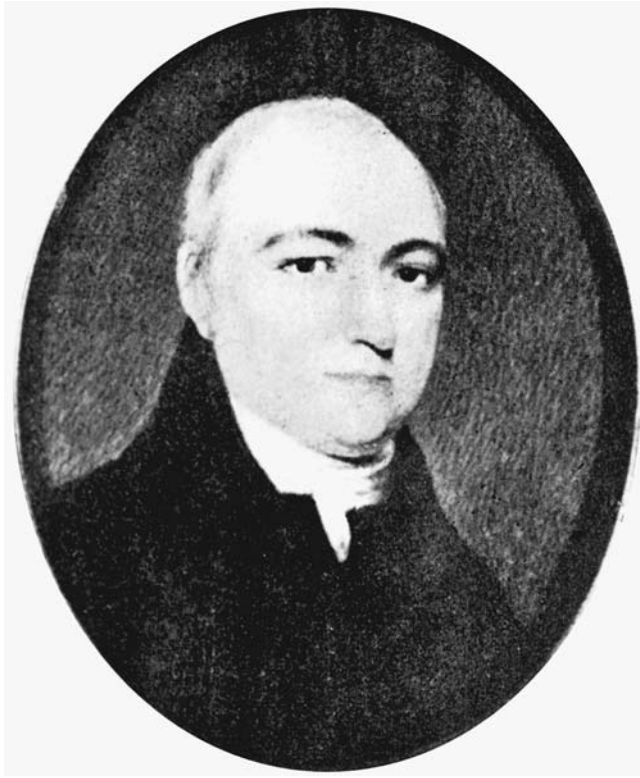
10.

Then it shall come to pass, that ye shall return and sojourn again in the land of captivity.

Thus was it done according to all the words of Naphtali.

January, 16, 1777





Portrait of Timothy Dwight by his brother-in-law, William Dunlop, while Dwight was a student at Yale. Reverend Dwight later became president of Yale College.

Parrington, Vernon Louis, ed. *The Connecticut Wits*. New York: Harcourt, Brace, 1926.

Humphreys, David, Joel Barlow, John Trumbull, and others. *The Anarchiad: A New England Poem . . .*, edited in 1861 by Luther G. Riggs. New Haven: Published by Thomas H. Pease, 1861; Gainesville, Fla.: Scholars' Facsimiles and Reprints, 1967.

Trumbull, John. *The Poetical Works of John Trumbull . . . Containing M'Fingal. . .* Hartford: Printed for Samuel G. Goodrich, by Lincoln & Stone, 1820.

### Sources

Dowling, William C. *Poetry and Ideology in Revolutionary Connecticut*. Athens: University of Georgia Press, 1990.

Horton, James D. *The Connecticut Wits: A Brief Sketch of the Lives and Works of Timothy Dwight, Joel Barlow, and John Trumbull*. Hartford, Conn.: Privately printed, 1931.

### Recommended Writings

*The Anarchiad: A New England Poem* (1786–1787)

Barlow

*The Prospect of Peace* (1778)

*Poem, Spoken at the Public Commencement at Yale College* (1781)

*The Vision of Columbus* (1787)

*The Hasty-Pudding* (1793)

*The Columbiad* (1807)

*Advice to a Raven in Russia* (1812)

Dwight

"America: Or, a Poem on the Settlement of the British Colonies; Addressed to Friends of Freedom, and Their Country" (1780)

*The Conquest of Canaan; a Poem, in Eleven Books* (1785)

*The Triumph of Infidelity* (1788)

*Greenfield Hill: A Poem in Seven Parts* (1794)

Trumbull

*His Father and Mother Said of Him; How He Went to College, and What He Learned There . . . How Afterwards He Became a Great Man and Wore a Wig; and How Any Body Else May Do the Same. . .* (1772)

*The Progress of Dulness. . .* (1773)

*M'Fingal: A Modern Epic Poem, in Four Cantos* (1782)

### Studying the Connecticut Wits

For a general background on the Connecticut Wits, see Leon Howard's *The Connecticut Wits* (Chicago: University of Chicago Press, 1943); Everett H. Emerson's *American Literature, 1764–1789: The Revolutionary Years* (Madison: University of Wisconsin Press, 1977); Emory Elliott's *Revolutionary Writers: Literature and Authority in the New Republic 1725–1810* (New York: Oxford University Press, 1982); and William C. Dowling's *Poetry and Ideology in Revolutionary Connecticut* (Athens: University of Georgia Press, 1990).

Students interested in studying the individual poets, see for Joel BARLOW, James Woodress's *A Yankee's Odyssey: The Life of Joel Barlow* (Philadelphia: Lippincott, 1958) and Lewis Ford's *Joel Barlow* (New York: Twayne, 1971). For research on Timothy DWIGHT, see Kenneth Silverman's *Timothy Dwight* (New York: Twayne, 1969) and Colin Wells's *The Devil and Doctor Dwight: Satire and Theology in the Early American Republic* (Chapel Hill: University of North Carolina Press, 2002). For John TRUMBULL, see Alexander Cowie's *John Trumbull, Connecticut Wit* (Chapel Hill: University of North Carolina Press, 1936); Victor E. Gimmestad's *John Trumbull* (New York: Twayne, 1974); and Irma B. Jaffe's *John Trumbull, Patriot-Artist of the American Revolution* (Boston: New York Graphic Society, 1975).

### Constitution (1789)

We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

Thus begins the document that established America's present form of government. The origins of the Constitution lay in

the failure of the ARTICLES OF CONFEDERATION to establish a viable form of government for the thirteen states. The failure of the Articles to convey to Congress the ability to regulate commerce or raise taxes without the voluntary assent of the states made it impossible to provide for national defense or end interstate commercial conflict, which kept the economy stagnant after the end of the Revolutionary War.

A stagnant economy, the weakness of Congress in the face of SHAYS'S REBELLION, and Native American resistance to Western settlers in 1786 all combined to generate an interest among the states for a reworking of the Articles of Confederation. An initial meeting, the Annapolis Convention, held in September 1786, was a failure, attracting only New York, New Jersey, Delaware, Virginia, and Pennsylvania. Congress endorsed a subsequent meeting in Philadelphia in May 1787, however, to which all the states except Rhode Island sent delegates.

The Constitutional Convention quickly agreed to abandon the Articles of Confederation and draft a new plan of government. Several plans were put forward. The Virginia Plan called for legislative representation in both houses of Congress to be based on population. This satisfied only the larger states. The New Jersey Plan, which called for equal representation among the states, was the primary hope of the smaller states. Its fiercest proponent, Luther Martin of Maryland, declared that the "states have a right to an equality of representation. This is secured to us by our present articles of confederation; we are in possession of this right." Roger Sherman of Connecticut eventually proposed equal representation in the Senate and proportional representation in the House of Representatives; that proposal was, in turn, amended to stipulate that slaves counted as three-fifths of a person for these purposes.

With regard to slavery and commerce, northern and southern states reached a compromise in which the North allowed the continuation of the slave trade for twenty years and the South agreed to a simple majority instead of a two-thirds majority in the regulation of commerce. The major concerns of the South were the protection of slavery and the protection of export trade from federal taxes.

As a result of these compromises and others, the delegates approved a new Constitution on September 17, 1787 and submitted it to the Confederation Congress. The congress was to submit the new document for ratification by special conventions in each state. Ratification by nine states would establish the new government. On December 3, 1787, Delaware was the first to vote yes. New Hampshire became the ninth to accept the Constitution, on June 21, 1788. Rhode Island was the last to ratify, on May 29, 1790. Between Delaware's ratification and New Hampshire's, the crucial battle between the Constitution's supporters, the FEDERALISTS, and its opponents, the ANTI-FEDERALISTS, was waged. Anti-federalists feared the overarching power of the federal government and demanded a Bill of Rights to protect individual liberties. Some Anti-federalists also feared the loss of state power, ei-

ther from personal motives or from a sincere belief that the states offered the most representative level of government.

Popular support for the Constitution was increased in late 1787 when Alexander HAMILTON, John JAY, and James MADISON published a series of letters justifying it. These letters eventually became known as *THE FEDERALIST*. One of the most effective of these political essays was Madison's essay number 10, which argued that

Among the numerous advantages promised by a well constructed Union, none deserves to be more accurately developed than its tendency to break and control the violence of faction. . . . The smaller the society, the fewer probably will be the distinct parties and interests composing it; the fewer the distinct parties and interests, the more frequently will a majority be found of the same party; and the smaller the number of individuals composing a majority, and the smaller the compass within which they are placed, the more easily will they concert and execute their plans of oppression. Extend the sphere, and you take in a greater variety of parties and interests; you make it less probable that a majority of the whole will have a common motive to invade the rights of other citizens; or if such a common motive exists, it will be more difficult for all who feel it to discover their own strength, and to act in unison with each other. . . .

After the Constitution became law, Madison worked to amend it with the inclusion of a bill of rights, which many states had made a condition of their ratification. By December 1791 the first ten amendments that became known as the Bill of Rights had acquired the approval of three-fourths of the state legislatures and became law.

Briefly, the Constitution included the following foundational points. Article 1 established the House of Representatives, the Senate, term limits, and introduced the vice president as leader of the Senate. It also explained how bills became law and detailed the specific powers of Congress. The most important Congressional powers were "to lay and collect Taxes, Duties, Imposts and Excises, to pay the Debts and provide for the common Defense and general Welfare of the United States; but all Duties, Imposts and Excises shall be uniform throughout the United States; . . ." Congress could also regulate commerce, coin money, and prohibit the states from making their own money or declaring war. Article 2 created the executive branch of government, provided for its election, and defined the powers of the president. Among those powers was the right to serve as commander in chief of the armed forces, to make treaties, and to nominate judges, all with the approval of the Senate. Article 3 established the judiciary, with the Supreme Court as the highest court of the land, and set the terms of judges and defined the crime of treason. Article 4 ensured that all states respected each other's laws and that citizens would be treated equally in all states. It established the rules of admission for new states and ensured a republican form of government in each new state.



Article 5 detailed the amendment process. Article 6 ensured that the United States would assume all debts entered into by the United States under the Articles of Confederation and that the Constitution was the supreme law of the country. Article 7 detailed the ratification procedure for the Constitution.

The Bill of Rights ensured that “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.” It also declared that “A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.” It provided that no person could be held for a serious crime without a grand-jury indictment, and guaranteed a speedy trial. Finally, the Bill of Rights states that “the powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people.”

### Sources

- Beard, Charles. *An Economic Interpretation of the Constitution of the United States*. New York: Macmillan, 1913; Union, N.J.: Lawbook Exchange, 2001.
- Beeman, Richard, Stephen Botein, and Edward C. Carter II, eds. *Beyond Confederation: Origins of the Constitution and American National Identity*. Chapel Hill: University of North Carolina Press, 1987.
- Main, Jackson Turner. *The Antifederalists: Critics of the Constitution, 1781–1788*. Chapel Hill: University of North Carolina Press, 1961.
- Morris, Richard B. *The Forging of the Union, 1781–1789*. New York: Harper & Row, 1987.
- Vile, John R. *A Companion to the United States Constitution and Its Amendments*. Westport, Conn.: Praeger, 1993.

### *The Contrast* by Royall Tyler (1790) play

Written and produced in 1787, Royall TYLER’s *The Contrast, A Comedy in Five Acts* was the first play written by an American to be professionally produced in America. *The Contrast* emphasizes American simplicity over British pretense. The cast includes: Jonathan, a rustic Yankee; Colonel Henry Manly, a virtuous, Revolutionary War veteran; Billy Dimple, an English dandy; Maria, a sentimental heroine; Letitia, a light-headed female; Van Rough, Maria’s father and a man of practicality; and other contrasting characters. The characters’ humorous interaction juxtaposes the honest, simple ways of Americans and the corruption and indulgence of the British. *The Contrast* opened April 16, 1787, at the John Street Theatre to successful reviews, particularly regarding the performance of Thomas Wignell (1753–1803) as Jonathan. Unusual for its day, *The Contrast* was performed four times in one month.

### Source

- Richards, Jeffrey H. *Drama, Theatre, and Identity in the American New Republic*. Cambridge & New York: Cambridge University Press, 2005.
- Tyler, Royall. *The Contrast*. Philadelphia: Prichard & Hall, 1790.

### Cook, Ebenezer (circa 1667–circa 1732) merchant, poet

*The Planter old did thus me greet:  
 “Whether you come from Goal or Colledge,  
 “You’re welcome to my certain Knowledge;  
 “And if you please all Night to stay,  
 “My Son shall put you in the way.  
 Which offer I most kindly took,  
 And for a Seat did round me look. . . .*  
 —*The Sot-Weed Factor* (1708)

Ebenezer Cook (or Cooke) was probably born in London around 1667, but the exact date and place of his birth are unknown. His parents, Andrew and Anne Bowyer Cooke, were married in London on August 1, 1665. While the details of Cook’s early life are not known, records indicate that he received a good education in England, entered the mercantile business in London, and, like his father, became a tobacco factor (merchant). The first known record of Cook in colonial America places him in Maryland around 1694, where he assisted his father in the tobacco trade at “Cook’s Point” on the Choptank River in Maryland. He also practiced law while in Maryland and served as a land agent from around 1720 to 1722. In 1726 Cook was influential in bringing a viable printing press to Maryland when he convinced London printer William Parks to set up a shop in Annapolis.

Parks printed several of Cook’s poems, the most famous of which was *The Sot-Weed Factor: Or, a Voyage to Maryland* (1708). In the poem Cook draws upon both his plantation and his mercantile experience, as he satirizes the unrealistic expectations of a naïve, impoverished British sot-weed factor (tobacco merchant) who journeys to Maryland with hopes of instant fortune. The main character reluctantly embarks for America: “I took my leave of Albion’s Rocks: / With heavy Heart. . . .” He is then portrayed throughout the poem as one of the Englishmen who has fancied himself superior to the rustic colonial farmer—but who is far less sophisticated than he might have wished.

Each of the 712 lines of *The Sot-Weed* is composed of eight syllables and follows an unstressed/stressed rhythm, and every two lines rhyme. This form, with its meter of iambic tetrameter in rhyming couplets, is known as Hudibrastic verse, named for British poet Samuel Butler (1612–1680) whose *Hudibras* (1663–1678) satirized Puritanism. Hudibrastic verse adopts a mock epic tone, uses grotesque imagery, and burlesques characters to mock their self-important or naïve attitudes. J. A. Leo Lemay describes how “the ludicrous rhymes and breathless, awkward,

iambic tetrameter rhythm compliment the satirical, exaggerated, outraged, and burlesque tone” of Cook’s “double-edged satire” that critiques both the American and the Englishman. Cook even signed his name as the poet laureate of Maryland as a further indication of his playful style.

Cook’s portrait of a “disgruntled merchant adventurer,” as Robert D. Arner describes the poem’s main character, is also a commentary on the greed associated with the New World. After a series of encounters with American colonists, Native Americans, and other merchants, the beleaguered sot-weed factor is exploited and cheated and returns to England humiliated and disillusioned:

*Raging with Grief, full speed I ran,  
To joyn the Fleet at Kicketan;  
Embarqu’d and waiting for a Wind,  
I left this dreadful Curse behind.*

*The Sot-Weed Factor* offers a lively, critical view of early America from a planter’s and a merchant’s point of view, while also illustrating the style of satire that was popular in Cook’s day. Cook’s *Sotweed Redivivus: Or the Planters Looking-Glass*, with 540 lines separated into three Cantos (or sections), was printed by William Parks in 1730. Also written in Hudibrastic verse, this poem’s sot-weed factor focuses his ire on a generally degrading state of business, agriculture, and morality, particularly associated with slavery, as he both criticizes and advises his audience.

Cook also wrote memorial poems in the elegiac style. In “An ELOGY on the Death of *Thomas Bordley, Esq.*” (October 1726) and “An Elegy on the Death of the Honorable Nicholas Lowe” (December 24, 1728) Cook combined an elegiac tone with a critical view of his subject. In 1731 Cook’s “The History of Colonel Nathaniel Bacon’s Rebellion in Virginia” was printed in *The Maryland Muse*. This 442-line poem recounts the battles waged by Colonel Nathaniel Bacon’s militia against the British governor Sir William Berkeley in 1676. As with the more popular *The Sot-Weed Factor*, Cook portrays colonial America as a dangerous, immoral place with criminals and scoundrels waiting to take advantage of the unsuspecting and the innocent.

Cook’s last poems, dated 1732, “An Elegy on the Death of the Honourable William Lock, Esq.” and “In Memory of the Honble Benedict Leonard Calvert Esqr. Lieutenant Governor in the Province of Maryland” follow the tradition of the elegy, honoring the virtues of their subjects and assuring their future resting-places. Records of Ebenezer Cook fall away after 1732, the probable year of his death.

## Works

*The Sot-Weed Factor, Or a Voyage to Maryland . . . by Eben. Cook,*  
Gent. London: B. Bragg, 1708.

*Sotweed Redivivus: Or the Planters Looking-Glass . . . by E. C.*  
Gent. Annapolis: Printed by William Parks, 1730; Early  
American Imprints, 3266.

## Sources

Lemay, J. A. Leo. *Men of Letters in Colonial Maryland*. Knoxville: University of Tennessee Press, 1972.

Shields, David S. *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750*. Chicago: University of Chicago Press, 1990.

## *The Coquette; or, the History of Eliza Wharton*

by Hannah Webster Foster (Boston: Samuel  
Etheridge, 1797) novel

*The Coquette; or, the History of Eliza Wharton* is a SENTIMENTAL NOVEL written as a series of seventy-four letters that trace the seduction of Eliza Wharton. Correspondents discuss Eliza’s decision to dismiss the attentions of the conservative, steady Reverend Boyer in favor of the exciting Peter Sanford. The novel emphasizes themes about marriage, women’s education, virtue, and happiness, and as with other “seduced and abandoned” novels, asks the reader to ponder Eliza Wharton’s situation and to consider education and a virtuous life to be more wholesome alternatives. *The Coquette* is thought to be based on the real-life tragedy of poet Elizabeth Whitman, who died after giving birth to a stillborn child at the Bell Tavern in Danvers, Massachusetts, as reported in the *Salem Mercury* on July 29, 1788.

## Sources

Barnes, Elizabeth. *States of Sympathy: Seduction and Democracy in the American Novel*. New York: Columbia University Press, 1997.

Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

## Cotton, John (1584–1652) minister

*We entered into a covenant with the Lord, and one  
with another, to follow after the Lord in the purity of  
his worship.*

—*The Way of Congregational Churches Cleared* (1648)

John Cotton was the first “teacher” at the First Church of Boston and NEW ENGLAND’s leading intellectual. He is well known as both a preacher and a writer. Cotton played a crucial role in the development and justification of the New England Way of the Congregational Church in the early years of the MASSACHUSETTS BAY COLONY and was thus important in the formation of early Puritan culture.

Born December 4, 1584, in Derby, Derbyshire, England, Cotton was the son of Roland Cotton, a lawyer, and Mary Hurlbert. He graduated from Trinity College, Cambridge, at age eighteen and was a fellow at Emmanuel College until 1612. He served as vicar of St. Botolph’s Church in Lincolnshire from 1612 until his departure for New England

in 1633. He married Elisabeth Horrocks in 1613; had no children. Elisabeth died in 1631, and in 1632 he married Sarah Hawkrigge Story, by whom he had six children.

Cotton's interest in the New World can be traced to a sermon, *Gods Promise to His Plantation*, which he wrote in 1630 for the founding members of the Massachusetts Bay Colony. In the sermon, he expressed his belief in the special destiny of the colony: "The placing of a people in this or that country is from the appointment of the Lord. . . . Where there is a vacant place, there is liberty for the sons of Adam or Noah to come and inhabit, though they neither buy it nor ask their leaves. . . ." This firm belief in the right to colonize, combined with the mounting pressure in England for religious conformity, led Cotton to immigrate to New England. Soon after his arrival he was appointed the first teacher of the First Church of Boston. His fame came, however, through his publications. Early sermons include *The Way of Life* (1641), *Christ the Fountain of Life* (1651), *An Exposition upon the Thirteenth Chapter of the Revelation* (1655), and *The Powring Out of the Seven Vials* (1642).

From 1636 to 1638 Cotton became involved in a religious conflict known as the Antinomian controversy (see ANTINOMANISM). The Antinomians dismissed the importance of good works as evidence of salvation and argued that individuals could acquire God's grace without the help of ministers. Although Cotton was opposed by most ministers and government officials, he survived the controversy by distinguishing his own views from the "blasphemous" views of the Antinomians in a publication titled *A Conference Mr. Cotton Held at Boston* (1646). His *New Covenant* (1654) also outlined his views on Antinomianism, and he made a final response to his critics in *The Way of Congregational Churches Cleared* (1648).

Cotton was a leading spokesman for the Congregational Church, its governance procedures, and its theology. *The True Constitution of a Particular Visible Church, Proved by Scripture* (1642) and *The Way of the Churches of Christ in New-England* (1645) provided detailed descriptions of how New England CONGREGATIONALISM worked and the roles of the colonists within the church.

Cotton engaged in an exchange with Roger WILLIAMS, who was banished from the colony in 1635 for his belief in the separation of church and state. Williams's *THE BLOODY TENENT OF PERSECUTION* (1644), Cotton's reply *The Bloody Tenent, Washed, and Made White in the Bloud of the Lambe* (1647), and Williams's final rejoinder *The Bloody Tenent Yet More Bloody* (1652) are key works addressing the controversy. Throughout, Cotton argues that a public dissenter at odds with the generally held views of the community should expect to be punished.

Cotton died December 23, 1652, in Boston. He was the first of many influential ministers within a family that included Cotton MATHER, his grandson, and Increase MATHER, his son-in-law.

## Works

Cotton, John. *Gods Promise to His Plantations*. London: Printed by W. Jones for J. Bellamy, 1634; Boston: Printed by Samuel Green, 1686; Early American Imprints, 402.

Cotton. *The Bloody Tenent, Washed, and Made White in the Bloud of the Lambe*. London: Printed by M. Symmons for H. Allen, 1647; New York: Arno, 1972.

Cotton. *The Correspondence of John Cotton*, edited by Sargent Bush Jr. Chapel Hill: University of North Carolina Press, 2001.

## Sources

Emerson, Everett. *John Cotton*, revised edition. Boston: Twayne, 1965, 1990.

Hall, David D., ed. *The Antinomian Controversy, 1636–1638: A Documentary History*. Middletown, Conn.: Wesleyan University Press, 1968; second edition, edited by David D. Hall. Durham, N.C.: Duke University Press, 1990.

Webster, Tom. *Godly Clergy in Early Stuart England: The Caroline Puritan Movement, 1620–1643*. Cambridge & New York: Cambridge University Press, 1997.

Ziff, Larzer. *The Career of John Cotton: Puritanism and the American Experience*. Princeton, N.J.: Princeton University Press, 1962.

Ziff. *John Cotton on the Churches of New England*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1968.

## Crèvecoeur, J. Hector St. John de (1735–1813) essayist

*We are all animated with a spirit of an industry which is unfettered and unrestrained, because each person works for himself. . . . We have no princes for whom we toil, starve, and bleed; we are the most perfect society now existing in the world. Here man is free as he ought to be, nor is this pleasing equality so transitory as many others are.*

—*Letters from an American Farmer* (1782)

J. Hector St. John de Crèvecoeur was one of the first writers to investigate the notion of the American Dream. In *Letters from an American Farmer* (1782), Crèvecoeur provides information about the New World, describes American religious diversity, and celebrates American innocence and plainness while trying to answer the important question, What is an American? It was largely due to his description of the wonderful productiveness of the land that several hundred of his countrymen immigrated to America. But as D. H. Lawrence (1885–1930) once wrote of Crèvecoeur, "was more concerned with a perfect society and his own manipulation thereof, than with growing carrots." It is as an early theorist of American life that Crèvecoeur is recognized today.



J. Hector St. John de Crèvecoeur was born Michel-Guillaume Jean de Crèvecoeur in Caen, France, in 1731. At the age of nineteen he moved to England and from there, in 1755, he immigrated to Canada, serving in the military during the FRENCH AND INDIAN WAR. In 1769, he settled on a farm in Orange County, New York. In 1780, in the midst of the AMERICAN REVOLUTION, Crèvecoeur attempted to return to France to resolve some of his business affairs, but the British arrested him on suspicion of being a spy. After several months of imprisonment, he was freed and allowed to sail for his homeland. Three years later Crèvecoeur came back to America and served as the French consul in New York City. During his time there, he assisted local Catholics in the founding of St. Peter's, the first Catholic church in the city. In 1790 Crèvecoeur returned once more to France, where he remained until his death in 1813.

In 1782 Crèvecoeur published a collection of twelve essays reflecting on the nature of American society. Part fable, part travel narrative, history, and fiction, *Letters from an American Farmer* is presented as a series of letters from James the Farmer to a fictional recipient in Europe, Mr. F. B. In these letters, James describe the land, peoples, and industry, from the northern, middle, and southern colonies, into the western territories. Although the *Letters* were widely read by his European audience, they were virtually unread by eighteenth-century Americans.

The idealized images of America that were presented in the letters resonated strongly with associations of an ideal democracy. In letter three, "What Is an American?" Crèvecoeur expresses his open admiration for the American settlers whose industry transformed the Atlantic coastline into "fair cities, substantial villages, extensive fields, an immense country filled with decent houses, good roads, orchards, meadows, and bridges where an hundred years ago all was wild, woody, and uncultivated!" The men and women who worked this transformation, says Crèvecoeur, created more than a new landscape and a thriving economy; they created a new society. "Here," he notes, are "no aristocratical families, no courts, no kings, no bishops, no ecclesiastical dominion, no invisible power giving to a few a very visible one. . . . The rich and the poor are not so far removed from each other as they are in Europe." From a mix of "English, Scotch, Irish, French, Dutch, Germans, and Swedes" a new culture has emerged; "What, then, is the American, this new man?" Crèvecoeur asks his reader:

He is either an European or the descendent of an European; hence that strange mixture of blood, which you will find in no other country. . . . *He* is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of life he has embraced, the new government he obeys, and the new rank he holds. . . . Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world.

Crèvecoeur's image of the American melting pot has been perpetuated in American literature and political rhetoric. Crèvecoeur's *Letters* promoted the image of America as an egalitarian asylum founded on agrarian ideals.

### Works

Crèvecoeur, J. Hector St. John de. *Letters from an American Farmer*, edited by Susan Manning. Oxford & New York: Oxford University Press, 1997; Early American Imprints, 25357, 33582.

Crèvecoeur. *Letters from an American Farmer; and, Sketches of Eighteenth-Century America*, edited by Albert E. Stone. Harmondsworth, U.K. & New York: Penguin, 1981.

Crèvecoeur. *More Letters from the American Farmer: An Edition of the Essays in English Left Unpublished by Crèvecoeur*, edited by Dennis D. Moore. Athens: University of Georgia Press, 1995.

### Sources

Allen, Gay Wilson, and Roger Asselineau. *St. John de Crèvecoeur: The Life of an American Farmer*. New York: Viking, 1987.

Kunkle, Julia Post Mitchell. *St. Jean de Crèvecoeur*. New York: Columbia University Press, 1916.

### Crocker, Hannah Mather (1752–1829) historian, letter writer, essayist

*America though as yet but young in the arts and sciences, will not long remain in the back ground, as she can now claim the birthright of many respectable female writers, both in prose and verse.*

—Chapter IV, *Observations on the Real Rights of Women* (1818)

Hannah Mather Crocker wrote on the importance of women's education, anticipating the start of the women's rights movement in the NEW REPUBLIC. Born June 27, 1752 in Boston, Massachusetts, to Samuel Mather and Hannah Hutchinson Mather, Hannah was a descendent of the famous Mather family, with Richard MATHER, Increase MATHER, and Cotton MATHER as her paternal grandfathers. Hannah Mather married Joseph Crocker in 1779, and the couple had ten children. As an historian and advocate of women's rights and education, Crocker drew upon contemporary models to situate women's heritage within biblical and heroic traditions. In a style that resembles a collection of excerpts, as in a COMMONPLACE BOOK, Crocker inserts frequent passages from scripture and other sources to build her argument that an educated, fairly treated woman will benefit society as a whole and enhance its virtuous state. Crocker's first printed work, *A Series of Letters on Free Masonry* (1815), was a defense of the Society of Freemasons, particularly for their support of women's education. As Constance J. Post explains, Crocker was the "founder of a female Masonic society in the year before her marriage." Hannah Mather Crocker died July 11, 1829 in Roxbury, Massachusetts.



## Works

Crocker, Hannah Mather. *A Series of Letters on Free Masonry*. Boston: Printed by John Eliot, 1815; Early American Imprints, second series, 34477, 35899.

Crocker. *The School of Reform, or Seaman's Safe Pilot to the Cape of Good Hope*. Boston: Printed by John Eliot, 1816; Early American Imprints, second series, 37362.

Crocker. *Observations on the Real Rights of Women, with Their Appropriate Duties, Agreeable to Scripture, Reason and Common Sense*. Boston: Printed for the author, 1818.

## Source

Harris, Sharon M. *Women's Early American Historical Narratives*. New York: Penguin, 2003.

## Cruz, Sor Juana Inés de la (circa 1648–1695) poet, playwright

*To the degree that one is chosen  
as the target for acclaim,  
to that same measure, envy trails  
in close pursuit, with perfect aim.*

—“Number 48: In Reply to a Gentleman from Peru,  
Who Sent Her Clay Vessels While Suggesting She  
Would Better Be a Man” (1670)

Born Juana Ramírez de Asbaje, Sor Juana Inés de la Cruz wrote poetry and plays that addressed topics such as gender, class, and spirituality. Exact dates regarding the life of Sor Juana are uncertain; some biographers date her birth from 1648, while others place it in 1651. Most agree that she was born in November in San Miguel de Nepantla, Mexico, to Pedro Manuel de Asbaje, a Basque landowner, and Isabel Ramírez, a *criolla*, native-born of Spanish ancestry. Sor Juana's baptism took place on December 2, and she was registered as “a daughter of the church” because her parents were not formally married. She learned to read at the age of three and became proficient in Latin as a child. Sor Juana was frequently admonished for reading books in her grandfather's library, a large collection of Pedro Ramírez de Santillana. In 1661 she moved to Mexico City, and from 1664 to 1666 she served as a lady-in-waiting of the marquesa de Mancera in the viceroy's palace. While at court, Sor Juana's intellectual knowledge was publicly examined by forty of the most knowledgeable men, a demonstration that reinforced her extraordinary intellect.

On August 14, 1667 Sor Juana took the veil of the convent of the Discalced Carmelites of St. Joseph. Although she left on November 18 due to an illness, she entered the convent of the Order of San Jeronimo on February 24, 1669, at the age of twenty-one and remained there until her death. Sor Juana Inés's decision to become a nun was measured against a secular alternative:

I became a nun because although I knew the religious state in life had many things (I mean the accessory things, not the formal ones) that were repugnant to my nature, nevertheless, owing to my total disinclination to marriage, it was the most fitting and suitable state I could elect, anxious as I was to assure my salvation.

This passage comes from Sor Juana's epistolary autobiography, *Repuesta a Sor Filotea de la Cruz* (Response, Answer, or Reply, in the English title). In this series of letters Sor Juana writes to a fictitious Sor Filotea, a pseudonym taken up by the Bishop of Puebla, Don Manuel Fernandez, who had responded to Sor Juana's critique of a sermon. The *Reply* exemplifies two of the main tenets reflected in Sor Juana's life, according to Gerard Flynn: “her own inclination towards letters and women's freedom to cultivate them.” Though she is clearly disciplined and self-motivated, Sor Juana regrets not having the chance to study in a school setting with others: “My only teacher was a mute book, my only fellow student an inkwell without feeling.”

In 1692 the letters were circulated and read in manuscript and received various responses. Some praised her literary skills, while others, such as her confessor, Antonio Núñez de Miranda, disapproved. In addition to being known for her letters, Sor Juana was renowned in her day as a poet and a scholar. Between 1669 and 1690 she built up a library of four thousand volumes. As Susan Castillo explains, Sor Juana's “literary production was extensive and diverse,” and she was particularly skilled in the *loa*, “a brief preface, often written in dialogue, to a morality play or comedy, which serves the function of introducing themes of a longer play.” For her poetry she was honorably referred to as “the Phoenix of Mexico” and “the Tenth Muse.”

Following the circulation of the *Reply* in the late 1600s, Sor Juana renounced all of her possessions, sold her musical and scientific instruments and her vast library, and gave the money to the poor. In her remaining years, she was devoted to the church and to self-examination. Sor Juana died in Mexico City while attending to elderly nuns during an epidemic. She received the last sacraments on April 17, 1695.

## Works

Cruz, Sor Juana Inés de la. *The Answer / La Respuesta: Including a Selection of Poems*, edited and translated by Electa Arenal and Amanda Powell. New York: Feminist Press, 1994.

Cruz. *Poems, Protest, and a Dream*, translated by Dorothy Sayers Peden. New York: Penguin, 1997.

## Sources

Castillo, Susan. *Colonial Encounters in New World Writing, 1500–1786: Performing America*. London & New York: Routledge, 2006.

Flynn, Gerard. *Sor Juana Inés de la Cruz*. New York: Twayne, 1971.

Merrim, Stephanie. *Early Modern Women's Writing and Sor Juana Inés de la Cruz*. Nashville: Vanderbilt University Press, 1999.

**Cable, George Washington** (1844–1925) *short story writer, novelist, historian*

*Père Jerome*: “Why did they make that law? Well, they made it to keep the two races separate.”

*Madame Delphine*: “They do not want to keep us separated; no, no! But they do want to keep us despised!”

—From “Madame Delphine,” in *Old Creole Days* (1883)

Born in New Orleans, George Washington Cable joined the Confederate army at age eighteen in 1862 and served until the end of the CIVIL WAR, an experience that later served as the foundation for his novel *The Cavalier* (1901). After the war Cable worked as a cotton wholesaler and then as a surveyor for an engineering expedition. He was obliged to quit working for two years, however, when he contracted malaria. During this time he began publishing a weekly column of humor sketches in the *New Orleans Picayune* under the pen name “Drop Shot.”

After leaving the newspaper, Cable immersed himself in New Orleans history and culture and began publishing a series of stories about his hometown in SCRIBNER’S MONTHLY. Seven of these tales were collected and published as *OLD CREOLE DAYS* in 1879, his first real literary success. A year later Cable published his first novel, *The Grandissimes*, which described nineteenth-century Creole life; the book demonstrated his mastery of Creole and slave dialects and helped to solidify his reputation as a local colorist (see LOCAL COLOR). Other novels and stories of the antebellum South followed, as well as a history, *The Creoles of Louisiana* (1884), and *The*

*Silent South* (1885), a collection of essays arguing for legal reform and a clearing of the “moral debris” left by slavery. Both of these works made Cable so unpopular in his native South that he moved to Massachusetts, where he continued to work for reform and to write about social problems in such pamphlets as *The Negro Question* (1888) and *The Southern Struggle for Pure Government* (1890).

#### Sources

Cleman, John. *George Washington Cable Revisited*. New York: Twayne, 1996.

Rubin, Louis D. *George W. Cable: The Life and Times of a Southern Heretic*. New York: Pegasus, 1969.

#### *The Carpet-Bag* (1851–1853) *periodical*

Founded in 1851, this humorous weekly was published in Boston and edited by B. P. SHILLABER, who contributed sketches about the fictitious “Mrs. Partington,” famous for her misuse of English. The first published works by Mark Twain (Samuel Langhorne CLEMENS), Artemus Ward (Charles Farrar BROWNE), and John Phoenix (G. H. Derby), all appeared in issues of *The Carpet-Bag*.

#### **Cary, Alice** (1820–1871) and **Phoebe Cary**

(1824–1871) *poets, short-story writers*

Sisters born in Ohio to farmers Robert Cary and Elizabeth Jessup, Alice and Phoebe Cary spent their personal and public lives closely linked. After establishing a regional reputation in Ohio periodicals, they reached a national audience with Rufus GRISWOLD’S 1849 anthology, *The Female Poets*

of America; with poems and sketches published in the *NATIONAL ERA*; and with a favorably reviewed collection, *Poems by Alice and Phoebe Cary* (1850).

The poems in Phoebe Cary's *Poems and Parodies* (1851) are mostly conventional, but her parodies of works by Edgar Allan POE, Henry Wadsworth LONGFELLOW, and William Wordsworth are noteworthy. Wordsworth's poem, "Lucy," which begins, "She dwelt among the untrodden ways," is parodied in Cary's "Jacob," which features a witty female-centered inversion: the male title character "dwelt among 'apartments let,'" while the female speaker laments his marriage: "But he has got a wife,—and O! / The difference to me!"

The Cary sisters shared a home in New York for almost twenty years, and Alice Cary's writing provided income for both sisters. Their rising reputation rests mostly on her achievements. The poem "An Order for a Picture," praised by Poe, describes adult remorse over a childhood act of cruelty to a nest of birds.

Alice Cary's enduring literary contribution is *Clovernook* (1852), a collection of regional sketches (See LOCAL COLOR) that John Greenleaf WHITTIER said bore the "true stamp of genius." The stories, narrated by an adult but drawing on the perspective of a sensitive young child, often describe cruel or unfeeling adults visiting emotional trauma on children. "Uncle Christopher" and "The Sisters" are typical of the sketches. In the former, Uncle Christopher commands Mark, a young boy, to drown a kitten. Mark instead hides the kitten in the well and feeds it. Eventually, Mark falls into the well and drowns. "The Sisters" is probably based autobiographically on Alice's older sister, Rhoda. In it, the fictional older sister Rebecca is discovered to have what the narrator calls a "harmless liking" of a recently deceased schoolteacher. Rebecca's mother, Mrs. Hadly, "regards all innocent amusements in the young as indiscreet," and the harsh consequences of the parents' anger lead to Rebecca's rapid physical decline and death.

In her preface Cary suggests of her Ohio sketches that "there is surely as much in the simple manners, and the little histories every day revealed, to interest us in humanity, as there *can* be in those old empires. . . ." In a reassessment of *Clovernook*'s place in literary history, Marjorie Pryse and Judith Fetterley have proposed that regionalism as a "coherent tradition of women's writing in the second half of the nineteenth century" begins with this work.

Among the works that have yet to receive serious consideration are Phoebe Cary's *Poems of Faith, Hope, and Love* (1868) and Alice Cary's *Lyra and Other Poems* (1852), *Hagar, A Story of To-day* (1852), *Clovernook Children* (1854), *Poems* (1855), *Married Not Mated; or, How They Lived at Woodside and Throckmorton Hall* (1856), *Ballads, Lyrics and Hymns* (1866), *Snow-Berries* (1867), and *A Lover's Diary* (1868). Shortly after their deaths, Mary Clemmer Ames, whose biog-

raphy remains the standard account, also edited collections of their poems and ballads.

### Sources

Cary, Alice. *Clovernook Sketches and Other Stories*, edited by Judith Fetterley. New Brunswick, N.J.: Rutgers University Press, 1987.

Cary, Alice, and Phoebe Cary. *The Poems of Alice and Phoebe Cary*. Michigan Historical Reprint Series. Ann Arbor: Scholarly Publishing Office, University of Michigan Library, 2005.

Fetterley, and Marjorie Pryse. *Writing Out of Place: Regionalism, Women, and American Literary Culture*. Urbana: University of Illinois Press, 2003.

—Wesley Raabe

### "Casey at the Bat" by Ernest Lawrence Thayer (1888) poem

Ernest Lawrence Thayer's "Casey at the Bat: A Ballad for the Nation Sung in 1888" was first published in the San Francisco *Examiner* on June 3, 1888. Baseball had risen from humble origins in the early nineteenth century to "the national pastime" by the end of the century, and in his narrative poem Thayer, a humor columnist, satirized America's baseball obsession. The poem opens in the bottom of a game's ninth inning, with the hometown Mudville team losing. Casey is their last hope for a win. Thayer recounts the hero's turn at bat, the umpire's calls, the reaction of the crowd, and the outcome of the game. The heart of the poem is the description of "mighty Casey"—haughty and disdainful—and the crowd's passionate support for their hero.

—Vicky Gailey

### "The Cask of Amontillado" by Edgar Allan Poe (1846) short story

One of several works by Edgar Allan POE involving the horror of being buried alive, "The Cask of Amontillado" was first published in *GODEY'S LADY'S BOOK*. Set in Italy, the story concerns the relationship between Montresor, the narrator, and Fortunato, a man who has slighted him. Montresor plots to murder Fortunato by exploiting his weakness for wine, saying that he has what could be amontillado, a Spanish sherry, and requesting Fortunato's expertise in identifying the wine. The two wander through a deep cellar until they come at last to the niche where Montresor says the amontillado lies. When Fortunato enters, however, Montresor quickly chains him to the wall and begins walling up the niche, entombing his companion alive. "The Cask of Amontillado" is often anthologized for use in literature and creative-writing courses as an example of a "complete story," one in which

all the components are working together to create a singular effect during the story's narrative (see "THE PHILOSOPHY OF COMPOSITION").

### Sources

Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*, edited by Gary Richard Thompson. New York: Norton, 2004.  
Poe. *The Works of the Late Edgar Allan Poe*. New York: J. S. Redfield, 1850.

—E. N. S.

### "The Celebrated Jumping Frog of Calaveras County"

by Samuel L. Clemens (1865) *short story*  
Published in *The New York Saturday Press*, "The Celebrated Jumping Frog of Calaveras County" by Mark Twain (Samuel Langhorne CLEMENS) is a popular, humorous TALL TALE inspired by Twain's travels. Structurally, it is a frame tale, a story with one narrative that is told within another narrative. The first narrative (the "outer frame") recalls an encounter with the elderly, loquacious storyteller, Simon Wheeler, who uses vernacular language (see DIALECT OR VERNACULAR WRITING) to tell a long-winded, fantastical yarn (the "inner frame") with no apparent connection to the first narrator's request. Twain's use of irony, LOCAL COLOR, and references to popular political figures illustrate the clash between the erudite, cultured Eastern section of the United States and the rough and tough Western frontier.

### Source

Krause, S. J., "The Art and Satire of Twain's 'Jumping Frog' Story," *American Quarterly*, vol. 16 (Winter 1964): 562–576.

—Jayanti Tamm

### *The Century Magazine* (1881–1930) *periodical*

In 1881 management difficulties led to a change of the ownership and name of what had been SCRIBNER'S MONTHLY. *The Century Illustrated Monthly Magazine* was similar in design to its predecessor, and remained in competition with *Harper's New Monthly* (see HARPER'S MONTHLY MAGAZINE). Under the editorship of Richard Watson GILDER, who held that position from 1881 to 1909, *The Century Magazine* increased its emphasis on public affairs—featuring, for example, a long series on the CIVIL WAR that included contributions from George McClellan, Ulysses S. Grant, and other military heroes. The magazine also serialized important novels, such as William Dean HOWELLS'S *THE RISE OF SILAS LAPHAM* and Henry JAMES'S *THE BOSTONIANS*. The magazine reached its highest circulation in 1890, and in 1930 it merged with *The Forum*.

### *A Century of Dishonor* by Helen Hunt Jackson (New York: Harper & Brothers, 1881) *nonfiction*

Indian rights advocate Helen Hunt Jackson's *A Century of Dishonor; a Sketch of the United States Government's Dealings with Some of the Indian Tribes* is a book-length exposé condemning the injustice of the United States government's American Indian policies. Using government documents as evidence, Jackson's carefully researched polemic reveals a history of Euro-American injustices against the Delaware, Cheyenne, Sioux, Poncas, Nez Perce, Winnebago, and Cherokee Indians. Jackson details broken treaties as well as massacres by whites, highlighting especially attacks on unprotected Indian women and children. Accounts from the Cherokee "Trail of Tears," the flight of Chief Joseph, and the Sand Creek Massacre fuel her denunciation of white injustice and violence. Jackson adopts an accusatory tone, as when she writes that "[t]he robbery, the cruelty which were done under the cloak of this hundred years of treaty-making and treaty-breaking, are greater than can be told." Jackson hoped that if U.S. citizens and lawmakers were aware of these atrocities their sympathy would bring about Indian-policy reform. *A Century of Dishonor* served as the basis for Jackson's protest novel *Ramona* (1884) and resulted in her appointment to a federal commission to examine the conditions of the Mission Indians in California.

### Source

Jackson, Helen Hunt. *A Century of Dishonor; a Sketch of the United States Government's Dealings with Some of the Indian Tribes*. 1881. Norman: University of Oklahoma Press, 1995.

—Randi Lynn Tanglen

### "The Chambered Nautilus" (1858) *poem*

One of the most popular poems of the nineteenth century, and the work for which Oliver Wendell Holmes is best known, "The Chambered Nautilus" first appeared in the February 1858 *ATLANTIC MONTHLY*. The nautilus is a shelled mollusk whose growth is only stopped by death. Employing the conceit of listening to a seashell, Holmes proclaims a "heavenly message" which, often interpreted as advancing an anti-Calvinist position, equally accommodates various readings that emphasize the importance of perpetual growth and freedom from the past—an idea communicated through the intricate verse form itself, which Holmes designed to be without precedent in the English language.

### Source

Holmes, Oliver Wendell. *The Autocrat of the Breakfast-Table*. Boston: Phillips, Sampson, 1858.

—C. Love



**Channing, Edward T.** (1790–1856) *editor, professor*  
Edward T. Channing was briefly editor of the *NORTH AMERICAN REVIEW* before becoming a lecturer in rhetoric and oratory at Harvard in 1819. In both of these roles, Channing, although not a writer himself, had an impact on the development of New England literary culture in the first half of the nineteenth century. He was credited as a major influence on numerous Harvard-trained young men who went on to significant careers as speakers and authors, such as Ralph Waldo EMERSON, James Russell LOWELL, and Henry David THOREAU. A collection of Channing's *Lectures Read to the Seniors in Harvard College* was published in 1856 after his death.

—Tiffany K. Wayne

**Channing, William Ellery** (1817–1901) *essayist, poet*

*On woman: "The flower upon the country's sterile face."  
—Poems of Sixty-five Years (1902)*

The nephew of the Unitarian minister of the same name, William Ellery Channing was born in Boston. After three months at Harvard he moved west, where he tried farming in Illinois and journalism in Cincinnati before returning to Massachusetts and settling in Concord, near the home of Ralph Waldo EMERSON. Married to Ellen Fuller, the sister of the writer Margaret FULLER, Channing belonged to a coterie of Concord writers and transcendentalists (see TRANSCENDENTALISM). He was especially close to Henry David THOREAU and in 1873 published the first biography of him, *Thoreau: The Poet-Naturalist. With Memorial Verses*. Channing wrote for magazines and newspapers and also published poetry. Thoreau referred to Channing's style as "sublimoslipshod," alluding to Channing's transcendentalist bias toward natural expression.

#### Sources

Hudspeth, Robert N. *Ellery Channing*. New York: Twayne, 1973.

McGill, Frederick T. *Channing of Concord: A Life of William Ellery Channing II*. New Brunswick, N.J.: Rutgers University Press, 1967.

**Chapman, Maria Weston** (1806–1885) *essayist, poet, editor*

Maria Weston Chapman was born in Massachusetts and worked as an editor for the abolitionist and pacifist newspapers *THE LIBERATOR* and *The Non-Resistant* (see ABOLITIONISM). Between 1839 and 1858 she edited the antislavery GIFT BOOK *THE LIBERTY BELL*. She also edited the autobiography of the British abolitionist Harriet Martineau in 1877. Chapman's antislavery poetry appeared in her *Songs of the Free and Hymns of Christian Freedom* (1836). Chapman was

also the author of several influential abolitionist tracts and stories, including *Right and Wrong in Massachusetts* (1839), *Pinda, a True Tale* (1840), and *How Can I Help Abolish Slavery?* (1855).

#### Source

Taylor, Clare. *Women of the Anti-Slavery Movement: The Weston Sisters*. New York: St. Martin's Press, 1995.

—Holly M. Kent

### Chautauqua

An outgrowth of the LYCEUM MOVEMENT in adult education, CHAUTAUQUA was conceived in 1873 by Lewis Miller (1829–1899), a philanthropist and inventor. In 1874 Miller invited the Methodist bishop John Heyl Vincent (1832–1920) to join him in creating an institution—now called the Sunday-School Teachers' Assembly—which would integrate secular with religious training. The program was developed at a defunct campsite on Lake Chautauqua. Initially attended by forty students, the program grew into a worldwide adult education program offering on-site lectures, recreation, entertainment, correspondence courses, and a book club (the first in America). Other communities around the country were inspired to imitate the institute's success, and by 1900 some 150 "chautauquas" had been organized in rural settings. At the peak of its popularity, the Chautauqua movement was a powerful cultural force for disseminating the arts and information on such diverse topics as women's suffrage and soil conservation. After 1924 the movement began to decline.

#### Sources

Canning, Charlotte M. *The Most American Thing in America: Circuit Chautauqua As Performance*. Iowa City: University of Iowa Press, 2005.

Gould, Joseph E. *The Chautauqua Movement: An Episode in the Continuing American Revolution*. New York: State University of New York, 1961.

**Chesnut, Mary Boykin** (1823–1886) *diarist*

The daughter of a South Carolina statesman, Mary Boykin attended private schools in Camden and in Charleston. In 1840 she married James Chesnut Jr., a prominent planter and senator who supported the Confederacy. Mary Boykin Chesnut was thirty-seven years old when she began her journal chronicling the CIVIL WAR. Her diary of some four hundred thousand words covers the period from February 15, 1861 to August 2, 1865, but it is not a day-by-day account. Her husband served as a staff officer and aide to General P. G. T. Beauregard, and she frequently accompanied him on his military travels. As a result, she witnessed pivotal events such as the siege of Fort Sumter (1861) and General William Tecumseh

Sherman's March to the Sea (1864). After the war she began to revise her journal, highlighting daily life and Confederate leadership during the conflict. Her observations, which are considered by many to be quite perceptive, were published as *A Diary from Dixie* (1905); this posthumous publication was a bowdlerized edition. The complete text, edited by historian C. Vann Woodward, was published as *Mary Chesnut's Civil War* in 1981; it won the Pulitzer Prize in U.S. history the following year.

### Sources

DeCredico, Mary A. *Mary Boykin Chesnut: A Confederate Woman's Life*. Madison, Wis.: Madison House, 1996.

Muhlenfeld, Elisabeth. *Mary Boykin Chesnut: A Biography*. Baton Rouge: Louisiana State University Press, 1981.

**Child, Lydia Maria** (1802–1880) *novelist, short-story writer, essayist, historian, journalist, poet*

*Reader, I beseech you not to throw down this volume as soon as you have glanced at the title. Read it, if your prejudices will allow, for the very truth's sake: —If I have the most trifling claims upon your good will, for an hour's amusement to yourself, or benefit to your children, read it for my sake. . . . Read it, from sheer curiosity to see what a woman (who had much better attend to her household concerns) will say upon such a subject: —Read it, on any terms, and my purpose will be gained.*

—*Preface to An Appeal in Favor of that Class of Americans Called Africans* (1833)

Lydia Maria Child (*née* Francis), one of America's first professional women writers, repeatedly risked reputation and livelihood to support causes including religious tolerance and the rights of African Americans, women, and Native Americans. The daughter of a Medford, Massachusetts, baker, Francis attended local schools, and, at a time when women had little access to higher education, she augmented her education by reading books from friends' and relatives' libraries. In 1814, after her mother's death, Francis moved to the frontier village of Norridgewock to live with her sister Mary, from whom Francis learned the domestic and child-care skills featured in her most profitable works. While residing with her sister, she witnessed debates over Missouri and Maine's paired entry into the Union as slave and free states, and observed the plight of the Abenaki and Penobscot Indians, driven to the margins of their historic lands by European settlers.

In 1821 Francis joined the household of her brother and first intellectual mentor, Convers Francis Jr., the pastor of a Unitarian church in Watertown, Massachusetts (see UNITARIANISM). In 1824 she drew on her frontier experience and



Lydia Maria Child

her reading of English novelists, especially Sir Walter Scott, to write the historical novel *HOBOMOK*. Welcomed by her contemporaries as a distinctly American work, *Hobomok* introduced themes—including defiance of Calvinist orthodoxy and endorsement of interracial marriage—that recur in her later writing. *Evenings in New England*, a children's book that similarly adapted English models to American themes, appeared in 1824.

The success of *Evenings in New England* influenced Francis's appointment as editor of *The Juvenile Miscellany*, a pioneering children's magazine that endeared her to a generation and contributed largely to her income from 1826 until 1834, when protests over her antislavery writings forced her resignation. Her reputation as the author of *Hobomok* gained her entrée into Boston's literary circles, where she met David Lee Child, editor of the *Massachusetts Journal*; the couple married in 1828. David respected Lydia Maria's intellect, and he supported her commitment to political causes, but his practice of contracting debts he could not repay and his overall lack of financial acumen—which contrasted strongly with his wife's frugality and keen understanding of the literary marketplace—strained their marriage. Lydia Maria eventually

achieved as much financial independence as contemporary law allowed by placing her finances in the hands of another male trustee.

During the early years of their marriage, Child's commercially profitable ventures included her editorship with *The Juvenile Miscellany* and the publication of two popular advice books, *The Frugal Housewife* (1829) and *The Mother's Book* (1831). She also edited literary columns for her husband's *Massachusetts Journal* while writing fiction and nonfiction that increasingly focused on social issues. Short stories incorporating Native American themes preceded her first overtly political work, *The First Settlers of New England* (1828), a children's history protesting Indian removal.

In the preface to *An Appeal in Favor of That Class of Americans Called Africans* (1833), Child used her literary reputation to urge loyal readers to support the abolition of slavery and the extension of full civil rights to African Americans. Recruited into the antislavery movement by William Lloyd GARRISON, an admirer of her contributions to the *Massachusetts Journal*, Child in turn recruited key figures through her *Appeal*, including Wendell Phillips, Thomas Wentworth HIGGINSON, and Charles Sumner. Her reputation among more-conservative readers, however, suffered, as did sales of the *Miscellany* and her domestic works. During the next decade Child completed *A History of the Condition of Women, in Various Ages and Nations* (1835), a groundbreaking work that included a subtle advocacy of women's rights; Child's friend Margaret FULLER, among others, later worked to make Child's sentiments more explicit.

In 1836 Child published a transcendentalist novel, *Philothea* (1836; see TRANSCENDENTALISM), which was followed by her last domestic-advice book, *The Family Nurse* (1837). Child increasingly focused on abolitionist works, including *Authentic Anecdotes of American Slavery* (1835) and *The Antislavery Catechism* (1836).

In 1841 she became editor of the *National Anti-Slavery Standard*. Her "Letters from New York" inaugurated a new genre, the descriptive sketch incorporating social commentary, later adopted by writers such as Fuller and Fanny Fern (See Sara Payson Willis PARTON). During this period Child also published some of her most influential antislavery stories, including "The Black Saxons" (1841), "The Quadroons" (1842), and "Slavery's Pleasant Homes" (1843). These stories along with others reprinted in *Fact and Fiction* (1846) and several of her "Letters" examining prostitution reflected Child's increasing awareness of the effect on women of the sexual double standard, particularly the sexual vulnerability of slave women. This awareness informed Child's sensitive editing of Harriet JACOBS's *INCIDENTS IN THE LIFE OF A SLAVE GIRL* (1861), as well as her Reconstruction-era novel, *A Romance of the Republic* (1867), which, like *Hobomok*, uses the story of an interracial family to envision a multiracial future for America (albeit one in which people of non-European descent adopt European ways). After Child resigned as editor of

the *Standard* in 1843, she continued to publish antislavery works, notably *The Freedmen's Book* (1865), an anthology combining Child's biographical and fictional sketches of African Americans with works by writers such as Frances E. W. HARPER, Phillis Wheatley, and Frederick DOUGLASS.

Child's writing was curtailed in the last decades of her life by caring for her husband, who died in 1874. Nevertheless, she published political works, including *An Appeal for the Indians* (1868), and articles supporting women's suffrage, civil rights for African Americans, and Indian rights. She also returned to an interest in similarities among religions, following *The Progress of Religious Ideas* (1855) with *Aspirations of the World* (1878), a thematic collection drawn from Hindu and Buddhist writings, Jewish and Christian Scriptures, and works by recent authors such as Ralph Waldo EMERSON and Thomas Carlyle. Like *The Progress of Religious Ideas*, Child's *Aspirations* met with support from a few sympathetic readers, and silence or disapproval from most periodicals and many of Child's more-orthodox friends.

Child's last published work was an August 1879 tribute to Garrison, who had died the preceding May. When Child died in October 1880, she was eulogized by surviving contemporaries and the children of her dead comrades, who reminded the public that she was not only the author of domestic treatises, but also a pioneering novelist, journalist and abolitionist.

—Catherine E. Saunders

### Principal Books by Child

*Hobomok, A Tale of Early Times, as an American Lady*. Boston: Cummings, Hilliard, 1824.

*Evenings in New England. Intended for Juvenile Amusement and Instruction, as an American Lady*. Boston: Cummings, Hilliard, 1824.

*The Rebels, or Boston before the Revolution, as the author of Hobomok*. Boston: Cummings, Hilliard, 1825.

*Emily Parker, or Impulse, Not Principle. Intended for Young Persons, as the author of Evenings in New England and editor of The Juvenile Miscellany*. Boston: Bowles & Dearborn, 1827.

*Biographical Sketches of Great and Good Men. Designed for the Amusement and Instruction of Young Persons, as the editor of The Miscellany*. Boston: Putnam & Hunt / Philadelphia: Thomas T. Ash, 1828.

"The Church in the Wilderness," in *The Legendary*, edited by Nathaniel P. Willis. Boston: Samuel G. Goodrich, 1828, pp. 1–23.

*The First Settlers of New-England: or, Conquest of the Pequods, Narragansets and Pokanokets: As Related by a Mother to Her Children, and Designed for the Instruction of Youth, as a Lady of Massachusetts*. Boston: Munroe & Francis / New York: Charles S. Francis, 1829.

"The St. Domingo Orphans," *Juvenile Miscellany*, new series 5 (Sept. 1830): 81–94.



# ANTI-SLAVERY PUBLICATIONS

FOR SALE BY  
**CHARLES WHIPPLE,**  
 NEWBURYPORT.

Those who know very little about Slavery, and wish to examine for themselves, will do well to read

**AN APPEAL IN FAVOR OF THAT CLASS OF AMERICANS CALLED AFRICANS;** By Mrs. CHILD. Likewise, **LECTURES ON SLAVERY;** by Rev. AMOS A. PHELPS. The appendix to this latter work shows plainly that insurrections and murders have always been more or less frequent in slave States, years and years before Anti-Slavery Societies were heard of.

Those who wish to know something of slave *laws*, will do well to read

**STROUD'S COMPENDIUM OF THE SLAVE LAWS.** Likewise, **THE DESPOTISM OF FREEDOM;** by D. L. CHILD.

Those who are convinced that Slavery is wicked and pernicious, but have cherished the idea that Colonization may be a remedy, will do well to read

**JAY'S INQUIRY INTO THE COMPARATIVE MERITS OF THE COLONIZATION AND ANTI-SLAVERY SOCIETIES.** Likewise, Mr. **BIRNEY'S FIRST LETTER ON COLONIZATION.**

BESIDES THE ABOVE, C. WHIPPLE HAS FOR SALE,

Mrs. CHILD'S "OASIS," her "EVILS OF SLAVERY AND CURE OF SLAVERY," and her "AUTHENTIC ANECDOTES OF AMERICAN SLAVERY."

Rev. JOHN RANKIN'S **LETTERS TO A SLAVEHOLDING BROTHER,** on American Slavery.

**THE NEGRO'S FRIEND;** a series of English Tracts, with Engravings.

**THE SLAVE'S FRIEND;** a series of neat and interesting books for Children, with Engravings. *Price one cent.*

**LECTURES ON SLAVERY.** By Rev. BENJAMIN GODWIN, D. D., author of *Lectures on Atheism.* Enlarged edition.

**J. Q. ADAMS'S FOURTH OF JULY ORATION.**

Rev. DAVID ROOT'S **FAST DAY SERMON ON SLAVERY.**

**MEMOIR AND POEMS OF PHILLIS WHEATLEY,** a native of Africa, and a Slave.

**THOMES & KIMBALL'S EMANCIPATION IN THE WEST INDIES.**

 Anti-Slavery Libraries replenished or supplied on the most favorable terms.

*An advertisement, circa 1838, for Child's books supporting abolition*

"Jumbo and Zairee," *Juvenile Miscellany*, new series 5 (Jan. 1831): 285–299.

*The Frugal Housewife. Dedicated to Those Who Are Not Ashamed of Economy*, as the author of *Hobomok*. Boston: Marsh & Capen/Carter & Hendee, 1829; revised and enlarged edition, Boston: Carter & Hendee, 1830; republished as *The American Frugal Housewife*, Boston: Carter & Hendee, 1832.

*The Little Girl's Own Book*. Boston: Carter, Hendee & Babcock, 1831; enlarged edition, Boston: Carter & Hendee, 1834.

"Mary French and Susan Easton," *Juvenile Miscellany*, third series, 6 (May 1834): 186–202.

*The Mother's Book*. Boston: Carter, Hendee & Babcock / Baltimore: Charles Carter, 1831; revised and enlarged edition, New York: C. S. Francis / Boston: Joseph H. Francis, 1844.





Front cover for a facsimile of Child's 1844 manual intended to instruct women in the basics of domesticity

- The Coronal. A Collection of Miscellaneous Pieces, Written at Various Times.* Boston: Carter & Hendee, 1832.
- The Biographies of Madame de Staël, and Madame Roland*, volume 1 of *Ladies' Family Library*. Boston: Carter & Hendee, 1832; revised and enlarged as *Memoires of Madame de Staël, and of Madame Roland*. New York: C. S. Francis / Boston: J. H. Francis, 1847.
- The Biographies of Lady Russell and Madame Guyon*, volume 2 of *Ladies' Family Library*. Boston: Carter & Hendee, 1832.
- Good Wives*, volume 3 of *Ladies' Family Library*. Boston: Carter, Hendee, 1833; republished as *Biographies of Good Wives*. New York: C. S. Francis / Boston: J. H. Francis, 1846; republished as *Celebrated Women; or, Biographies of Good Wives*. New York: C. S. Francis, 1861; republished as

- Married Women: Biographies of Good Wives*. New York: C. S. Francis, 1871.
- An Appeal in Favor of That Class of Americans Called Africans*. Boston: Allen & Ticknor, 1833.
- The History of the Condition of Women, in Various Ages and Nations*, 2 volumes, volumes 4 and 5 of *Ladies' Family Library*. Boston: John Allen, 1835; revised and republished as *Brief History of the Condition of Women, in Various Ages and Nations*. New York: C. S. Francis / Boston: J. H. Francis, 1845.
- Anti-Slavery Catechism*. Newburyport, Mass.: Charles Whipple, 1836.
- The Evils of Slavery, and the Cure of Slavery. The First Proved by the Opinions of Southerners Themselves, the Last Shown by Historical Evidence*. Newburyport, Mass.: Charles Whipple, 1836.
- Philothea. A Romance*. Boston: Otis, Broaders, 1836; republished as *Philothea: A Grecian Romance*. New York: C. S. Francis, 1845.
- The Family Nurse; or Companion of The Frugal Housewife*. Boston: Charles J. Hendee, 1837.
- "Slavery's Pleasant Homes: A Faithful Sketch" (1842). *The Liberty Bell*, Massachusetts Anti-Slavery Fair, 1843, 147–160.
- Letters from New-York* [first series]. New York: C. S. Francis / Boston: James Munroe, 1843.
- Flowers for Children. I. For Children Eight or Nine Years Old*. New York: C. S. Francis / Boston: J. H. Francis, 1844; republished as *The Christ-Child, and Other Stories*. Boston: Lothrop / Dover, N.H.: G. T. Day, 1869.
- Flowers for Children. II. For Children from Four to Six Years Old*. New York: C. S. Francis / Boston: J. H. Francis, 1844; republished as *Good Little Mitty, and Other Stories*. Boston: Lothrop / Dover, N.H.: G. T. Day, 1869.
- Letters from New-York. Second Series*. New York: C. S. Francis / Boston: J. H. Francis, 1845.
- Fact and Fiction: A Collection of Stories*. New York: C. S. Francis / Boston: J. H. Francis, 1846; republished as *The Children of Mount Ida, and Other Stories*. New York: C. S. Francis, 1871.
- Flowers for Children. III. For Children of Eleven and Twelve Years of Age*. New York: C. S. Francis / Boston: J. H. Francis, 1847; republished as *Making Something, and Other Stories*. Boston: Lothrop / Dover, N.H.: G. T. Day, 1869.
- Sketches from Real Life. I. The Power of Kindness. II. Home and Politics*. Philadelphia: Hazard & Mitchell, 1850; republished as *The Power of Kindness; and Other Stories*. Philadelphia: Hazard, 1853.
- The Children's Gems. The Brother and Sister: And Other Stories*, anonymous. Philadelphia: New Church Book Store, 1852.
- Isaac T. Hopper: A True Life*. Boston: John P. Jewett / Cleveland: Jewett, Proctor & Worthington, 1853.
- The Progress of Religious Ideas, Through Successive Ages*, 3 volumes. New York: C. S. Francis, 1855.
- A New Flowers for Children. For Children from Eight to Twelve Years Old*. New York: C. S. Francis, 1856.
- Autumnal Leaves: Tales and Sketches in Prose and Rhyme*. New York & Boston: C. S. Francis, 1857.

*Correspondence between Lydia Maria Child and Gov. Wise and Mrs. Mason of Virginia.* Boston: American Anti-Slavery Society, 1860.

*The Right Way The Safe Way, Proved by Emancipation in the British West Indies, and Elsewhere.* New York, 1860; enlarged, 1862.

*The Duty of Disobedience to the Fugitive Slave Act: An Appeal to the Legislators of Massachusetts.* Boston: American Anti-Slavery Society, 1860.

*The Freedmen's Book*, edited, with contributions, by Child. Boston: Ticknor & Fields, 1865.

*A Romance of the Republic.* Boston: Ticknor & Fields, 1867.

*An Appeal for the Indians.* New York: Wm. P. Tomlinson, 1868.

*Aspirations of the World. A Chain of Opals*, edited, with an introduction, by Child. Boston: Roberts, 1878.

### Studying Lydia Maria Child

Despite her popularity in the nineteenth century, much of Child's work vanished from print in the years after her death. Renewed interest in Child, sparked by the rise of women's studies, was signaled by the publication of a microfilm edition of her *Collected Correspondence* (New York: Kraus microform) in 1980, her *Selected Letters* in book form (Amherst: University of Massachusetts Press) in 1982, and a reprint edition of *Hobomok*, edited by Carolyn L. Karcher (New Brunswick, N.J.: Rutgers University Press, 1986), including selections from Child's other writings on Indians, as part of the Rutgers University Press American Women Writers series. The Rutgers volume, along with *A Lydia Maria Child Reader* (Durham, N.C.: Duke University Press, 1997), also edited by Karcher, the preeminent modern scholar of Child, are the best starting points for a study of her work.

Additional modern reprints of Child's work include *An Appeal in Favor of That Class of Americans called Africans*, edited by Karcher (Amherst: University of Massachusetts Press, 1996), and *Letters from New York*, edited by Bruce Mills (Athens: University of Georgia Press, 1998), a series of reprints of antislavery works from the Cornell University Library and facsimile editions of Child's domestic writings from Applewood Press. Students will have to obtain some of Child's most important works in reprints of the original editions, published in the 1960s and 1970s or in electronic format, lacking scholarly introductions. Several of her works, including *Philothea* and *A Romance of the Republic*, are available through the University of Virginia Library's Early American Fiction Collection (<<http://etext.virginia.edu/eaf/authors/lmfc.htm>> viewed July 23, 2007). A selection of Child's antislavery writings for *THE LIBERTY BELL*, including "Slavery's Pleasant Homes," "The Black Saxons," and "The Quadroons," with a useful critical headnote and bibliography by Kathy Davis, can be found in the *Online Archive of Nineteenth-Century U.S. Women's Writing*, edited by Glynis Carr (<<http://www.facstaff.bucknell.edu/gcarr/19cUSWW/LB/>> viewed July 23, 2007).

Recent scholarly biographies of Child include Karcher's *The First Woman in the Republic: A Cultural Biography of Lydia Maria Child* (Durham, N.C.: Duke University Press, 1994) and Deborah Pickman Clifford's *Crusader for Freedom: A Life of Lydia Maria Child* (Boston: Beacon, 1992). Jean Fagan Yellin places Child's antislavery works in their cultural context in *Women and Sisters: The Antislavery Feminists in American Culture* (New Haven, Conn.: Yale University Press, 1989), and she discusses Child's relationship with Harriet Jacobs in *Harriet Jacobs: A Life* (New York: Basic Civitas Books, 2004). Eve Allegra Raimon examines the connections between Child's antislavery fiction and William Wells Brown's *Clotel*—the first edition of which borrowed passages from "The Quadroons"—in *The Tragic Mulatta Revisited: Race and Nationalism in Nineteenth-Century Antislavery Fiction* (New Brunswick, N.J.: Rutgers University Press, 2004).

A *Lydia Maria Child Reader* includes a bibliography of secondary works about Child and the subjects on which she wrote; for more-recent scholarship, students should consult the *MLA International Bibliography*.

— Student Guide by Catherine E. Saunders

### "The Children's Hour" by Henry Wadsworth

Longfellow (1860) poem

Originally published in September 1860 in *THE ATLANTIC MONTHLY*, this poem of ten quatrains by Henry Wadsworth LONGFELLOW depicts the poet's three young daughters during their nightly ritual of descending to "raid" his study before bed. The poem's sentimental subject and clichéd phrases have caused some critics to dismiss it, and Henry JAMES satirized it in his story "The Point of View" (1883). Yet, the poem will remain interesting as an early American portrait of the affectionate relationship enjoyed by a father and his daughters, as well as for its suggestion that the door to Longfellow's study remained open, both literally and figuratively, to the intrusions of his family.

### Source

Longfellow, Henry Wadsworth. *Tales of a Wayside Inn*. Boston: Ticknor & Fields, 1863.

—C. Love

### Chivers, Thomas Holley (1809–1858) poet

A native of Georgia, Thomas Holley Chivers was trained as a physician but devoted himself instead to poetry. His first published poem, *The Path of Sorrow* (1832), chronicled his unhappy first marriage. His *Conrad and Eudora* (1834) was one of many works created by various authors during the period that relied on the incidents surrounding the murder that became known as the Kentucky Tragedy.

Chivers is remembered for his connection with Edgar Allan POE during the 1840s. Poe accused Chivers of having plagia-

rized his *Eonchs of Ruby* (1851), a charge Chivers countered with accusations of his own. In fact, many believe that Chivers's poem "Isadore," among other poems, greatly influenced Poe's later verses "THE RAVEN" and "Ulalume." After the death of his children, Chivers became increasingly interested in mysticism, an interest reflected in his *Search after Truth; or, A New Revelation of the Psycho-Physiological Nature of Man* (1848).

### Sources

Lombard, Charles M. *Thomas Holley Chivers*. Boston: Twayne, 1979.

Watts, Charles Henry. *Thomas Holley Chivers, His Literary Career and His Poetry*. Athens: University of Georgia Press, 1956.

### Chopin, Kate (1851–1904) novelist, short-story writer

*Edna had found her old bathing suit still hanging, faded, upon its accustomed peg.*

*She put it on, leaving her clothing in the bath-house. But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air. . . .*

—*The Awakening* (1899)

Born in St. Louis, Missouri, Kate Chopin (born Katherine O'Flaherty) lost her father to a railroad accident when she was five years old. Raised in a wealthy household by her widowed mother (who never remarried), grandmother, and great-grandmother (both of them also widowed), Kate was well educated, graduating from the St. Louis Academy of the Sacred Heart in 1868. Two years later she married Oscar Chopin, the son of a Louisiana cotton planter, and moved with him to New Orleans.

During the nine years the Chopins lived in the Crescent City, Kate bore five sons and grew increasingly familiar with the Creole and Cajun cultures. In 1879, after Oscar Chopin's cotton-trading business failed, the family moved to Cloutierville, a tiny village in north Louisiana, where Oscar ran a general store and Kate had the last of her children, a girl. Oscar died of malaria in 1882, leaving Kate deeply in debt. After making an attempt to continue her husband's business, Chopin returned in 1884 to St. Louis with her six children.

Back in her hometown, Chopin began writing stories about Louisiana, the first of which appeared in 1889. Her first novel, *At Fault*, appeared in 1890, but she became a force in the LOCAL COLOR movement when her stories were collected and published as *BAYOU FOLK* (1894) and *A Night in Acadie* (1897). Her second novel, *The Awakening* (1899), the tale of a married woman's sexual rebirth, shocked critics and ended her literary career. After Chopin's death in 1904 of a cerebral hemorrhage, she was forgotten until the 1960s when her work was rediscovered and widely acknowledged.



Kate O'Flaherty, age eighteen, two years before she married Oscar Chopin

### Principal Books by Chopin

*At Fault*. St. Louis: Privately printed, 1890.

*Bayou Folk*. Boston & New York: Houghton, Mifflin, 1894.

*A Night in Acadie*. Chicago: Way & Williams, 1897.

*The Awakening*. Chicago & New York: Herbert S. Stone, 1899.

*The Complete Works of Kate Chopin*, 2 volumes, edited by Per Seyersted. Baton Rouge: Louisiana State University Press, 1969.

*A Kate Chopin Miscellany*, edited by Seyersted and Emily Toth. Natchitoches, La.: Northwestern State University Press, 1979.

*Kate Chopin's Private Papers*, edited by Seyersted and Toth. Bloomington: Indiana University Press, 1998.

### Studying Kate Chopin

Given her tendencies toward Romantic methods of composition—selecting subjects that presented themselves unbidden and distrusting her abilities to improve works through revision—Kate Chopin's accomplishments as a writer of realistic fiction are noteworthy. The works on which her reputation rest were produced during a span of about a dozen years near the end of her foreshortened life and display a remarkably



high (if not absolutely consistent) level of artistry. After publishing her first novel, *At Fault* (1890), at her own expense and having a second novel rejected by publishers, Chopin gained a national audience with the publication of short stories in large-circulation periodicals such as *Youth's Companion* and *Vogue*. The peak of Chopin's critical success among her contemporaries came with the publication of two volumes of short stories: *Bayou Folk* (1894) and *A Night in Acadie* (1897). With their Louisiana settings and use of patois, both were greeted warmly as masterful examples of LOCAL COLOR writing. *The Awakening* (1899), however, elicited much negative criticism, and Chopin published no further novels or story collections. For much of the twentieth century, her reputation among literary critics was slight and rested almost entirely upon her short fiction. In recent decades, however, *The Awakening* has achieved recognition as a groundbreaking novel in its treatment, among other things, of the multitude of forces that impinge upon a woman's choices. This novel is now almost universally regarded as Chopin's masterpiece.

The standard edition of Chopin's works is the two-volume *The Complete Works of Kate Chopin*, edited by Per Seyersted (Baton Rouge: Louisiana State University Press, 1969). Another excellent edition is the Library of America's *Complete Novels and Short Stories*, edited by Sandra K. Gilbert (New York: Library of America, 2002). Among the several scholarly editions of Chopin's most famous novel are *The Awakening: Complete, Authoritative Text with Biographical and Historical Contexts, Critical History, and Essays from Five Contemporary Perspectives* edited by Nancy A. Walker (Boston: St. Martin's Press, 1993) and *The Awakening: An Authoritative Text, Biographical and Historical Contexts, Criticism*, second edition, edited by Margaret Culley (New York: Norton, 1994). Emily Toth edited *A Vocation and a Voice* (New York: Penguin, 1991), the collection of short stories whose publication was cancelled following the negative reactions to *The Awakening*. Students with an interest in Chopin's unpublished writing, diaries, and correspondence should consult two volumes edited by Seyersted and Toth: *A Kate Chopin Miscellany* (Natchitoches, Louisiana: Northwestern State University Press, 1979) and *Kate Chopin's Private Papers* (Bloomington: Indiana University Press, 1998).

A surprising—one might even say disproportionate—amount of critical attention has been given to Chopin's biography. Among the many good biographies available, Toth's *Unveiling Kate Chopin: The Centennial Story* (Jackson: University Press of Mississippi, 1999) is especially recommended. Seyersted's *Kate Chopin: A Critical Biography* (Oslo: University of Oslo Press, 1969) is an excellent critical biography, as is Toth's earlier *Kate Chopin: A Life of the Author of "The Awakening"* (New York: Morrow, 1990). Other useful biographical sources are Barbara C. Ewell's, *Kate Chopin* (New York: Ungar, 1986) and Nancy A. Walker's, *Kate Chopin: A Literary Life* (New York: Palgrave, 2001).

For critical treatments of *The Awakening*, students are directed to Wendy Martin, ed., *New Essays on "The Awaken-*



Chopin, age 26, and her sons: Fred, George, Jean, Oscar, 1877. She later had another son and a daughter before her husband died in 1882.

ing" (Cambridge: Cambridge University Press, 1988); Joyce Dyer's *The Awakening: A Novel of Beginnings* (New York: Twayne, 1993); and *Kate Chopin's The Awakening: A Sourcebook*, edited by Janet Beer and Elizabeth Nolan (Routledge: London & New York, 2004). Other good critical assessments of Chopin's work include *Kate Chopin Reconsidered: Beyond the Bayou*, edited by Lynda Boren and Sara deSaussure Davis (Baton Rouge: Louisiana State University Press, 1992); *Critical Essays on Kate Chopin*, edited by Alice Hall Petry (New York: G. K. Hall, 1996); Robert C. Evans, *Kate Chopin's Short Fiction: A Critical Companion* (West Cornwall, Conn.: Locust Hill Press, 2001). For bibliographies of Chopin scholarship, students should consult Marlene Springer's *Edith Wharton and Kate Chopin: A Reference Guide* (Boston: G. K. Hall, 1976) and *Kate Chopin: An Annotated Bibliography of Critical Works*, edited by Susan Disheroon Green, David Caudle, and Emily Toth (Westport, Conn.: Greenwood Press, 1999). For the most recent work, students can supplement these with the annual listings in the *MLA International Bibliography* and in *American Literary Scholarship*, edited by David J. Nordloh, and others.



**"Civil Disobedience"** by Henry DavidThoreau (1849) *essay*

Henry David THOREAU spent the night of January 26, 1848, in the Concord, Massachusetts, jail after refusing to pay a poll tax as a gesture of his opposition to the Mexican War. The experience resulted in this essay, first delivered as the lecture "The Relation of the Individual to the State" and then published in May 1849 under the title "Resistance to Civil Government" in Elizabeth Palmer PEABODY's periodical *Aesthetic Papers*. After Thoreau's death in 1862, the essay was reprinted under the title "Civil Disobedience."

Thoreau took his notions of civil disobedience performed in the service of individual liberty from his readings of such founding fathers as Thomas Jefferson (1743–1826) and Thomas Paine (1737–1809). Although Thoreau's essay slipped into obscurity after his death, in the twentieth century it served as an influential precedent with pioneers of civil rights, such as the Reverend Martin Luther King Jr. (1929–1968) in the United States and Mohandas K. Gandhi (1869–1948) in India. Notions such as "That government is best which governs least" and "We must be men first and subjects afterwards" have made their way into the American consciousness, contributing to the not uncommon belief that individuals have a right—even a duty—to resist unjust government actions.

**Source**

Thoreau, Henry David. *Walden; and, Civil Disobedience: Complete Texts with Introduction, Historical Contexts, Critical Essays*, edited by Paul Lauter. Boston: Houghton Mifflin, 2000.

**Civil War (1861–1865)**

The four years of open warfare between the northern and southern states over slavery and the balance of federal and state power were the culmination of tensions that had been present since the nation's founding. The impact of the Civil War on American literature is incalculable. The twentieth-century American poet Robert Penn Warren wrote, "The Civil War is, for the American imagination, the great single event of our history." As a humanistic endeavor, literature is a means for exploring and understanding the human condition, and the Civil War has had profound effects upon the human condition.

About three million soldiers—10 percent of the total U.S. population, including women and children—served in the Union and Confederate armies. About 620,000 persons—2 percent of the population—died, a total greater than for any other war in U.S. history. Property losses were also staggering. In the South alone the total property value went from a prewar estimate of \$7.2 billion to just over \$2 billion in 1870. That approximately one-third of the region's wealth before the war was embodied in human slaves makes the human impact of the war all the more poignant.

On a superficial level, the war's impact on American literature is most visible in its use as a conceptual divider of particular significance. Thus, we speak of "antebellum" or "postbellum" literature and we take courses in such things as "American literature since the Civil War." Likewise, of the regional appellations given to writers, "Northern" and "Southern" have special significance.

Behind these habits of speech and thinking lie important historical realities. Although it is often observed that prominent writers such as Henry JAMES and William Dean HOWELLS studiously avoided direct involvement, many other writers did see combat. Among these are George Washington CABLE, John William DE FOREST, Sidney LANIER, Ambrose BIERCE, Albion W. TOURGÉE, Lew WALLACE, and John Esten COOKE. Theodore Winthrop was killed in battle. Many writers who didn't take up arms were involved in other important ways. Louisa May ALCOTT, Walt WHITMAN, and Harriet JACOBS were nurses; Frederick DOUGLASS, William Wells BROWN, and George COPWAY were recruiters; James REDPATH, Erastus BEADLE, and Augusta Jane EVANS supplied books to soldiers.

Almost from the moment fighting began, the Civil War became a popular topic in literature across all genres. Along with a stream of slave narratives and pro- and antislavery novels, noteworthy examples include Henry TIMROD's patriotic poems in support of the Confederacy (for example, "ETHNOGENESIS" [1861], "THE COTTON BOLL" [1862], and "Ode" [1866]); Edward Everett HALE's story "THE MAN WITHOUT A COUNTRY," written to rally Union support; Abraham Lincoln's GETTYSBURG ADDRESS, commemorating soldiers killed in the war's deadliest battle; and Julia Ward HOWE's "Battle Hymn of the Republic," a poem inspired by the author's visit to a Union army camp. In addition to these are a multitude of other less familiar works. According to one count, two hundred short stories about the war appeared between 1861 and 1865 in *HARPER'S WEEKLY* and *HARPER'S MONTHLY* alone.

More significant to an historical understanding of Civil War literature are two other groups of works: those that appeared before fighting began but that took part in the conflicts the war represents, and those that appeared in the decades following the war and that helped to record, memorialize, and interpret it. Harriet Beecher STOWE's *UNCLE TOM'S CABIN* is famously (perhaps, apocryphally) responsible for helping to precipitate the war. Slave narratives by such writers as Frederick DOUGLASS and Harriet JACOBS, antislavery novels such as Richard HILDRETH's *The White Slave*, and the various abolitionist writings of Lydia Maria CHILD, Sojourner TRUTH, William Lloyd GARRISON, the GRIMKE sisters, Frances E. W. HARPER, Maria W. CHAPMAN, and Martin DELANY helped to create a political and social climate in which toleration of slavery ceased to be an option.

While slavery lay at the root of the conflict, the Civil War was not simply a struggle between those desiring to perpetuate slavery on one side and those desiring to end it on the

other. Among Union supporters, considerable disagreement existed over such things as whether slavery should be immediately abolished or gradually phased out, whether the expansion of slavery should be curtailed for the slaves' sakes or for the sakes of white workers whose labor value would otherwise be undercut, and whether blacks, once freed, should remain in the U. S. or be "resettled" in Africa. Likewise, supporters of the Confederacy disagreed over whether slavery was a necessary evil or a positive good, whether slavery should be permanently or only temporarily protected, and whether energies should be focused on defending state sovereignty or on preserving slavery.

Among the prominent themes in the writings of Confederate Southerners are the healthfulness and benevolence of the region's agrarianism, its valuable tradition of honor, and the exploitation of the poor in the North's industrial economy. Significant antiabolitionist works include the novels of John Pendleton KENNEDY, William Gilmore SIMMS, and Caroline Lee HENTZ.

Significant postbellum work includes Whitman's poetry—influenced, he declared, by the Civil War—the "centre" around which his *LEAVES OF GRASS* revolved, and Herman MELVILLE's collection of poems, *BATTLE-PIECES AND ASPECTS OF THE WAR*. Fictional treatments include John Townsend TROWBRIDGE's *Cudjo's Cave* (1864), De Forest's *MISS RAVENEL'S CONVERSION* (1867), Lanier's *Tiger-Lilies* (1867); Tourgée's *Toinette* (1874), George Washington Cable's *Dr. Sevier* (1885), Harold Frederic's *The Copperhead* (1893), Stephen Crane's *Red Badge of Courage* (1895), and Mary N. MURFREE's *The Storm Center* (1905).

The Civil War fueled the speed of industrialization and influenced the growth of networks for communication and book distribution, created new opportunities for blacks and women, and gave impetus to the development of LOCAL COLOR and REALISM. The war forever altered the conditions under which literature in America is produced.

### Sources

- Aaron, Daniel. *The Unwritten War: American Writers and the Civil War*. New York: Knopf, 1973.
- Blight, David W. *Race and Reunion: The Civil War in American Memory*. Cambridge, Massachusetts: Belknap Press, 2001.
- Diffley, Kahthlee, ed. *To Live and Die: Collected Stories of the Civil War, 1861–1876*. Durham, N.C.: Duke University Press, 2002.
- Lively, Robert Alexander. *Fiction Fights the Civil War: An Unfinished Chapter in the Literary History of the American People*. Chapel Hill: University of North Carolina Press, 1957.
- Madden, David, and Peggy Bach, eds. *Classics of Civil War Fiction*. Jackson: University Press of Mississippi, 1991.
- Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the Civil War*. New York: Oxford University Press, 1962.

—Brett Barney

### Clapp, Henry (1814–1875) *journalist, novelist*

Henry Clapp was a New York journalist who founded the *Saturday Press* in 1858. Often writing under the pen name "Figaro," he championed such avant-garde works as Walt WHITMAN's *LEAVES OF GRASS* and earned the sobriquet "The King of Bohemia." He also translated the works of Charles Fourier (see FOURIERISM) and wrote novels, including *The Pioneer; or, Leaves from an Editor's Portfolio* (1846). He was a regular at Pfaff's Cellar, the Greenwich Village literary tavern.

### *Clarel* by Herman Melville (New York: Putnam, 1876)

#### *poem*

The longest epic poem in American literature, Herman MELVILLE's *Clarel* centers on the pilgrimage of the title character, a young American who travels the Holy Land in the midst of his own spiritual crisis. In a literal reversal of Christ's path through life, Clarel wanders from Jerusalem to Bethlehem, meeting and journeying with characters of various worldviews. Eventually, he falls in love with Ruth, a Jewish girl. Steeped in religious symbolism, *Clarel* represents a deep questioning of both the author's religious faith and that of the broader society in the years after the American CIVIL WAR and the publication of Charles Darwin's *On the Origin of Species* (1859). The four-section, 150-canto poem was Melville's last published work. A commercial failure, *Clarel* was generally unknown until the Melville critical revival of the 1920s.

—Joshua Matthews

### Clarke, James Freeman (1810–1888) *editor,*

#### *biographer*

Born in Hanover, New Hampshire, James Freeman Clarke became a militant leader of the transcendentalist movement (see TRANSCENDENTALISM). After graduating from Harvard Divinity School and being ordained as a Unitarian minister, Clarke assumed the pulpit of a church in Louisville, Kentucky, where he also helped to establish and edit the Unitarian periodical *THE WESTERN MESSENGER*. Returning to Boston in 1841, he helped found the Church of the Disciples and served as a professor at his alma mater. Clarke became a member of the TRANSCENDENTAL CLUB and collaborated with Ralph Waldo EMERSON and William Henry Channing in a memoir of Margaret FULLER. A committed activist on behalf of ABOLITIONISM and SUFFRAGISM, Clarke wrote several texts that were highly influential in their day, including *Ten Great Religions* (1871–1883), *Essentials and Non-Essentials in Religion* (1877), and *Self-Culture* (1880).

### Source

- Bolster, Arthur S. *James Freeman Clarke: Disciple to Advancing Truth*. Boston: Beacon, 1954.

**Clemens, Samuel Langhorne** (1835–1910) *novelist, journalist*

*Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. He surveyed the fence, and all gladness left him. . . . Life to him seemed hollow, and existence but a burden.*

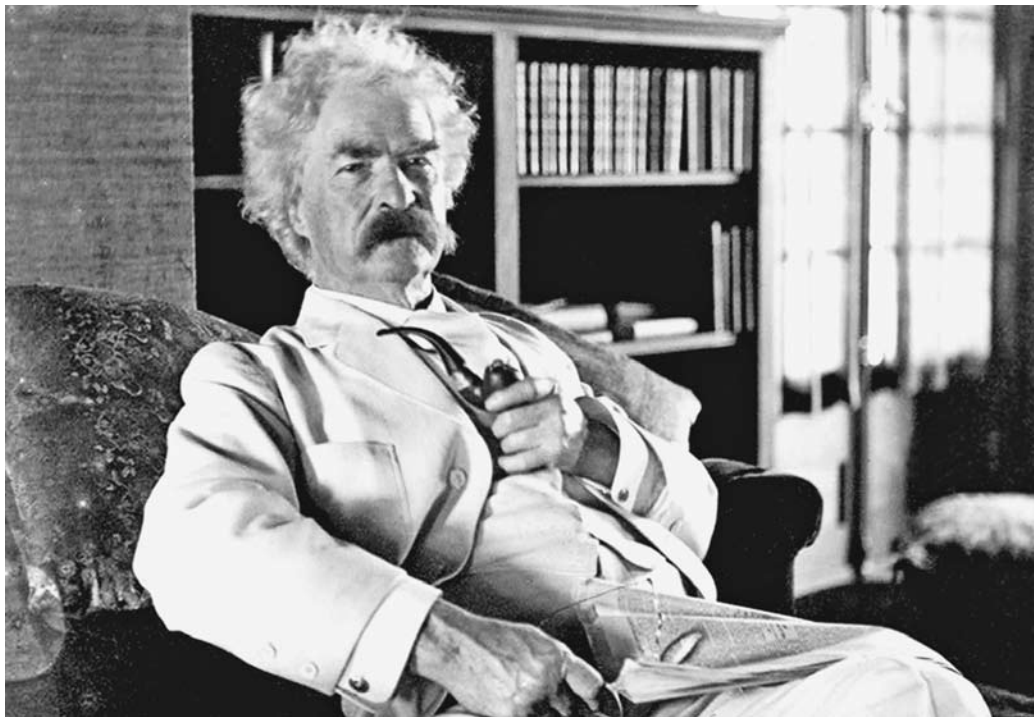
—*The Adventures of Tom Sawyer* (1876)

Samuel Langhorne Clemens, also known as Mark Twain, was born in Florida, Missouri, and reared by a father who believed in frontier values and the American Dream. A land speculator always looking for a big profit, John Clemens settled his family in Hannibal, Missouri, where Clemens grew up in surroundings similar to those he created in his American classics *THE ADVENTURES OF TOM SAWYER* (1876) and *ADVENTURES OF HUCKLEBERRY FINN* (1884). From an early age Clemens worked in publishing, first as a printer's apprentice and then as a journeyman printer at various newspapers in the East and Midwest. By the mid 1850s he was a Mississippi Riverboat pilot, an experience he wrote about in *LIFE ON THE MISSISSIPPI* (1883).

The CIVIL WAR stopped traffic on the Mississippi, and Clemens and his brother headed west to make their fortune, an adventure Twain describes in *ROUGHING IT* (1872). In 1862, when he began working for the *Territorial Enterprise* newspa-

per in Virginia City, Nevada, Clemens adopted his pen name, Mark Twain. His first pieces were characterized by frontier humor, later collected in *Mark Twain of the Enterprise* (1957). By the early 1860s Twain had made friends with writers such as Artemus Ward (Charles Farrar BROWNE) and Bret HARTE and had made his own reputation with the publication of *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867). He also turned his travels to the Sandwich Islands, the Mediterranean, and the Holy Land into popular lectures and then a book, *THE INNOCENTS ABROAD* (1869).

In 1870 Twain married and settled in Hartford, Connecticut. This move into genteel society did not inhibit his frontier sensibility, although his darker vision of politics and of human nature began to develop in this period. With Charles Dudley WARNER he produced *THE GILDED AGE* (1873), a satire on the post-Civil War period that portrayed a country corrupted by the enormous sums spent and invested during the war. *Tom Sawyer* and *Huckleberry Finn*, on the other hand, dealt with the pre-Civil War period and drew heavily on Twain's memories of his own childhood. These nostalgic, deceptively complex novels examined how the quest for civilization and even gentility challenged frontier values. *Huckleberry Finn*, the more ambitious of the two, is a novel of discovery that attacks social conventions, particularly racial attitudes, that deny individual expressions of morality.



Samuel Langhorne Clemens



Twain's consciousness of the tremendous disparity between rich and poor is evident in his fantasy novel *THE PRINCE AND THE PAUPER* (1881). His growing concern about what it meant to be civilized is reflected in *A CONNECTICUT YANKEE IN KING ARTHUR'S COURT* (1889). In the latter work he burlesqued the very idea of civilization, pointing out the ridiculousness not only of medieval values but of the equally absurd principles of his provincial Yankee.

Poor financial investments forced Twain back on to the lecture circuit in the 1890s. Out of this renewed period of travel he produced *Following the Equator* (1897), which lacked the ebullience of his earlier travel narratives and marked the emergence of a more troubled sensibility. Twain's creative energy in this period seemed to diminish as he turned out sequels such as *Tom Sawyer Abroad* (1894) and *Tom Sawyer, Detective* (1896). Twain's maturing explorations of the fate of civilization are evident in his *The Tragedy of Pudd'nhead Wilson* (1894) and especially in *Personal Recollections of Joan of Arc* (1896). After 1898, when Twain had finally achieved financial stability, his pessimism and his art coalesced in three brilliant works: "The Man That Corrupted Hadleyburg" (1899), *What Is Man?* (1906), and *The Mysterious Stranger* (1916). Twain deliberately set his last book aside for posthumous publication.

Twain's last years before his death in 1910 were spent organizing his legacy in the form of his memoirs and an authorized biography. Albert Bigelow Paine's authorized biography appeared in three volumes in 1912, Twain's *Letters* in 1917, and his *Autobiography* in 1924.

### Principal Books by Clemens

*The Celebrated Jumping Frog of Calaveras County, and Other Sketches*. New York: C. H. Webb, 1867.  
*The Innocents Abroad, or the New Pilgrims' Progress*. Hartford, Conn.: American Publishing, 1869.  
*Mark Twain's (Burlesque) Autobiography and First Romance*. New York: Sheldon, 1871.  
*Roughing It*, augmented edition. Hartford, Conn.: American Publishing, 1872—comprises "Roughing It" and *The Innocents at Home*.  
*A Curious Dream; and Other Sketches*. London: Routledge, 1872.  
*The Gilded Age: A Tale of Today*, 3 volumes, by Twain and Charles Dudley Warner. Hartford, Conn.: American Publishing, 1873.  
*Mark Twain's Sketches, New and Old*. Hartford, Conn.: American Publishing, 1875.  
*The Adventures of Tom Sawyer*. Hartford, Conn.: American Publishing, 1876.  
*A True Story, and The Recent Carnival of Crime*. Boston: Osgood, 1877.  
*Punch, Brothers Punch! And Other Sketches*. New York: Slote, Woodman, 1878.



One of 174 illustrations by E. W. Kemble for the first American edition of *Adventures of Huckleberry Finn*

*A Tramp Abroad*. Hartford, Conn.: American Publishing, 1880.  
 "1601" Conversation, As It Was by the Social Fireside, in the Time of the Tudors. Cleveland, 1880.  
*The Prince and the Pauper*. Boston: Osgood, 1882.  
*The Stolen White Elephant, Etc.* Boston: Osgood, 1882.  
*Life on the Mississippi*. Hartford, Conn.: Osgood, 1883—includes *Old Times on the Mississippi*.  
*The Adventures of Huckleberry Finn*. London: Chatto & Windus, 1884; republished as *Adventures of Huckleberry Finn*. New York: Webster, 1885.  
*A Connecticut Yankee in King Arthur's Court*. New York: Webster, 1889.  
*The American Claimant*. New York: Webster, 1892.  
*Merry Tales*. New York: Webster, 1892.  
*The £1,000,000 Bank-Note and Other New Stories*. New York: Webster, 1893.  
*Tom Sawyer Abroad by Huck Finn*. New York: Webster, 1894.  
*The Tragedy of Pudd'nhead Wilson and the Comedy of Those Extraordinary Twins*. Hartford, Conn.: American Publishing, 1894.





One of 200 illustrations by True Williams from first edition of *The Adventures of Tom Sawyer*

- Personal Recollections of Joan of Arc by the Sieur Louis de Conte.* New York: Harper, 1896.
- Tom Sawyer Abroad, Tom Sawyer, Detective, and Other Tales.* New York: Harper, 1896.
- How to Tell a Story and Other Essays.* New York: Harper, 1897.
- Following the Equator.* Hartford, Conn.: American Publishing, 1897.
- The Man That Corrupted Hadleyburg and Other Stories and Essays.* New York & London: Harper, 1900.
- A Double Barreled Detective Story.* New York & London: Harper, 1902.
- A Dog's Tale.* New York & London: Harper, 1904.
- Extracts from Adam's Diary Translated from the Original MS.* New York & London: Harper, 1904.
- King Leopold's Soliloquy: A Defense of His Congo Rule.* Boston: P. R. Warren, 1905.
- Eve's Diary Translated from the Original MS.* London & New York: Harper, 1906.

- What Is Man?* New York: De Vinne Press, 1906; enlarged as *What Is Man? And Other Essays.* New York & London: Harper, 1917.
- The \$30,000 Bequest and Other Stories.* New York & London: Harper, 1906.
- Christian Science with Notes Containing Corrections to Date.* New York & London: Harper, 1907.
- A Horse's Tale.* New York & London: Harper, 1907.
- Is Shakespeare Dead?* New York & London: Harper, 1909.
- Extract from Captain Stormfield's Visit to Heaven.* New York & London: Harper, 1909.
- The Mysterious Stranger.* New York: Harper, 1916.

### Letters

- Mark Twain-Howells Letters*, edited by Henry Nash Smith and William M. Gibson. Cambridge, Mass.: Belknap Press, 1960.
- Letters to His Publishers, 1867-1894*, edited by Hamlin Hill. Berkeley: University of California Press, 1967.
- Correspondence with Henry Huttleston Rogers, 1893-1909*, edited by Lewis Leary. Berkeley: University of California Press, 1969.
- Mark Twain's Letters*, volume 1, 1853-1866, edited by Edgar M. Branch, Michael B. Frank, and Kenneth M. Sanderson; volume 2, 1867-1868, edited by Harriet E. Smith and Richard Bucci; volume 3, 1869, edited by Victor Fischer and Frank; volume 4, 1870-1871, edited by Fischer and Frank; volume 5, 1872-1873, edited by Lin Salamo and Smith; volume 6, 1874-1875, edited by Frank and Smith. Berkeley: University of California Press, 1988-1995.

### Studying Samuel Langhorne Clemens

Samuel Clemens was driven, partly by temperament and partly by financial necessity, to write. Among his published works are short-story collections, novels, travel narratives, and plays. Ernest Hemingway famously claimed that *Adventures of Huckleberry Finn* is the book from which "all modern American literature comes." Whether or not it is America's greatest novel, *Huckleberry Finn* is almost unanimously judged as Clemens's masterpiece. It is, therefore, the recommended starting point. *Connecticut Yankee* is Clemens's best historical romance and one of his best social satires. *Pudd'nhead Wilson* offers Clemens's most fully realized female character and deals with racial and identity issues that shed light on Clemens's other depictions of African Americans. *The Prince and the Pauper* is not a major work, but it introduces many themes prominent in Clemens's works. *Innocents Abroad* is Clemens's most accomplished work of travel writing, though many will find *Roughing It* more interesting for its depictions of the West and of such minorities as Hawaiians, Mormons, and Chinese. It also contains some of his best humorous tales. *Life on the Mississippi* offers an extensive portrait of Clemens's early years and of the river that figures prominently in his works. Those interested in the scattered but trenchant passages on religion and metaphysics

ics in *Innocents Abroad*, *Huckleberry Finn*, and *Connecticut Yankee* should also see the posthumously published *The Mysterious Stranger* and “What Is Man?” and *Other Philosophical Writings* (Berkeley: University of California Press, 1973).

All of Clemens's most popular works are available in various good editions. Foremost are those issued by the Mark Twain Project as *The Works of Mark Twain* (Berkeley: University of California Press, 1967– ). The less expensive annotated editions derived from them—*The Mark Twain Library* series—are also recommended. Other excellent editions include the twenty-nine volumes of *The Oxford Mark Twain* (New York: Oxford University Press, 1996), which combine the texts of first editions with interpretive essays by eminent scholars and writers, and the Library of America editions: *Mississippi Writings*, edited by Guy Cardwell (1982); *The Innocents Abroad, Roughing It*, edited by Cardwell (1984); *Historical Romances*, edited by Susan K. Harris (1994); and *The Gilded Age and Later Novels*, edited by Hamlin Hill (2002). Important compilations of shorter works are Library of America's two-volume *Tales, Sketches, Speeches, & Essays*, edited by Louis J. Budd (1992); *Tales, Speeches, Essays, and Sketches*, edited by Tom Quirk (New York: Penguin, 1994); *Life As I Find It: A Treasury of Mark Twain Rarities*, edited by Charles Neider (New York: Cooper Square Press, 2000); and *The Best Short Stories of Mark Twain*, edited by Lawrence I. Berkove (New York: Modern Library, 2004).

Clemens's life has been chronicled frequently. No single biography is definitive, and students should consult several in combination. Albert Bigelow Paine's three-volume *Mark Twain, a Biography* (New York: Harper, 1912) both benefited and suffered from Clemens's collaboration. Justin Kaplan's *Mr. Clemens and Mark Twain* (New York: Simon & Schuster, 1966) won the Pulitzer Prize. Everett Emerson's *Mark Twain: A Literary Life* (Philadelphia: University of Pennsylvania Press, 2000) is the best critical biography. Louis J. Budd's *Our Mark Twain: The Making of His Public Personality* (1983) excels at analyzing Clemens's famous persona. For an intimate look at Clemens, students should consult *Mark Twain: The Complete Interviews*, edited by Gary Scharnhorst (Tuscaloosa: University of Alabama Press, 2006). Two good short biographies are Connie Ann Kirk's *Mark Twain: A Biography* (Westport, Conn.: Greenwood Press, 2004) and Larzer Ziff's *Mark Twain Lives and Legacies Series* (Oxford: Oxford University Press, 2004). For transcripts of Clemens's speeches, see *Mark Twain Speaking*, edited by Paul Fatout (Iowa City: University of Iowa Press, 1976).

Students can gain a sense of trends in Clemens scholarship by consulting a good, recent essay anthology. Especially recommended are *The Cambridge Companion to Mark Twain*, edited by Forrest G. Robinson (Cambridge: Cambridge University Press, 1995); *A Historical Guide to Mark Twain*, edited by Shelley Fisher Fishkin (Oxford: Oxford University Press, 2002); and *A Companion to Mark Twain*, edited by Peter Messent and Louis J. Budd (Blackwell, 2005). Stephen Railton's *Mark Twain: A Short Introduction* is an excellent general

introduction to Clemens's major works. Those interested in *Huckleberry Finn* are advised to consult *Huck Finn*, edited by Harold Bloom (Philadelphia: Chelsea House, 2004) or *One Hundred Years of “Huckleberry Finn,”* edited by Robert Sattelmeyer and J. Donald Crowley (Columbia: University of Missouri Press, 1985). Students interested in the novel's racial content are advised to begin with *Constructing Mark Twain: New Directions in Scholarship*, edited by Laura E. Skandera Trombley and Michael J. Kiskis (Columbia: University of Missouri Press, 2001). Other essential works on the topic are *Satire or Evasion?: Black Perspectives on “Huckleberry Finn,”* edited by James S. Leonard and others (Durham, N.C.: Duke University Press, 1992) and Terrell Dempsey's *Searching for Jim: Slavery in Sam Clemens's World* (Columbia: University of Missouri Press, 2003). Peter Messent's *The Short Works of Mark Twain: A Critical Study* (Philadelphia: University of Pennsylvania Press, 2001) furnishes a fine introduction to Clemens's humorous short stories. A more general study of Clemens's humor should begin with James M. Cox's *Mark Twain: The Fate of Humor* (Princeton, N.J.: Princeton University Press, 1966; Columbia: University of Missouri Press, 2002) and *Mark Twain's Humor: Critical Essays*, edited by David E. E. Sloane (New York: Garland, 1993). Louis J. Budd's *Mark Twain: Social Philosopher* (Bloomington: Indiana University Press, 1962; Columbia: University of Missouri Press, 2001) is a lucid chronological account of the evolution of Clemens's thinking on social issues.

The best single bibliography of criticism is Thomas Asa Tenney's *Mark Twain: A Reference Guide* (Boston: G. K. Hall, 1977), which is supplemented yearly in *American Literary Realism* and in the *Mark Twain Circular*. Alan Gribben's “Mark Twain” chapter in the annual *American Literary Scholarship* provides a comprehensive survey of the year's scholarship. Fishkin's *Historical Guide* and Emerson's biography, mentioned above, include ample and well-chosen selective bibliographies.

*The Mark Twain Encyclopedia*, edited by J. R. LeMaster and James D. Wilson (New York: Garland, 1993) is an authoritative and comprehensive general reference. R. Kent Rasmussen's *Mark Twain A to Z* (New York: Facts On File, 1995) is similar and also recommended. Stephen Railton's *Mark Twain in His Times* website (<<http://etext.virginia.edu/railton/index2.html>> viewed July 24, 2007) provides a wealth of texts and images from contemporary sources.

—Student Guide by Brett Barney

### Cochran, Elizabeth (1867–1922) *journalist*

Born in Pennsylvania, Elizabeth Cochran attended the Indiana State Normal School for a semester when she was fifteen years old before being forced by financial difficulties to drop out, thus ending her formal education. In 1885 she responded to a column in the *Pittsburgh Dispatch* by writing a letter to the editor; she was subsequently offered a position as a reporter. After she had written two articles, one supporting the rights of

poor women, and one suggesting that divorce could be eliminated if certain types of men were not allowed to marry, she took the name of a character from a Stephen Foster song—Nellie Bly—as her pseudonym, and set about pursuing the sort of sensational exposés that made her reputation.

Bly interested Joseph PULITZER's New York *World* in a series about conditions in the city mental hospital and, feigning madness, had herself committed. She published her observations in *Ten Days in a Mad House* (1887), which led to the city appropriation of \$3 million for institutional improvements.

Bly also took on prisons, factories, nursing homes, politics, and domestic employment as subjects for investigation before the advent of the muckraking movement. Perhaps Bly's most renowned exploit was her besting, in 1889, of the fictitious record set by Phineas Fogg in Jules Verne's *Around the World in Eighty Days* (1873), a feat she recollected in *Nellie Bly's Book: Around the World in Seventy-Two Days* (1890).

### Sources

Davidson, Sue. *Getting the Real Story: Nellie Bly and Ida B. Wells*. Seattle, Wash.: Seal Press, 1992.

Ehrlich, Elizabeth. *Nellie Bly*. New York: Chelsea House, 1989.

Kroeger, Brooke. *Nellie Bly: Daredevil, Reporter, Feminist*. New York: Times Books, 1994.

***The Confidence-Man*** by Herman Melville (New York: Dix, Edwards / London: Longman, 1857) *novel*

The last novel Herman Melville wrote before abandoning professional authorship, *The Confidence-Man: His Masquerade* describes a group of people as they travel down the Mississippi River on April Fool's Day—also the day on which the book was published. The steamboat is named the *Fidèle* (faithful, true), yet the book's theme is more directly expressed by a placard above the barber's shop: "No Trust." Various untrustworthy characters—many of whom are apparently the title figure in different disguises—spend the journey swindling other passengers, preying on their optimism, good will, and desire to trust.

This ambitious comic novel presents a number of difficulties for readers, among which are a narrative style that often prohibits the straightforward identification of characters, an inconclusive ending, and a profoundly pessimistic vision. Though it evinces Melville's mastery of his craft, the novel failed both critically and commercially, further alienating the audience that had been drawn to his early, popular adventure stories, *TYPEE* (1846) and *OMOO* (1847). After the failure of *The Confidence-Man*, almost thirty years passed before Melville again wrote prose fiction at all, and never again for publication. More-recent readers have seen the novel as a rich, prescient, and even impressively contemporary book.

### Source

Cook, Jonathan A. *Satirical Apocalypse: An Anatomy of Melville's The Confidence-Man*. Westport, Conn.: Greenwood Press, 1996.

—Perry Trolard

***A Connecticut Yankee in King Arthur's Court*** by Samuel L. Clemens (New York: Webster, 1889) *novel*

One of the earliest known examples of time travel in literature, Mark Twain's (see Samuel Langhorne CLEMENS) *A Connecticut Yankee in King Arthur's Court* tells of Hank Morgan, a nineteenth-century American who finds himself transported back to medieval England. Believing himself to be "the best-educated man in the kingdom by a matter of thirteen hundred years," Morgan exploits his advanced technological knowledge to become "The Boss" of all Camelot. Through the narrator's observations and escapades, Twain sets his wit on the institutions of chivalry, slavery, monarchy, and the Roman Catholic Church. He subtly pokes fun at his own century as well when the narrator's anachronistic attempts to civilize his medieval counterparts lead to the dubious modern improvements of advertising, guns, and explosives.

### Source

Twain, Mark. *A Connecticut Yankee in King Arthur's Court: An Authoritative Text, Backgrounds and Sources, Composition and Publication, Criticism*, edited by Allison E. Ensor. New York: Norton, 1982.

—Jennifer Cooper

**Cooke, John Esten** (1830–1886) *novelist, biographer, historian*

The younger brother of the literary critic Philip Pendleton Cooke, John Esten Cooke was likewise a scion of the Old South and a member of the elite group known as First Families of Virginia. Cooke made his name as the author of romances set in colonial Virginia and was inspired largely by the novels of James Fenimore COOPER; *Leather Stocking and Silk* (1854), concerning a Virginia frontiersman, is the most obvious of these.

Related by marriage to the Confederate general J. E. B. Stuart, Cooke also served with the Confederate army during the CIVIL WAR. While not actively involved in military campaigns, he used this period to write his *Life of Stonewall Jackson* (1863). Earlier he had published a biography of Thomas Jefferson (1854), and he continued his career as a biographer with *A Life of Gen. Robert E. Lee* (1871) and a biography of Samuel J. Tilden (1876). The sentimentality in Cooke's fiction made him highly popular in his day. In later times, his *Virginia: A History of the People* (1883) has been regarded his most successful work.



## Sources

- Beatty, John Owen. *John Esten Cooke, Virginian*. New York: Columbia University Press, 1922; Port Washington, N.Y.: Kennikat Press, 1965.
- Bratton, Mary Jo Jackson. *John Esten Cooke: The Young Writer and the Old South, 1830–1861*. Chapel Hill: University of North Carolina Press, 1969.

## Cooke, Rose Terry (1827–1892) short-story writer, poet, novelist

... [A]dmited into the free-masonry of married women, she discovered how few among them were more than household drudges . . . who rose up to labor and lay down in sleepless exhaustion, and some whose days were a constant terror to them from the intemperate brutes to whom they had intrusted their happiness. . . .

—“How Celia Changed Her Mind” (1891)

Rose Terry Cooke, one of the most acclaimed of the New England regionalists (see *LOCAL COLOR*), was born on a farm near Hartford, Connecticut. Her parents were from well-respected New England families dating back to the 1600s, but they were not particularly successful in their own right, and the family moved in with Cooke's paternal grandmother, Terry, when Cooke was six. She received her literary education from her mother and obtained a domestic education suitable for a young woman of her class at Catharine BEECHER's Hartford Female Seminary. Cooke was graduated at sixteen, at which time, greatly influenced by her mother, she underwent a religious conversion and became a lifelong member of the Congregational Church.

Cooke spent several years as a teacher and governess, eventually returning to Hartford to take care of both her deceased sister's children and her own parents until their deaths. In 1848 Cooke received from her uncle an inheritance that allowed her to spend some time writing while taking care of her domestic duties. Her first love was poetry, but she soon discovered that writing fiction was more profitable and so turned to the short story, publishing her first piece in *PUTNAM'S MONTHLY* in 1855. Later, after her reputation had grown, she was invited to publish the lead piece of fiction, “Sally Parson's Duty,” in the initial issue of *THE ATLANTIC MONTHLY* (November 1857), edited by James Russell LOWELL. She published more than one hundred stories during her lifetime, both in the prestigious *Atlantic Monthly* and in the nearly as prestigious *HARPER'S MONTHLY*.

Cooke created memorable characters of plain, ordinary people rather than of the privileged class, and her use of realistic details led her to be classed as a local colorist. She is also one of the first authors to use dialect in her storytelling. Her

rich sense of humor is revealed in her fiction, and she was known for her “old maid” heroines who prized their independence over marriage. One of her best stories, “How Celia Changed Her Mind,” demonstrates Cooke's view that even though the single life can be lonely and difficult, marriage to a tightfisted, dictatorial man is worse than the independence of spinsterhood.

Because of her well-known spinster theme, Cooke surprised her family and friends when, at the age of forty-six, she was married to Rollin H. Cooke, a widower with two children, who was sixteen years younger than she. With her new family she settled first in Winsted, Connecticut. Rollin Cooke was never able to become the successful business man he wished to be, and Cooke eventually lost her inheritance and savings trying to save him and his father from financial ruin. When she began writing strictly for money to support her family her critical reputation suffered. Always in weak health, she died from influenza in Pittsfield, Massachusetts, after rejoining her husband there, having failed to find work in Boston.

## Sources

- Donovan, Josephine. *New England Local Color Literature: A Women's Tradition*. New York: Ungar, 1953.
- Kleitzi, Katherine. “Essence of New England: The Portraits of Rose Terry Cooke,” *American Transcendental Quarterly*, 47–48 (1980): 127–139.
- Newlyn, Evelyn. “Rose Terry Cooke and the Children of the Sphinx,” *Regionalism and the Female Imagination*, 4 (1979): 49–57.
- Walker, Cheryl. “Rose Terry Cooke,” *Legacy*, 9, 2 (1992): 143–149.
- Vicki Martin

## Cooper, Anna Julia (1858–1964) educator, essayist, activist

“Only the Black Woman can say ‘when and where I enter, in the quiet, undisputed dignity of my womanhood, without violence and without suing or special patronage, then and there the whole Negro race enters with me.’”

—*A Voice from the South* (1892)

Born into slavery in Raleigh, North Carolina, Anna Julia Haywood was the daughter of Hannah Stanley Haywood and (she later assumed) her white owner. In 1868, at the age of nine, Anna received a scholarship to St. Augustine's Normal School and Collegiate Institute, a North Carolina school for training teachers to educate newly freed slaves. Cooper fought to be able to take a “Gentleman's Course” and was finally admitted; the course was taught by a thirty-year-old Bahamian-born theology teacher named George Cooper. On June 21, 1877, he and eighteen-year-old Hay-



wood married, both vowing to serve their race as ministers and teachers. Their brief marriage ended with George Cooper's premature death in 1879; Anna Julia Cooper never remarried.

After earning her bachelor's degree at Oberlin College in 1885, Cooper returned to St. Augustine's, where she taught Greek, Latin, and mathematics. Two years later she accepted a position as science and mathematics teacher at the elite M Street Colored High School in Washington, D.C. She was made principal in 1901. Despite successfully working to gain accreditation for the school, Cooper was forced to resign in 1906 over her refusal to lower curriculum standards and for allowing a male teacher to board at her home. She taught briefly at Lincoln University in Jefferson City, Missouri, before returning to M Street School as a Latin teacher in 1910.

In 1925, at the age of sixty-seven, Cooper became the fourth African American woman to earn a doctorate, writing a dissertation on the importance of slavery to the French Revolution. Past the age of seventy when she retired from M Street School, Cooper then served for two decades as president of Frelinghuysen University, a school dedicated to working-class blacks in Washington, D.C.

In 1892 Cooper helped organize the Colored Woman's League of Washington, D.C. She was one of four African American women to address the Women's Congress of Representative Women at the Chicago World's Fair in 1893, and she spoke in London at the 1900 Pan-African Conference organized by W. E. B. Du Bois. Other organizations in which she was involved include the National Conference of Colored Women, the Colored Women's YWCA, and Camp Fire Girls.

In *A Voice from the South: By a Black Woman of the South* (1892), the collection of essays that forms the basis of her literary reputation, Cooper dealt with issues such as racism, imperialism, and the intrinsic prejudice of white women's organizations. Cooper focused particular attention on the education and elevation of black women, arguing that these were crucial for racial uplift. She also translated into modern French a medieval French epic and wrote a book about Angelina and Sarah GRIMKE. When Cooper died at her home in Washington, she was 105.

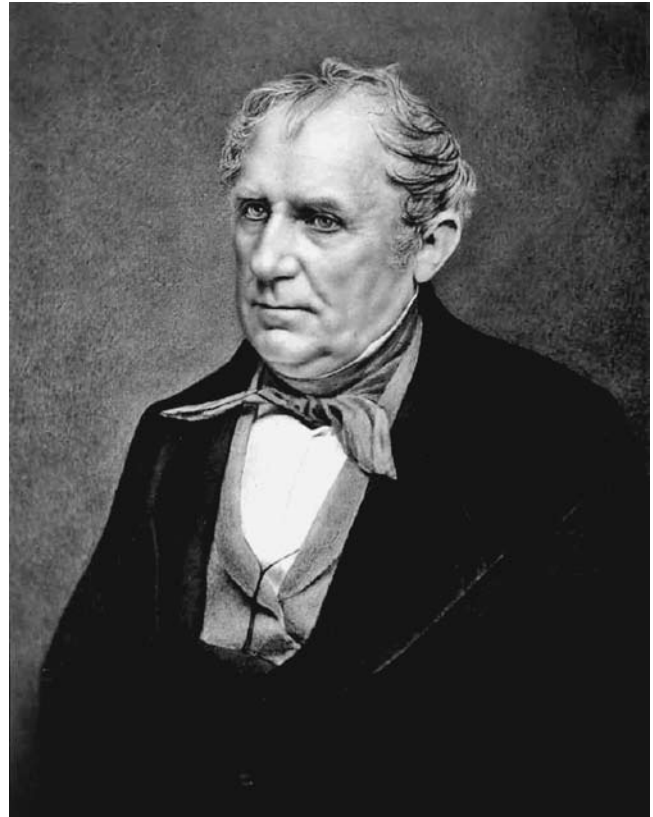
### Sources

Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1987.

Shockley, Ann Allen. *Afro-American Women Writers, 1746–1933: An Anthology and Critical Guide*. New York: G. K. Hall, 1988.

Washington, Mary Helen. "Introduction," in *A Voice from the South, by a Black Woman of the South* by Anna Julia Cooper. New York: Oxford University Press, 1988.

—Lynette D. Myles



Portrait of James Fenimore Cooper by Mathew Brady, circa 1850

### Cooper, James Fenimore (1789–1851) novelist

James Fenimore Cooper was born in Burlington, New Jersey. His father, William, subsequently moved the family to Cooperstown, New York, west of Albany. James was educated in local schools and then was sent to Yale, from which he was expelled in 1806. After five years at sea he married, settling first in Cooperstown in 1814 and then on a farm in Scarsdale in 1817.

Cooper claimed he could write a better novel of manners than what he was reading at the time, and he published his first novel, *Precaution*, in 1820. His 1821 novel, *The Spy*, drew in part on his seagoing adventures and on his grasp of the American scene. He returned to this material in *The Pilot* (1823), again seeking to show that he could write better fiction than that of his British contemporaries, particularly Sir Walter Scott's *The Pirate* (1822).

Cooper's literary reputation was founded with *The Pioneers* (1823), the first of his LEATHER-STOCKING TALES, featuring the adventures of Natty Bumppo. In *The Last of the Mohicans* (1826), *The Prairie* (1827), *The Pathfinder* (1840), and *The Deerslayer* (1841), Cooper extended the myth of the Western hero, scornful of Eastern effiteness and contemptuous of set-

tlers who were spoiling the land and defiling nature. Cooper drew on his childhood memories of Cooperstown and borrowed character traits from his father, a leading citizen who came into conflict with the pioneer stock and who resented the destruction of the wilderness and the values of independence and discipline it represented. Cooper's view of the Indians in these novels reflects the myths of the noble savage and of the primitive, violent society that white civilization was eradicating. Part nostalgia, part a realistic evocation of the frontier, Cooper's novels remain an enduring portrait of a world in transition and of the ambivalent feelings that change stimulates.

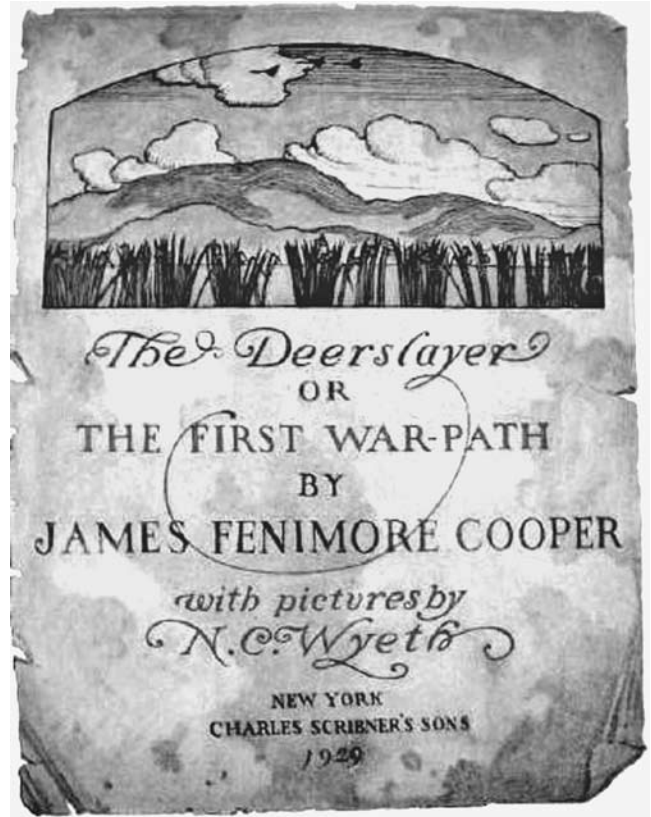
By the mid 1820s Cooper had established himself as the outstanding American novelist of his day. Although Washington IRVING had become the first American author to be widely read in Europe, Cooper was the first to concentrate almost exclusively on the American landscape and its history, vying with Sir Walter Scott (1771–1832) and other European novelists for preeminence in the English-speaking world.

Although Cooper had planned to write a series of novels about the American past—beginning with *Lionel Lincoln* (1825), set in Boston during the Revolutionary War—he returned instead to material that grew out of his sea experiences: *The Red Rover* (1827), *The Wept of Wish-ton-Wish* (1829), and *The Water-Witch* (1830). A proponent of democracy, he published a trilogy of novels—*The Bravo* (1831), *The Heidenmauer* (1832), and *The Headsman* (1833)—disparaging the cult of the Middle Ages that Scott and other Romantics (see ROMANTICISM) had popularized.

Cooper, who was away from the United States for most of the period between 1826 and 1833, wrote as a representative American, defending the country's values in books such as *Notions of the Americans* (1828) and *Letter of J. Fenimore Cooper to Gen. Lafayette, on the Expenditure of the United States of America* (1831). These works argued for the superiority of republican government over the monarchies of the past.

On his return home in 1833, Cooper found that much had changed. He reacted violently against a culture that he thought had become greedier and coarser. Public life seemed corrupt and without manners. He emerged in a series of books as a bitter conservative, a satirist, and an alarmist who believed that democracy was degenerating into mob rule. During this contentious decade of the 1830s he devoted himself almost exclusively to nonfiction, producing *A Letter to His Countrymen* (1834), *Gleanings in Europe* (six volumes; two on France and two on England, published in 1837, and two on Italy, 1838), and *The American Democrat* (1838). Toward the end of the decade he returned to fiction that reinforced his elitist views, including *Homeward Bound* (1838) and *Home as Found* (1838).

Often attacked in the press, Cooper launched several successful lawsuits, winning judgments for libel. Even so, his literary activity did not slow. In 1839 he published *The History of the Navy of the United States of America*; continued his Leather-Stocking series; and wrote histories of Christopher



Title page for a later edition of Cooper's 1842 novel with illustrations by the respected artist who illustrated some twenty-five classic works for Charles Scribner's Sons

Columbus, *Mercedes of Castile* (1840), and of the British navy, *The Two Admirals* (1842).

In the mid 1840s Cooper returned to the setting of upstate New York that he knew so well, producing several novels, including *Satanstoe* (1845), *The Chainbearer* (1845), and *Ravenstoe; or, The Redskins* (1846). In these works he dramatized the conflicts over landownership and the growing divide between those who owned and those who worked the land.

By the late 1840s Cooper had returned to the historical romance, publishing *Jack Tier* (1848), *The Oak Openings* (1848), and *The Sea Lions* (1849). These later novels demonstrated his strong gift for narrative and for the authentic details of life at sea. His last novel, *The Ways of the Hour* (1850), has often been cited as foreshadowing the modern mystery novel.

Cooper was a prolific writer with a talent for inventing stirring dramatic incidents. His powerful descriptions, especially of the landscapes in *The Pioneers* and *The Prairie*, evinced a profound engagement with nature and the human connection to it. The positive and negative aspects of land development—and of civilization itself—are treated in Cooper's fiction and in his nonfiction. His evocation of the



Illustration of Chingachgook, Natty, Duncan & David, by F. O. C. Darley from 1859 edition of *The Last of the Mohicans*

American myth of progress and its attendant periods of corruption pointed out a cycle repeated in the works of many twentieth-century American authors.

### Principal Books by Cooper

- Precaution*, anonymous. New York: A. T. Goodrich, 1820.  
*The Spy: A Tale of the Neutral Ground*, anonymous. New York: Wiley & Halsted, 1821.  
*The Pioneers; or, The Sources of the Susquehanna: A Descriptive Tale*. New York: Charles Wiley, 1823.  
*Tales for Fifteen; or, Imagination and Heart*, as Jane Morgan. New York: Charles Wiley, 1823.  
*The Pilot: A Tale of the Sea*. New York: Charles Wiley, 1823.  
*Lionel Lincoln; or, The Leaguer of Boston*. New York: Charles Wiley, 1825.  
*The Last of the Mohicans: A Narrative of 1757*. Philadelphia: H. C. Carey & I. Lea, 1826.  
*The Prairie*. Philadelphia: Carey, Lea & Carey, 1827.  
*The Red Rover*. Philadelphia: Carey, Lea & Carey, 1828.  
*Notions of the Americans: Picked up by a Travelling Bachelor*. Philadelphia: Carey, Lea & Carey, 1828.  
*The Wept of Wish-ton-Wish*. Philadelphia: Carey, Lea & Carey, 1829.  
*The Water Witch; or, The Skimmer of the Seas*. Philadelphia: Carey & Lea, 1830.  
*The Bravo*. Philadelphia: Carey & Lea, 1831.

- The Heidenmauer; or, The Benedictines: A Legend of the Rhine*. Philadelphia: Carey & Lea, 1832.  
*The Headsman; or, The Abbaye des Vignerons*. Philadelphia: Carey, Lea & Blanchard, 1833.  
*A Letter to His Countrymen*. New York: John Wiley, 1834.  
*The Monikins*. Philadelphia: Carey, Lea & Blanchard, 1835.  
*Hints on Manning the Navy*. New York: West & Trow, 1836.  
*Sketches of Switzerland*. Philadelphia: Carey, Lea & Blanchard, 1836.  
*Sketches of Switzerland . . . Part Second*. Philadelphia: Carey, Lea & Blanchard, 1836.  
*Gleanings in Europe. France*. Philadelphia: Carey, Lea & Blanchard, 1837.  
*Gleanings in Europe. England*. Philadelphia: Carey, Lea & Blanchard, 1837.  
*Gleanings in Europe. Italy*. Philadelphia: Carey, Lea & Blanchard, 1838.  
*The American Democrat; or, Hints on the Social and Civic Relations of the United States of America*. Cooperstown, N.Y.: H. & E. Phinney, 1838.  
*Homeward Bound; or, The Chase: A Tale of the Sea*. Philadelphia: Carey, Lea & Blanchard, 1838.  
*Home As Found*. Philadelphia: Lea & Blanchard, 1838.  
*The Chronicles of Cooperstown*. Cooperstown, N.Y.: H. & E. Phinney, 1838.  
*The History of the Navy of the United States of America*. Philadelphia: Lea & Blanchard, 1839.  
*The Pathfinder; or, The Inland Sea*. Philadelphia: Lea & Blanchard, 1840.  
*Mercedes of Castille; or, The Voyage to Cathay*. Philadelphia: Lea & Blanchard, 1840.  
*The Deerslayer; or, The First War-Path*. Philadelphia: Lea & Blanchard, 1841.  
*The Two Admirals*. Philadelphia: Lea & Blanchard, 1842.  
*The Wing-and-Wing, or, Le Feu-Follet*. Philadelphia: Lea & Blanchard, 1842.  
*Le Mouchoir: An Autobiographical Romance*. New York: Wilson, 1843.  
*The Battle of Lake Erie, or Answers to Messrs. Burges, Duer, and Mackenzie*. Cooperstown, N.Y.: H. & E. Phinney, 1843.  
*Wyandotté; or The Huttred Knoll*. Philadelphia: Lea & Blanchard, 1843.  
*Ned Myers; or, A Life Before the Mast*. Philadelphia: Lea & Blanchard, 1843.  
*Afloat and Ashore, or, The Adventures of Miles Wallingford*. Philadelphia: Published by the Author, 1844.  
*Afloat and Ashore, or, The Adventures of Miles Wallingford . . . in Four Volumes, Volumes 3 and 4*. Philadelphia: Published by the Author, 1844.  
*Satanstoe; or, The Littlepage Manuscripts. A Tale of the Colony*. New York: Burgess, Stringer, 1845.  
*The Chainbearer; or, The Littlepage Manuscripts*. New York: Burgess, Stringer, 1845.



*Lives of Distinguished American Naval Officers.* Philadelphia: Carey & Hart, 1846.

*The Redskins; or, Indian and Injin: Being the Conclusion of the Littlepage Manuscripts.* New York: Burgess & Stringer, 1846.

*The Crater; or Vulcan's Peak. A Tale of the Pacific.* New York: Burgess, Stringer, 1847.

*Jack Tier; or, The Florida Reef.* New York: Burgess, Stringer, 1848.

*The Oak Openings; or, The Bee-Hunter.* New York: Burgess, Stringer, 1848.

*The Sea Lions; or, The Lost Sealers.* New York: Stringer & Townsend, 1849.

*The Ways of the Hour.* New York: Putnam, 1850.

### Studying James Fenimore Cooper

James Fenimore Cooper published novels, short stories, plays, and nonfiction books between 1820 and 1850. His first two novels—*Precaution* (1820) and *The Spy* (1821)—appeared anonymously. These early novels, which were more successful in England than in the United States, prompted a great deal of interest in Cooper and encouraged him to publish five more novels by 1826, including the iconic *The Last of the Mohicans* (see LEATHER-STOCKING TALES). In a move that marks an important shift in his view of the United States, Cooper in 1826 took his family to Europe and settled in Paris. Upon his return to the United States in 1833, he published *A Letter to His Countrymen*, in which he defended the policies of President Andrew Jackson and declared his retirement as a novelist—a resolution he later recanted; Cooper became embroiled in current political debates of the times, and his subsequent novels are interesting for what they reveal about his views of America and American citizens. Cooper's tales of Natty Bumppo in the five Leather-Stocking novels are the most famous of his publications. Definitive editions of most of Cooper's works are now available in *The Writings of James Fenimore Cooper*, an ongoing project begun under the editorship of James Franklin Beard and published by the State University of New York Press. The series is now edited by Lance Schachterle, and new volumes are being published by AMS Press.

A study of Cooper should begin with Alan Frank Dyer's *James Fenimore Cooper: An Annotated Bibliography of Criticism* (New York: Greenwood Press, 1991) and *A Descriptive Bibliography of the Writings of James Fenimore Cooper*, edited by Robert Spiller and Philip Blackburn (New York: R. R. Bowker, 1934; New York: Burt Franklin, 1968). These two bibliographies can be supplemented with collections of Cooper's correspondence, including *Correspondence of James Fenimore Cooper*, edited by his grandson James (New Haven: Yale University Press, 1922), and the six-volume *Letters and Journals of James Fenimore Cooper*, edited by James Franklin Beard (Cambridge: Harvard University Press, 1960–1968). For an intimate portrayal of Cooper, students should consult

*Pages and Pictures from the Writings of James Fenimore Cooper* (New York: Townsend, 1861), published by his daughter, Susan Fenimore Cooper. The first of Wayne Franklin's two-volume scholarly biography has recently appeared under the title *James Fenimore Cooper: The Early Years*; the second volume is scheduled for publication in 2010.

Mark Twain (see Samuel Langhorne CLEMENS) and D. H. Lawrence wrote two notable discussions of Cooper's novels; these essays form a useful juxtaposition for beginning students. In the July 1895 *North American Review* (vol. 161), Twain published "Fenimore Cooper's Literary Offenses," criticizing Cooper's literary style by pointing out logistical contradictions within his *The Deerslayer* and *The Last of the Mohicans*. However, in *Studies of Classic American Literature* (New York: Thomas Seltzer, 1923), Lawrence discusses Cooper's literary merits and illustrates his influence on the nineteenth-century American novel and specifically on the novelists Nathaniel HAWTHORNE and Herman MELVILLE.

Overviews of critical discussions of Cooper and his novels include Robert E. Spiller's *Fenimore Cooper: Critic of His Times* (New York: Russell & Russell, 1963); George Dekker and John P. McWilliams's *Fenimore Cooper: The Critical Heritage* (London: Routledge, 1973); Robert Clark's *James Fenimore Cooper: New Critical Essays* (Totowa, N.J.: Barnes & Noble, 1985); Robert Emmet Long's *James Fenimore Cooper* (New York: Continuum Publishing Company, 1990); and W. M. Verhoeven's *James Fenimore Cooper: New Historical and Literary Contexts* (Amsterdam: Rodopi, 1993). Students interested in Cooper's sea fiction should consult Thomas Philbrick's *James Fenimore Cooper and the Development of American Sea Fiction* (Cambridge: Harvard University Press, 1961).

In terms of recent scholarship, McWilliams's *The Last of the Mohicans: Civil Savagery and Savage Civility* (New York: Twayne, 1995) provides an introduction to Cooper through a careful analysis of the best known of *The Leather-Stocking Tales*, but students should also consult the MLA International Bibliography for current critical discussions.

—Student Guide by Christina Ann Roberts

### Cooper, Susan Fenimore (1813–1894) nature writer, fiction writer, essayist

Susan Cooper, the daughter of James Fenimore COOPER, was an accomplished writer in many genres. Her first published work was the ROMANCE *Ellinor Wyllys* (1844). Her first and best-known work of nature writing, *Rural Hours*, was published in 1850—four years before THOREAU's *WALDEN*. In that work, Cooper employs the style of a journal to recount the passage of one year in the Otsego Lake region of New York. She meditates on plant and animal life, as well as on the relationship of humans to the natural environment. Cooper had no formal training as a naturalist, but she revealed a



mature understanding in the book. For the next forty years Cooper worked on various writing projects, including philanthropic and educational pieces, fiction, essays, and editorial tasks. She also contributed introductions to posthumous editions of her father's novels for publication by HOUGHTON-MIFFLIN. Throughout the late 1860s and 1870s, Cooper published frequently in periodicals, and in 1878 she returned to nature writing with a series of four essays, "Otsego Leaves," in APPLETON'S JOURNAL. Her last published piece of nature writing, "A Lament for the Birds," appeared in HARPER'S MONTHLY in 1893.

### Source

Johnson, Rochelle, and Daniel J. Patterson, eds. *Susan Fenimore Cooper: New Essays on Rural Hours and Other Works*. Athens: University of Georgia Press, 2001.

—Elizabeth Lorange

### Copway, George (1818–1869) autobiographer, nonfiction writer

Also known as Kahgegagahbowh, George Copway was born near present-day Trenton, Ontario, and passed his first years in a traditional Ojibway way of life. After his family's conversion to Christianity, he worked with the Methodists, first as an interpreter and later as a preacher, among the Lake Superior Ojibwa and at Indian missions in Minnesota and in southern Ontario. When his first book was published in 1847 he became a celebrity. *The Life, History, and Travels of Kah-ge-gah-bowh (George Copway)* went through six editions within a year and led to his popularity as a lecturer in the eastern United States. He cultivated friendships with many literary figures, including Washington IRVING, Henry Wadsworth LONGFELLOW, James Fenimore COOPER, and Francis PARKMAN. Although his autobiography's subtitle suggested that Copway was a tribal chief and minister, he had been expelled by the Methodist Canadian Conference and had never been a chief. Copway's celebrity quickly faded, but before it did he published a pamphlet proposing an autonomous Indian state in present-day South Dakota, *Organization of a New Indian Territory, East of the Missouri River* (1850); an Ojibwa history, *The Traditional History and Characteristic Sketches of the Ojibway Nation* (1850); and a book of European travel sketches, *Running Sketches of Men and Places, in England, France, Germany, Belgium, and Scotland* (1851). Details of his later life are scarce, though he is known to have worked to recruit Canadian Indians for the Union army during the CIVIL WAR. He died at a Roman Catholic mission near Montreal.

### Source

Smith, Donald B. "The Life of George Copway or Kah-ge-gah-bowh (1818–1869)—and a Review of His Writings," *Journal of Canadian Studies*, 23 (Fall 1988): 5–38.

—Brett Barney

### Copyright

The concept of copyright in the United States derives from the Constitution, Article 1, Section 8, Clause 8, which states that the Congress shall have power "To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." The first United States law governing copyright or the exclusive right to publish a work was the Copyright Act of 1790, which granted to American authors copyright for a period of fourteen years (to be extended another fourteen if the author was still living). Foreign authors were not protected, so American publishers were under no legal obligations to them. As a result, popular British books such as Walter Scott's *Waverly* novels were often printed and distributed simultaneously by several different American firms, none of whom were required to pay for the work. American authors contended, with some justification, that not only did this circumstance rob foreign authors of deserved remuneration for artistic labor but it also placed American writers in a handicapped position in the marketplace. Washington IRVING was one of the first proponents of an Anglo-American copyright agreement, writing in 1819 that the American public's impression of his *SKETCH BOOK* as overpriced was the result of "competition with republished English works for which the Booksellers have not to pay anything to the authors."

That cheap reprints of foreign literature retarded the development of a healthy American literary culture was an idea that writers throughout the next decades frequently expressed, despite the fact that Irving and others after him had shown that an international copyright law wasn't a requirement for earning a living as a professional author. Writing in 1828, after a string of successful novels, James Fenimore COOPER declared, "The fact that an American publisher can get an English work without money, must, for a few years longer, . . . have a tendency to repress a national literature." The lack of a British-American agreement created another difficulty for American authors: copyright law in England required that works be first published in that country. Cooper was not alone in thinking that the lack of an international copyright agreement would be soon remedied. For various reasons, however, no new agreement was reached, even though support for copyright reform continued to build. In 1843 the American Copyright Club was established, with an executive committee that included William Cullen BRYANT as president and Evert DUYNCKINCK as a secretary. The Club actively recruited members and petitioned Congress, but to little effect.

In the absence of significant legal intervention, a set of strategies was developed for making the most of the gaps in copyright protection. These measures had important effects on the course of literary development. American authors, for their part, customarily sent the printed sheets to England, where their books were made up and offered for sale slightly in advance of their U.S. debut; thus, it became

possible to secure copyright in both countries. A handful of publishers, HARPER & BROTHERS most prominent among them, built successful operations largely on the basis of the ability to publish popular British authors cheaply. Indeed, the first issue of *HARPER'S NEW MONTHLY MAGAZINE* in 1850 proclaimed the editors' intentions to "transfer to its pages as rapidly as they may be issued" works by popular British authors such as Charles Dickens and Edward Bulwer-Lytton. By that time, however, some publishers who had been damaged by cutthroat competition had joined in calling for an international agreement. The eventual passage of the International Copyright Convention in 1891, in fact, owed much to the efforts of the publisher George H. Putnam, whose American Copyright League, founded in 1884, was instrumental in persuading Congress to take action. Authors and others were already by that time arguing for further changes to copyright laws, and a series of changes enacted in 1909, 1976, and 1998 granted copyright for increasing periods of time.

### Sources

- Barnes, James J. *Authors, Publishers, and Politicians: The Quest for an Anglo-American Copyright Agreement 1815–1854*. Columbus: Ohio State University Press, 1974.
- Buinicki, Martin T. *Authorship and the Discourse of Literary Property Rights in Nineteenth-Century America*. New York: Routledge, 2006.
- Nowell-Smith, Simon. *International Copyright Law and the Publisher in the Reign of Queen Victoria*. Oxford: Clarendon Press, 1968.

—Brett Barney

### "The Cotton Boll" by Henry Timrod (1862) poem

Like "ETHNOGENESIS," written a few months before, this ode by Henry TIMROD extols the virtues of the Confederate South. One of Timrod's most elaborately constructed poems, "The Cotton Boll" narrates a scene of reverie in which the poetic persona relaxes under a tree while contemplating the ripe boll he holds. In it he sees not only a commodity that binds the world's lands but also a kind of talisman with the power to conjure a vision of the entire southern region. Whereas "Ethnogenesis" had expressed unalloyed optimism, "The Cotton Boll" betrays a trace of unease at the prospect of the war's tribulations. These concerns are allayed, though, by an appeal to the omnipotence of God, who will assist the South in thwarting Northern aggression. The poem pays tribute to the "Poet of 'The Woodlands,'" William Gilmore SIMMS, as one who had earlier depicted the South's virtues.

### Source

- Timrod, Henry. *The Poems of Henry Timrod*. New York: Hale, 1873.

—Brett Barney

### Crackerbarrel Humor

Named for the cracker barrels customarily found in New England general stores that served as gathering places for locals to exchange gossip and witticisms, this rural brand of vernacular humor was originally associated with Yankee cunning and idiomatic speech. Literary practitioners of the genre include the Nova Scotia native Thomas Chandler Haliburton (1796–1865), whose creation Sam Slick, a Yankee peddler, embodied the energy and wisdom that came to be associated with the genre. The satiric verses published in James Russell LOWELL's *The Biglow Papers* (1846, 1867), although dedicated to such serious topics as the Mexican War and slavery, were written largely in Yankee dialect and helped introduce the American reading public to nonstandard English. Riddled with solecisms and malapropisms, crackerbarrel humor was nevertheless down-to-earth, homely, and wise. Ultimately the term was applied to rustic, commonsense humor delivered in any regional idiom.

### Sources

- Blair, Walter. *Native American Humor*. San Francisco: Chandler, 1960.
- McGlinchey, Claire. *James Russell Lowell*. New York: Twayne, 1967.
- Rourke, Constance. *American Humor: A Study of the National Character*. New York: Harcourt Brace, 1959.
- Wagenknecht, Edward. *James Russell Lowell: Portrait of a Many-Sided Man*. New York: Oxford University Press, 1971.

### Craddock, Charles Egbert

See MURFREE, MARY NOAILLES.

### Crawford, F. Marion (1854–1909) novelist, short-story writer, dramatist

The son of noted sculptor Thomas Crawford (1813–1857) and the nephew of Julia Ward HOWE, F. Marion Crawford was one of the most popular—and one of the most prolific—novelists of his day. Born in Tuscany, Italy, Crawford was educated in Rome; Cambridge, England; Heidelberg, Germany; and at Harvard University. He is said to have been conversant in sixteen languages. His first novel, *Mr. Isaacs: A Tale of Modern India* (1882), was based on the life story of a diamond merchant Crawford met while living in India. The popular book won him fame, and it was followed by forty-three others, equally successful, many also based on true stories and nearly all set in the various countries in which he lived. Crawford also wrote historical romances—such as his story of Philip II's Spain, *In the Palace of the King* (1900)—and popular histories of Italy. He adapted several of his novels for the stage and wrote one original play, *Francesca da Rimini* (1902), a vehicle for French actress Sarah Bernhardt (1844–1923). Most of his short stories dealt with the supernatural and bore titles such as "The Upper Berth" (1886) and "The Screaming Skull" (1908). In *The Novel: What*

*It Is* (1893), Crawford outlined his notions about the form as popular entertainment. In 1885 Crawford moved to Sorrento, Italy, where he spent the remainder of his life.

### Sources

Moran, John Charles. *An F. Marion Crawford Companion*. Westport, Conn.: Greenwood Press, 1981.

Pilkington, John. *Francis Marion Crawford*. New York: Twayne, 1964.

### Crockett, David (1786–1836) author and folk figure

Colonel David Crockett—or, commonly, Davy Crockett—is one of the United States's most enduring folk heroes. Born in the Tennessee backcountry, the fifth of nine children, Crockett fought in the Creek War, enlisting with the Tennessee Volunteers and serving intermittently from 1813 to 1815. In 1826 Crockett entered national politics, winning the U.S. Congressional race in his Tennessee district as a populist Democrat. He was re-elected in 1828, lost in 1830, and won back his seat in 1832.

Among the several works that helped transform Colonel Crockett into Davy Crockett the folk legend are James Kirke PAULDING's 1831 play *The Lion of the West* (in which a Crockett-esque character, Nimrod Wildfire, appears in a coonskin cap, though Crockett never wore one) and Matthew St. Clair Clarke's 1833 unauthorized biography, *Life and Adventures of Colonel David Crockett of West Tennessee*. The latter prompted Crockett to publish his autobiography, *A Narrative of the Life of David Crockett* (1834), in which he campaigned for an 1836 presidential nomination and condemned his former political ally and fellow Creek War veteran, then-president Andrew Jackson.

After Crockett failed to gain a presidential nomination and lost his 1834 Congressional race, he left his wife and four children behind in Tennessee to join the Texas revolt, arriving in San Antonio de Bexar on February 3, 1836. There, on March 6, Crockett famously died defending the Alamo.

Despite his death, Crockett remained a cultural icon. The Davy Crockett character produced several biographies in the 1830s and spawned *Davy Crockett's Almanack*, a popular circular that ran from 1835 to 1856. Frank Murdock's play, *Davy Crockett; or Be Sure You're Right, Then Go Ahead*, played in American theaters from 1872 to 1894. In the twentieth century, Crockett has been a character in over a dozen Hollywood movies.

### Source

Crockett, David, and Thomas Chilton. *A Narrative of the Life of David Crockett*. Lincoln: University of Nebraska Press, 1987.

—Joshua Matthews

### Cummins, Maria S. (1827–1866) novelist

Maria Susanna Cummins was born in Salem, Massachusetts, into a prominent and relatively affluent family. Her father took an active interest in her education as a child, and as an adolescent she attended Mrs. Charles Sedgwick's Young Ladies' School. There Cummins was influenced by the career of the proprietress's sister-in-law, Catharine Maria SEDGWICK, whose literary success served as a model for many other aspiring women novelists. Cummins's first novel, *THE LAMP-LIGHTER* (1854), was published when she was twenty-seven years old; the book became immensely popular. Her later novels are *Mabel Vaughan* (1857), *El Fureidis* (1860), and *Haunted Hearts* (1864). Cummins died an early death after struggling with illness for two years.

—Sabrina Ehmke Sergeant

### Curtis, George William (1824–1892) journalist, essayist

Born in Rhode Island, George William Curtis spent two years of his youth at BROOK FARM, where he came under the influence of the transcendentalists (see TRANSCENDENTALISM). He began his writing career as a Middle Eastern correspondent for the *NEW-YORK TRIBUNE*, an experience that resulted in the travel sketches published as *Nile Notes of a Howadji* (1851) and *The Howadji in Syria* (1852). *Lotus-Eating* (1852) is a collection of letters Curtis sent back to the paper during trips to various spas. Two collections of New York sketches, *The Potiphar Papers* (1853) and *Prue and I* (1856), were followed by his novel *Trump's* (1861), which was set in New York City and Washington, D.C. From 1863 until his death, Curtis edited *HARPER'S WEEKLY*, for which he also wrote a regular column called the "Editor's Easy Chair."

In middle age Curtis also became well known as a reformer and orator. His speech "The Duty of the American Scholar to Politics and the Times" (1856) marked a turning point in his life. Thereafter, he lectured widely on the lyceum circuit (see LYCEUM MOVEMENT) on such topics as ABOLITIONISM, women's rights, and industrial reform. He also served as president of the National Civil Service Reform League from the time of its founding in 1881 until his death more than a decade later.

### Sources

Cary, Edward. *George William Curtis*. N.p.: 1894; New York: Greenwood Press, 1969.

Milne, Gordon. *George William Curtis and the Genteel Tradition*. Bloomington: Indiana University Press, 1956.

**Cabell, James Branch** (1879–1958) *novelist, essayist, poet, historian*

James Branch Cabell belonged to one of Virginia's founding families and was educated at the College of William and Mary. His romance and fantasy novels were extremely popular, particularly *Jurgen* (1919), which was regarded as erotic. Cabell tended to set his stories in the medieval past. His heroes' sexual involvements led some critics to accuse the author of immorality, but the controversy increased Cabell's sales. He had an elaborate interest in genealogy, and his novels trace the intricate story of the character Dom Manuel and his descendants, a story that can be read in chronological order, which is not the order in which the novels were written and published. The sequence of events follows this order: *Beyond Life* (1919), *Domei* (1920, first published as *The Soul of Melicent* in 1913), *Chivalry* (1909), *Jurgen*, *The Line of Love* (1905), *Gallantry* (1907), *The Certain Hour* (1916), *The Cords of Vanity* (1909), *The Rivet in Grandfather's Neck* (1915), *The Eagle's Shadow* (1904), *The Cream of the Jest* (1917), *Figures of Earth* (1921), *The High Place* (1923), *The Silver Stallion* (1926), and *Something about Eve* (1927). Much admired in his day, Cabell was less popular with later generations of readers and critics put off by Cabell's complex use of artifice.

#### Sources

Inge, M. Thomas and Edgar E. MacDonald, eds. *James Branch Cabell: Centennial Essays*. Baton Rouge: Louisiana State University Press, 1983.

MacDonald, Edgar. *James Branch Cabell and Richmond-in-Virginia*. Jackson: University Press of Mississippi, 1983.

**Cahan, Abraham** (1860–1951) *journalist, novelist*

In 1897 Abraham Cahan founded the *Jewish Daily Forward*, and under his editorship, the Yiddish-language newspaper climbed in circulation to nearly a quarter of a million readers (See JEWISH-AMERICAN LITERATURE). His most important work of fiction is *The Rise of David Levinsky* (1917), a novel that dealt with the immigrant dream of success in America. Cahan was born in Russia and came to the United States in 1882. A fervent socialist, he saw early that the Soviet government was a tyranny. His other books include *The Imported Bridegroom and Other Stories of the New York Ghetto* (1898) and *Yekl: A Tale of the New York Ghetto* (1896).

#### Source

Marovitz, Sanford E. *Abraham Cahan*. New York: Twayne, 1996.

**Cahn, Sammy** (1913–1993) *lyricist*

Born to Polish immigrant parents, Samuel Cohen grew up on New York's Lower East Side. The only son in the family, he was given violin lessons and soon was playing in vaudeville orchestras. He began writing songs with composer Saul Kaplan. As "Sammy Cahn" and "Saul Chaplin," they wrote several hits, including a 1933 English-language version of a Yiddish song, "Bei Mir Bist Du Shoen" (To me you're beautiful). The song's success in a recording by the Andrews Sisters got Cahn an assignment in Hollywood where he was teamed with composer Jule Styne, and more hits flowed, such as "I'll Walk Alone" (1944), "I Should



Care" (1945), "Five Minutes More" (1946), and "Time After Time" (1947).

Just as Cahn and Styne were at the peak of success, their collaboration dissolved when Styne wanted to write for the Broadway stage. At Frank Sinatra's suggestion, Cahn teamed with Jimmy Van Heusen and his succession of hits resumed: "All the Way" (1957), "High Hopes" (1959), "Call Me Irresponsible" (1963), and "My Kind of Town" (1964). Although he never had a Broadway success, Cahn flourished in Hollywood. His songs were nominated for the Academy Award twenty-six times and won four Oscars. Reflecting on his early roots in show business, Cahn said, "I think a sense of vaudeville is very strong in anything I do, anything I write."

### Source

Cahn, Sammy. *I Should Care: The Sammy Cahn Story*. New York: Arbor House, 1974.

—Philip Furia

**Cain, James M.** (1892–1977) *journalist, novelist, short-story writer*

Born in Annapolis and educated at Washington College in Maryland, James Mallahan Cain began his writing career at the *Baltimore Sun* and later worked for the *New York World*. After writing freelance magazine pieces, he published his first novel, *The Postman Always Rings Twice* (1934). His terse, hard-boiled style was compared to Ernest HEMINGWAY's, but Cain is closer to the pulp-fiction writers in his ability to unfold a story swiftly and often violently. Cain produced a string of successful novels, many of them made into movies. His novels include *Serenade* (1937), *Mildred Pierce* (1941), and *Double Indemnity* (1943). His stories are collected in *The Baby in the Icebox* (1981).

### Sources

Hoopes, Ray. *Cain*. New York: Holt, Rinehart & Winston, 1982.

Madden, David. *James M. Cain*. New York: Twayne, 1970.

**Caldwell, Erskine** (1903–1987) *novelist, short-story writer*

Erskine Caldwell was the son of a preacher and a school-teacher; he was brought up in the rural South, where his parents' vocations exposed him to the difficult social and economic conditions that defined life in the region. Educated at Erskine College, the University of Virginia, and the University of Pennsylvania, Caldwell held a variety of menial and sometimes adventurous jobs.

Caldwell began his writing career as a reporter for the *Atlanta Journal*, and throughout his life he served intermittently as an overseas correspondent reporting on world

events. He also supplemented his considerable income as a novelist by working as a screenwriter in Hollywood. He was married four times and fathered four children. His second wife was the photographer Margaret Bourke-White, with whom he collaborated on *You Have Seen Their Faces* (1937), a documentary work about Southern sharecroppers, as well as on books about Europe before and during WORLD WAR II, *North of the Danube* (1939) and *Russia at War* (1942).

A prolific author of novels, short stories, travelogues, and memoirs, Caldwell first came to national attention with his third and fourth novels, *TOBACCO ROAD* (1932) and *GOD'S LITTLE ACRE* (1933). In these works he synthesized aspects of modernist narrative (see MODERNISM) with features of the frontier tradition of the tall tale. His backwoods Southerners were often physically freakish and almost always psychologically grotesque. Over the next half-century, Caldwell regularly produced slim novels and collections of short stories that became best-sellers, especially in paperback. Among his other novels, the most notable include *Journeyman* (1935), *Trouble in July* (1940), *Tragic Ground* (1944), *This Very Earth* (1948), *Gretta* (1955), *Miss Mamma Aimee* (1967), and *The Weather Shelter* (1969). *The Complete Stories of Erskine Caldwell* was published in 1953.

Critics have never come to terms with the mixture of grotesque comedy and social protest in Caldwell's fiction. Although his work exhibits considerable range in form, style, and tone, it is not characterized by the experimental technical virtuosity found in William FAULKNER's work. Caldwell was by midcentury commonly described as a "lesser" novelist in the Faulknerian vein. The emphasis on the salacious aspects of Caldwell's books in their cover art and blurbs, as well as in the reviews that they received, undoubtedly contributed to their commercial success; but it also contributed to the critical denigration of his achievement. It has become a critical maxim that Caldwell became a self-imitator, reducing his early successes to a formula that he was content to repeat in his subsequent work. Despite efforts to resurrect his reputation, in particular by emphasizing his considerable achievements in the short-story genre, Caldwell now lacks what he had never lacked for during the course of his long career—readership.

### Sources

Arnold, Edwin T. *Conversations with Erskine Caldwell*. Jackson: University of Mississippi Press, 1988.

Klevar, Harvey L. *Erskine Caldwell: A Biography*. Knoxville: University of Tennessee Press, 1993.

MacDonald, Scott. "An Evaluative Check-List of Erskine Caldwell's Short Fiction." *Studies in Short Fiction*, 15 (1978): 81–97.

MacDonald, ed. *Critical Essays on Erskine Caldwell*. Boston: G. K. Hall, 1981.

—Martin Kich

***The Call of the Wild*** by Jack London (New York: Macmillan, 1903) *novel*

Jack LONDON's most popular novel, *The Call of the Wild*, made the author famous around the world. Its protagonist is Buck, a half St. Bernard, half Scotch shepherd dog that eventually joins a wolf pack. Raised on a California estate, Buck is stolen and shipped to the Klondike, where he becomes a sled dog. Buck's allegiance to his new owner, John Thornton, is absolute, but after Thornton is killed, grief prompts Buck to heed the call of the wild. Although *The Call of the Wild* is at times sentimental, it was shaped by London's burgeoning ideas about the necessity of environmental adaptation and the influence of heredity, ideas he would later explore in depth.

#### Source

Tavernier-Coubin, Jacqueline. *The Call of the Wild: A Naturalistic Romance*. New York: Twayne, 1994.

***The Cantos*** by Ezra Pound (1917–1972) *poems*

Ezra POUND claimed that the idea of writing the long poem that became *The Cantos* came to him when he was a student at Hamilton College (1903–1905) as a result of his study of Anglo-Saxon prosody. He first published drafts of the early portions of the work under the title “Three Cantos” in *POETRY* during the summer of 1917. The first book publication of a portion was *The Fourth Canto* (1919). Pound continued to publish his long project piecemeal through the rest of his life. The most complete and best available version of the work is *The Cantos of Ezra Pound*, published by New Directions in 1970. This volume of some eight hundred pages includes 117 cantos, some of which are drafts or fragments.

“Canto,” from the Latin verb *cantare*, to sing, originally meant “song” but afterward came to signify an individual section of a longer poem. Possibly the most famous work divided into cantos was one of Ezra Pound's touchstones, Dante Alighieri's *La Divina Commedia* (written circa 1291–1321). Pound's cantos share with Dante's work an emphasis on music, and both poets attempt to address all human culture in their poems. European history—classical, Renaissance, and modern—makes its way into this astonishing gallimaufry, as does Chinese, Japanese, Russian, English, and American history (see Cantos LII–LXXI). Canto LXV, a piece of musical score, is based on classical Greek and the work of the Danish composer Dietrich Buxtehude. The language, like that of James Joyce's *Finnegans Wake*, is multinational: lines in Greek, Latin, Anglo-Saxon, Italian, French, Chinese, Japanese, and even hieroglyphics appear throughout. Myth abounds. Free association enables Pound to warp and compress history and thereby offer, in the midst of his sprawling book, instances of surprising and eccentric conflation. The effect is revelatory and sometimes wearying.

Lines shortly after the start of Canto LXXIV, for instance, speak to a “you,” possibly any wanderer, possibly the reader,

who departs from a world of “olive tree[s] blown white in the wind,” an image aurally and visually of great appeal, which has metaphoric force and whose whiteness is identified with Chinese rivers in which the wind has been washed, to pass beyond the pillars of Herakles, the boundary of the known world in ancient Greece; the “you,” the reader then learns, is traveling at the same time that Lucifer, or the devil, has fallen, presumably from God's grace, to land in “N. Carolina.” All this is packed into nine lines.

Although some sections of the Cantos are immediately apprehensible—for example, the opening narrative that recounts Odysseus's journey to the underworld to visit Tiresias—as a whole, *The Cantos* have proved baffling to most readers. Unlike Dante and Joyce, who in *La Divina Commedia* and *Finnegans Wake* found forms to order their work, Pound was unable, as he admitted, to make the Cantos “cohere.” His poetic ear was one of the most sensitive in twentieth-century literature; lines and brief passages in *The Cantos* show the purity and sweep of a great poet, but the writer has lost control. Meanings that rise to the surface sink and do not coalesce. The result is a hodgepodge, a work of genius, an amazing, intermittently beautiful, gathering of language, incident, thought, and imagination that exasperates and dazzles, delights and frustrates.

#### Sources

Eastman, Barbara. *Ezra Pound's Cantos: The Story of the Text*. Orono: National Poetry Foundation, University of Maine, 1979.

Kenner, Hugh. *The Pound Era*. Berkeley: University of California Press, 1971.

Terrell, Carroll F. *A Companion to the Cantos of Ezra Pound*, 2 volumes. Berkeley, Los Angeles & London: University of California Press, 1980, 1984.

—Roger Lathbury

### Carolina Folk Plays

In 1919 the Carolina Playmakers, a regional theater group associated with the University of North Carolina, under Professor Frederick Henry Koch began having student playwrights such as Paul GREEN and Thomas WOLFE draw on regional materials and traditions. These “folk plays” marked a deliberate turning away from the conventions of the commercial theater. Koch wanted a closer contact with local materials and communities. Green's *The Lost Colony* (produced 1937), a dramatization of what happened to Virginia's first settlers, is a good example of the folk play's use of pageantry and tableau rather than the clear story lines and character conflicts associated with the commercial theater. Folk songs and historical chronicles are also featured in folk plays, which tend to include large casts of characters. Koch edited a quarterly selection of the plays, *The Carolina Play-Book*, beginning in March 1928. The plays were collected in a single volume in *Carolina Folk-Plays* (1941).



Willa Cather, 1912

**Cather, Willa** (1873–1947) *novelist, short-story writer*

*It is the inexplicable presence of the thing not named,  
of the overtone divined by the ear but not heard by it .  
... that gives high quality to the novel or the drama, as  
well as to poetry itself.*

—“The Novel Demeuble” (1922)

Through a series of novels and short stories notable for their vivid characters and deceptively simple prose style, Willa Cather placed the landscape and immigrant peoples of the Great Plains on the American literary map. At the same time, she avoided becoming a mere regionalist (see REGIONALISM). Her mature fiction began with the discovery of rural Nebraska as a subject. By the end of her career, her imagination had carried her into locales as remote from her personal experience as France during WORLD WAR I, the New Mexico Territory of the mid nineteenth century, and seventeenth-century Quebec.

Willella (Willa) Cather was born in Back Creek Valley, Virginia, on December 7, 1873, the first of seven children. In

1883, when she was nine years old, Willa Cather moved with her family from Virginia to the Nebraska prairie, a relocation that had a profound impact on her life—and, ultimately, on her art. At age sixteen, Cather graduated from high school in the small town of Red Cloud, Nebraska, and enrolled at the University of Nebraska in Lincoln. Four years later, English degree in hand, she went to Pittsburgh, Pennsylvania, where she worked as a journalist and as a high-school teacher. In 1906, she joined the staff at *McClure's*, a New York-based magazine known for its quality fiction and muckraking journalism. Cather rose through the ranks and became the managing editor of the publication. In 1912, after a trip to the American Southwest, she decided to become a professional writer of fiction.

Once she committed herself to writing full-time, Cather focused nearly all of her attention and energy on her art, tolerating few distractions. She spent most of her life living quietly in New York City with her companion Edith Lewis, and she remained aloof from literary circles and movements. Periodic travels in the American Southwest, French Canada, and Europe helped provide inspiration for her fiction, which she composed slowly and with almost obsessive attention to detail.

Cather produced creative work throughout her life. In 1903, she published her first book, the poetry collection *April Twilights*, and throughout her career as a journalist she published short stories, many of them anonymously. In 1905 she collected several of her best early short stories, including “Paul’s Case” and “The Sculptor’s Funeral,” in *The Troll Garden*. Cather thought little of her first novel, *Alexander’s Bridge* (1912), which, like much of her early work, was heavily influenced by Henry James. Set in Nebraska, *O PIONEERS!* (1913) introduced her mature approach to fiction, a nuanced rendering of quiet moments and seemingly ordinary situations that other novelists would likely leave out—what she called “the other side of the carpet.”

For her next several novels, Cather continued to mine her childhood memories of Nebraska for material. Though set in Colorado, the early sections of *The Song of the Lark* (1915), the story of a small-town singer’s rise to international fame, offer a disguised account of Cather’s Red Cloud. Regarded by many as her masterpiece, *My ÁNTONIA* (1918) celebrates the achievements of European immigrants in Nebraska through the heroic figure of Ántonia Shimerda, a Czech-American who repeatedly triumphs over adversity. A darker view of the Great Plains dominates *One of Ours* (1922), which depicts a young American’s flight from cultural suffocation on the prairie to military martyrdom on the Western Front, and *A Lost Lady* (1923), which mourns the demise of frontier values in the face of modern materialism.

Boldly experimental and set far from the familiar territory of Webster County, Nebraska, *THE PROFESSOR’S HOUSE* (1925) reflects the influence of literary MODERNISM, as does *DEATH COMES FOR THE ARCHBISHOP* (1927), a fragmented, episodic





## O PIONEERS!

A stirring romance of the Western prairies, embodying a new idea and a new country. There are two heroines, — the splendid Swedish girl, Alexandra, who dares and achieves, and the beautiful Bohemian whose love story is the very story of Youth. It is only by a happy chance that a creature so warm and palpitating with life is ever enticed into the pages of a novel.

**By Willa Sibert Cather**

*Dust jacket for Cather's second novel, in which Alexandra Bergson fulfills her father's dream of building a prosperous life on the Nebraska prairie*

work that offers one of the finest depictions of the Southwest in American literature. For the rest of her career, Cather moved back and forth between her Nebraska memories and a growing interest in more-exotic historical locales. Virtually devoid of plot, *Shadows on the Rock* (1931) re-creates seventeenth-century Quebec. *Obscure Destinies* (1932), a collection of three short stories (including "Old Mrs. Harris"), and *Lucy Gayheart* (1935) both depict the Red Cloud of Cather's youth. In 1940, she published her final novel *Sapphira and the Slave Girl*, a richly detailed work set in pre-Civil War Virginia, and at the time of her death on April 24, 1947, she was working on a new novel set in medieval Avignon.

Cather's success in rendering the beauty and human drama of the Great Plains, a region widely regarded as unsuitable for serious fiction, was quickly recognized by promi-

nent critics, including H. L. MENCKEN and Sinclair LEWIS. F. Scott FITZGERALD admired her Nebraska fiction, as well—especially *A Lost Lady*. However, her identification with a specific locale also led to pigeonholing. Harsh criticism of the second half of *One of Ours*, set in wartime France, signaled the unwillingness of many reviewers to accept Cather as something more than a regionalist, and throughout her career she struggled to move beyond her restrictive reputation as a Nebraska writer. By 1931 when *Shadows on the Rock* appeared, she was relatively well-off and enjoyed a large readership. *Shadows on the Rock* was the first of her novels to reach the top ten best-sellers list. Yet, her perceived retreat into the historical past—into seventeenth-century Quebec—at the height of the GREAT DEPRESSION led to charges of escapism and irrelevance.

## MY ÁNTONIA

BY

WILLA SIBERT CATHER

*Optima dies . . . prima fugit*  
VIRGIL

WITH ILLUSTRATIONS BY  
W. T. BENDA



BOSTON AND NEW YORK  
HOUGHTON MIFFLIN COMPANY  
*The Riverside Press Cambridge*  
1918

*Title page for Cather's fourth novel, in which the experience of narrator Jim Burden, who finds friendship and happiness on the Nebraska prairie after a childhood in Virginia, parallels the pattern of the author's life*



Despite such charges, Cather's fiction continued to attract new admirers after her death, and *My Ántonia*, in particular, became recognized as a classic American novel. However, a full appreciation of Cather's work did not occur until the 1980s, when an explosion of new critical perspectives enabled scholars to see that her novels and short stories operate on more levels than previously thought. Studies of Cather published since 1990 have further added to her reputation by arguing that her work, once dismissed as indifferent to real-life concerns, grapples with major themes in American culture and history. She is revered today as one of the most important American novelists of the twentieth century.

—Steven Trout

### Principal Books by Cather

- April Twilights*. Boston: Badger, 1903.  
*The Troll Garden*. New York: McClure, Phillips, 1905.  
*Alexander's Bridge*. Boston & New York: Houghton Mifflin, 1912.  
*O Pioneers!* Boston & New York: Houghton Mifflin, 1913.  
*The Song of the Lark*. Boston & New York: Houghton Mifflin, 1915. Revised as volume 2 of *The Novels and Stories of Willa Cather*. Boston: Houghton Mifflin, 1937.  
*My Ántonia*. Boston & New York: Houghton Mifflin, 1918.  
*Youth and the Bright Medusa*. New York: Knopf, 1920.  
*One of Ours*. New York: Knopf, 1922.  
*April Twilights and Other Poems*. New York: Knopf, 1923. Enlarged edition, New York: Knopf, 1933. Abridged in volume 3 of *The Novels and Stories of Willa Cather*. Boston: Houghton Mifflin, 1937.  
*A Lost Lady*. New York: Knopf, 1923.  
*The Professor's House*. New York: Knopf, 1925.  
*My Mortal Enemy*. New York: Knopf, 1926.  
*Death Comes for the Archbishop*. New York: Knopf, 1927.  
*Shadows on the Rock*. New York: Knopf, 1931.  
*Obscure Destinies*. New York: Knopf, 1932.  
*Lucy Gayheart*. New York: Knopf, 1935.  
*Not Under Forty*. New York: Knopf, 1936.  
*Sapphira and the Slave Girl*. New York: Knopf, 1940.  
*The Old Beauty and Others*. New York: Knopf, 1948.  
*Willa Cather on Writing*. New York: Knopf, 1949.  
*Writings from Willa Cather's Campus Years*, edited by James R. Shively. Lincoln: University of Nebraska Press, 1950.  
*Willa Cather in Europe*, edited by George N. Kates. New York: Knopf, 1956.  
*Early Stories*, edited by Mildred R. Bennett. New York: Dodd, Mead, 1957.  
*Willa Cather's Collected Short Fiction, 1892–1912*. Lincoln: University of Nebraska Press, 1965.  
*The Kingdom of Art: Willa Cather's First Principles and Critical Statements, 1893–1896*, edited by Bernice Slote. Lincoln: University of Nebraska Press, 1966.  
*The World and the Parish: Willa Cather's Articles and Reviews, 1893–1902*, 2 volumes, edited by William M. Curtin. Lincoln: University of Nebraska Press, 1970.

# The Professor's House



Willa Cather

*Dust jacket for Cather's seventh novel, which contrasts the stuffiness of a professor's settled life with his student Tom Outland's explorations of Pueblo culture in the American Southwest*

*Uncle Valentine and Other Stories*, edited by Slote. Lincoln: University of Nebraska Press, 1973.

*Willa Cather in Person: Interviews, Speeches, and Letters*, selected and edited by L. Brent Bohlke. Lincoln: University of Nebraska Press, 1986.

### Studying Willa Cather

For information on a particular work by Willa Cather, students should consult the appropriate volume in the Willa Cather Scholarly Edition series published by the University of Nebraska Press. Each edition provides a definitive version of a Cather text, along with extensive annotations, relevant illustrations, and an historical essay that situates the work within Cather's life and her cultural milieu. Students interested in the publishing history and critical reception of a specific novel or

short story will benefit from Joan Crane's *Willa Cather: A Bibliography* (Lincoln: University of Nebraska Press, 1982) and Margaret O'Connor's *Willa Cather: The Contemporary Reviews* (Cambridge & New York: Cambridge University Press, 2001).

Cather was a private person, and anyone who wishes to study her life in detail will soon feel like a trespasser. She burned most of her personal papers, and her last will and testament forbids direct quotations from her letters. Despite Cather's best efforts, scholars have made available considerable information about her day-to-day activities. Janis Stout's *A Calendar of the Letters of Willa Cather* (Lincoln: University of Nebraska Press, 2002) provides a succinct summary for each of the hundreds of epistles that escaped the flames, and James Woodress's *Willa Cather: A Literary Life* (Lincoln: University of Nebraska Press, 1987), the best of the now many Cather biographies, offers a detailed account of her journey from obscurity to international acclaim. For a glimpse into Cather's personality, Sharon Hoover's *Willa Cather Remembered* (Lincoln: University of Nebraska Press, 2002) offers a rich assortment of reminiscences by Cather's friends and literary acquaintances. Though dated in some respects, Mildred Bennett's *The World of Willa Cather* (New York: Dodd, Mead, 1951; revised, Lincoln: University of Nebraska Press, 1970) provides a lively account of Cather's formative experiences in Webster County, Nebraska.

Some of the most illuminating essays on Cather's work appear in the series *Cather Studies*, the first three volumes of which include thematically varied essays by major Cather scholars such as Susan J. Rosowski, John Murphy, and Ann Romines. The three most recent volumes focus on specific topics—Cather's Canadian and European connections, her environmental imagination, and her treatment of war. Older recommended critical monographs are David Stouck's *Willa Cather's Imagination* (Lincoln: University of Nebraska Press, 1975), Rosowski's *The Voyage Perilous: Willa Cather's Romanticism* (Lincoln: University of Nebraska Press, 1986), Merrill Maguire Skagg's *After the World Broke in Two: The Later Novels of Willa Cather* (Charlottesville: University Press of Virginia, 1990), and Mary Ryder's *Willa Cather and Classical Myth: The Search for a New Parnassus* (Lewiston: Edwin Mellen Press, 1990).

Since the mid 1990s, most book-length studies of Cather have either placed her work within a variety of historical/ideological contexts or explored its expression of homoeroticism. Examples of the former include Joseph Urgo's *Willa Cather and the Myth of American Migration* (Urbana: University of Illinois Press, 1995), Guy Reynolds's *Cather in Context: Progress, Race, Empire* (New York: St. Martin's Press, 1996), Stout's *Willa Cather: The Writer and Her World* (Charlottesville: University Press of Virginia, 2000), and Steven Trout's *Memorial Fictions: Willa Cather and the First World War* (Lincoln: University of Nebraska Press, 2002). Of the books that offer a Gay-and-Lesbian-studies perspective on Cather, the most useful is John Ander's *Willa Cather and the*

*Male Homosexual Literary Tradition* (Lincoln: University of Nebraska Press, 1999).

Cather is well served by the University of Nebraska-Lincoln's excellent electronic Willa Cather Archive (<<http://cather.unl.edu/>>). Here students will find a host of Cather photographs, virtual displays of first editions, on-line versions of Willa Cather Scholarly Editions and *Cather Studies* volumes, and many other useful resources.

—Steven Trout

### "Champion" by Ring Lardner (1916) short story

First published in *Metropolitan* and collected in *How to Write Short Stories* (1924), "Champion" features Ring LARDNER's most disagreeable character, the prizefighter Midge Kelly. "Champion," though characteristically rich in irony, is also distinct among Lardner's stories for its absence of humor. A ruthless bully since childhood, Kelly rises to stardom while neglecting, betraying, or abusing everyone who cares for him. "Midge Kelly scored his first knockout when he was seventeen," Lardner begins his unflinching, fast-paced narrative. "The knockee was his brother Connie, three years his junior and a cripple." He later delivers blows to his work-weary mother, his pregnant wife, and his frail brother-in-law. Kelly's cruelty and self-centeredness escalate with his wealth and celebrity. He dines in lavish restaurants and sports garish clothing while ignoring his wife's requests to send money to support their ailing child. In his greed, he abandons the manager who transformed him from a barfly into a champion boxer. Yet despite his loathsome behavior the *New York News* depicts him as a wholesome role model. As with Lardner's "Haircut" and the stories collected in *YOU KNOW ME AL* (1916), "Champion" conveys the idea that Americans often overlook major character flaws in filling their need for heroes.

—John Cusatis

### Chandler, Raymond (1888–1959) novelist, screenwriter

*Down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid.*

"The Simple Art of Murder" (1944)

Raymond Thornton Chandler was born in Chicago, Illinois. His parents divorced when he was seven years old, and he and his mother moved to London. Chandler attended Dulwich College, a respected public school south of London. He initially sought to make a living as a man of letters, contributing dozens of poems, sketches, and reviews to London newspapers and literary magazines. In 1912 he abandoned his writing career and moved to the United States. Chandler settled in Southern California, his home for the rest of his life. He served in the Canadian Army during WORLD WAR I



Raymond Chandler, circa 1945

and spent three months at the front in France before being transferred to aviation school in England. He returned to Los Angeles following his discharge and in 1924 married Cissy Pascal, who was seventeen years his senior. During the 1920s Chandler worked in the booming Southern California oil industry and eventually rose to the position of vice president for the Dabney Oil Syndicate. In 1932, following several years of heavy drinking and affairs with women in his office, he was fired.

Unemployed at the depth of the GREAT DEPRESSION, Chandler turned to writing again, this time choosing pulp detective fiction as his market. He published his first short story, "Blackmailers Don't Shoot," in the December 1933 issue of *BLACK MASK*, the most respected of the detective PULP MAGAZINES, but over the next six years he struggled to make a living. In 1939, Chandler published his first detective novel, *THE BIG SLEEP*. He produced three more novels between 1940 and 1943, but he received little critical notice.

In 1943 Chandler signed a contract with Paramount Pictures and collaborated with Billy Wilder on the screenplay for *Double Indemnity*, an adaptation of the JAMES M. CAIN novel. Chandler spent the next five years working in Hollywood, earning increasingly higher rates. He received credit for four movies between 1943 and 1946, and his original screenplay for *The Blue Dahlia* (1946) was nominated for an Academy Award. Despite these successes, Chandler did not enjoy working in the movie industry. In 1949, after a six-year hiatus, he published *The Little Sister* and determined to work as a novelist for the rest of his career. His sixth and most ambitious novel, *The Long Goodbye* (1954), was first published in England in 1953. The following year his wife died, and Chandler entered a severe depression and resumed heavy drinking. Over the next four years he battled loneliness, alcoholism, and failing health. By this point he had gained a reputation in England as a serious literary author, and he divided his time between Southern California and London, where he was treated as a literary celebrity. Chandler's last



Dust jacket for Chandler's first novel, which introduces private detective Philip Marlowe



novel, *Playback*, was published in 1958. He died in San Diego the following year.

Of Chandler's seven detective novels, *The Big Sleep* and *The Long Goodbye* are generally recognized as his best. *The Big Sleep* introduces the detective character Philip Marlowe, who is the narrator for all seven novels. His cynical, world-weary voice establishes the tone for the series. As the series progresses, Marlowe grows increasingly cynical about his role as a detective. There is little hope of his being able to restore justice through his investigations: the best he can do is protect one or two decent people from further trouble. Chandler's meditation on values and personal conduct culminated in *The Long Goodbye*, his most bitter assessment of the power of wealth and its ability to corrupt individuals.

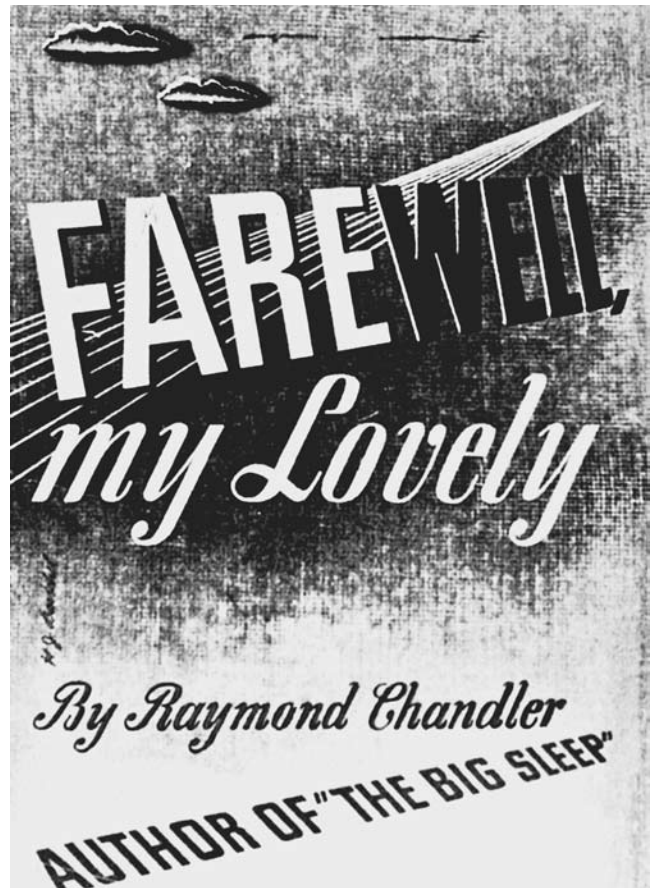
Throughout his career, Chandler aspired to a reputation not only as a writer of popular detective fiction but also as a literary artist. He started to achieve this reputation only in the last years of his life, and it came first in Britain, not America. American critics were slower to accept that a writer working in a popular genre should be taken seriously. At Chandler's death in 1959, all but a handful of American reviewers still dismissed his novels as nothing more than light entertainment. In the mid 1960s Chandler's work first began receiving attention from academic critics, most notably from Philip Durham, whose *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight* (1963) was the first book-length critical study of the Philip Marlowe novels. Chandler's academic reputation continued to grow during the 1970s and 1980s, with scholarly biographies and collections of his writing and letters being published, and his novels began to be taught in American literature courses.

Chandler is now recognized as one of the founders of the HARD-BOILED detective genre, a uniquely American style characteristic of the culture of the 1930s and 1940s. He is also noted as a key contributor through his screenwriting to the film noir subgenre of movies, which flourished in Hollywood in the 1940s. As such, he has had a lasting influence on American culture and the popular imagination. But Chandler's influence extends beyond the detective genre. Critics have linked his writing to other American modernists such as Ernest HEMINGWAY and F. Scott FITZGERALD, noting in particular Marlowe's search for values in a fallen world and Chandler's emphasis on realism in setting and language.

—Robert F. Moss

### Principal Books by Chandler

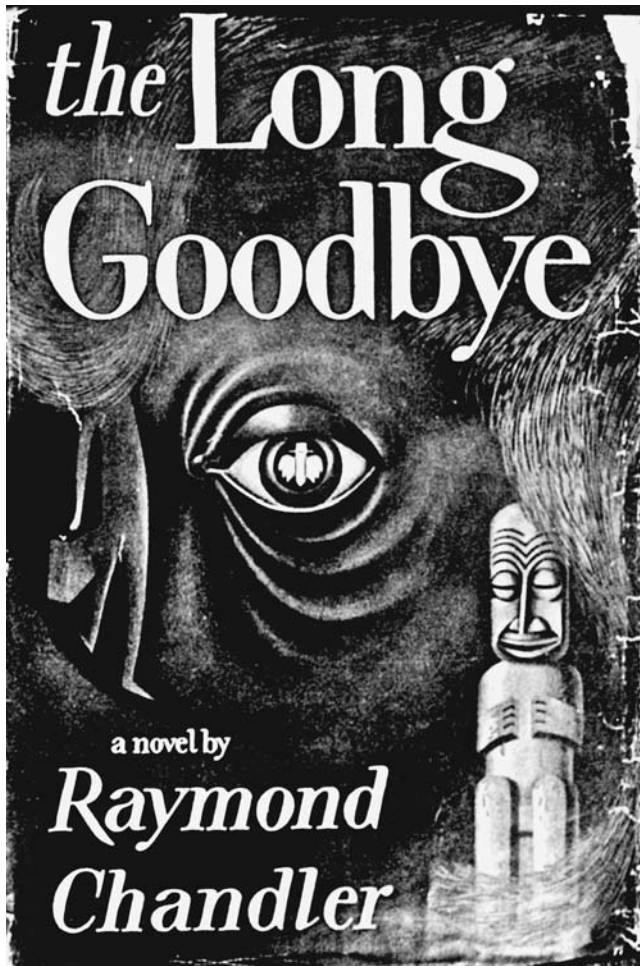
*The Big Sleep*. New York: Knopf, 1939.  
*Farewell, My Lovely*. New York: Knopf, 1940.  
*The High Window*. New York: Knopf, 1942.  
*The Lady in the Lake*. New York: Knopf, 1943.  
*Five Murderers*. New York: Avon, 1944.  
*Five Sinister Characters*. New York: Avon, 1945.



Dust jacket for Chandler's second novel, which opens with Marlowe encountering Moose Malloy, a huge, ostentatiously dressed white man, in a black neighborhood: "He looked about as inconspicuous as a tarantula on a slice of angel food."

*The Finger Man and Other Stories*. New York: Avon, 1947.  
*The Little Sister*. Boston: Houghton Mifflin, 1949.  
*The Simple Art of Murder*. Boston: Houghton Mifflin, 1950.  
*The Long Goodbye*. Boston: Houghton Mifflin, 1954.  
*Playback*. Boston: Houghton Mifflin, 1958.  
*Raymond Chandler Speaking*, edited by Dorothy Gardiner and Kathrine Sorley Walker. New York: Houghton Mifflin, 1962.  
*Killer in the Rain*. Boston: Houghton Mifflin, 1964.  
*Chandler Before Marlowe*, edited by Matthew J. Bruccoli. Columbia: University of South Carolina Press, 1973.  
*The Blue Dahlia: A Screenplay*, edited by Bruccoli. Carbondale & Edwardsville: Southern Illinois University Press, 1976.  
*The Notebooks of Raymond Chandler & English Summer*, edited by Frank MacShane. New York: Ecco, 1976.  
*Raymond Chandler's Unknown Thriller: The Screenplay of Playback*. New York: Mysterious Press, 1985.  
*Poodle Springs*, by Chandler and Robert B. Parker. New York: Putnam, 1989.





Dust jacket for Chandler's sixth Marlowe novel, in which he examines the corrupting effect of money on society, "the dirty side of the sharp dollar," and the ideal of friendship

### Studying Raymond Chandler

The student who wants to gain a full appreciation of the literary development of Raymond Chandler should read not only his novels but also his short stories, most of which were written early in his career and published in pulp magazines such as *BLACK MASK*. Chandler adapted material developed in his short stories for his first novel, *THE BIG SLEEP* (1939), as well as his second novel, *Farewell, My Lovely* (1940), and his fourth novel, *The Lady in the Lake* (1943). The two-volume collection *Chandler: Stories & Early Novels* and *Chandler: Later Novels & Other Writings* (New York: Library of America, 1995) brings together key stories and all seven of his novels, as well as selected letters and essays, including Chandler's seminal essay "The Simple Art of Murder."

*Raymond Chandler: A Documentary Volume*, edited by Robert F. Moss (*Dictionary of Literary Biography*, volume

253. Detroit: Brucoli Clark Layman/The Gale Group, 2002), which includes reviews of his works and facsimiles of manuscript pages and personal documents, offers an essential introduction to his life and career; it has been republished in paperback as *Raymond Chandler: A Literary Reference* (New York: Carroll & Graff, 2003). Chandler's literary correspondence is collected in *Selected Letters of Raymond Chandler*, edited by Frank MacShane (New York: Columbia University Press, 1981), and *The Raymond Chandler Papers: Selected Letters and Nonfiction 1909–1959*, edited by MacShane and Tom Hiney (New York: Atlantic Monthly Press, 2000). *The Notebooks of Raymond Chandler* (New York: Harper Perennial, 2007), spanning nearly two decades, is especially important for those interested in Chandler's thoughts on being a writer. For a comprehensive bibliography of Chandler's works, see Matthew J. Brucoli's *Raymond Chandler: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1979).

MacShane's *The Life of Raymond Chandler* (New York: Dutton, 1976) approaches Chandler "as a novelist and not simply as a detective-story writer." Hiney's *Raymond Chandler: A Biography* (New York: Atlantic Monthly Press, 1997) concentrates more on Chandler as hard-boiled writer and his movie work. Further examination of Chandler's work for the screen is provided by Al Clark's *Raymond Chandler in Hollywood* (Los Angeles: Silman-James Press, 1996), which gives scene-by-scene discussions of each of the screenplays that he wrote from 1944 to 1948, and William Lühr's *Raymond Chandler and Film* (New York: Ungar, 1982).

The first book-length critical study of the Philip Marlowe novels is Philip Durham's *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight* (Chapel Hill: University of North Carolina Press, 1963). Although the literary value of Chandler's work was not fully appreciated in some early studies that tended to focus on his popular appeal as an author of detective thrillers, in recent years his work has received increasingly complex and divergent critical analyses. He deserves consideration in regard to his place among HARD-BOILED genre writers, as well as in a broader literary context. To understand Chandler in relation to other detective writers, see Matthew J. Brucoli and Richard Layman's *Hardboiled Mystery Writers: Raymond Chandler, Dashiell Hammett, and Ross Macdonald* (New York: Carroll & Graf, 2002) and Robert E. Skinner's *The Hard-Boiled Explicator: A guide to the Study of Dashiell Hammett, Raymond Chandler, and Ross Macdonald* (Metuchen, N.J.: Scarecrow Press, 1985). *The Critical Response to Raymond Chandler*, edited by J. K. Van Dover (Westport, Conn.: Greenwood Press, 1995), presents fifteen essays on gender, genre, stylistics, and other topics related to Chandler and his work. Major Chandler manuscript collections are at the UCLA Library and at the Bodleian Library of Oxford University.

—Darien Cavanaugh

**Chase, Ilka** (1905–1978) *memoirist, novelist*

Ilka Chase grew up in New York high society. An editor of *Vogue* and a popular novelist, she is best known for her memoir *Past Imperfect* (1942), a vivid portrayal of New York theater and society.

**Cheever, John** (1912–1982) *short-story writer, novelist*

Born in Quincy, Massachusetts, John Cheever published his first short story, “Expelled,” an account of his own expulsion from Thayer Academy, in *THE NEW REPUBLIC* in 1929. By the mid 1930s Cheever was publishing stories of American city and suburban life in *THE NEW YORKER*. His work centers on exploring how his characters react to their comfortable, privileged world. Existence can seem absurd, yet Cheever reports its ridiculousness with care, humor, satire, and irony that reflect serious moral concerns. Occasionally Cheever strives for surrealistic effects, as in the title story of *The Enormous Radio and Other Stories* (1953). The whimsical cast of his fiction is reflected in the title *Some People, Places, and Things That Will Not Appear in My Next Novel* (1961). *The Stories of John Cheever* (1978) includes nearly all of his collected stories.

Cheever made his reputation as a novelist with *The Wapshot Chronicle* (1957) and *The Wapshot Scandal* (1964). These novels document the decline of a fictional New England town and the adventures of two boys who forsake their New England heritage for avid involvement in modern life, represented by New York City. *Bullet Park* (1969) recovered some of Cheever’s comic gifts, especially in his depiction of the novel’s hero, Eliot Nailles, a rather naive and yet accomplished man attuned to the natural world and to working with his hands. The setting is the suburbs, which Cheever treats both affectionately and critically. *Falconer* (1977), a model of narrative compression, enhanced Cheever’s reputation not only because of its beautiful prose but also because of its riveting depiction of prison life. This novel balances a view of society with the drama of his main character’s disintegrating personality. *Oh What a Paradise It Seems* (1982) is a slighter novel, but it retains Cheever’s trademark satirical views of modern life and compassion for his characters. *The Letters of John Cheever* was published in 1988 and *The Journals of John Cheever* in 1991.

### Sources

- Donaldson, Scott. *John Cheever: A Biography*. New York: Random House, 1988.
- Donaldson, ed. *Conversations with John Cheever*. Jackson: University Press of Mississippi, 1987.
- Meaner, Patrick. *John Cheever Revisited*. New York: Twayne, 1995.

**Chesnutt, Charles W.** (1858–1932) *short-story writer, novelist, essayist, biographer*

*Every time I read a good novel, I want to write one. It is the dream of my life—to be an author.*

—Chesnutt’s journal, March 26, 1881

Born in Cleveland, Ohio, to free African American parents, Charles Waddell Chesnutt spent most of his youth in Fayetteville, North Carolina, where he attended school and worked in his family’s grocery store. He began his professional life in 1872 as a teacher in nearby Charlotte, North Carolina, and by 1880 he was the principal of the Fayetteville State Normal School for Negroes and a married man. Chesnutt was already writing by this settled time in his life and career, and he continued his own education, studying literature, music, and languages, as well as stenography. In 1883 he used his knowledge of stenography to start his own court-reporting firm after moving his family to Cleveland, where he remained for the rest of his life, working as a writer and court reporter.

Chesnutt published short stories, including “The Gophered Grapevine,” the first story by an African American to appear in *The Atlantic Monthly* (1887), before his first collection of fiction, *THE CONJURE WOMAN*, was published in 1899 by Houghton, Mifflin. These previously published stories were all set in a fictionalized Fayetteville. His second collection, *THE WIFE OF HIS YOUTH AND OTHER STORIES OF THE COLOR LINE*, came out that same year, as did his biography of Frederick Douglass. These first two collections of fiction earned Chesnutt critical praise. He spent the early years of the twentieth century publishing novels: *The House Behind the Cedars* (1900), *The Marrow of Tradition* (1901), and *The Colonel’s Dream* (1905). Throughout the final decades of his life, Chesnutt published stories and essays and continued to make speeches about race in America. In 1928 he was awarded the Spingarn Medal by the National Association for the Advancement of Colored People (NAACP) for his pioneering literary work in American race relations.

Chesnutt is recognized as an innovator in the traditions of AFRICAN AMERICAN LITERATURE, including the use of dialect and the early use of magical realism. He is recognized for having countered the postwar romanticizing of the South in literature. His works were popular and recognized by critics in the late nineteenth and early twentieth centuries, making him the nation’s first widely read African American author.

### Sources

- Chesnutt, Charles W. *Charles W. Chesnutt Stories, Novels and Essays*. New York: Library of America, 2002.
- Heermance, J. Noel. *Charles W. Chesnutt: America’s First Great Black Novelist*. Hamden, Conn.: Archon Books, 1974.
- Monica F. Jacobe

**"Chicago"** by Carl Sandburg (1916) *poem*

"Chicago" is the title work of *Chicago Poems* (1916), Carl Sandburg's first major collection. A celebration of industrial and agricultural America as well as common American people, the collection exemplifies Sandburg's intention to write "simple poems for simple people." In the poem he names the blue-collar work—"Hog Butcher," "Tool Maker," "Stacker of Wheat," "Freight Handler"—that occupies the "City of the Big Shoulders," a city he claims as his own. Through images and language choice, he vividly acknowledges the brutalities of city life while manifesting an optimistic spirit. Regardless of its pitfalls, Chicago stands out among other cities, "with lifted head singing so proud / to be alive and coarse and strong and cunning." Despite "the terrible burden of destiny," the people of Sandburg's "Chicago" are "Building, breaking, rebuilding." The city is an ignorant young fighter "who has never lost a battle": "Laughing the stormy, husky brawling laughter of Youth, half-naked, sweating, proud to be Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to the Nation."

#### Source

Sandburg, Carl. "Chicago." *Chicago Poems*. New York: Holt, 1916.

—Skye L. Suttie

**Chicago Defender** (1905– ) *periodical*

Established by Robert S. Abbott, this local newspaper commented on the state of affairs in African American life. It reported instances of injustice and worse (lynchings in the South, for example) and on improvements in the social and political lives of African Americans. It gradually became an influential voice in both local and national affairs—particularly in the Middle West and the South. In 1917, the *Defender* began a campaign urging the migration of blacks to the North. It also featured the columns of Langston HUGHES, in which he created his memorable character, Jesse B. Semple ("Simple").

### The Chicago Renaissance

The Chicago Renaissance overlapped with the Chicago World's Fair of 1893. Its popularity was abetted by the influence of the journalistic figures of the era: Eugene Field, George Ade, and Finley Peter DUNNE. The prominent novelists were realists Henry B. Fuller and Sherwood ANDERSON. Theodore DREISER left Chicago for New York in 1895, before he wrote *SISTER CARRIE* (1900). The leading poets of the movement—which was more an accident of geography than a literary school—were Carl Sandburg and Edgar Lee MASTERS. Vachel LINDSAY in Springfield was an adjunct member of the group. *THE JUNGLE* (1906) was the most influential Chicago novel, but Upton SINCLAIR was not a local boy.

—Morris Colden

**The Children's Hour** by Lillian Hellman (produced 1934) *play*

*The Children's Hour*, which opened on November 20, 1934, for 691 performances, was Lillian HELLMAN's first successfully produced play. The tightly plotted drama examines the tragic repercussions of an evil child's lie, falsely accusing two female schoolteachers of a sexual relationship. In a newspaper interview Hellman argued that "this is really not a play about lesbianism, but about a lie. The bigger the lie the better, as always." Hellman based the story on a real case of two Scottish schoolteachers.

The main setting is a girls' preparatory school outside of Lancet, Massachusetts, operated by unmarried teachers Karen Wright and Martha Dobie. The play opens with a student in elocution class reciting Portia's "Quality of Mercy" speech from William Shakespeare's *The Merchant of Venice*. The lines urging mercy establishes the story's tension between mercy and vengeance.

In the climax of the drama Martha realizes that the child had sensed her unconscious sexual love for Karen. The shame of her sexuality reflects the contemporary prejudice against homosexuality and leads to further tragedy.

Despite receiving strong reviews, the lesbian content of the play caused great concern and generated much controversy. Critical outrage over the play's failure to win the PULITZER PRIZE resulted in the formation of the Drama Critics Circle. A 1936 movie based on the play, renamed *These Three*, transformed the lesbian motif into a conventional heterosexual love triangle. Hellman directed a 1952 Broadway revival of the play as a commentary on the McCarthy-era persecution of perceived communists.

#### Sources

*Conversations with Lillian Hellman*, ed. Jackson R. Bryer. Jackson: University Press of Mississippi, 1986.

Hellman, Lillian. *The Children's Hour*. New York: Knopf, 1935.

Mellon, Joan. *Hellman and Hammett*. New York: HarperCollins, 1996.

—Park Buckner

### Children's Literature

American children's literature came into its own in the first part of the twentieth century. Technological improvements in printing made it possible to mass-produce books with quality color pictures inexpensively. The demand grew steadily throughout the period and book production increased greatly.

As in the nineteenth century, editions of fairy tales and classic stories were popular. Versions of classic tales for children featured the illustrations of talented artists. In 1883 Howard Pyle published the highly acclaimed *The Merry Adventures of Robin Hood*. Other retellings of historical tales followed, culminating in his version of the Arthurian legend for young readers in four volumes, beginning with *The Story*



of *King Arthur and His Knights* in 1903. Pyle was also an influential teacher and his illustration students, among them Maxfield Parrish, N. C. Wyeth, and Jessie Willcox Smith, produced innovative illustrations for editions of classics.

During this period, original fantasy fiction emerged as a favorite among American readers. L. Frank BAUM's *The Wonderful Wizard of Oz* (1900) found an appreciative audience, and he wrote thirteen sequels. Despite the popularity of the Oz series, many critics objected that the books were poorly written and subsequent histories of children's literature have often ignored Baum. However, his popularity has endured. Books in the tradition of Mark Twain, portraying the life of a young male protagonist, appealed to young boys. Booth TARKINGTON's *Penrod* (1914) with its mischievous young hero attracted such an audience. Boys also enjoyed animal stories such as Jack LONDON's *THE CALL OF THE WILD* (1903) and Will James's *Smoky* (1926).

Young female readers preferred idealized characters as in Kate Douglas Wiggin's *Rebecca of Sunnybrook Farm* (1903). Family stories such as Eleanor Estes's *The Moffats* (1941) and Laura Ingalls WILDER's *Little House in the Big Woods* (1932) were very successful; both were followed by other books about the family and its members. They provided a realistic view of American home life while maintaining an idealistic, positive outlook.

Series books enjoyed tremendous popularity. Edward STRATEMEYER created the Bobbsey Twins series in 1904. Laura Lee Hope, the author credited on the title page, did not in fact exist; the books were written by ghostwriters who eventually produced seventy-two books. Stratemeyer used the same formula for his other series, featuring Tom Swift (beginning in 1910), the Hardy Boys (beginning in 1927), and Nancy Drew (beginning in 1930). These books are not usually acknowledged by critics or historians of American children's literature.

Poetry did not share the high standing of American children's fiction. Eugene Field, known as the "Poet of Childhood," wrote nostalgic poetry about childhood that has endured. His *Poems of Childhood* (1904), published nine years after his death, was illustrated by Maxfield Parrish and featured the familiar poems "Little Boy Blue" and "Wynken, Blynken and Nod." Both Laura Richards and Eleanor Farjeon wrote books of poetry for children in addition to their novels and stories for young people. Mainstream poets Vachel LINDSAY and Carl SANDBURG also wrote volumes especially for children.

Books for children became an increasingly important component of American book culture. Public libraries had begun to recognize children as a specific audience by the end of the nineteenth century, setting aside special rooms for children and their books. In 1900 the American Library Association set up a children's-literature section as part of the organization. Publishers realized the implications of the growing market, and in 1920 Macmillan established the first separate depart-

ment for children's books. Other publishers quickly followed suit. Children's literature was now big business.

In 1922 the children's section of the American Library Association was asked to initiate a prize to be awarded to the most distinguished contribution to children's literature published in the previous year. The award was named for John Newbery, who is credited with publishing the first books especially for children. Winners had to be American citizens or residents. Hendrick van Loon's *The Story of Mankind* (1921) was the first recipient.

Almost all of the children's books from this period addressed white children, ignoring the African American population entirely. In response, W. E. B. DU BOIS initiated *The Brownies' Book*, a monthly periodical, in 1920. It was published for twenty-four months and offered "children of the sun" writings portraying them in a positive light. The young Langston HUGHES was a frequent contributor. Otherwise, scant attention was paid to minority authors and audiences.

One important development during the 1920s and 1930s was the picture book for younger children. It was a natural result of the growing role for the illustrator, who no longer played an anonymous subordinate role, but was a partner in the production of the book. Illustrations became as significant as the text. Such books began to gain attention when the 1929 Newbery Awards cited *Millions of Cats* by Wanda Gág (1928) as an honor book. Illustrators such as Lois Lenski in *The Little Engine That Could* (1930) and Robert Lawson in *The Story of Ferdinand* (1936) demonstrated how pictures enhanced the story. In 1938 the American Library Association instituted a separate award for the illustrator of the most distinguished picture book for children. Named in honor of Randolph Caldecott, an influential illustrator of the early nineteenth century, the first award went to Dorothy Lathrop for *Animals of the Bible, A Picture Book* (1937).

More and more illustrators became writers as well and produced outstanding children's books: among them were Ludwig Bemelmans's *Madeleine* (1939), Robert McCloskey's *Make Way for Ducklings* (1941), and Virginia Lee Burton's *The Little House* (1942). In 1937 Theodor Seuss Geisel, better known as Dr. Seuss, published *To Think I Saw It on Mulberry Street*, the first of his picture storybooks combining humorous drawings with an original story told in verse.

## Sources

- Clark, Beverly Lyon. *Kiddie Lit: the Cultural Construction of Children's Literature in America*. Baltimore: Johns Hopkins University Press, 2003.
- Hunt, Peter. *Children's Literature: An Illustrated History*. Oxford: Oxford University Press, 1995.
- Meigs, Cornelia, ed. *A Critical History of Children's Literature*. New York: MacMillan, 1953.
- MacLeod, Anne Scott. *American Childhood*. Athens: University of Georgia Press, 1994.

—Greta Little



**Churchill, Winston** (1871–1947) *novelist*

Winston Churchill graduated from the Naval Academy at Annapolis in 1894, but he never served in the navy. He launched his literary career with the novel *The Celebrity* (1898), said to have been intended as a satire of the colorful writer Richard Harding Davis. Churchill turned to American history as subject matter. *Richard Carvel* (1899), a romance set during the Revolutionary War, proved to be a best-seller, as did *The Crisis* (1901), a novel about politics and society during the Civil War, and *The Crossing* (1904), a romance concerning the settlement of Kentucky.

Churchill turned next to more-contemporary subject matter in *Coniston* (1906), portraying a mid-nineteenth-century New Hampshire politician's ethical conflicts. *Mr. Crewe's Career* (1908) is the story of a railroad's attempt to control state government. Churchill's literary focus mirrored his biographical one: his service in the New Hampshire legislature led, in 1913, to an unsuccessful bid for the governorship as the candidate of Theodore ROOSEVELT's Progressive Party.

As his fame grew in the first decades of the twentieth century, Churchill was often confused with the British Sir Winston Churchill, who suggested that one of the two should modify his name. The Englishman, who was younger, thereafter signed his name Winston S. Churchill.

**Sources**

Schneider, Robert W. *Novelist to a Generation: The Life and Thought of Winston Churchill*. Bowling Green, Ohio: Bowling Green University Popular Press, 1976.

Titus, Warren I. *Winston Churchill*. New York: Twayne, 1963.

**The Clansman** by Thomas Dixon (New York:

Doubleday, Page, 1905) *novel*

*The Clansman: An Historical Romance of the Klu Klux Klan* is the second of Thomas DIXON's trilogy of novels—the others are *The Leopard's Spots* (1902) and *The Traitor* (1907)—set in the South during Reconstruction. The melodramatic trilogy presents a virulently racist view of blacks and is an apology for the vigilante Ku Klux Klan. The book was popular in its day, and Dixon did well with his dramatization of it, which toured in 1905–1906. In 1915 director D. W. Griffith adapted *The Clansman* as the hugely successful silent movie *The Birth of a Nation*.

**Source**

Cook, Raymond Allen. *Thomas Dixon*. New York: Twayne, 1974.

**Clark, Walter Van Tilburg** (1909–1971) *novelist*

Walter Van Tilburg Clark was educated at the University of Nevada and the University of Vermont. He wrote poetry and short stories, but he is best known as the author of *THE OX-BOW IN-*

*CIDENT* (1940), a WESTERN that realistically probes the dangers of vigilante justice and mob violence. Another notable work is the symbolic novel *The Track of the Cat* (1949), in which a rancher who has little regard for the sacredness of the natural world hunts a panther that has been killing his cattle.

**Source**

Laird, Charlton, ed. *Walter Van Tilburg Clark: Critiques*. Reno: University of Nevada Press, 1983.

**"The Congo"** by Vachel Lindsay (1914) *poem*

"The Congo," first published in *The Congo and Other Poems* (1914), is Vachel LINDSAY's most famous and most controversial poem. It was written to be chanted aloud and included marginal notations suggesting the vocal qualities of various lines and sections of the poem. Lindsay became famous for his spirited recitations of the poem, which was subtitled "A Study of the Negro Race." Lindsay intended it as an ode to African Americans. Critics initially praised the poem as an innovative oral form; however, later critics, recognizing its patronizing tone and use of racial stereotypes, have dismissed it for its racism.

—Brian McAllister

**The Conjure Woman** by Charles W. Chesnutt (New

York: Houghton Mifflin, 1899) *short-story collection*

*The Conjure Woman* is Charles W. CHESNUTT's first book. These seven stories were drawn from the magazine publications that brought Chesnutt his literary reputation during the final fifteen years of the nineteenth century. The first story in this collection, "The Goophered Grapevine" published in the *Atlantic Monthly* in 1887, was the most notable, as it made Chesnutt the first African American to publish fiction in that magazine. All set in Patesville, a fictionalized Fayetteville, North Carolina, these stories feature Uncle Julius McAdoo telling tales of magic and African conjuring to a white family, transplants from the North. The tension between the family's idealized view of the South and Uncle Julius's realistic view of life as a former slave helped create Chesnutt's reputation for examining racial tensions in his fiction.

**Source**

McWilliams, Dean. *Charles W. Chesnutt and the Fictions of Race*. Athens: University of Georgia Press, 2002.

—Monica F. Jacobe

**Connelly, Marc** (1890–1980) *playwright*

Marcus Cook Connelly was a journalist before turning to playwriting. One of his earliest plays was *Dulcy* (1921), a comedy he co-authored with George S. KAUFMAN. Much of his work consisted of adaptations of novels for the stage and screen. His greatest success was his dramatic adaptation of

Roark Bradford's stories about African American tales based on the Bible; *The Green Pastures* (1929) won a PULITZER PRIZE. Connelly published *Voices Offstage: A Book of Memoirs* in 1968.

#### Source

Nolan, Paul T. *Marc Connelly*. New York: Twayne, 1969.

#### Conroy, Jack (1899–1990) novelist

John Wesley Conroy grew up in Missouri and in the late 1930s became deeply involved in the PROLETARIAN LITERATURE movement. He wrote a classic of this genre, *The Disinherited* (1933), an account of the common laborer or “working stiff,” full of detailed descriptions of working-class life and the arduous efforts of people to find and keep their jobs. His other work includes another novel, *A World to Win* (1935), and a study of African American migration to the North written in collaboration with Arna BONTemps, *They Seek a City* (1945), which was expanded as *Anyplace but Here* (1966). Conroy also edited a collection of proletarian writings from the late 1930s, *Writers in Revolt* (1973). *The Jack Conroy Reader* appeared in 1980.

#### Source

Wixson, Douglas C. *Worker-Writer in America: Jack Conroy and the Tradition of Midwestern Literary Radicalism, 1898–1990*. Urbana: University of Illinois Press, 1994.

#### *Conquistador* by Archibald MacLeish (Boston & New York: Houghton Mifflin, 1932) poem

Archibald MACLEISH's PULITZER PRIZE-winning poem was inspired by the journals of Bernal Díaz, a soldier who accompanied Hernán Cortés through Mexico in his conquest of the Aztecs. As Bernard A. Drabeck and Helen E. Ellis point out, MacLeish's retelling uses Hernán Cortés's journey as a metaphor to “subsume and clarify the whole experience of the Americas to the Europeans, including the disastrous ending. . . . What white men have done to the land was made pretty explicit.” In this sweeping, violent, ruminative, and eloquent poem, MacLeish uses allusive imagery to do justice to the complexity of his subject, while his reliance on dialogue gives the poem the power of an oral narrative. Always concerned with the violence men committed toward each other, MacLeish places the questioning of the doctrine of Manifest Destiny at the core of the poem.

#### Sources

Drabeck, Bernard A., and Helen E. Ellis. *Archibald MacLeish: Reflections*. Amherst: University of Massachusetts Press, 1986.  
MacLeish, Archibald. *Collected Poems: 1917–1982*. Boston: Houghton Mifflin, 1985.

—Paul Kareem Tayyar

#### The Cowperwood Trilogy by Theodore Dreiser:

*The Financier* (New York: Harpers, 1912; revised edition, New York: Boni & Liveright, 1927), *The Titan* (New York: John Lane, 1914), and *The Stoic* (Garden City, N.Y.: Doubleday, 1947) novels

Theodore DREISER's American-business trilogy follows closely the career of Charles Tyson Yerkes (1837–1905), a banker and investor in municipal projects that he also controlled. Shrewd, magnetic, ruthless, and energetic, Frank Cowperwood, Dreiser's hero, rises from a clerk to the owner of a brokerage firm. From watching a squid and a lobster in a tank, Cowperwood as a boy concludes that the powerful survive and the weak are destroyed. His climb to wealth, recounted in *The Financier*, emanates directly from this understanding, as do Cowperwood's human relationships. *The Financier* details the world of power: businessmen who control markets, politicians who allow the activity for their own purposes, and functionaries who can be browbeaten into compliance.

Dreiser demonstrates that powerful men like Cowperwood, with the drive to succeed financially, have equally strong sexual drives. They require—deserve—women. As a young man, Cowperwood patronizes brothels. While he is married, Cowperwood has an affair with Aileen Butler, the eighteen-year-old daughter of a business partner. Cowperwood's alliances with women are not, according to the novel, matters of choice or free will. The book calls such attractions “chemisms,” and no moral judgment can be applied to them since they are controlled by impersonal forces.

Cowperwood's greatness comes from seeing that even when circumstances, such as the Chicago fire of 1871, work against him, the same impersonal principles of life hold. Consequently, after overextending himself and being imprisoned for larceny, Cowperwood remains unbowed; he deals with his situation shrewdly and with presence of mind takes advantage of a monetary panic in 1873 to recover his fortune.

In *The Titan*, a newly remarried Cowperwood tries to penetrate Chicago society. Like Yerkes, Cowperwood becomes a philanthropist. He gives an observatory to a university. However, society will not accept him because he lacks the sugarcoating of morality. Cowperwood is unable to escape his past; he cannot buy his way out of the judgment of Midwestern morality, which views his past life in Philadelphia as unforgivable.

Increasingly dissatisfied with his second wife, he has affairs. Aileen Cowperwood, in despair, takes lovers herself. There are melodramatic domestic scenes in which Aileen attacks one of Cowperwood's mistresses and halfheartedly tries to commit suicide. Cowperwood then relocates to New York, where he finds a much younger woman, the daughter of a madam. His competitors in the Midwest have succeeded in driving him out of business, an ouster that Cowperwood typically takes in stride. He takes his young mistress, Berenice Fleming, to Europe. From there, the story is picked up by *The*

*Stoic*, posthumously published, in which Berenice's spiritual nature tries to guide Cowperwood toward mysticism, Hinduism, and the religions of the East—an alternative to the deterministic views of Dreiser's earlier fiction, but one not as thoroughly thought through and dramatized as Dreiser's *NATURALISM*.

### Sources

Pizer, Donald, ed. *Critical Essays on Theodore Dreiser*. Boston: G. K. Hall, 1981.

Zimmerman, David A. *Panic!: Markets, Crises, and Crowds in American Fiction*. Chapel Hill: University of North Carolina Press, 2006.

—Roger Lathbury

### Cozzens, James Gould (1903–1978) novelist

*To fill emotional partisans . . . with fury there's nothing like a careful exercise of detachment, or an attempt to write nothing but the truth.*

—Cozzens letter, March 19, 1960

James Gould Cozzens is the most neglected and underrated major American novelist. He wrote major books in the 1930s, 1940s, 1950s, and 1960s, providing a body of fiction unsurpassed in its fidelity to truth and experience: "To me, life is what life is."

Cozzens wrote the best American novel about a clergyman (*Men and Brethren*, 1936), the best American novel about the law (*The Just and the Unjust*, 1942), and the best American novel about WORLD WAR II (*Guard of Honor*, 1948). He committed his literary lifetime to refining his techniques for truthfully representing life to grown-up readers. Nonetheless, the literary establishment of little-magazines critics and English-department intellectuals customarily denounce his work as insensitive or cold or anti-intellectual or reactionary or lacking in liberal guilt. His protagonists—upper-middle-class white Protestant men who are not doomed to end miserably—have fallen from literary fashion. Except for brief periods following publication of *Guard of Honor* and *By Love Possessed*, Cozzens and his novels were ignored by the reputation-makers. He belongs with the greatest American social realists.

Cozzens was educated at the Kent School in Connecticut and left Harvard in his sophomore year when his first novel, *Confusion* (1924), was published. It was followed by his only historical novel, *Michael Scarlett* (1925), set in Elizabethan England. A year teaching in Cuba provided material for *Cockpit* (1928) and *Son of Perdition* (1929).

In 1927 he married his literary agent, Bernice Baumgarten, who thereafter managed his career. Cozzens's first success came with the short novel *S.S. San Pedro* (1930), an account of a sinking ship that utilizes the distinguishing qualities of his mature work: a condensed time frame; thorough knowl-



James Gould Cozzens, 1948

edge of a profession; and examination of the themes of duty, professionalism, responsibility, and social order. Three major "professional novels" followed: *The Last Adam* (1933), about a small-town Connecticut doctor who does not have a heart of gold; *Men and Brethren* (1936), about an Episcopal priest in a poor Manhattan parish who does not love his fellow-man; and *The Just and the Unjust* (1942), about a lawyer and a murder trial in Pennsylvania.

Wartime service at the Pentagon on the staff of General H. H. Arnold, chief of the Air Force, provided Major Cozzens with the material for *Guard of Honor* (1948). His best novel, it narrates three days at a Florida airbase; the combat scenes are flashbacks. In contrast to other World War II novels, *Guard of Honor* treats the professionals of the officer class with respect. Colonel Norman Ross is a representative Cozzens hero, a man of reason and intelligence operating within his awareness of human limitations. The novel won the PULITZER PRIZE, which Cozzens found embarrassing because he cared nothing about awards and the people who gave them. Except for the wartime years, he lived reclusively on his Lambertville, N.J., farm and avoided the "literary life" and literary people.

Cozzens escaped celebrity and literary politics until publication of *By Love Possessed* (1957) brought the fifty-four-





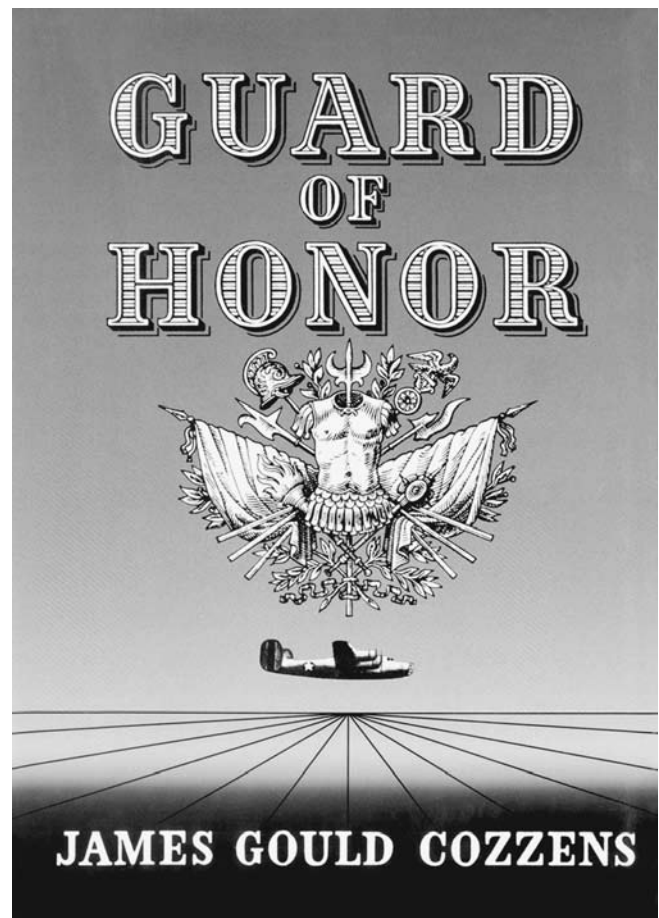
Dust jacket for Cozzens's 1930 novel, based on the 1928 sinking of the *Vestris*, blamed on the failure of the captain to act when the ship began to take on water during a gale

year-old author welcome money and unwelcome notoriety. *By Love Possessed* covers forty-nine hours in the life of Arthur Winner Jr., a successful Pennsylvania lawyer, to examine the effects of varieties of love—parental, marital, sexual, familial, philanthropic, and altruistic—and their consequences. The strongest character is Winner's law partner, Julius Penrose, a highly intelligent misanthropist who refers to "a rabble of professional friends of man, social-worker liberals, and practitioners of universal brotherhood—the whole national horde of nuts and queers." Cozzens became briefly famous and was the subject of a hostile *Time* cover article. The initial rave reviews of the novel were followed by attacks on Cozzens as a reactionary, a snob, a bigot, and a deliberately difficult writer. The style of Cozzens's previous novels had been unadorned; but *By Love Possessed* utilizes complex sentences, parenthetical constructions, rhetorical devices, inverted word order, uncommon terms, and unidentified literary phrases. This density of expression was often intentionally ironic; but

unequipped readers found it off-putting. Cozzens's technical achievements—the use of flashbacks, the simultaneity of action—were overlooked by the critics who attacked his style and politics. The cowardly reviewers who had initially hailed the novel and Cozzens's genius did not defend themselves or him against the furious attacks. Cozzens was an apolitical conservative, an unacceptable position among the academicians and critics who perceived him as their enemy. He did not respond, and his reputation faded. Cozzens's superb final novel, *Morning Noon and Night* (1968), about a successful business consultant, was ignored by readers and critics.

James Gould Cozzens's dedication to the craft of fiction was uncontaminated by critical fashions. He insisted that his standing among the literary reputation-makers did not matter to him, alive or dead. It matters to the readers who are deprived of his novels.

—Matthew J. Bruccoli



Dust jacket for Cozzens's eleventh novel, which examines the organization of a Florida air base plagued by racial tensions in September 1943



# BY LOVE POSSESSED

## JAMES GOULD COZZENS



Dust jacket for the controversial 1957 novel that was both acclaimed as a masterpiece and viciously attacked. The clock on the jacket is described in the novel's first paragraph and referred to again in its last paragraph.

### Principal Books by Cozzens

*Confusion*. Boston: Brimmer, 1924.  
*Michael Scarlett*. New York: Boni, 1925.  
*Cock Pit*. New York: Morrow, 1928.  
*The Son of Perdition*. New York: Morrow, 1929.  
*S.S. San Pedro*. New York: Harcourt, Brace, 1931.  
*The Last Adam*. New York: Harcourt, Brace, 1933.  
*Castaway*. New York: Random House, 1934.  
*Men and Brethren*. New York: Harcourt, Brace, 1936.  
*Ask Me Tomorrow*. New York: Harcourt, Brace, 1940.  
*The Just and the Unjust*. New York: Harcourt, Brace, 1942.  
*Guard of Honor*. New York: Harcourt, Brace, 1948.  
*By Love Possessed*. New York: Harcourt, Brace, 1957.  
*Children and Others*. New York: Harcourt, Brace & World, 1964.

*Morning Noon and Night*. New York: Harcourt, Brace & World, 1968.

*A Flower in Her Hair*. Bloomfield Hills, Mich. & Columbia, S.C.: Brucoli Clark, 1974.

*A Rope for Dr. Webster*. Bloomfield Hills, Mich. & Columbia, S.C.: Brucoli Clark, 1976.

*Just Representations: A James Gould Cozzens Reader*, edited by Matthew J. Brucoli. Carbondale & Edwardsville: Southern Illinois University Press / New York & London: Harcourt Brace Jovanovich, 1978.

*A Time of War: Air Force Diaries and Pentagon Memos, 1943–45*, edited by Brucoli. Columbia, S.C. & Bloomfield Hills, Mich.: Brucoli Clark, 1984.

*James Gould Cozzens Selected Notebooks: 1960–1967*, edited by Brucoli. Columbia, S.C. & Bloomfield Hills, Mich.: Brucoli Clark, 1984.

### Studying James Gould Cozzens

James Gould Cozzens is a major American novelist whose work has been overlooked, misunderstood, or damned by literary historians and academic critics. His career breaks into two parts: before and after *By Love Possessed* (1957). The reception of his fourteenth novel made him a temporary *Time*-cover celebrity; it was followed by attacks on his conservative social standards and his “coldness.” His novels were rejected for reasons that had nothing to do with literary values. *James Gould Cozzens: A Documentary Volume*, edited by Matthew J. Brucoli (Dictionary of Literary Biography, volume 294. Detroit: Brucoli Clark Layman/Thomson Gale, 2004), is the best place to start studying his work, career, and reputation. The illustrated catalogue *James Gould Cozzens: An Exhibition from the Brucoli Collection* (Columbia, S.C.: Thomas Cooper Library, 2000) provides an overview and includes his previously unpublished correspondence. *Just Representations: A James Gould Cozzens Reader*, edited by Brucoli (1978), provides writings by and about him. George Garrett’s essay, “Whatever Wishful Thinking May Wish: The Example of James Gould Cozzens,” written for that volume, provides a sound approach to reading and studying Cozzens.

Introductions to Cozzens’s themes and methods are provided by *THE LAST ADAM* (his sixth novel, 1933), *MEN AND BRETHREN* (his eighth novel, 1936), and *THE JUST AND THE UNJUST* (his tenth novel, 1942). The masterpiece, *Guard of Honor*, based on Cozzens’s inside knowledge of the Air Force during World War II, is supported by *A Time of War: Air Force Diaries and Pentagon Memos, 1943–1945*, edited by Brucoli (1984). Cozzens’s most controversial work, *By Love Possessed* (1957), is his most stylistically complex novel and is required reading for serious students of Cozzens’s career. Readers who want to test Cozzens before reading a novel can start with his only volume of short stories, *Children and Others* (1964), which are excellent and clear.

Cozzens declined to become a literary celebrity. He didn’t grant interviews; he didn’t write about himself or his work; he

made no public appearances; he avoided other writers. There is one biography, *James Gould Cozzens: A Life Apart* (New York: Harcourt Brace Jovanovich, 1983), by Brucoli, who also edited Cozzens's *Selected Notebooks: 1960–1967* (1984). Cozzens's work has generated relatively little criticism; the best critical volume is Frederick George Bracher's *The Novels of James Gould Cozzens* (New York: Harcourt, Brace, 1959). *James Gould Cozzens: A New Acquist of True Experience*, edited by Brucoli (Carbondale & Edwardsville: Southern Illinois University Press, 1979), is a collection of essays about his work. The primary bibliography is Brucoli's *James Gould Cozzens: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1981). Pierre Michel's outdated *James Gould Cozzens: An Annotated Checklist* (Kent, Ohio: Kent State University Press, 1971) should be supplemented by the annual *MLA* bibliographies available in print or on-line in major libraries; but there is little there. Cozzens's manuscripts and correspondence are at the Princeton University Library.

—Matthew J. Brucoli

***The Crack-Up*** by F. Scott Fitzgerald (New York: New Directions, 1945) *collection*

F. Scott FITZGERALD's friend, the influential critic Edmund WILSON, edited this posthumously published collection of writings by and about Fitzgerald, which helped to trigger the Fitzgerald revival. The volume took its title from the 1936 essays published in *Esquire*—"The Crack-Up," "Pasting It Together," and "Handle with Care"—in which Fitzgerald analyzed his depression and failing creative powers after the disappointing reception of *TENDER IS THE NIGHT* (1934). He portrayed himself as a ruined man, and some of his literary friends regarded these confessional pieces as embarrassing. The collection includes letters to and from Fitzgerald, excerpts from his *Notebooks*, and critical assessments and tributes. This volume has remained in print; it continues to influence Fitzgerald's literary reputation and the perception of his character.

**Source**

Fitzgerald, F. Scott. *The Notebooks of F. Scott Fitzgerald*, edited by Matthew J. Brucoli. New York & London: Harcourt Brace Jovanovich/ Brucoli Clark, 1978.

—Matthew J. Brucoli

***Craig's Wife*** by George E. Kelly (produced 1925) *play*

A three-act PULITZER PRIZE-winning comedy-drama by George E. KELLY, *Craig's Wife* opened on Broadway October 12, 1925, for 360 performances. The play is a study of Harriet Craig, a possessive, social-climbing woman so obsessed by her home and possessions that she will not allow her husband, Walter, to smoke in his own house. Residing with them is Miss Austen, Walter's unmarried aunt, who warns Harriet

that her oppressive ways will be her undoing, insisting that "other people will not go on being made miserable indefinitely." Critics applauded the psychological depth of Kelly's exploration of Harriet's character and the depiction of a distorted brand of middle-class provinciality. *Craig's Wife* became a summer stock staple for many years.

**Source**

Kelly, George. *Craig's Wife*. Boston: Little, Brown, 1926.

—James Fisher

**Crane, Hart** (1899–1932) *poet*

*It is as though a poem gave the reader as he left it a singe, new word, never before spoken and impossible to actually enunciate, but self-evident as an active principle in the reader's consciousness henceforward.*

—"General Aims and Theories" (1926)

Ohio-born Harold Hart Crane was the only child of the inventor of the "Lifesavers" candy. After his parents' stormy divorce in 1916, Crane moved to New York, in part to escape what he described as the "bloody battleground" of his childhood and in part to hone his skill as a poet. Energized by the city, Crane labored over his craft, hoping to emerge as a formidable voice among his contemporaries.

The decade of the 1920s were Crane's most prolific years, during which he wrote such landmark poems as "For the Marriage of Faustus and Helen" and "Voyages," which he included in his first collection, *White Buildings* (1926), and his epic, *THE BRIDGE* (1930). At the same time, however, his personal life began to deteriorate as he struggled with his homosexuality, several failed relationships, his parents' ongoing battles, and alcoholism. On April 27, 1932, Crane committed suicide by leaping from the stern of the *Orizaba*, ten miles east of the Florida coast, three months short of his thirty-third birthday.

Crane's poetry is not easily accessible. The density of his language and structure makes him one of the most difficult poets to read from any period or tradition. As with the poetry of his contemporary, T. S. ELIOT, his works are heavily allusive, often referencing passages from other texts that leave the uninitiated reader dependent upon footnotes.

*The Bridge*, published in 1930, is the poet's most ambitious project in both its breadth and theme. With the Brooklyn Bridge as its primary setting and organizing symbol, the poem highlights events both personal and historical that define the vast American experience in terms of its heritage and culture, in much the same way that Crane's influential precursor, Walt Whitman, attempted to craft an epic poem of American culture in *Leaves of Grass*.

Like his American contemporaries writing in the post-World War I culture (T. S. Eliot, Wallace STEVENS, Ezra

POUND, and William Carlos WILLIAMS), Crane was writing during the Modernist period (see MODERNISM), a time of great experimentation with language and style, as well as grand attempts to capture either the decay and despair of the times or its potential and promise, such as Crane desired to express in *The Bridge*.

Few poets in the American tradition have attained the artistic stature along with the critical controversy of Hart Crane, whose work has been widely read and anthologized since his death. His legacy remains difficult to resolve, however, in part because his suicide at the height of his career left literary critics to argue over whether he reached his full potential. The critic Harold Bloom is not wholly alone in placing Crane with Walt Whitman, Emily Dickinson, and Wallace Stevens as the four pillars of American poetic tradition.

### Sources

Bloom, Harold, ed. *Hart Crane: Modern Critical Views*. New York: Chelsea House, 1986.

Crane, Hart. *The Complete Poems and Selected Letters and Prose of Hart Crane*, edited by Brom Weber. New York: Anchor, 1966.

Mariani, Paul. *The Broken Tower: The Life of Hart Crane*. New York: Norton, 1999.

—John P. Wargacki

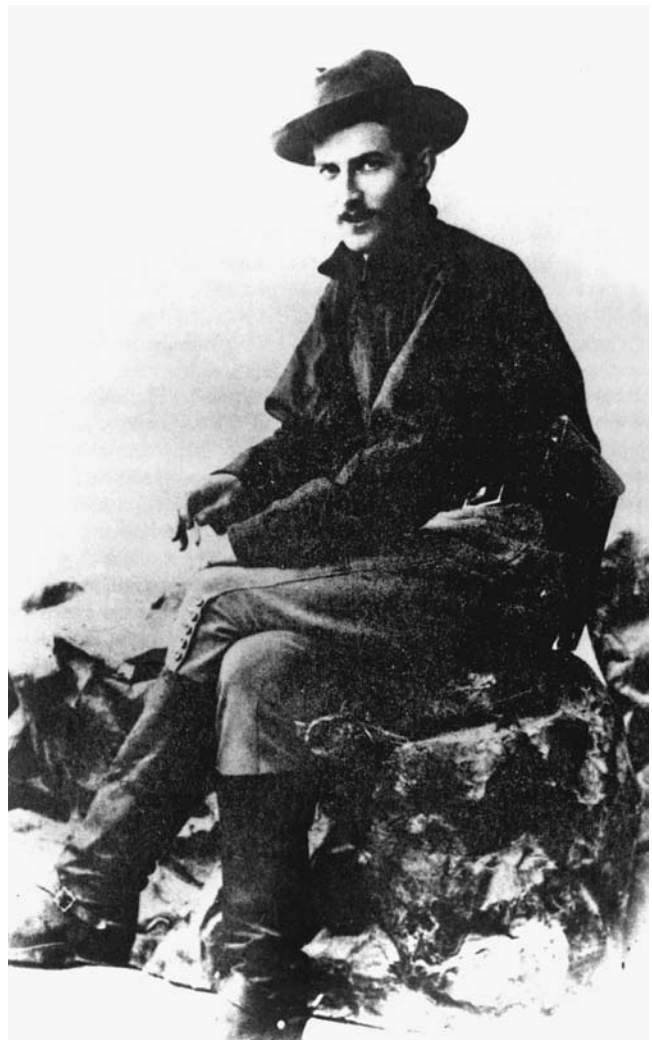
**Crane, Stephen** (1871–1900) *novelist, poet, journalist, short-story writer*

*I cannot help vanishing and disappearing and dissolving. It is my foremost trait.*

—Crane to Ripley Hitchcock, March 1896

Born in Newark, New Jersey, Stephen Crane was the fourteenth child of the Reverend Dr. Jonathan Townley Crane, a well-known Methodist minister, and Mary Helen Peck Crane, a leader in church activities and the New Jersey Women's Christian Temperance movement. After attending fall semester at Lafayette College in 1890, he transferred to Syracuse University in spring 1891 but left after one semester. Instead of staying in school, he decided to pursue a career as a writer and journalist. Moving to New York City in 1892, he began writing stories and newspaper sketches about urban slum life. From January to May 1895 he traveled through the West and Mexico and wrote feature articles. With the publication of his Civil War novel *THE RED BADGE OF COURAGE* in fall 1895, Crane became an international celebrity.

Because of the popularity of his novel, Crane was hired as a war correspondent to report the Greek-Turkish War in 1897. Earlier in the year, he had attempted to travel to Cuba to cover the growing insurrection against Spanish rule, but his steamship, the *Commodore*, had sunk in the Atlantic Ocean. With the outbreak of the SPANISH-AMERICAN WAR in



Stephen Crane, 1897. This photograph was taken in Athens, where Crane was reporting on fighting between the Greeks and the Turks.

1898, he got to Cuba and covered the major battles, including Teddy Roosevelt's famous charge up San Juan Hill. He died at age twenty-eight in Badenweiler, Germany, where he had gone for treatment of his tuberculosis.

Though Crane is best known for *The Red Badge of Courage*, he was a prolific writer who in a career of about a decade wrote two other novels, half of another, three novellas, two collections of poetry, and more than 250 short stories, sketches, and newspaper reports. He experimented with various narrative techniques and developed a distinctive style marked by irony, impressionistic responses to reality, and characters with limited perspectives through which to interpret reality. Whether he was writing about the impact of immigration and urbanization on New York City; the disappearance of the frontier in the West; conflict during recent or



imaginary wars; or the absurdity of life—whether in a city, on the battlefield, or in the wilderness on land or at sea—Crane's writing reflects major forces that transformed American culture in the last part of the nineteenth century.

Of Crane's novellas, *Maggie: A Girl of the Streets* (1893, revised 1896) is the best early example of literary NATURALISM in American fiction; *George's Mother* (1896), a companion piece also dealing with slum life in New York City, is more realistic than naturalistic and less melodramatic in its treatment of plot and characterization. *THE MONSTER* is a masterful study of prejudice and social isolation in small-town America. Two of Crane's novels, *The Third Violet* (1897) and *Active Service* (1899), are romantic comedies of manners; *The O'Ruddy* (1903), an unfinished novel completed by one of Crane's friends, is an historical romance.

Crane's collections of short stories include *The Little Regiment and Other Episodes of the American Civil War* (1896); *Wounds in the Rain* (1900), which includes most of his Cuban war stories; and *Whilomville Stories* (1900), about children in an imaginary town called Whilomville (partly modeled on Crane's boyhood in Port Jervis, New York). *The Open Boat and Other Tales of Adventure* (1898) includes Crane's greatest short story and one of the masterpieces in American literature, "THE OPEN BOAT," based on his harrowing experience with three other men in a ten-foot dinghy following the sinking of the *Commodore*. Two other highly regarded short stories are "The Blue Hotel" and "The Bride Comes to Yellow Sky." Besides parodying a romanticized view of the Old West, "The Bride Comes to Yellow Sky" dramatizes the advancement of Eastern culture into the Western frontier. In "The Blue Hotel," an easterner's distorted view of the West results in violence and death.

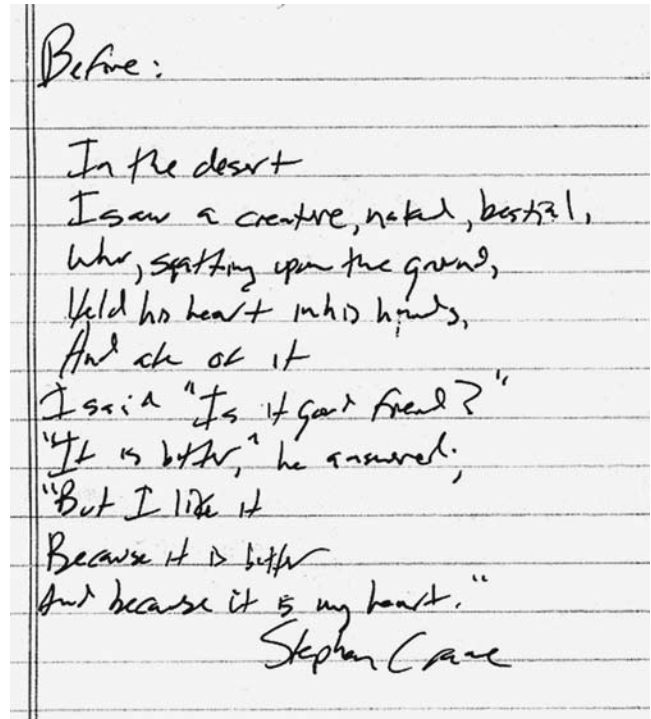
In two collections of poetry, *THE BLACK RIDERS AND OTHER LINES* (1895) and *WAR IS KIND* (1899), Crane rejected the sentimental poetry popular at the time and wrote about spiritual crisis and disillusion with society. He also strove to create a new kind of journalism that focused less on the "objective facts" of a news report—the who, what, and where—and more on his impressions of an event.

Although Crane was recognized in his lifetime as an important new voice in American literature, his contemporary reputation was defined by what he called the "accursed 'Red Badge,'" which became the touchstone for all of his other work. While such works as *Maggie*, "The Open Boat," and *The Monster* received favorable notice, his poetry, following the publication of *The Black Riders and Other Lines*, was ridiculed and parodied. Crane, however, was ahead of his time, and his varied career anticipated such literary and journalistic trends as MODERNISM, IMAGISM, and the New Journalism.

—Paul Sorrentino

### Principal Books by Crane

*Maggie: A Girl of the Streets (A Story of New York)*, as Johnston Smith. New York: Privately printed, 1893. Revised edition, as Stephen Crane. New York: Appleton, 1896.



Manuscript for Stephen Crane's poem published as "In the Desert" in *The Black Riders and Other Lines* (1895)

*The Black Riders and Other Lines*. Boston: Copeland & Day, 1895.  
*The Red Badge of Courage: An Episode of the American Civil War*. New York: Appleton, 1895.

*George's Mother*. New York & London: Edward Arnold, 1896.

*The Little Regiment and Other Episodes of the American Civil War*. New York: Appleton, 1896.

*The Third Violet*. New York: Appleton, 1897.

*The Open Boat and Other Tales of Adventure*. New York: Doubleday & McClure, 1898.

*War Is Kind*. New York: Stokes, 1899.

*Active Service*. New York: Stokes, 1899.

*The Monster and Other Stories*. New York & London: Harper, 1899. Enlarged edition, London & New York: Harper, 1901.

*Whilomville Stories*. New York & London: Harper, 1900.

*Wounds in the Rain: A Collection of Stories Relating to the Spanish-American War of 1898*. New York: Stokes, 1900.

*Great Battles of the World*. Philadelphia: Lippincott, 1901.

*Last Words*. London: Digby, Long, 1902.

*The O'Ruddy: A Romance*, by Crane and Robert Barr. New York: Stokes, 1903.

*The Sullivan County Sketches of Stephen Crane*, edited by Melvin Schoberlin. Syracuse, N.Y.: Syracuse University Press, 1949.

*Stephen Crane: Uncollected Writings*, edited by O. W. Fryckstedt. Uppsala, Sweden: Studia Anglistica Upsaliensia, 1963.



chap  
The Red Badge of Courage  
An Episode of the American Civil War.  
By Stephen Crane.

The cold passed reluctantly from the earth and the retiring fogs <sup>revealed</sup> an army stretched out on the hills, resting. As the landscape changed from brown to green the army awakened and began to tremble with eagerness at the noise of rumors. It cast its eyes upon the roads which were growing from long ~~and~~ troughs of liquid mud to proper thoroughfares. A river, amber-tinted in the shadow of its banks, furled at the army's feet and at night when the stream had become of a sorrowful blackness one could see, across, the red eye-like gleam of hostile camp-fires set in the low brows of distant hills.

<sup>a certain soldier</sup>  
Once, ~~Jim Conklin~~, developed virtues and went resolutely to wash a shirt. He came flying back from a brook waving his garment, banner-like. He was swelled with a tale he had heard from a reliable friend who had heard it from a ~~reliable~~ truthful cavalymen who had heard it from his trust-worthy brother, one of the orderlies at division head-quarters. ~~He~~ <sup>He</sup> adopted the important air of a herald in red and gold.

"We're going to move tomorrow - sure," he said.

*The War Dispatches of Stephen Crane*, edited by R. W. Stallman and E. R. Hagemann. New York: New York University Press, 1966.

*The New York City Sketches of Stephen Crane*, edited by Stallman and Hagemann. New York: New York University Press, 1964.

*Sullivan County Tales and Sketches*, edited by Stallman. Ames: Iowa State University Press, 1968.

*The Notebook of Stephen Crane*, edited by Donald and Ellen Greiner. Charlottesville, Va.: A John Cook Wylie Memorial Publication, 1969.

*Stephen Crane in the West and Mexico*, edited by Joseph Katz. Kent, Ohio: Kent State University Press, 1970.

*The Red Badge of Courage: A Facsimile Edition of the Manuscript*, 2 volumes, edited by Fredson Bowers. Washington, D.C.: Brucoli Clark/NCR Microcard Edition, 1973.

*The Works of Stephen Crane*, edited by Fredson Bowers. 10 volumes. Charlottesville: University Press of Virginia, 1969–1976.

*Stephen Crane: Prose and Poetry*, edited by J. C. Levenson. New York: Library of America, 1984.

### Studying Stephen Crane

Despite having a professional career that lasted only about ten years because of his early death, Stephen Crane was a prolific writer of fiction, poetry, and journalism. A student new to Crane studies will find two books especially helpful: Paul Sorrentino's *Student Companion to Stephen Crane* (Westport, Conn.: Greenwood Press, 2005) is an introduction to his life and work; Stanley Wertheim's *A Stephen Crane Encyclopedia* (Westport, Conn.: Greenwood Press, 1997) provides significant information for almost all of Crane's work. The best single volume of Crane's work is J. C. Levenson's *Stephen Crane: Prose and Poetry* (New York: Library of America, 1984). What is not there can be found in the ten volumes of *The Works of Stephen Crane*, edited by Fredson Bowers (Charlottesville: University Press of Virginia, 1969–1976), available in college libraries.

Donald Pizer's *Critical Essays on Stephen Crane's The Red Badge of Courage* (Boston: Hall, 1990) collects some of the most important critical interpretations of Crane's greatest and most famous work. Of special note is James Colvert's essay, which addresses a critical debate among scholars: which version of Crane's novel should be read—the manuscript version or the version published in 1895? Colvert argues convincingly for the latter.

Crane was a master of the novella and short story whose most important works include *MAGGIE: A GIRL OF THE STREETS* (1893; revised 1896), *THE MONSTER* (1899), "The Bride Comes to Yellow Sky," "The Blue Hotel," and "THE OPEN BOAT." Two useful books for the study of such works are Chester L. Wolford's *Stephen Crane: A Study of the Short Fiction* (New York: Twayne, 1989) and Michael W. Schaefer's *A Reader's Guide to the Short Stories of Stephen Crane* (New York: Hall, 1996).



Cover for Crane's first collection of poems

The best study of Crane's journalism is Michael Robertson's *Stephen Crane, Journalism, and the Making of Modern American Literature* (New York: Columbia University Press, 1997). Milne Holton's *Cylinder of Vision: The Fiction and Journalistic Writing of Stephen Crane* (Baton Rouge: Louisiana State University Press, 1972) is a helpful analysis. Maurice Bassan's *Stephen Crane: A Collection of Critical Essays* (Englewood Cliffs, N.J.: Prentice-Hall, 1967) is also recommended. Though Crane is primarily known as a writer of prose, he was also a serious poet. The most detailed study of the poetry is Daniel Hoffman's *The Poetry of Stephen Crane* (New York: Columbia University Press, 1957).

Biographical study of Crane has been hampered by the fact that the first major biography, Thomas Beer's *Stephen Crane* (1923), is a literary forgery, which was not revealed until 1990. Every biography of Crane has unknowingly relied upon fictional anecdotes, forged documents, and falsified documents. To separate fact from fiction, students interested in Crane's life should first see his letters, collected in Wertheim and Sorrentino's *The Correspondence of Ste-*

*phen Crane* (New York: Columbia University Press, 1988). They should also consult the same authors' *The Crane Log: A Documentary Life of Stephen Crane 1871–1900* (New York: Hall, 1994). Linda H. Davis's *Badge of Courage: The Life of Stephen Crane* (Boston: Houghton Mifflin, 1998) is the first biography almost completely free of Beer's fabrications, but it contains factual errors and simplifies analyses of Crane's personality.

R. W. Stallman's *Stephen Crane: A Critical Bibliography* (Ames: Iowa State University Press, 1972) cites contemporary reviews of Crane's work and criticism of it up to 1970. For more-recent criticism, see Patrick Dooley's *Stephen Crane: An Annotated Bibliography of Secondary Scholarship* (New York: Hall, 1992). Students should also consult the online bibliographies of the Stephen Crane Society (<<http://www.wsu.edu/~campbelld/crane/bibpage.html>>) and the Modern Language Association (available in many major libraries).

—Paul Sorrentino

### ***The Crisis*** (1910– ) *periodical*

This monthly magazine of the National Association for the Advancement of Colored People (NAACP), founded by W. E. B. DU BOIS in 1910, was the first to publish many of the writers of the HARLEM RENAISSANCE. The magazine included articles about lynchings, meetings of African American and Pan-African congresses, poetry, reviews, translations, and short stories. Langston HUGHES published "THE NEGRO SPEAKS OF RIVERS," one of his most important poems, in *The Crisis*. The magazine continues to be a monthly publication of the NAACP, and publishes articles of general interest concerning African American culture and politics.

### **Criticism**

See LITERARY CRITICISM.

### **Crouse, Russel**

See LINDSAY AND CROUSE.

**Cullen, Countee** (1903–1946) *poet, anthologist, novelist, translator, writer of children's literature, playwright*

Countee Cullen remains something of an elusive figure in spite of his key role in the HARLEM RENAISSANCE. Even his birthplace has not been authenticated. He was an adopted child who perhaps felt free to create his own origins. Cullen's intelligence first manifested itself at DeWitt Clinton High School in New York City. He became editor of the school newspaper and wrote poetry for its literary magazine. His sense of destiny is clearly marked out in an early poem, "I Have a Rendezvous with Life,"

which won an award in a citywide competition. During the Harlem Renaissance he published three admired books of poems: *Color* (1925), *Copper Sun* (1927), and *The Ballad of the Brown Girl* (1927). Although Cullen often took African American life as his subject, he wrote in a traditional style associated with English romantic poets such as John Keats. Certain critics faulted him for not relying more on black rhythms and speech patterns. Compared to writers such as Langston HUGHES, Cullen seemed formal and aloof, although his best work certainly is informed by intense passions. A learned and traditional poet, Cullen's appeal crossed racial lines. His mainstream acceptance was heralded with the publication of "Shroud of Color" in H. L. MENCKEN'S *AMERICAN MERCURY*. With his Phi Beta Kappa key from New York University and a master's degree from Harvard, Cullen cut a sophisticated figure in literary circles. By the end of the 1920s, however, Cullen's poetic drive seemed to diminish and *The Black Christ and Other Poems* (1929) received mixed reviews. He wrote less and took up teaching. His most famous student was James Baldwin. Cullen's novel, *One Way to Heaven* (1932), retains value as retrospective on the Harlem Renaissance, and his books for children, *The Lost Zoo (A Rhyme for the Young, But Not Too Young)* (1940) and *My Lives and How I Lost Them* (1942), remain charming. Cullen's own selection of his best poetry is *On These I Stand* (1947).

### **Source**

Shucard, Alan R. *Countee Cullen*. Boston: Twayne, 1984.

**Cummings, E. E.** (1894–1962) *poet, critic, novelist*

Edward Estlin Cummings was born in Cambridge, Massachusetts, and educated at Harvard. He attracted early recognition with *THE ENORMOUS ROOM* (1922), a novel based on his WORLD WAR I experiences. He also wrote *Him* (1927), an EXPRESSIONIST drama, and *Eimi* (1933), his record of a trip to Russia.

But it is as a poet that Cummings made his reputation. Idiosyncratic and eccentric, his verse experiments with typography, slang, dialect, jazz rhythms, and jagged lines that mimic the sound or movement of his subjects. The very shape of his poems emphasize the forms of human expression. A poem about spring, for example, will be written in jumpy, bursting accents that the season itself represents. But Cummings could also be critical of society and of American culture. His frequently anthologized poems include "in Just-/ spring," "Buffalo Bill's/ defunct," and "next to of course god america i." Cummings's *Complete Poems: 1913–1962* was published in 1972. His memoir *i: six nonlectures*, appeared in 1953.

### **Sources**

Friedman, Norman, ed. *(Re)valuing Cummings: Further Essays on the Poet, 1962–1993*. Gainesville: University Press of Florida, 1996.

Kennedy, Richard S. *E. E. Cummings Revisited*. New York: Twayne, 1994.



**Calisher, Hortense** (1911– ) *novelist, short-story writer, essayist*

Hortense Calisher grew up in Yorkville, a German Jewish neighborhood in New York City. Educated at Hunter High School and Barnard College, she wrote about the lives of middle-class Manhattanites. Her career started slowly: she began writing at thirty-six and published her first volume of short stories, *In the Absence of Angels*, in 1951. Her *Collected Stories* was published in 1975. Her later novels include *The Bobby-Soxer* (1986) and *Age* (1987). Calisher has written more than twenty books, including, perhaps most notably, her memoir, *Herself* (1972).

#### Source

Snodgrass, Kathleen. *The Fiction of Hortense Calisher*. Newark: University of Delaware Press, 1993.

**Campbell, Joseph** (1904–1987) *scholar, critic, editor*

*It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that tend to tie it back.*

—*The Hero with a Thousand Faces* (1949)

A scholar of comparative myths, Campbell spent one year at Dartmouth College and then attended Columbia University, where he received an A.B. in 1925 and an M.A. in 1927. When the English department at Columbia informed Campbell that mythology was not an appropriate area of study, he dropped out of the doctoral program. He joined

the faculty of Sarah Lawrence College where he spent his time exploring the recurrence of archetypes in world literature.

Campbell's most important book is *The Hero with a Thousand Faces* (1949). Its wide-ranging exploration of myths—in Indian, Greek, Christian, Eskimo, Tibetan, Chinese, Japanese, and Australian cultures—led to its widespread success. A combination of anthropology and literary criticism, the book has appealed to scholars in many different disciplines.

Campbell also published a four-volume study, *Masks of God* (1959–1968). *Myths to Live By* (1972) and *The Mythic Image* (1974) did much to popularize Campbell's work. He also edited *The Portable Jung* (1971).

#### Sources

Ellwood, Robert S. *The Politics of Myth: A Study of C. G. Jung, Mircea Eliade, and Joseph Campbell*. Albany: State University of New York Press, 1999.

Segal, Robert A. *Joseph Campbell: An Introduction*. New York: Garland, 1987.

**Canin, Ethan** (1960– ) *novelist, short-story writer, physician*

Born in Ann Arbor, Michigan, Ethan Canin grew up in the Midwest and in San Francisco, where his father was concertmaster for the San Francisco Symphony. Canin enrolled at Stanford University intending to major in engineering, but he changed to English after reading *The Stories of John Cheever* (1978). In 1982 he joined the IOWA WRITERS' WORKSHOP at the University of Iowa, where he earned his M.F.A. in 1984. Considering himself a failure at writing, he applied to medi-



cal school and enrolled at Harvard University. During his first year there, in an act he described as rebellion, Canin wrote the stories collected in *Emperor of the Air* (1988), which won the Houghton Mifflin Literary Fellowship. In 1991 he moved to San Francisco to begin an internal-medicine residency at the University of California, where he continued to write while still practicing medicine. Following the publication of his third book, *The Palace Thief* (1994), a collection of novellas, Canin devoted himself to writing full-time. He joined the faculty at the Iowa Writers' Workshop in 1998. His novels include *Blue River* (1991), which explores the history of two brothers, and *For Kings and Planets* (1998), which looks at two mismatched friends who eventually become brothers-in-law. *Carry Me Across the Water* (2001), his best-received novel, explores the long life of widower August Kleinman through vignettes of violent moments in his past.

—Anna Teekell

**Capote, Truman** (1924–1984) *novelist, short-story writer, playwright*

*I invented myself, and then I invented a world to fit me.*  
—Interview with Gloria Steinem (1966?)

Truman Capote's early novels—*Other Voices, Other Rooms* (1948) and *The Grass Harp* (1951)—were influenced by the years he spent as a child among various relatives in the South. His parents divorced when he was four, and Capote was taken to live first in Monroeville, Alabama, and then, at age ten, in New Orleans.

From the beginning of his career, Capote was celebrated as a wunderkind who wrote with an elegance that many writers achieve only after writing several books. He was attracted to celebrities and other fashionable subjects, interests that are reflected in *Breakfast at Tiffany's* (1958), his charming story of Holly Golightly, a woman who tries to perfect her life, and *Music for Chameleons* (1980), a collection of stories and memoirs that feature his experiences with stars such as Marilyn Monroe.

Although classified as a writer with a sensitive grasp of what it was like to grow up in the South, Capote expanded his scope and his audience when he published *IN COLD BLOOD* in 1965. He called his account of the gruesome murder of a Kansas family a NONFICTION NOVEL. Although the best-selling book was based on fact, Capote wrote a narrative of such power that it has been compared with masterpieces of naturalism such as Theodore Dreiser's *An American Tragedy* (1925). As Capote developed the scene of the crime, he shifted points of view—entering, for example, the mind of one of the killers, Perry Smith. And instead of simply quoting from interviews with Smith and the other killer, Hickok, Capote reassembled their stories in his own poetic prose.

Capote continued to write profiles of personalities and short stories after *In Cold Blood*; however, he never produced another major work. Fragments of a novel, *Answered Prayers*, were published posthumously in 1986. This work was intended to be his exposé of high society, and the characters were largely based on his close friends, many of whom felt betrayed by Capote's revelations.

### Sources

Clarke, Gerald. *Capote: A Biography*. New York: Simon & Schuster, 1988.

Grobel, Lawrence, ed. *Conversations with Capote*. New York: New American Library, 1985.

Plimpton, George. *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career*. New York: Doubleday, 1997.

**Caputo, Philip** (1941– ) *novelist, journalist*

Philip Caputo is a novelist and journalist who came to national attention with a best-selling memoir of his Vietnam experiences, *A Rumor of War* (1977), now a modern classic. Born in Chicago in 1941, he attended Loyola University before joining the U.S. Marine Corps. In 1965 he was dispatched to South Vietnam and returned to the United States in 1966 to begin work as a journalist. Caputo shared a Pulitzer Prize in 1973 for his coverage of election fraud in Chicago. He returned to Vietnam to cover the war for the *Chicago Tribune* and reported on the fall of Saigon in 1975. His years as a foreign correspondent and war veteran continue to inspire his fiction, which often features journalists and other international adventurers negotiating their way through countries torn by war and social upheaval. His more than half a dozen novels include *Horn of Africa* (1980), *Delcorso's Gallery* (1983), *Indian Country* (1987), *The Voyage* (1999), and *Acts of Faith* (2005). He recounts his experiences as an international journalist, mixing fact and fiction, in *Means of Escape: An Imagined Memoir* (1991). In 2005 Caputo also published a history of the VIETNAM WAR, *10,000 Days of Thunder*.

—Marshall Boswell

**Carlson, Ron** (1947– ) *novelist, short-story writer*

Born in Logan, Utah, Ron Carlson laces his tales of middle-class discontent with a breezy, bittersweet comedy. Educated at the University of Houston and at the University of Utah, where he received an M.A. in 1972, Carlson worked as a boarding-school teacher in Connecticut while he drafted his first book, the coming-of-age novel *Betrayed by F. Scott Fitzgerald* (1977). In 1981, following the publication of his second novel, *Truants* (1981), he returned to Utah with his family. He found success with his third book and first short-story collection, *The News of the World* (1987),

a sunny collection of first-person narratives. He has since published additional story collections—*Plan B for the Middle Class* (1992), *Hotel Eden* (1997), and *At the Jim Bridger* (2002)—as well as a novel for young adults, *The Speed of Light* (2003). He teaches creative writing at the University of California, Irvine.

#### Source

Rosen, Michael J. "An Interview with Ron Carlson," *High Plains Literary Review*, 2 (Winter 1987): 257–267.

—Marshall Boswell

#### Carruth, Hayden (1921– ) poet

Born in Connecticut, Hayden Carruth writes hard-edged poetry that has been compared to the understated but sharply phrased work of Robert Frost and T. S. Eliot. *The Selected Poetry of Hayden Carruth* was published in 1986. Carruth is also the editor of the influential anthology *The Voice That Is Great Within Us: American Poetry of the Twentieth Century* (1970), which is often used in the classroom because of its comprehensiveness. In 1996 he won both a Pulitzer Prize and a NATIONAL BOOK AWARD for *Scrambled Eggs and Whiskey: Poems, 1991–1996*. A collection of autobiographical essays, *Reluctantly*, was published in 1998. *Toward the Distant Islands, New and Selected Poems* (2006) was edited by Sam Hamill, Carruth's publisher at Copper Canyon Press.

#### Source

New York State Writers Institute. "Talking to Hayden: New York State Writers Institute," *Writers Online*, 1 (Spring 1997): <<http://www.albany.edu/writers-inst/olv1n3.html#carruth>> (viewed May 18, 2007).

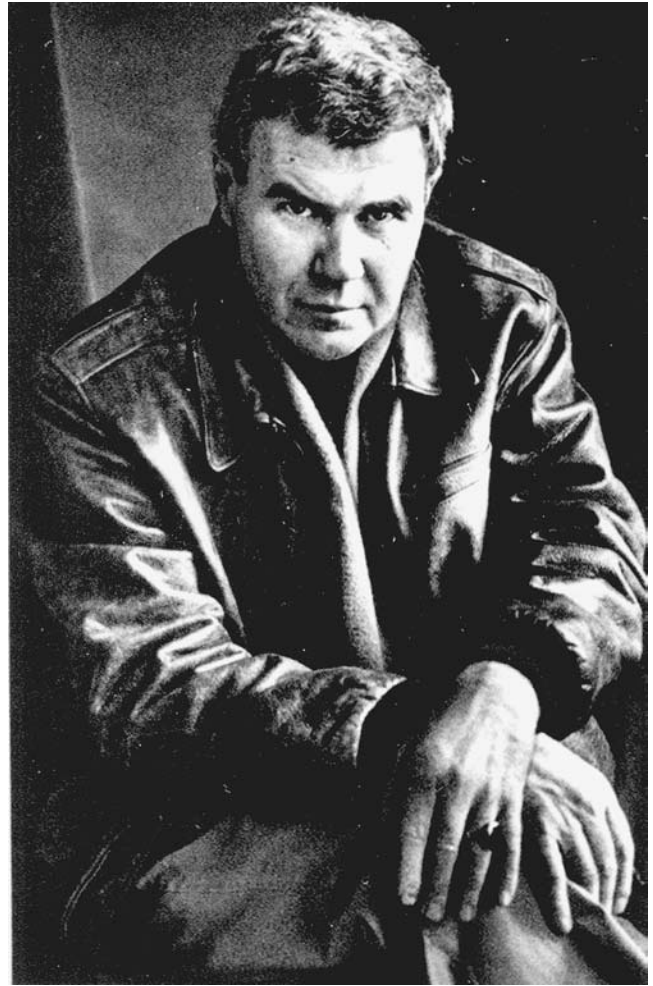
#### Carver, Raymond (1938–1988) poet, short-story writer, screenwriter

*It is possible to write a line of seemingly innocuous dialogue and have it send a chill along the reader's spine—the source of artistic delight, as Nabokov would have it. That's the kind of writing that interests me.*

—"On Writing" (1981)

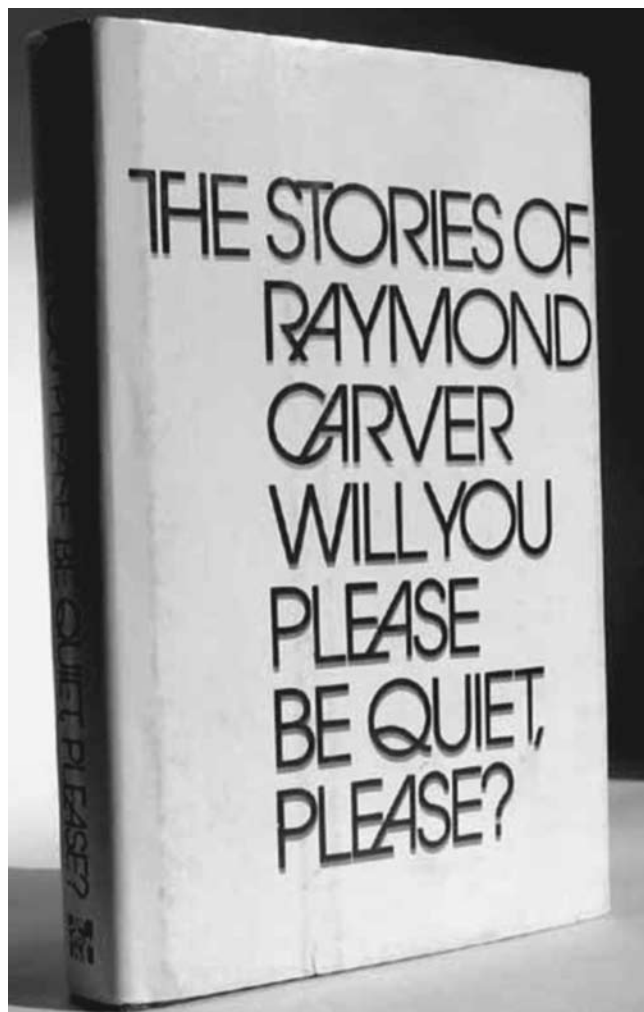
In prose both spare and skeletal, Raymond Carver wrote stories that disclosed the inarticulate despair of American working-class life. At the time of his death in 1988, he was perhaps one of the most imitated writers in America, as countless latecomers tried to mimic his deceptively simple, minimalist style, thus inadvertently producing a controversial mini-movement alternately called "catatonic realism" or "truckstop minimalism."

Carver was born in Clatskanie, Oregon, in 1938 and grew up in Washington. By the time he was twenty years old, he



Raymond Carver

was already a husband and father, with a drinking problem. Throughout the late 1950s and early 1960s he worked as a deliveryman and a janitor while struggling to complete his B.A. With the help of novelist John GARDNER, he gained acceptance to the IOWA WRITERS' WORKSHOP in 1963. After finishing his M.F.A., he worked as an editor for Science Research Associates, during which time he published his first two poetry collections. In 1971 Gordon Lish, the fiction editor for *Esquire*, accepted Carver's story "Neighbors" for publication, a coup Carver was able to parlay into a series of university teaching jobs. When his first short-story collection, *Will You Please Be Quiet, Please?* (1976), was nominated for a NATIONAL BOOK AWARD in 1977, Carver, who had battled with alcoholism throughout the previous two decades, quit drinking for good. That same year he met the poet Tess Gallagher, whom he later married. In 1980 he joined the faculty of Syracuse University. His third collection, *Cathedral* (1983), was nominated for both the NATIONAL BOOK CRITICS CIRCLE AWARD and the Pulitzer Prize. He died from lung cancer in 1988.



Dust jacket for Carver's first major collection of short stories, published in 1976

Carver never wrote a novel. His reputation is based on his three major short-story collections—*Will You Please Be Quiet, Please?*, *What We Talk About When We Talk About Love* (1981), and *Cathedral* (1983)—as well as on his volume of selected stories, *Where I'm Calling From* (1988). Carver drew heavily upon his own experiences as a heavy-drinking member of the American working class, and, minimizing attention to plot, traditional narrative drive, and even character development, he placed a strong focus on the careful accumulation of sparse but significant concrete details.

—Marshall Boswell

### Principal Books by Carver

*Near Klamath*. Sacramento: English Club of Sacramento State College, 1968.

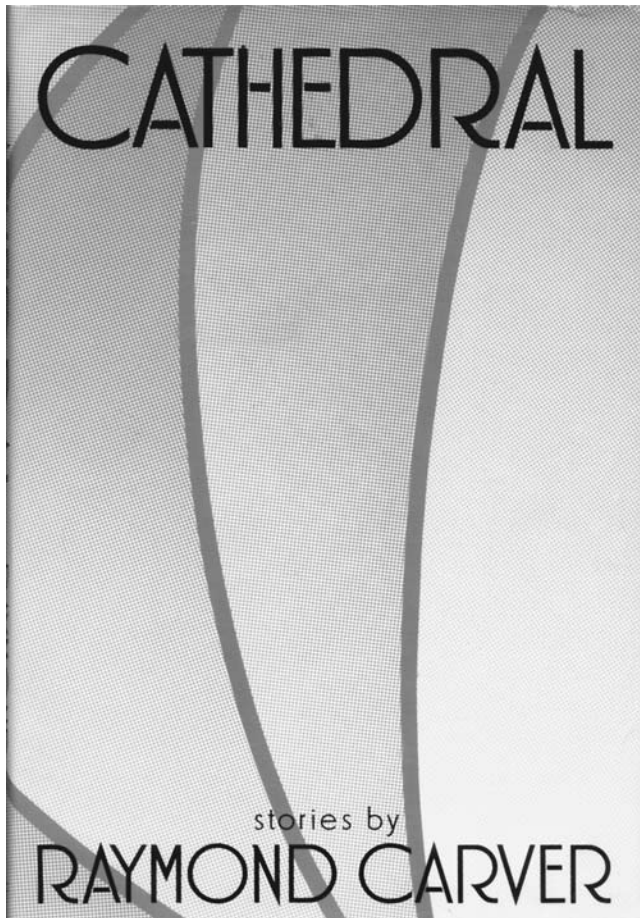
*Winter Insomnia*. Santa Cruz, Calif.: Kayak, 1970.

- Put Yourself in My Shoes*. Santa Barbara, Calif.: Capra, 1974.  
*At Night the Salmon Move*. Santa Barbara, Calif.: Capra, 1976.  
*Will You Please Be Quiet, Please?* New York: McGraw-Hill, 1976.  
*Furious Seasons and Other Stories*. Santa Barbara, Calif.: Capra, 1977.  
*What We Talk About When We Talk About Love*. New York: Knopf, 1981.  
*The Pheasant*. Worcester, Mass.: Metacom, 1982.  
*Fires: Essays, Poems, Stories*. Santa Barbara, Calif.: Capra, 1983.  
*Cathedral*. New York: Knopf, 1983.  
*If It Please You*. Northridge, Calif.: Lord John, 1984.  
*This Water*. Concord, N.H.: Ewert, 1985.  
*The Stories of Raymond Carver*. London: Picador, 1985.  
*Where Water Comes Together with Other Water*. New York: Random House, 1985.  
*My Father's Life*. Derry, N.H.: Babcock & Koontz, 1986.  
*Ultramarine*. New York: Random House, 1986.  
*Early for the Dance*. Concord, N.H.: Ewert, 1986.  
*Those Days: Early Writings*, edited by William L. Stull. Elmwood, Conn.: Raven, 1987.  
*In a Marine Light: Selected Poems*. London: Collins Harvill, 1987.  
*Intimacy*. Concord, N.H.: Ewert, 1987.  
*Where I'm Calling From: New and Selected Stories*. New York: Atlantic Monthly, 1988.  
*Elephant, and Other Stories*. London: Collins Harvill, 1989.  
*A New Path to the Waterfall*. New York: Atlantic Monthly, 1989.  
*Carnations: A One-Act Play*. St. Paul, Minn.: Engdahl Typography, 1992.  
*Nobody Said Anything and Other Stories*. New York: Books in Motion, 1992.  
*No Heroics, Please: Uncollected Writings*, edited by William L. Stull. New York: Vintage, 1992.  
*Short Cuts: Selected Stories*. New York: Vintage, 1993.

### Studying Raymond Carver

During his lifetime, Raymond Carver published six short-story collections and five volumes of poetry. In the years since his death in 1988, another volume of new poetry and several volumes of collected, revised, and/or previously unpublished stories and poems have surfaced. For the student first approaching Carver's works, *Short Cuts: Selected Stories* (New York: Vintage, 1993) offers a sampling. *Where I'm Calling From: The Selected Stories* (London: Harvill, 1993) is a much fuller collection. *All of Us: The Collected Poems* (New York: Knopf, 1998) provides most of his poetry. These may be supplemented with *Call Me If You Need Me: The Uncollected Fiction and Prose*, edited by William L. Stull (London: Harvill, 2000). There is no good secondary bibliography. Students should consult the MLA Bibliography, which lists 224 works on Carver as of spring 2007. For Carver's personal perspective on his own work and fiction and poetry in general, *Conversations with Raymond Carver*, edited by Marshall Bruce Gentry and William Stull (Jackson: University Press





Dust jacket for the third of Carver's four major short-story collections. *Cathedral* (1983) was nominated for both the National Book Critics Circle Award and the Pulitzer Prize.

of Mississippi, 1990) is essential. *Carver Country: The World of Raymond Carver* (New York: Scribners, 1990) offers previously unpublished letters and photographic montages of the author's family life and physical environment that add some biographical weight to the poems and stories. Maryann Burk Carver, the author's first wife, published a memoir, *What It Used to Be Like: A Portrait of My Marriage to Raymond Carver* (New York: St. Martin's Press, 2006), which provides an alternate perspective on Carver's early years and the theme of marriage and divorce so prevalent throughout his stories and poems.

Most of the early criticism focuses on Carver the minimalist, with Arthur Saltzman's fine, though perhaps now dated, *Understanding Raymond Carver* (Columbia: University of South Carolina Press, 1988) reaffirming the general consensus reached by early critics in the scholarly journals. Other notable comprehensive studies include Adam Meyer's *Raymond Carver* (New York: Twayne, 1995) and Ewing Campbell's *Raymond Carver: A Study of the Short Fiction* (New

York: Twayne, 1992). Randolph Runyon's *Reading Raymond Carver* (Syracuse, N.Y.: Syracuse University Press, 1992) explores what Runyon describes as the "intratextuality," or webs of connectedness, apparent within and across the stories of Carver's early collections.

Several thesis-driven studies have managed to rescue Carver's work from minimalist obscurity. In *The Stories of Raymond Carver: A Critical Study* (Athens: Ohio University Press, 1995), Kirk Nessel identifies Carver's new realism as both a continuation of the realistic trend established by predecessors such as Saul BELLOW, John UPDIKE, and John Gardner, and as a reaction against the self-reflexive pyrotechnics of the Postmodernists like John BARTH, Thomas PYNCHON, and Robert COOVER. Arthur F. Bethea's *Technique and Sensibility in the Fiction and Poetry of Raymond Carver* (New York: Routledge, 2002) reassesses the prevalence of indeterminacy that earlier critics find paramount to Carver's work. Bethea argues that Carver asserts meaning through idiosyncratic poetic and fictional techniques. Bethea offers the most extensive analysis of Carver's poetry available to date. *Raymond Carver: Comprehensive Research and Study Guide*, edited by Harold Bloom (Broomall, Pa.: Chelsea House, 2002) is a useful resource. Sandra Kleppe's and Robert Miltner's *New Paths to Raymond Carver: Critical Essays on His Life, Fiction, and Poetry* (Columbia: University of South Carolina Press, 2007) promises to fill critical gaps with more-recent scholarship and new perspectives on all of Carver's work.

—Student Guide by Paul Plisiewicz

### Casey, John (1939– ) novelist, translator

John Casey was born in Worcester, Massachusetts, in 1939 and was educated at Harvard University (B.A., 1962), Harvard Law School (LL.B., 1965) and the University of Iowa (M.F.A., 1968). He won the NATIONAL BOOK AWARD for his best-selling seafaring adventure *Spartina* (1989). His other books include the novels *An American Romance* (1977) and *The Half-Life of Happiness* (1998), as well as *Testimony and Demeanor* (1979), a short-story collection. He teaches in the fiction-writing program at the University of Virginia in Charlottesville.

—Marshall Boswell

### Cassill, R. V. (1919–2002) novelist

Born and raised in Iowa, R. V. Cassill was educated at the University of Iowa, graduating with an M.A. in 1949 and returning in 1960 to teach creative writing there. In the late 1960s he took a position at Brown University, where in 1972 he was made full professor; he retired in 1983.

In his short fiction Cassill apparently aimed to draw from the inventions of writers such as James Joyce and Ernest Hemingway. While not formally experimental, Cassill's short stories nevertheless strengthened the genre



by introducing characters and themes that previously had been ignored, particularly through his stories about the middle class. Cassill published provocative novels on a wide range of subjects, including *Eagle on the Coin* (1950), the story of a young liberal academic who helps an African American's running for election to the local school board; *Clem Anderson* (1961), about a self-destructive American poet modeled on Dylan Thomas; *The President* (1964), about the career of an ambitious college president; *La Vie Passionnée of Rodney Buckthorne* (1968), a satire about a Midwestern academic who liberates himself in Greenwich Village; *Dr. Cobb's Game* (1970), a spirited retelling of the 1963 John Profumo political and sexual scandal in Great Britain; *Flame* (1980), the life of a female movie star; and *After Goliath* (1985), a fictional biography of King David. His short fiction is collected in works such as *Three Stories* (1982) and *Late Stories* (1995).

—Marshall Boswell

***Catch-22*** by Joseph Heller (New York: Simon & Schuster, 1961) *novel*

Joseph HELLER's first and most famous novel is a black comedy set in Italy during WORLD WAR II. The title phrase, which Heller coined for the novel, has since entered the language, and refers to any situation in which one becomes a victim no matter what one does.

Yossarian, the novel's antihero, is an American bombardier trying with all his might to stay alive. No matter how many missions he flies, the required number keeps enlarging, while all around him both his superiors and his fellow comrades-in-arms find themselves caught up in the absurd complexities of the massive military bureaucracy that controls their fate. The *Catch-22* of the title refers to a specific legal provision employed by the military. It "specified that a concern for one's safety in the face of dangers that were real and immediate was the process of a rational mind." Therefore, if one flies a mission that threatens one's life, one can be deemed crazy and therefore unfit to fly. But if one refuses to fly out of concern for one's safety, then one would be deemed sane and therefore required to fly.

The novel features a large cast of memorable—and memorably named—characters, chief among them being the hapless Major Major who, of course, gets promoted to Major; Yossarian's tireless, self-reliant roommate Orr; and Milo Minderbinder, a resourceful war profiteer who uses his tour of duty as an opportunity to transform himself into a one-man multinational corporation.

With its broad and bitter satire of the government, the military, and the heroism associated with World War II, this novel, which has sold well over eight million copies since its initial publication, influenced the counterculture ethos of the 1960s, and was a touchstone for the antiwar movement that emerged in response to the conflict in Vietnam.

## Sources

Bloom, Harold, ed. *Joseph Heller's Catch-22*. New York: Chelsea House, 2001.

Kiley, Frederick, and Walter McDonald, eds. *A Catch-22 Casebook*. New York: Crowell, 1973.

Nagel, James, ed. *Critical Essays on Catch-22*. Encino, Calif.: Dickenson, 1974.

—Marshall Boswell

***The Catcher in the Rye*** by J. D. Salinger (Boston: Little, Brown, 1951) *novel*

Perhaps the most widely read and most beloved novel of adolescent experience in American literature, J. D. SALINGER's first and only full-length novel dramatizes a tumultuous weekend in the life of a prep schooler named Holden Caulfield, who has since become representative of disaffected teenagers everywhere.

The novel's main action begins during a weekend before Christmas break. A student at a northeastern prep school called Pencey Prep, Holden considers the bulk of his Pencey classmates to be "phonies." In the wake of a fistfight with a detested classmate, Holden packs his bags and lights out for New York City, where he spends two episodic drunken days in the company of visiting tourists and a prostitute.

Although he has become estranged from his aloof, affluent parents, who live in New York City, Holden remains committed to his beloved kid sister, Phoebe. Fittingly, near the end of the novel, he sneaks into his parents' apartment to visit with Phoebe, an experience that leaves him feeling angry and bewildered at the incongruity between Phoebe's cherished innocence and the ugly world of "phonies" that she will soon inherit. His feelings of rage and helplessness are exasperated when he visits Phoebe's school and finds swearwords scrawled upon the walls. The novel ends with a guardedly hopeful scene in which Holden accompanies Phoebe to a playground. While watching Phoebe ride the carousel, Holden remarks, "The thing with kids is, if they want to grab for the gold ring, you have to let them do it, and not say anything. If they fall off, they fall off, but it's bad if you say anything."

Cast as an extended dramatic monologue implicitly directed at a therapist, Holden's story is as much about the telling as it is about what's told. Prior to publishing *The Catcher in the Rye*, Salinger was already a well-known writer of short fiction. His style combined the urbane elegance of John Cheever with the dialogue-driven terseness of John O'Hara, two frequent contributors to *The New Yorker*, where Salinger's stories also appeared. By the time he came to write *The Catcher in the Rye*, Salinger had perfected his gift for verbal mimicry, such that Holden's carefully stylized voice has an authentic quality. In this regard, *The Catcher in the Rye* consciously looks back to Mark Twain's *Adventures of Huckleberry Finn* (1884), another quest narrative told in a distinctive child's voice.

### Sources

Bloom, Harold, ed. *Holden Caulfield*. New York: Chelsea House, 2005.

Salzman, Jack, ed. *New Essays on The Catcher in the Rye*. New York: Cambridge University Press, 1991.

Unrue, John. *The Catcher in the Rye*. Detroit: Manly, Inc./The Gale Group, 2001.

—Marshall Boswell

***Cat's Cradle*** by Kurt Vonnegut (New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1963) *novel*  
Kurt VONNEGUT's fourth novel, *Cat's Cradle*, is a surreal, slapstick work of METAFICTION that casts a grimly humorous eye on mankind's propensity for self-destruction. One of the signature works of the black humorist school of the 1950s and 1960s, the novel earned Vonnegut his first widespread following and set the stage for his most critically acclaimed work, *SLAUGHTERHOUSE-FIVE* (1969).

From the novel's opening lines—"Call me Jonah. My parents did, or nearly did. They called me John"—Vonnegut establishes, through this allusion to Herman Melville's *Moby-Dick* (1850), that the novel is keenly aware of its own artifice. As it happens (to use one of Jonah's favorite phrases), Jonah is a member of a religion known as Bokononism, whose holy book begins, "All of the true things I am about to tell you are shameless lies." In this unrealistic novel Vonnegut examines the real dangers of both religious fanaticism and nuclear armament, imparting a serious message with the caveat that grim humor might be the only way to confront "human stupidity."

### Sources

Allen, William Rodney. *Understanding Kurt Vonnegut*. Columbia: University of South Carolina Press, 1991.

Bloom, Harold, ed. *Kurt Vonnegut's Cat's Cradle*. Philadelphia: Chelsea House, 2002.

—Marshall Boswell

***The Centaur*** by John Updike (New York: Knopf, 1963) *novel*

Winner of the NATIONAL BOOK AWARD, *The Centaur* combines the myth of Chiron with a loving and detailed recollection by a grown man of three days with his father in the winter of 1947.

Prior to publishing *The Centaur*, John UPDIKE had already established himself as a master prose stylist, particularly via the impressive run of stories about his Pennsylvania childhood that appeared in *The New Yorker* between 1958 and 1960. *The Centaur* draws on this same material, all set in the fictional town of Olinger, Pennsylvania, Updike's fictionalized version of his actual birthplace of Shillington. What distinguishes *The Centaur* from those stories is Updike's use of myth. Whereas in Modernist works such as James Joyce's

*Ulysses* (1922) or William Faulkner's *The Sound and the Fury* (1929) the mythic parallels are merely invoked, in *The Centaur* scenes move back and forth from modern times to surreal sequences cast in Olympus.

The narrator is a thirty-year-old "second rate Abstract Expressionist" named Peter Caldwell who recalls his past in the hope of recovering his artistic ambition. Specifically, he remembers a snowy week when he was sixteen, during which he and his father, George Caldwell, a hapless high-school science teacher, found themselves stranded in Olinger, leaving the rest of their family—Peter's mother and her parents—to fend for themselves at the family farm. In Updike's refashioning of his mythic sources, Peter represents Prometheus, who stole fire from the gods, while George represents Chiron, the wise Centaur who, after serving faithfully as teacher to Achilles and others, is accidentally wounded by Heracles and, though immortal himself, elects to give his immortality to Prometheus.

### Sources

Detweiler, Robert. *John Updike*. Boston: Twayne, 1984.

Hunt, George. *John Updike and the Three Great Secret Things: Sex, Religion, and Art*. Grand Rapids, Mich.: William Eerdmans, 1980.

—Marshall Boswell

### The Center for Editions of American Authors

The Center for Editions of American Authors (CEAA) of the Modern Language Association was constituted in 1963 and reconstituted in 1976 as the Committee on Scholarly Editions (CSE). During its decade of funding from the National Endowment for the Humanities, the CEAA editions established the standards for editing the texts of American literature and recovering the author's intentions. The editorial principles were established by Fredson Bowers for the Centenary Edition of the Works of Nathaniel Hawthorne. The Center for Editions of American Authors was headquartered at New York University under its first director William Gibson from 1962 to 1969 and at the University of South Carolina from 1969 to 1976 under Matthew J. Bruccoli. Textual and editorial standards were enforced by awarding or withholding the Center for Editions of American Authors "Approved Text" seal after 1967. 144 sealed volumes were published in 16 university press editions.

**Chabon, Michael** (1963– ) *novelist, short-story writer*

*People frequently ask me what my favorite book is, and, in effect, there's always a capital-F Favorite capital-B Book that I would like to write myself someday. I try to go for that ideal of writing the best, most entertaining, most beautifully written book that I possibly can.*

—Interview (2000)

Michael Chabon, the first of two sons, was born in Washington, D.C., to a pediatrician father and lawyer mother. His parents divorced when he was twelve, and his father soon moved to Pittsburgh, where Chabon spent his summer and holiday vacations in his youth. He received his B.A. in English from the University of Pittsburgh in 1984 and his M.F.A. from the University of California at Irvine in 1987. Chabon's adviser, Donald Heiney, was so impressed with Chabon's master's thesis, "The Mysteries of Pittsburgh," that he sent it to a literary agent in New York City. A private auction of the manuscript soon followed, and *The Mysteries of Pittsburgh* (1988) became a commercial best-seller that launched Chabon's career.

*The Mysteries of Pittsburgh* has been praised for its fully developed characters and relevant, contemporary themes of family conflict, sexual identity, and the function of memory in daily life. Critics have compared this coming-of-age novel to F. Scott Fitzgerald's *This Side of Paradise* (1920) and J. D. SALINGER'S *CATCHER IN THE RYE* (1951). Following the success of *The Mysteries of Pittsburgh*, Chabon published short stories in *The New Yorker*, *Gentleman's Quarterly*, and *Mademoiselle*, among others. Some of these stories were collected in *A Model World and Other Stories* (1991). Chabon wrote his second novel, *Wonder Boys* (1995), in less than a year. The novel is partially based on his experience with a false start, "Fountain City," and chronicles the exploits of Grady Tripp, a college creative-writing professor who is unable to complete the manuscript for his novel. Another collection of Chabon's short stories, *Werewolves in Their Youth* (1999), was published shortly before his third novel, *THE AMAZING ADVENTURES OF KAVALIER AND CLAY* (2000), debuted to critical praise. Recipient of the 2001 Pulitzer Prize, the novel is a bildungsroman of its two comic-book-writer protagonists, Joseph Kavalier and Samuel Clay, which explores themes of artistic production, methods of physical and spiritual escape, and the power of the imagination. Chabon has also published *Summerland* (2002), a children's fantasy novel; *The Final Solution* (2004), a novella; and *The Yiddish Policemen's Union* (2007), a novel.

#### Source

Fowler, Douglas. "The Short Fiction of Michael Chabon: Nostalgia in the Very Young," *Studies in Short Fiction*, 32 (Winter 1995): 75–82.

—Amber Shaw

#### Chang, Diana (1934– ) poet, novelist

Diana Chang was born in New York City and grew up in China. She returned to the United States after WORLD WAR II to attend high school. She majored in English at Barnard College, publishing her early poetry in the literary journals *Poetry* and *Voices*. Chang completed her first novel, *Frontiers of Love*, in 1956, and it immediately established her reputation as a promising writer. She has published five more novels: *A Woman of Thirty* (1959), *A Passion for Life* (1961), *The*

*Only Game in Town* (1963), *Eye to Eye* (1974), and *A Perfect Love* (1978). Since turning her focus to poetry, Chang has published the following collections: *The Horizon Is Definitely Speaking* (1982), *What Matisse Is After* (1984), *Earth Water Light* (1991), *The Mind's Amazement: Poems Inspired by Paintings, Poetry, Music, Dance* (1998), and *Inklings* (1999).

Chang explores Chinese American life from the perspective of a writer who is thoroughly grounded in the Western tradition. She has been called an existential writer because she focuses so much on questions of identity formation and consciousness of self (see EXISTENTIALISM). She is one of the first Asian American women authors to attain a major reputation.

#### Source

Hamalian, Leo. "A Melius Interview with Diana Chang," *Melius*, 20 (Winter 1995): 29.

#### *The Changing Light at Sandover* by James Merrill (New York: Atheneum, 1982) poem

*The Changing Light at Sandover* is the final name the poet James MERRILL assigned to his three-volume epic poem detailing the conversations he and his lover David Jackson conducted with a host of spirits in their Stonington, Connecticut, home via a Ouija board and a teacup. The first volume, "The Book of Ephraim," first appeared as the final section of Merrill's 1976 collection, *Divine Comedies*. The second and third volumes appeared as the books *Mirabell: Books of Number* (1978) and *Scripts for the Pageant* (1980). The entire series, including the final coda, *The Higher Keys*, was published as a single 560-page volume in 1982.

#### Sources

Materer, Timothy. *James Merrill's Apocalypse*. Ithaca, N.Y.: Cornell University Press, 2000.

Polito, Robert, ed. *A Reader's Guide to James Merrill's The Changing Light at Sandover*. Ann Arbor: University of Michigan Press, 1994.

—Marshall Boswell

#### Chappell, Fred (1936– ) novelist, poet

Born and raised in North Carolina and educated at Duke University, where he received his M.A. in 1964, Fred Chappell taught at the University of North Carolina at Greensboro for more than twenty-five years. Much of his work can be termed regionalist. Set in North Carolina, his novels—*It Is Time*, *Lord* (1963), *Dagon* (1968), *The Gaudy Place* (1973), *I Am One of You Forever* (1985), *Brighten the Corner Where You Are* (1989), *Farewell, I'm Bound to Leave You* (1996), and *Look Back All the Green Valley* (1999)—include characters who explore the nature of family and community life, religion, sexuality, and education.

An accomplished poet, Chappell has published several collections: *The World Between the Eyes* (1971), *River* (1975), *Bloodfire* (1978), *Wind Mountain* (1979), and *Earthsleep* (1980). His later poetry includes *Source* (1985), *First and Last Words* (1989), *Family Gathering* (2000), and *Backsack* (2004).

### Sources

Bizzaro, Patrick, ed. *Dream Garden: The Poetic Vision of Fred Chappell*. Baton Rouge: Louisiana State University Press, 1997.

Lang, John. *Understanding Fred Chappell*. Columbia: University of South Carolina Press, 2000.

### Chayefsky, Paddy (1923–1981) playwright, screenwriter, novelist

Born in New York City and a graduate of City College, Paddy Chayefsky turned to television writing after serving in WORLD WAR II. His most famous work is *Marty*, a sensitive story about a Bronx butcher and his tentative courtship with a schoolteacher, first shown on television in 1953 and made into a successful motion picture in 1955. Chayefsky's work is a blend of realism and sentimentality. He finds the good in common people. His great period of popularity was the 1950s, when he wrote *The Bachelor Party*, presented on television in 1953 and as a motion picture in 1957, and *The Catered Affair*, a 1955 television production and a 1956 motion picture. Much later in his career he achieved success in two remarkable motion pictures, *Network*, the story of a television anchorman; and *Altered States*, a science-fiction movie based on his 1978 novel of the same title. Chayefsky also had moderate success as a playwright with *The Tenth Man* (produced 1959), which focuses on Judaism, and with *The Passion of Josef D* (produced 1964), a treatment of Stalin, Trotsky, Lenin, and the Russian Revolution. His collected works appear in *The Television Plays* (1995). Chayefsky is studied for his grasp of 1950s American culture.

### Source

Considine, Shaun. *Mad as Hell: The Life and Work of Paddy Chayefsky*. New York: Random House, 1994.

### Chicago Critics

A group of academics centered at the University of Chicago in the 1940s and 1950s, the so-called Chicago Critics included R. S. Crane, Richard McKeon, Elder Olson, and W. R. Keast—all of whom practiced a critical method that was derived from Aristotle's *Poetics*.

The Chicago Critics did not subscribe to a single method of interpretation. Instead, they emulated Aristotle in their attempt to describe and analyze the constituent parts of a work of art (character, setting, and action). The key question for

them was how these parts came together to make a whole work of art that moved an audience or readers.

Unlike the New Critics, the Chicago Critics did not focus exclusively on the elements of the work itself. They acknowledged that a work can be examined in a larger context of culture and history and that questions about it might lead to the examination of an author's life or body of writing. This examination in turn might elicit new and different questions than might arise from a consideration of the formal elements alone.

### Source

Mukherjee, Tutun. *The Chicago Critics: An Evaluation*. Delhi: Academic Foundation, 1991.

### Chu, Louis (1915–1970) novelist

Louis Chu came to Newark, New Jersey, from his native Canton, China. He received his M.A. from New York University in 1939 and served in the army during WORLD WAR II. He provides a vivid portrait of New York City's Chinatown in his only book, *Eat a Bowl of Tea* (1961). The novel is notable for its grasp of everyday Chinese American speech and social conflict.

### Ciardi, John (1916–1986) poet, editor

John Ciardi was born in Boston and educated at Bates College in Maine and at Tufts University in Massachusetts where he graduated with honors in 1938. The following year, Ciardi received his M.A. from the University of Michigan. He taught English at Harvard and then at Rutgers and was poetry editor of the *Saturday Review* from 1956 to 1977.

Ciardi was a careful observer of American speech, and he was a stickler about the proper use of words, which he discussed with charming pedantry in his interludes on National Public Radio. He was a respected poet, celebrated for his wit in volumes such as *Homeward to America* (1940), *Other Skies* (1947), *Live Another Day* (1949), *From Time to Time* (1951), *As If, Poems New and Selected* (1955), and *I Marry You* (1958). His later work, *In Fact* (1962) and *Lives of X* (1971), dealt with his early years. *Fast and Slow* (1975) is a collection of essays. Ciardi was celebrated with honorary doctorates from seven institutions, including Tufts.

### Source

Cifelli, Edward M. *John Ciardi: A Biography*. Fayetteville: University of Arkansas Press, 1997.

### Cisneros, Sandra (1954– ) novelist, short-story writer, poet

Born in Chicago, Sandra Cisneros is the child of a Mexican American mother and Mexican father. She grew up in Hum-



boldt Park, Illinois, and graduated from Loyola University in 1976. She went to the University of Iowa to study writing, and received her M.F.A. in 1978. She has taught at the University of Michigan and other colleges and has published three collections of poetry: *Bad Boys* (1980), *My Wicked, Wicked Ways* (1987), and *Loose Woman* (1994). The novels *The House on Mango Street* (1984) and *Caramelo; or, Puro Cuento* (2002), and the collection *Woman Hollering Creek, and Other Stories* (1991) deal with the Chicana experience in the United States. Cisneros explores the nexus between ideas of individuality and community. Her prose tends to be poetic, but it is also clear and concise. She has identified herself as a feminist and has spoken strongly on the need for collective action by Chicana women.

### Sources

Official Sandra Cisneros website: <<http://www.sandracisneros.com>> (viewed May 21, 2007).

Rodriguez Aranda, Pilar E. "On the Solitary Nature of Being Mexican, Female, Wicked and Thirty-Three: An Interview with Writer Sandra Cisneros," *Americas Review*, 18 (Spring 1990): 64–80.

—Marshall Boswell

### Clampitt, Amy (1920–1994) poet

Born in New Providence, Iowa, Amy Clampitt was educated at Grinnell College, where she earned a B.A. in 1941. She then moved to New York City and worked in publishing as a researcher, editor, and librarian. She began publishing her poetry in 1978 in *The New Yorker*. Her first collection of poems, *Kingfisher* (1983), reflects her sensitivity to the natural world. She also published *What the Light Was Like* (1985), which ranges in subject matter from her native Iowa to Mexico, and *Archaic Figures* (1987), in which she evokes female figures such as Margaret Fuller, Dorothy Wordsworth, and George Eliot. Clampitt's *Collected Poems* appeared posthumously in 1997.

### Clark, Eleanor (1913–1996) novelist

Eleanor Clark was born in Los Angeles and grew up in Connecticut. In 1934 she earned a B.A. from Vassar College, where along with Elizabeth BISHOP and Mary McCARTHY she founded a school literary magazine, *Con Spirito*. Beginning in 1937 her short stories, essays, and reviews appeared in journals such as *The Kenyon Review*, *The Nation*, and *Partisan Review*. Clark's first novel, *The Bitter Box* (1946), was well received and led to grants from the National Institute of Arts and Letters and the Guggenheim Foundation that allowed her to write her nonfictional account *Rome and a Villa* (1952). In 1952 she married Robert Penn Warren. *The Oysters of Locmariaquer* (1964), a personal account of the oyster harvesting on the Brittany coast, won a NATIONAL BOOK AWARD. Her second novel, *Baldur's Gate* (1970), focuses on a woman and a community who accept what Clark calls "the curse of

humanity" and summon the courage to live creatively. *Eyes, Etc.* (1977) is her memoir about going blind. Her *Camping Out* (1986) is the story of two writers, one a lesbian and the other enmeshed in a problematic marriage, who confront the issue of sexual violence in America. Clark's stories are collected in *Dr. Heart* (1974).

### Cleaver, Eldridge (1935–1998) autobiographer

Eldridge Cleaver's family moved from Arkansas, where he was born, to Los Angeles, in order to find better work and to escape Southern racism. Cleaver became a teenage delinquent and in the 1950s and 1960s served terms at Soledad Prison for rape and drug charges. Influenced by Malcolm X, Cleaver became interested in politics and history and began work on his autobiography, *Soul on Ice* (1968). The work is a candid account of the alienation he felt living in a society where political and social systems discriminated against African Americans, particularly, he felt, against black nationalists. A critical and popular success, the book made Cleaver a national celebrity as well as a prominent radical—he became the minister of information for the Black Panther Party in 1966. During this time he also served as an assistant editor at *Ramparts*, a magazine that provided a forum for his work.

In 1968 Cleaver fled the United States to evade arrest for violations of his parole. For the next seven years he was an exile in Cuba, Algeria, and other countries. By the time he returned to the United States in 1975, Cleaver had turned away from black militancy. He had witnessed the corruption of Communist and Third World states and had come to appreciate American institutions. In *Soul on Fire* (1978), he explained his turn toward conservatism and his experience as a born-again Christian. His last essays were published eight years after his death in *Target Zero: A Life in Writing* (2006), edited by his wife.

### Sources

Rajiv, Sudhi. *Forms of Black Consciousness*. New Delhi: Jainsons Publications, 1991.

Rout, Kathleen. *Eldridge Cleaver*. Boston: Twayne, 1991.

### Cohen, Robert (1957– ) novelist, short-story writer

Robert Cohen was born in Syracuse, New York, in 1957. He received his B.A. from the University of California, Berkeley, in 1979 and his M.F.A. from Columbia University in 1983. His novels, *The Organ Builder* (1988) and *The Here and Now* (1996), both of which take up modern Jewish issues in a manner reminiscent of the early work of Philip ROTH and Saul BELLOW, and *Inspired Sleep* (2001), a contemporary cautionary tale about the pharmaceutical industry, were all well received. He has also published a short-story collection, *Varieties of Romantic Experience* (2002).

—Marshall Boswell

***Cold Sassy Tree*** by Olive Ann Burns (New York:

Ticknor & Fields, 1984) *novel*

Her only completed book, *Cold Sassy Tree* is Olive Ann Burns's Southern coming-of-age novel. A best-seller upon its initial publication, the novel tells the story of general-store owner Grandpa E. Rucker Blakelee's unconventional marriage—three weeks after the death of his first wife—to Miss Love Simpson, a Northern milliner thirty years his junior. The novel's narrator is Grandpa Blakelee's bewildered fourteen-year-old grandson, Will Tweedy, who, while serving as their chaperone, receives valuable lessons from both his grandfather and the old man's new bride. Set in 1906 in the fictional town of Cold Sassy, Georgia—based on Burns's hometown of Commerce, Georgia—the book features a comic cast of scandalized townspeople, many of whom were inspired by actual figures from Burns's childhood.

Burns, who had spent a decade writing for the *Atlanta Journal and Constitution*, began writing the novel in the mid 1970s after she learned that she had cancer. She continued working on the novel during her chemotherapy and recovery, and was working on a sequel when she died in 1990. That unfinished sequel, *Leaving Cold Sassy Tree*, appeared in 1994, and picks up Will's story ten years later, just as he is about to marry a spirited schoolteacher.

—Marshall Boswell

## Cold War

The term cold war refers to the rivalry and state of tension between the United States and the Soviet Union that arose at the end of WORLD WAR II. The cold war began with conflicts over postwar plans for Central and Eastern Europe, most of which the Soviet Union occupied as a result of defeating Germany. The United States argued that these Soviet-occupied countries should be able to determine their own fate. But Stalin installed friendly governments composed of Communists, and the United States used economic aid (the Marshall Plan) to rebuild countries allied to it in Western Europe.

Certain key events define the nature of the cold war. In 1948–1949, the Soviets blockaded Berlin (divided after World War II into an eastern Soviet zone and Allied western zones), in an attempt to subdue the West Berliners and unify the city under Soviet control. The Allied response was to mount an unprecedented massive airlift of supplies to the West Berliners. Instead of confronting the Soviets militarily, the West used what came to be known as the “containment policy,” a series of nonmilitary maneuvers designed to stop the spread of communism in Europe and in other parts of the world. The policy seemed to work; the Soviets eventually dropped their blockade and Germany remained divided.

Norman MAILER's *Barbary Shore* (1951) is a fictional evocation of the early cold war. Mailer conveys the allegorical feeling of cold-war tensions, the conviction that the period

was about a fight between forces of good and evil, in which even one's neighbor might be a spy, a Communist, or fellow traveler (a liberal inclined to support Communist policies).

The debate about the cold war in the United States has always been whether the Soviet Union was, in fact, an aggressive power intent on dominating the world or rather a defensive state attempting to create a buffer between itself and an aggressive Germany backed by the Western powers. American historians called revisionists interpreted Soviet foreign policy as reactive—that is, the Soviets were always countering an aggressive American capitalism as it spread across the world.

The contest between the United States and the Soviet Union is vividly dramatized in such novels as Mailer's epic *Harlot's Ghost* (1991), large parts of which are set in West Berlin and concern the machinations of both the Central Intelligence Agency (CIA) and the KGB (the CIA's Soviet counterpart). West Berlin, with its huge population of secret agents and informants, might be considered the capital of the cold-war world. Symbolically, it was also the center of the cold war because of the Berlin Wall, a graphic demonstration of the divide between East and West, the so-called Communist and free worlds. William Gass treats this aspect of the cold war in his novel *The Tunnel* (1995).

The cold war had its impact on American domestic life. Controversies arose over the extent to which Communists had infiltrated the American government, especially the State Department. It was alleged that the Soviet Union had been able to produce its atomic weapons so quickly after World War II because it had the help of American agents, including Julius and Ethel Rosenberg, a married couple executed in 1953 for alleged espionage. Many Americans believed that the Rosenbergs were the victims of paranoia about communism and scapegoats for Republican conservatives. The two best fictional accounts of the Rosenbergs' fate and their significance in American culture are E. L. DOCTOROW's *The Book of Daniel* (1971) and Robert COOVER's *THE PUBLIC BURNING* (1977). The latter deals not only with the Rosenbergs but also with the career of Richard Nixon (who narrates part of the novel). Both novels extend enormous sympathy to the Rosenbergs, although the preponderance of evidence (some of it available only after these novels were published) shows that the Rosenbergs were guilty as charged.

Other key events of the cold war include the KOREAN WAR; the Hungarian uprising against the Communist government in 1956; the building of the Berlin Wall and the Cuban missile crisis in 1961; the U.S.-supported coups in Iran (1953) and Guatemala (1954) to forestall the possibility of Communist governments; the Soviet invasion of Czechoslovakia in 1969 when its Communist government became too liberal; the U.S. war in Vietnam (see VIETNAM WAR; U.S. policy declared it was a war to stop Communist aggression); and the dramatic military arms buildup of the Reagan ad-

ministration, a buildup that increased tensions between the United States and the Soviet Union but also led to Mikhail Gorbachev's realization that his country could not overcome the United States militarily or economically. The cold war is said to have ended in 1990, by which time Gorbachev no longer wished to exercise control over Eastern Europe and the Berlin Wall had been torn down.

Norman Mailer's *Harlot's Ghost* covers some of the events leading to the end of the cold war. Many of his essay collections and his memoir *The Armies of the Night* (1968), along with Gore VIDAL's *United States: Essays* (1993) and his novels, especially *Washington, D.C.* (1967), also reflect the way the cold war was viewed in the American literary community. President John F. Kennedy's 1963 assassination has been linked to cold-war politics, which have received their most profound fictional treatment in Don DELILLO's *Libra* (1988). Ursula LE GUIN's *The Dispossessed* (1974) is a kind of cold-war allegory in which competing powers are measured against an anarchist system of values.

### Sources

Axelsson, Arne. *Restrained Response: American Novels of the Cold War and Korea, 1945–1962*. New York: Greenwood Press, 1990.

Brunner, Edward. *Cold War Poetry*. Urbana: University of Illinois Press, 2000.

Schaub, Thomas Hill. *American Fiction in the Cold War*. Madison: University of Wisconsin Press, 1991.

Seed, David. *American Science Fiction and the Cold War: Literature and Film*. Edinburgh: Edinburgh University Press, 1999.

### Collins, Billy (1941– ) poet

*By just spending a few minutes reading a poem each day, new worlds can be revealed.*

—Commenting on Poetry 180:  
A Poem a Day for American High Schools

Billy Collins was born in New York City in 1941. He received his B.A. degree from the College of the Holy Cross in 1963 and his Ph.D. from the University of California, Riverside, in 1971. He served as POET LAUREATE of the United States for 2001–2002. His collections of poetry include *Picnic Lightning* (1998), *Sailing Alone around the Room* (2001), *Nine Horses* (2002), and *The Trouble with Poetry, and Other Poems* (2005). Collins's poetry is noted for humor and sharp observations about human nature and popular culture.

### Source

Merrin, Jeredith. "Art Over Easy," *Southern Review*, 38 (Winter 2002): 202–214.

—Tod Marshall

### *The Color Purple* by Alice Walker (New York:

Harcourt Brace Jovanovich, 1982) *novel*

Both a critical and a commercial triumph, Alice WALKER's *The Color Purple* is a controversial and unconventional novel of sexual abuse and female empowerment that won both the Pulitzer Prize and the AMERICAN BOOK AWARD for Fiction. The book is written in an epistolary style, featuring letters addressed to God from Celie, the novel's protagonist, a poor, sexually abused African American woman who is raped repeatedly and twice impregnated by her stepfather.

Walker's novel instantly caught the attention of the literary establishment, and just as quickly courted controversy. A group of male African American writers and critics formally protested the book, suggesting that it provided a negative portrait of black male sexuality. At the same time, feminist readers and critics applauded the book's hopeful ending as well as its narrative strategy of giving voice—in the form of Celie's letters, for instance—to otherwise voiceless and overlooked victims of sexual abuse and patriarchal power. The book was made into a motion picture in 1985 that earned eleven Academy Award nominations.

### Sources

Bloom, Harold, ed. *Alice Walker's The Color Purple*. Philadelphia: Chelsea House, 2000.

Winchell, Donna Haisty. *Alice Walker*. New York: Twayne, 1992.  
—Marshall Boswell

### *Commentary* (1945– ) *periodical*

A monthly journal, *Commentary* was founded by the American Jewish Committee in 1945. Under the distinguished editorship of Elliot Cohen (1945–1959) and Norman Podhoretz (1960–1995), such writers as Hannah ARENDT, Saul BELLOW, Paul GOODMAN, and Lionel Trilling published some of their best work. Under Podhoretz, the magazine became more conservative in its treatment of both domestic and international issues.

### *Commonweal* (1924– ) *periodical*

Founded in 1924 by Roman Catholic laymen, this biweekly journal has followed an independent line in reporting on current events and culture. The journal contains book reviews and editorials. Its circulation is smaller than the more political and polemical journals such as *The New Republic* and *The Nation*.

### *A Confederacy of Dunces* by John Kennedy Toole (Baton Rouge: Louisiana State University Press, 1980) *novel*

After John Kennedy TOOLE failed to find a publisher for his novel about an errant knight on a quest to save the mod-



ern age from itself, he committed suicide. Seven years later his mother deposited the manuscript on the desk of novelist Walker PERCY, who was teaching at Loyola University. Percy prevailed upon the Louisiana State University Press—usually given to scholarly tomes—to publish the book. The novel appeared in 1980 and was awarded the 1981 Pulitzer Prize.

The novel's protagonist is thirty-year-old Ignatius J. Reilly who lives with his mother and spends most of his time in bed reading medieval history, railing at the television, and writing an indictment of the contemporary world on Big Chief writing tablets. He feels that the modern age has committed sins against "theology and geometry," and he harbors a long and incongruous list of targets for his ire, including Doris Day and the Greyhound bus company. Percy famously described Toole's antihero as a "fat Don Quixote" and "a perverse Thomas Aquinas rolled into one." Populated by wild, comic characters, this modern picaresque novel pays homage to Toole's hometown of New Orleans, Louisiana.

### Source

Clark, William Bedford. "All Toole's Children: A Reading of *A Confederacy of Dunces*," *Essays in Literature*, 14 (Fall 1987): 269–280.

—Marshall Boswell

## Confessional Poetry

Generally thought to have been given its impetus by Robert LOWELL's *LIFE STUDIES* (1959), confessional poetry was popularized in America in the 1950s and 1960s. The origins of American confessional poetry have been traced back to the English romantic poets, especially to William Wordsworth and Samuel Taylor Coleridge, who wrote autobiographical verse about their intimate explorations of the mind. Although some confessional poetry seems undisciplined and lacking in structure, the best of the confessional poets crafted poems of striking discipline and beauty, reflecting Wordsworth's definition of poetry as "emotion recollected in tranquillity." The confessional poets of the 1950s revealed even more about their personal lives, including details about their friendships, loves, and marriages. Some of the BEAT poets, particularly Allen GINSBERG, also adopted the role of the bard who makes a poetic example of his own life.

By the 1970s Anne SEXTON had established herself as a confessional poet, publishing verse that dealt with her personal life, including her mental illness and her experiences with psychotherapy. In a poem titled "Daddy" (1966), Sylvia PLATH recorded a savage reaction to her father's early death. W. D. SNODGRASS—like Plath, one of Lowell's students—wrote in *Heart's Needle* (1959) an account of his relationship with his daughter after his divorce.

Confessional poetry should be seen in the context of its age. Many poets in America in the late 1950s and early 1960s were searching for freer, more open literary styles, reacting

against what was viewed as the stifling conventionality and conformism of the 1950s.

### Source

Phillips, Robert. *The Confessional Poets*. Carbondale: Southern Illinois University Press, 1973.

## Connell, Evan S. (1924– ) novelist, historian, short-story writer, poet

Born in Kansas, Evan S. Connell received his A.B. from the University of Kansas in 1947. He attended graduate school at Stanford University, Columbia University, and at what is now San Francisco State University. Connell has lived much of his life in California. He is best known for his novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969), works that evoke with considerable humor the ironies and the banality of suburban life and marriage. His *Son of the Morning Star* (1984) provides a nonfiction account of General Custer's Last Stand, including an account of Custer from a Native American perspective. His most demanding work to date is *The Alchemist's Journal* (1991), which consists of seven fictional journals by an equal number of sixteenth-century alchemists. Connell published a novel about the Crusades, *Deus Lo Volt!* (2000), which is narrated by a thirteenth-century French knight in a style intended to replicate seamlessly the language, diction, and literary conventions of the period. Connell's short fiction has been collected in *The Anatomy Lesson* (1957), *At the Crossroads* (1965), and *St. Augustine's Pigeon* (1980). He has also published two long, philosophical poems, *Notes from a Bottle Found on the Beach at Carmel* (1963) and *Points for a Compass Rose* (1973), as well as several works of historical investigation, the most recent of which is a biography of Spanish painter *Francisco Goya* (2004).

### Source

Shapiro, Gerald. "Evan S. Connell: A Profile": <<http://www.pshares.org/issues/article.cfm?prmarticleID=2335>> (viewed January 17, 2007).

## Conover, Ted (1958– ) nonfiction writer

Ted Conover's books chronicle the tenuous living conditions of people on the fringes of mainstream culture. He was born in Okinawa, Japan, in 1958. While a student at Amherst College, where he earned a B.A. in 1981, he took a year off to hitchhike and jump trains around the United States. His experiences led to his first book, *Rolling Nowhere* (1984), which some critics saw as reminiscent of John Steinbeck's *Travels with Charley* (1961). His other works include *Coyotes: A Journey through the Secret World of America's Illegal Aliens* (1987), *Whiteout: Lost in Aspen* (1991), and *Newjack: Guarding Sing Sing* (2000), which won the NATIONAL BOOK CRITICS CIRCLE AWARD for nonfiction.

—Marshall Boswell



**Conroy, Pat** (1945– ) novelist

*Elegant concision with language would never be one of my anxieties. The cool hard sentences of Hemingway were spare and shapely, but his sentences were trays of ice to me. I never could enroll in the it-is-true-and-good-and-spare-and-fine—and the road is dusty—school of American writing. The language genie found itself trapped in the bottle of my deepest self. Its longings and its roarings sounded in my bloodstream.*

—Introduction to Thomas Wolfe's  
*Of Time and the River* (1999)

The oldest of seven children, Donald Patrick Conroy was named after his father, a career U.S. Marine Corps officer from Chicago. His mother, Frances Peek Conroy, was a Southerner and an avid reader, the antithesis, Conroy claims, of his abusive father. The family moved twenty-three times, to different military bases around the South, before Conroy was fifteen. When a high-school teacher introduced him to Thomas Wolfe's *Look Homeward, Angel* (1929), Conroy decided that he wanted to write.

At his father's insistence, Conroy attended The Citadel in Charleston, South Carolina, where, while still a student, he wrote his first book, *The Boo* (1970), a tribute to the beloved Assistant Commandant of Cadets. After his graduation in 1967 Conroy taught English at a school in Beaufort, South Carolina, and then spent a year teaching impoverished children in a one-room schoolhouse on Daufuskie Island, off the South Carolina coast. The year at Daufuskie Island prompted Conroy to write the 1972 memoir *The Water Is Wide*, after which he turned to writing full-time. Conroy has since lived in Atlanta, Rome, and on Fripp Island, South Carolina.

Conroy has published four novels, three memoirs, and a collection of recipes and reminiscences, *The Pat Conroy Cookbook: Recipes of My Life* (2004). His work relies heavily on personal and family experience and often features tropes of victimization, initiation, and coming-of-age. Conroy's second novel, *The Great Santini* (1976), is a semi-autobiographical novel rooted in his turbulent relationship with his father. *The Lords of Discipline* (1980) is set on the campus of a military institution much like The Citadel, while Conroy's 1986 *The Prince of Tides* is another family drama, dealing with estrangement, violence, and death. Conroy's screenplay adaptation of *The Prince of Tides* earned him an Academy Award nomination. Conroy's sixth book, *Beach Music* (1995), tells the story of an American who moves to Rome in the aftermath of his wife's suicide. In 2002 Conroy returned to nonfiction with *My Losing Season*, a recollection of his childhood and particularly his senior basketball season at The Citadel.

All of his novels have enjoyed commercial success, and three of Conroy's books have been adapted into motion pictures.

**Source**

Burns, Landon C. *Pat Conroy: A Critical Companion*. Westport, Conn.: Greenwood Press, 1996.

—Anna Teekell

**Cooley, Peter** (1940– ) poet

Peter Cooley is an award-winning poet whose deeply personal work mixes concrete realism with hallucinatory surrealism. He was born in Detroit, Michigan, and was educated at Shimer College (A.B., 1962), the University of Chicago (M.A., 1964), and the University of Iowa (Ph.D., 1970), where he was a student in the writing program. His major poetry collections include *The Company of Strangers* (1975), *Night-seasons* (1983), *The Van Gogh Notebook* (1987), *The Astonished Hours* (1992), and *Sacred Conversations* (1998). In 2003 he published *A Place Made of Starlight*. He teaches English at Tulane University in New Orleans, Louisiana.

—Marshall Boswell

**Coover, Robert** (1932– ) novelist, short-story writer, playwright

*I wander the island, inventing it.*

—"The Magic Poker" (1969)

Born in Charles City, Iowa, Postmodern novelist Robert Coover is the author of more than a dozen novels, including *THE PUBLIC BURNING* (1977), a surreal and comic treatment of the trial and execution of Julius and Ethel Rosenberg as seen through the eyes of a paranoid, ambitious young Richard Nixon. That novel solidified a reputation established by his first two novels, *The Origin of the Brunists* (1966), the story of a religious cult built around a survivor of a mining incident who claims to have been saved by the Virgin Mary; and *The Universal Baseball Association, Inc., J. Henry Waugh, Prop.* (1968), about a man who becomes lost in his intricately imagined baseball league. Along with his contemporaries John BARTH, Thomas PYNCHON, and John HAWKES, Coover helped establish the contours of the American Postmodern novel (see POSTMODERNISM).

Coover's work often blurs the boundary between fact and fiction, between reality and representation. He is particularly known for his many stories and novels that explore the connections between fiction and motion pictures. His story collection, *A Night at the Movies* (1987), includes the much-anthologized story "You Must Remember This," which imagines the lives of characters from the classic motion picture *Casablanca*, while his novel, *The Adventures of Lucky Pierre (The Director's Cut)* (2002), follows the misadventures of a porn star in a mythical place called Cinecity. Other popular works include the story collection *Prick-*

*songs and Descants* (1969), *Pinocchio in Venice* (1991), and *Stepmother* (2004).

### Sources

Evenson, Brian. *Understanding Robert Coover*. Columbia: University of South Carolina Press, 2003.

McCaffery, Larry. *The Metafictional Muse: The Works of Robert Coover, Donald Barthelme, and William H. Gass*. Pittsburgh: University of Pittsburgh Press, 1982.

—Marshall Boswell

### *The Corrections* by Jonathan Franzen (New York:

Farrar, Straus & Giroux, 2001) *novel*

*The Corrections*, Jonathan FRANZEN's third and most successful novel, charts the collapse of the ultramodern Lambert family of St. Jude's, Missouri (based on Franzen's hometown of St. Louis). The father, Alfred, suffers from Parkinson's disease and seems to be losing his mind, while his wife, Enid, clings to the conviction that her wayward, grown children will come home for Christmas. But the children all have troubles of their own. Gary, the oldest, is suffering from depression amid the chaos and emptiness of his affluent, consumer-obsessed family. Chip, the middle child, has been fired from his academic job after getting embroiled in a disastrous affair with a female student. And Denise, the youngest, has become completely consumed with managing a new restaurant and engaging in a complicated affair with another woman.

Franzen's Postmodern novel seeks to capture the discontent of middle-class life at the end of the twentieth century. All three of the Lambert children seek fulfillment, and yet each child's up-to-date solution to the basic ennui of human existence—Chip's adherence to contemporary CRITICAL THEORY, Gary's single-minded pursuit of wealth, and Denise's sexual adventurism—has left the children no happier than their Depression-era parents.

Franzen became briefly the object of a minor literary scandal when he expressed discomfort about the novel's being chosen as a selection of the Oprah Winfrey Book Club. Nevertheless, the novel became a number-one best-seller and won the NATIONAL BOOK AWARD for Fiction.

### Source

Green, Jeremy. *Late Postmodernism: American Fiction at the Millennium*. New York: Palgrave Macmillan, 2005.

—Marshall Boswell

### Corso, Gregory (1930–2001) *poet*

Born in New York City, Gregory Corso had a troubled childhood among foster parents and institutions. He spent three years in jail before he was twenty. With Allen GINS-

BERG's encouragement Corso became a poet. He published many collections of humorous and sometimes bitter poetry, including *Gasoline* (1958) and *Elegiac Feelings American* (1970).

Corso was considered one of the original BEAT poets, but he disliked the distinction. Some of his other poetry collections include *Bomb* (1958), *The Happy Birthday of Death* (1960), and *Minefield* (1989). He also wrote a play, *In This Hung-Up Age: A One-Act Farce Written 1954* (produced 1955); a novel, *The American Express* (1961); and an autobiography, *What I Feel Right Now* (1982).

### Source

Skau, Michael. "A Clown in a Grave": *Complexities and Tensions in the Works of Gregory Corso*. Carbondale: Southern Illinois University Press, 1999.

### *The Counterlife* by Philip Roth (New York: Farrar,

Straus & Giroux, 1987) *novel*

*The Counterlife* is an experimental Postmodern METAFICTION about the relationship between storytelling and identity (see POSTMODERNISM). In this mid-career novel, Philip ROTH reprises his fictional double, the Jewish novelist Nathan Zuckerman, to create a kaleidoscopic work in which characters die and reappear as their polar opposites. Each life is contrasted with its counterlife in a dizzying back-and-forth that foregrounds the instability of the self. *The Counterlife* uses the process of storytelling to disclose the reciprocal relationship between experience and its transformation into fiction, thus blurring the boundary between, as Nathan puts it, "the kind of stories that people turn life into" and "the kind of lives that people turn stories into."

### Source

Shostak, Debra. *Philip Roth: Countertexts, Counterlives*. Columbia: University of South Carolina Press, 2004.

—Marshall Boswell

### Creeley, Robert (1926–2005) *poet*

*As I sd to my  
friend, because I am  
always talking — John, I*

*sd, which was not his  
name . . .*

—"I Know a Man" (1962)

Born in Arlington, Massachusetts, Robert Creeley was an ambulance driver during WORLD WAR II. A Harvard dropout, he went to Europe to pursue a career as a poet, but found his

métier when he returned to the United States and established the *Black Mountain Review* with Charles OLSON, Robert DUNCAN, and Ed DORN. Creeley also became closely associated with the BEATS, visiting Allen GINSBERG, Jack KEROUAC, and Gary SNYDER in San Francisco. Creeley's work is in the tradition of Ezra Pound and T. S. Eliot, although he favors simple verse forms and short lines. His *Collected Poems, 1945–1975* appeared in 1982 and a revised edition in 1984. Creeley is also the author of a novel, *The Island* (1963), and stories, *The Gold Diggers* (1954). He published his *Collected Essays* in 1989. His last poetry collections, *Echoes* (1994), *Life & Death* (1998), *Just In Time: Poems, 1984–1994* (2001), and *If I Were Writing This* (2003) were highly regarded. Creeley won the BOLLINGEN PRIZE in Poetry in 1999, a Before Columbus Lifetime Achievement Award in 2000, and a Lannan Lifetime Achievement Award in 2001. *On Earth: Last Poems and an Essay* (2006) was published after his death.

### Sources

Faas, Ekbert. *Robert Creeley: A Biography*. Hanover, N.H.: University Press of New England, 2001.

Foster, Edward Halsey. *Understanding the Black Mountain Poets*. Columbia: University of South Carolina Press, 1994.

—Marshall Boswell

### *Critical Inquiry* (1974– )

Published at the University of Chicago, *Critical Inquiry* is one of the foremost literary journals concentrating on CRITICAL THEORY. The journal was established in 1974 in response to the ascendancy of critical theory in the humanities. In the Winter 2004 issue more than two dozen major critics and cultural theorists—including Elizabeth Abel, Wayne Booth, Danielle Allen, and Stanley FISH—weighed in on the recent decline in importance of critical theory and on its future role, if any, in the humanities.

—Marshall Boswell

### Critical Theory

The term critical theory was coined in 1930 by German social critic Max Horkheimer to describe the peculiar blend of theoretical and empirical social criticism being practiced by his colleagues at the Institute for Social Research at the University of Frankfurt. This group of intellectuals—including Theodor Adorno and Herbert Marcuse—have since been known collectively as the members of the Frankfurt School. The term now refers more generally to the heterogeneous body of criticism that combines the social critique associated with the Frankfurt School with the new techniques of literary analysis developed in the 1960s in reaction to the preeminence of the New Criticism.

The “critical theory of society” developed by the members of the Frankfurt School sought to blend the skepticism of Immanuel Kant, whose term “critique” referred to a brand of philosophical inquiry that acknowledged the limits of what can finally be known, with a Marxist “critique” of material social and economic conditions. Members of the Frankfurt School wanted their work to spur positive social change rather than serve as pure social analysis.

Conversely, “literary theory” as we understand it today is generally traced to theories about linguistics that were developed by French Structuralist Ferdinand de Saussure in the 1920s. His work emphasized the arbitrariness of signification and the social dynamics of meaning. In 1966 French theorist Jacques Derrida delivered his “Structure, Sign and Play in the Discourse of the Human Sciences,” a groundbreaking critique of Structuralism in general and of the work of Structuralist anthropologist Claude Lévi-Strauss in particular. This essay helped inaugurate a new era, POSTSTRUCTURALISM.

The term Poststructuralism includes the practice of DECONSTRUCTION as well as other forms of social criticism that proceed from the premise that any Structural analysis of cultural artifacts is itself always already informed by cultural biases. Hence, a Poststructural analysis tries to address both the object itself as well as the cultural and social forces that shape both the object and the analysis. Deconstructionists, in particular, examine literary texts through a Poststructuralist lens, regarding the ostensible meaning of a text as inherently unstable and subject to the shifting social, historical, ethnic, and intertextual influences that help produce the work itself. To “deconstruct” a text is to disclose the shifting and elusive influences that contribute to the work's network of meaning.

By the mid seventies, various practices indebted to the work of the Frankfurt School, including the cultural anthropology of French intellectual Michel Foucault and the social and linguistic theories of German thinker Jürgen Habermas, had begun to merge with the new Poststructuralist trends in literary theory to produce the broader field of critical theory: Structuralism, Poststructuralism, deconstruction, feminism, psychoanalysis, Marxism, reader-response theory, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism.

### Sources

Held, David. *Introduction to Critical Theory: Horkheimer to Habermas*. Berkeley: University of California Press, 1980.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*, second edition. New York: Routledge, 2006.

—Marshall Boswell

### Criticism

See LITERARY CRITICISM.

***The Crucible*** (produced 1953) *play*

Arthur MILLER's most politically significant work was first performed during Senator Joseph McCarthy's widely publicized "red hunt," and recounts the hysteria that surrounded the 1692 Salem Witchcraft Trials.

The play opens with the principal characters gathered around Betty Parris, who has mysteriously taken ill. An investigation into the nature of her illness leads to the discovery that Betty; her cousin, Abigail; and several other girls were found dancing in the woods, supposedly practicing witchcraft. After Abigail confesses to the charge, she instigates a series of accusations against other women in town. Once several honorable women are implicated, it becomes clear that the accusation of witchcraft is being used as a weapon of intimidation and manipulation.

In the opening act of the play, Miller clearly establishes the analogy between the witch-hunt that occurred during the Salem Witchcraft Trials and McCarthy's "red hunt" for Communists. In this scheme, the "witches" of Salem invoke McCarthy's omnipresent Communists. Indeed, the play has become so wedded to the McCarthy hearings that political commentators still routinely refer to politically motivated investigations as "witch-hunts," a reference as much to Miller's play as to the actual Salem trials. However, while McCarthyism is an obvious backdrop to the play, Miller cautioned audiences on the fragility of an analogy that is dependent upon something—namely, witchcraft—which we now know does not exist, at least not in the way that the Salemites believed. Rather, the play works best as a testament to the personal and social consequences of the hysteria that springs from actions ruled by fear and intolerance.

**Sources**

Bloom, Harold, ed. *Arthur Miller's The Crucible*. Philadelphia: Chelsea House, 2004.

Johnson, Claudia D., ed. *Understanding The Crucible: A Student Casebook to Issues, Sources, and Historical Documents*. Westport Conn.: Greenwood Press, 1998.

Miller, Arthur. *The Crucible*. New York: Viking, 1953.

—Marshall Boswell

**Cunningham, Michael** (1952– ) *novelist*

Born in Cincinnati, Ohio, and raised in Pasadena, California, Michael Cunningham received a B.A. degree from Stanford University in 1975 and an M.F.A. from the University of Iowa in 1980. Cunningham has been narrowly identified as an author addressing the gay experience in the age of AIDS in America, but rather than focus strictly on the sexuality of his characters, he places them in a broad social framework. Cunningham's novels, including *Golden States* (1984), *A Home at the End of the World* (1990), *Flesh and Blood* (1995), *THE HOURS* (1998), and *Specimen Days* (2005), seem characterized by multiple narrative voices that work together to examine American family structures. Cunningham won both the 1999 Pulitzer Prize and the 1999 PEN/FAULKNER AWARD for *The Hours*, a triple-narrative written in homage to Virginia Woolf's *Mrs. Dalloway* (1925).

**Sources**

Hughes, Mary Joe. "Michael Cunningham's *The Hours* and Post-modern Artistic Re-Presentation," *Critique*, 45 (Summer 2004): 349–361.

Schiff, James. "An Interview with Michael Cunningham," *Missouri Review*, 26, no. 2 (2003): 111–127.

—Amber Shaw

**Cyberpunk**

See SCIENCE FICTION AND FANTASY.







**Danckaerts, Jasper** (1639–circa 1703) *travel writer*

Jasper Danckaerts was born in Flushing, Zeeland (The Netherlands), the son of Pieter Danckaerts and Janneke Schilders. He trained as a cooper, or barrel maker, and found employment with the Dutch West India Company in Middelburg. Danckaerts and his wife joined the Labadist Church in 1676. Like their Puritan contemporaries, the Labadists were persecuted by the religious establishment, and in the 1670s a group of them decided to seek refuge in America. They selected Jasper Danckaerts as their secret agent, instructing him to find and negotiate the purchase of land in the British colonies.

Danckaerts, by then a widower, set out for America in 1679. Traveling the colonies under an assumed name, he visited New York, New Jersey, Delaware, Maryland, and Massachusetts. After investigating land prices in NEW ENGLAND, the middle colonies, and the Chesapeake region, he decided on an area at the head of the Chesapeake Bay. His success in securing land for the Labadist settlement led to a second mission, this time making all the arrangements for a group immigrating to Dutch Guiana.

When the Guiana assignment was completed, Danckaerts returned to America and spent several years in the Maryland community. Apparently discontented with American life, he journeyed back to Middelburg and remained there until his death.

During his secret mission in 1679–1680, Danckaerts kept a journal in which he recorded his impressions of the various colonial ethnic communities as well as observations on the local climate, soil, flora, and fauna. The journal also served as an account book, detailing land prices and the cost of goods and supplies. Threaded throughout Danckaerts's descriptions, commentaries, and record keeping were repeated ref-

erences to the differences between the behavior of "the elect" and the "godless" majority he encountered on his journey.

Much of Danckaerts's hostility was reserved for QUAKERS, whose faults included boring religious services, egotism, and deceitful practices against the American Indians. His criticism was not directed solely at the Quakers, however. He found New England's Congregationalists to be lacking in piety and characterized Bostonians as a people with "no respect, no reverence." As far as he could ascertain, Puritan New England's vaunted religiosity consisted of little more than "observing Sunday."

Southerners fared no better under Danckaerts's scrutiny. The white planters of Maryland and Virginia were, he concluded, both greedy and godless. They had created a society corrupted by "vile tobacco" and by the harsh treatment of the slaves and indentured servants who labored in the tobacco fields. (Ironically, when the Labadists settled in Maryland they too grew and marketed tobacco, and at least one community leader earned a reputation as a particularly cruel slave master.)

Danckaerts's *Journal of a Voyage to New York*, which was not published in the United States until 1867, provides an account of a New York man tormented by the devil. It also records political disputes between colonial governors and assemblies and offers detailed recollections of meetings with religious leaders and educators such as the Reverend John ELIOT, founder of a school for American Indians in New England. Danckaerts apparently thought of his journal as a resource for Labadist immigrants, a cautionary guide for what to expect in America. He provided a compendium of warnings, sweeping in their ethnic stereotypes: Expect to be overcharged by the Swedes; do not trust the English, who are

notorious cheaters and liars; avoid British women, who are slovenly housekeepers. Only the Dutch of New York seemed to meet Danckaerts's approval. They were, he concluded, "the right kind of people." Jasper Danckaerts died sometime between 1702 and 1704.

### Works

Danckaerts, Jasper. *Journal of a Voyage to New York*, translated and edited by Henry C. Murphy. Brooklyn: Long Island Historical Society, 1867; New York: Readex Microprint, 1966.

Danckaerts. *Diary of Our Second Trip from Holland to New Netherland, 1683*, translated and edited by Kenneth Scott. Upper Saddle River, N.J.: Gregg Press, 1969.

Danckaerts. *New World Encounters: Jasper Danckaert's View of Indian Life in 17th-Century Brooklyn*. Brooklyn: The Brooklyn Historical Society, 1986.

### Source

Goodfriend, Joyce D. *Before the Melting Pot: Society and Culture in Colonial New York City, 1664–1730*. Princeton: Princeton University Press, 1992.

### Danforth, Samuel (1626–1674) poet, minister, astronomer

Samuel Danforth was born in September 1626 in Framlingham, Suffolk, England, the second son of Nicholas and Elizabeth Danforth. His mother died when Samuel was three, and when he was eight, his father took him to live in New England. As a student at HARVARD COLLEGE, Danforth was seen as overly pious, expressing shock at what he called the "pagan poetry" of the classics. After his graduation in 1643, however, his shock turned to admiration, and he filled *An Almanack for the Year of Our Lord 1646* (1645) with poems modeled on Virgil. The work was replete with pagan gods who celebrated the changing seasons and the natural beauty of New England.

Despite his newfound respect for classical poetry, Danforth remained deeply religious. In 1641 he accepted an offer to share the pulpit in Roxbury, Massachusetts, the church with which John ELIOT, the missionary to American Indians, was affiliated. Danforth was ordained in September of 1650 and remained a pastor at Roxbury for the rest of his life. The year after his ordination he married Mary Wilson, the daughter of the Reverend John Wilson. The couple had twelve children, most of whom did not survive. Two sons, John and Samuel II, became ministers and poets like their father.

In his writing Danforth consistently attempted to reconcile science and religion. In *An Astronomical Description of the Late Comet, or Blazing Star* (1665), he argued that comets have natural causes and obey the laws of mathematics and thus should be studied scientifically. He also believed that comets were signs sent to human beings by God and thus were the proper study of theologians.

Danforth's election sermon, *A Brief Recognition of New-Englands Errand into the Wilderness* (1671), was a New England JEREMIAD based on Matthew 11:7–9. Danforth's theme was the decline of religious commitment in Massachusetts. He pointed to the deterioration and abandonment of mission, and to signs of God's wrath: the death of great ministers and natural disasters. Danforth died November 19, 1674.

### Works

Danforth, Samuel. *An Almanack for the Year of Our Lord 1646*. Cambridge, Mass.: Printed by Stephen Daye, 1645; Early American Imprints, 18.

Danforth. *An Astronomical Description of the Late Comet, or Blazing Star, As It Appeared in New-England in the 9th, 10th, 11th, and the Beginning of the 12th Moneth, 1664*. Cambridge: Printed by Samuel Green, 1665; Early American Imprints, 99.

Danforth. *A Brief Recognition of New-Englands Errand into the Wilderness: Made in the Audience of the General Assembly of the Massachusetts Colony at Boston in N. E. on the 11th of the Third Moneth, 1670, Being the Day of Election There*. Cambridge: Printed by Samuel Green & M. Johnson, 1671; Early American Imprints, 160.

### Source

Danforth family. *Report of the . . . Meeting of the Danforth Family*. Boston: G. E. Littlefield, 1893.

### Day, Stephen (circa 1594–1668) printer

Acknowledged as the first printer in the American colonies, Stephen Day (also Stephen Daye or Steven Day) was born in England, where he was trained as a locksmith. Little else is known about Day's life prior to 1638, the year that he arrived in NEW ENGLAND as an indentured servant to Reverend Jose Glover. Day, married in 1618 to his wife Rebecca, brought his family and a printing press imported by Glover on the transatlantic journey. His indenture specified that he was responsible for assembling the press.

Although Glover died prior to Day's arrival in New England, Day fulfilled his contract by assisting Glover's wife, Elizabeth, in establishing a printing business in Cambridge, Massachusetts. The original location for the press was most likely the home that Elizabeth Glover purchased for the Days on Holyoke Street. The press was relocated in 1641 when Elizabeth married Henry Dunster, president of HARVARD COLLEGE. It appears that Day had successfully operated the press for two years prior to the relocation without the benefit of any formal training. Day, barely literate, was assisted by his son Matthew, who probably set the type; Day himself apparently managed the business and operated the press. The records indicate that Matthew, who followed his father as a locksmith, may have been trained in England as a printer. Stephen Day's accomplishments as the first commercial

printer in New England were recognized in 1641 with a grant of three hundred acres of land (a reward that remained unpaid until 1657).

Day's printing career began in 1639 with the publication of a broadside, the *Freeman's Oath*. This was followed by William Pierce's *An Almanack for New England for the Year 1639* (1639) and *THE BAY PSALM BOOK*. Originally published as *The Whole Booke of Psalmes Faithfully Translated into English Metre*, the book served as a widely used alternative to Anglican psalm books into the mid eighteenth century. Day and his son Matthew were also credited with numerous other publications, including the *Capital Laws* (1642), John WINTHROP's *Declaration of . . . the Narrowgansets* (1645) and *The Book of the General Lawes and Libertys* (1648). Many of these may have been the work of Matthew Day, since by 1643 his father was actively involved in a company organized by John Winthrop Jr. to establish a new settlement and an iron-mining business in present-day Lancaster, Massachusetts. When this enterprise proved unsuccessful, Day found himself heavily in debt. Unable to claim the three hundred acres he was due, he mortgaged what little property he had. Day returned to his trade as a locksmith around 1655 and apparently never resumed his career as a printer. In 1649 the press became the responsibility of Samuel Green. Nine years later Day's wife died. He was remarried in 1664 to Mary Fitch. Stephen Day died December 22, 1668, in Cambridge.

## Work

*The Bay Psalm Book*. Cambridge, Mass.: Printed by Stephen Day, 1640; Chicago: University of Chicago Press, 1956; Early American Imprints, 4, 20, 33.

## Sources

Amory, Hugh. *Steven Day's First Type, Cambridge, Massachusetts, 1639–1989*. Cambridge, Mass.: Printed at the Meriden-Stinehour Press for the Houghton Library, 1989.

Amory. *Bibliography and the Book Trades: Studies in the Print Culture of Early New England*, edited by David D. Hall. Philadelphia: University of Pennsylvania Press, 2004.

Amory, Hugh, and David D. Hall, eds. *A History of the Book in America*. New York & Cambridge: Cambridge University Press, 1999.

Derry, William C. *Stephen Daye: America's First Printer*. Cincinnati: Stratford, 1963.

## Declaration of Independence (1776)

On June 7, 1776, Virginian Richard Henry Lee rose on the floor of the Continental Congress to propose a resolution "that these United Colonies are, and of right ought to be, free and independent States." Although armed combat between Great Britain and the colonies had been underway since April 1775, the debate over such a declaration of independence was still lively. Rather than put Lee's simple declarative statement to an

immediate vote, the congress assigned five members to draft a full justification for revolution against England and the king.

The committee's five members were John ADAMS of Massachusetts, Benjamin FRANKLIN of Pennsylvania, Roger Sherman (1721–1793) of Connecticut, Robert R. Livingston (1746–1813) of New York, and Thomas JEFFERSON of Virginia. Pressured by Adams, Jefferson agreed to prepare the first draft. When it was done, Adams, Franklin, and Jefferson made revisions. The completed draft went to the congress, and immediately after Lee's resolution was adopted on July 2, 1776, the congressmen took up debate over Jefferson's document. Several changes were made, and key sections (including a condemnation of slavery as a "cruel war against human nature itself") were deleted. The revised document was then sent to the printer, and delegates put their signatures on it over the next several months.

Jefferson was clear about the purpose of the declaration he had been called upon to draft: It must justify American independence "in terms so plain and full as to command their assent." The preamble to the Declaration contains the following statement in favor of the rights of the people and regarding their duty to resist an abusive or tyrannical government:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. —That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, —That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government. . . .

In his discussion of the natural rights of citizens, Jefferson drew upon the work of familiar European philosophers. In his insistence on government by consent and on unalienable rights, he emulated the political theory of English philosopher John Locke (1632–1704), whose influence on American political assumptions and institutions was extensive. Jefferson's political ideas thus were not original, but his eloquent presentation brought them to life.

## Work

*The Constitution of the United States and the Declaration of Independence*. Washington, D.C.: U.S. G.P.O., 2000; Early American Imprints.

## Sources

Eicholz, Hans Louis. *Harmonizing Sentiments: The Declaration of Independence and the Jeffersonian Idea of Self Government*. New York: Peter Lang, 2001.

Gibson, Alan Ray. *Interpreting the Founding: Guide to the Enduring Debates over the Origins and Foundations of the American Republic*. Lawrence: University Press of Kansas, 2006.



Maier, Pauline. *American Scripture: Making the Declaration of Independence*. New York: Knopf, 1997.

McCullough, David. 1776. New York: Simon & Schuster, 2005.

## Deism

Deism refers to a set of beliefs emerging from the ENLIGHTENMENT that emphasizes rational understanding of the universe rather than miraculous explanations. Deism has often been associated with an image of God as a grand mechanic or clockmaker who, having created the universe, stepped back to allow humans to govern themselves through rational and moral laws. In early America Benjamin FRANKLIN, Thomas JEFFERSON, and Thomas PAINE are often associated with the principles of deism. In Franklin's *AUTOBIOGRAPHY* he describes how he came across some books claiming to refute deism, but he found instead that "the arguments of the Deists, which were quoted to be refuted, appeared to me much stronger than the refutations; in short I soon became a thorough Deist." Franklin was impressed by the deistic perception of Divinity and later adapted some of these principles to his "Plan for Moral Perfection" included in his *Autobiography*: "I grew convinc'd that *Truth, Sincerity and Integrity* in Dealings between Man and Man, were of the utmost Importance to the Felicity of Life; and I form'd written Resolutions, (which still remain in my Journal Book) to practice them ever while I lived."

According to Franklin, deism was characterized by rationalism allied with a scientific Enlightenment perspective. For Thomas Paine, "the pure and simple profession of Deism" signaled a departure from forms of religion that, in Paine's view, promoted and supported oppressive governments, as expressed in his *AGE OF REASON*: "The true Deist has but one Deity, and his religion consists in contemplating the power, wisdom, and benignity of the Deity in his works, and in endeavoring to imitate him in everything moral, scientific, and mechanical." In Paine's *Of the Religion of Deism Compared with the Christian Religion, and the Superiority of the Former over the Latter* (1804), he notes: "The Deist needs none of the tricks and shows called miracles to confirm his faith, for what can be a greater miracle than the creation itself and his own existence?"

Philip FRENEAU considered a deistic god to be inspiring. His "On the Universality and Other Attributes of the God of Nature" (1815) offers the following description of creation:

*A moment from the works he made  
His system fix'd on general laws  
Bespeaks a wise creating cause  
Impartially he rules mankind  
And all that on this globe we find.*

As these lines suggest, nature as a source of spiritual guidance offers an alternative to traditional religion.

## Sources

Byrne, Peter. *Natural Religion and the Nature of Religion: The Legacy of Deism*. New York: Routledge, 1989.

Holmes, David L. *The Faiths of the Founding Fathers*. New York: Oxford University Press, 2006.

Walters, Kerry S. *The American Deists: Voices of Reason and Dissent in the Early Republic*. Lawrence: University Press of Kansas, 1992.

## Delaware Tribe

The Delaware tribe, or Lenni Lenape, as they called themselves (meaning "real people"), lived in "Lenapehaking," or "Lenape land." An agricultural tribe, the Lenape thrived in the rich Delaware Valley, from which they derived their English name. Cited in Giovanni da Verrazano's (1485–1528) 1524 journal and later in Henry Hudson's (d. 1611) narrative of his 1609 voyage, the Delaware were estimated to have a population of twelve thousand. Known for their diplomacy and skills in negotiation, the Delaware, upon entering into a 1682 treaty with the British colonists, who were represented by William PENN, enjoyed a mutual coexistence with the British. This fifty-year peace was broken, however, as subsequent Penn family members renegotiated and eventually displaced the Delaware, who upon defeat by the Iroquois in 1720 relocated to the Ohio River valley.

Allied with the French in the FRENCH AND INDIAN WAR, the Delaware figure prominently in James Fenimore Cooper's (1789–1851) *The Last of the Mohicans* (1826). Portrayals of Delaware Indians may also be found in Philip Morin FRENEAU's "Prophecy of King Tammany" (1782) and Charles Brockden BROWN's *Edgar Huntly* (1827).

## Sources

Trigger, Bruce G., ed. *Handbook of North American Indians, Volume 15: Northeast*. Washington, D.C.: Smithsonian Institution, 1978.

Verhoeven, W. M., ed. *James Fenimore Cooper: New Historical and Literary Contexts*. Amsterdam: Rodopi, 1993.

Waldman, Carl. *Atlas of the North American Indian*. New York: Facts On File, 1985.

## Dennie, Joseph (1768–1812) essayist, editor

Joseph Dennie, known as "the American Addison" (a reference to the English essayist Joseph Addison [1672–1719]), earned his reputation with two series of satiric essays, "The Lay Preacher" and "Farrago." Dennie also established the *Port Folio*, the first successful literary magazine with a national circulation in America.

Dennie was born on August 30, 1768, the only child of Joseph Dennie, a wealthy Boston merchant. His mother, Mary Green Dennie, came from one of the foremost printing families of New England. At the outbreak of the AMERICAN REV-

OLUTION, Dennie's father, a LOYALIST, removed the family to rural Massachusetts. The young Dennie was frail in health and spent most of his time with his mother, who instilled in him a lifelong love of literature. Dennie later enrolled at HARVARD, where his health continued to be a problem. He suffered, he said, from "quick vibrations," a nervous disorder that made concentration difficult. Dennie graduated in 1790 and moved to Charlestown, New Hampshire, where he studied law. After being admitted to the bar in 1794, he began a brief legal career.

In 1792 he published the first of his "Farrago" essays, satiric accounts of his neighbors and their foibles. These portraits of life in a small town were immediately popular. Soon afterward Dennie received an offer to serve as lay preacher in a local Episcopal church. He used this as an opportunity to write *The Lay Preacher, or Short Sermons for the Idle Readers* (1796), a series of humorous essays that satirized daily life on the basis of biblical stories. Dennie continued to add to both series over the years, producing twenty-nine "Farrago" essays between 1792 and 1802.

Dennie's career as a newspaper and magazine publisher began in 1795, when he returned briefly to Boston to establish the *Tablet: A Miscellaneous Paper Devoted to Belles Lettres*. Although the *Tablet* failed after thirteen issues, it firmly established Dennie's journalistic talents. Returning to New Hampshire, he became the editor of *The New Hampshire Journal; or, The Farmer's Weekly Museum*, a paper that already enjoyed a noteworthy reputation. Under Dennie's guidance the paper's literary offerings increased in number and improved in quality. Its motto was: "Ho, every one, that thirsteth for novelty—come!" *The Farmer's Weekly Museum* also became more overtly partisan; always a social and political conservative, Dennie turned *The Farmer's Weekly Museum* into a FEDERALIST publication.

In the late 1790s Dennie ran for Congress. He was soundly defeated, receiving only six votes out of several hundred. Except for a brief appointment as private secretary to U.S. Secretary of State Timothy Pickering (1745–1829), Dennie never ventured into formal politics again. Dennie continued, however, to wage political warfare against the democratic agendas of men such as Thomas JEFFERSON and the radical tradition of men such as Thomas PAINE. By the end of the eighteenth century he had moved to Philadelphia and joined the staff of John FENNO's *Federalist Gazette of the United States*, the nation's chief rival to the Republican organ, the *AURORA*. In the pages of the *Gazette*, Dennie voiced his contempt for the republican form of government, his regret that the American Revolution had ever occurred, and his certain conviction that Thomas Jefferson, candidate for the presidency, was the most dangerous man in America. He wrote editorials attacking his political enemies, calling *Aurora* editor William Duane (1760–1835) "a gin-drinking pauper" and making public the persistent rumors that Jefferson had carried on a long-standing affair with one of his slaves. Dennie's private cor-

respondence echoed his editorial stance; writing to a friend, he insisted that his countrymen were a "brute mass . . . despicably mean, weak and miserable."

In 1800 Thomas Jefferson was elected third president of the United States, the *Gazette* fell into new hands, and Joseph Dennie began work on his most ambitious and significant project: On January 3, 1801, Dennie and his partner launched the *Port Folio*, the largest American magazine attempted at the time. It was an immediate magnet for some of the finest writers and political thinkers of the nation, including Charles Brockden BROWN and John Quincy Adams (1767–1848). Dennie controlled the magazine from 1802 to 1808, writing under the pseudonym "Oliver Oldschool" in order to convey his feeling that America's glory lay in the past. His editorial decisions showed a distinct bias for English poets and essayists and for American work imitative of English form and style. The *Port Folio* did little to encourage writers to develop a distinctive American literature.

In 1808 Dennie's failure to successfully manage his financial affairs forced him to give up control of the magazine, although he remained as an editor. By 1811 his health, always poor, began a rapid decline. He died on January 7, 1812, at the age of forty-three.

## Works

Dennie, Joseph. *The Farrago*. 1792–1802. Edited by Bruce Granger. Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1985.

Dennie. *The Letters of Joseph Dennie, 1768–1812*, edited by Laura Green Pedder. Orono, Maine: University Press, 1936.

Dennie. *The Lay Preacher, or Short Sermons for the Idle Readers*, edited by Milton Ellis. Walpole, N.H.: Printed by David Carlisle Jr., 1796; New York: Scholars' Facsimiles and Reprints, 1943; Early American Imprints, 30335.

*The Spirit of the Farmers' Museum, and Lay Preacher's Gazette*. Walpole, N.H.: Printed for Thomas & Thomas, by D. & T. Carlisle, 1801; Woodbridge, Conn.: Research Publications, 1976.

## Source

Dowling, William C. *Literary Federalism in the Age of Jefferson: Joseph Dennie and The Port Folio, 1801–1812*. Columbia: University of South Carolina Press, 1999.

## A Description of New England by John Smith

(London: Humphrey Lownes, 1616) *promotional tract*  
*A Description of New England* is a PROMOTIONAL TRACT intended to attract and recruit colonists to the New World. With detailed descriptions of a beautiful land, fertile soil, and abundant fish, Smith promotes Virginia as a place for rewards and recreation, thus appealing to potential settlers. Through a series of contrasts between England and the area Smith called NEW ENGLAND, he builds his case for immigra-

tion on financial benefits: "For, I am not so simple, to thinke, that ever any other motive then wealth, will ever erect there a Commonweale; or draw companie from their ease and humours at home. . . ." With some exaggeration, he claims: "He is a very bad fisher [that] cannot kill in one day with his hooke and line, one, two, or three hundred Cods. . . . If a man worke but three dayes in seaven, he may get more than hee can spend, unlesse he will be excessive." Smith also includes a long list of workers needed to develop the colony, yet he carefully explains that he does not wish to separate families but to initially entice single young men in search of a better life. John Smith's *A Description of New England* helped to initiate a significant increase in migration to the New World in the years following its publication.

**Dickinson, John** (1732–1808) pamphleteer, essayist, politician

*Then join hand in hand, brave Americans all,  
By uniting we stand, by dividing we fall. . . .*  
—"The Liberty Song" (1768)

A conservative member of the Continental Congress, John Dickinson preferred maintaining alliance with England, to a point. When it became clear that reconciliation was impossible, Dickinson supported the revolutionary cause, always offering a moderate, legal-minded perspective to the debates. Though he is known as a main opponent of John ADAMS regarding the form of government and at one point opposed the DECLARATION OF INDEPENDENCE, like the gentleman farmer in his *Letters from a Farmer in Pennsylvania to the Inhabitants of the British Colonies*, Dickinson endorsed solidarity and loyalty founded upon agrarian ideals.

John Dickinson was born in Talbot County, Maryland, on November 8, 1732, to Samuel Dickinson, a wealthy farmer and later a judge, and Mary Cadwallader Dickinson. He grew up on the family's Crosiadore estate, near the village of Trappe. Shortly after his birth, in 1740, the family moved to Kent County, Delaware, and lived at Poplar Hall, where Dickinson was privately educated by tutors and where his father eventually became chief justice of the county. Dickinson studied law in the office of John Moland in Philadelphia and in 1753 traveled to London to study at the Middle Temple. When he returned to Philadelphia four years later Dickinson opened a law practice, and two years later entered the political arena when he was elected to the Delaware Assembly in 1759 and became its speaker. In 1762 he was elected to represent Philadelphia in the Pennsylvania Assembly. On July 19, 1770, John Dickinson married Mary Norris (1740–1803), daughter of the wealthy Philadelphia QUAKER merchant Isaac Norris (1701–1766), who was also Speaker of the Pennsylvania General As-

sembly and a superintendent of the State House. John and Mary Dickinson had two children.

As evident from his nickname, "Penman of the Revolution," John Dickinson wrote extensively throughout the tumultuous years leading up to the war and the constituting of the New Republic. When the STAMP ACT was issued, Dickinson's opposition to the shift in imperial policy prompted his "Declaration of Rights and Grievances" (1765). This protest was the beginning of Dickinson's distinction as a writer in colonial America. That same year Dickinson issued *The Late Regulations Respecting the British Colonies on the Continent of America* (1765). In this PAMPHLET Dickinson referred to the American tactic of boycotting British-made goods and informed British merchants that they too would suffer from the Sugar Act and Stamp Act. He then warned against further government actions that might drive the colonists to rebellion:

Late measures have indeed excited an universal and unexampled grief and indignation throughout the colonies. . . . What man who wishes the welfare of *America*, can view without pity, without passion, her restricted and almost stagnated trade, with its numerous train of evils—taxes torn from her without consent . . . ?

In 1766 Dickinson published a second pamphlet, *An Address to the Committee of Correspondence in Barbados*, in which he denied that resistance to the Stamp Act was rebellion. Drawing an analogy, he wrote: "If my father, deceived and urged on by bad or weak men, should offer me a draught of poison, and tell me it would be of service to me, should I be undutiful, if, knowing what it is I refuse to drink it?, or if inflamed by passion, he should aim a dagger at my heart, should I be undutiful, if I refuse to bare my breast for the blow?" Dickinson asserted reason where emotions and conflicted loyalties ran high.

Dickinson's most influential work, *Letters from a Farmer in Pennsylvania to the Inhabitants of the British Colonies*, began appearing serially in December 1767. In these twelve fictitious letters, which were read by the largest colonial audience to date, Dickinson adopted the persona of a gentleman farmer who embodied industry, frugality, and integrity. Reminiscent of Dickinson's legal education, the Pennsylvania Farmer cited John Locke, David Hume, Montesquieu, Tacitus, Machiavelli, and others in order to, as Robert A. Ferguson points out, "assume that the social compact protects the inalienable right of property." Although the farmer would have preferred to remain tranquil and live the life of the peaceful cultivator, when political circumstances disturbed his peace, he spoke out.

As the prospect of war intensified in 1774, Dickinson issued *An Essay on the Constitutional Power of Great-Britain over the Colonies in America*. In this legalistic essay he argued the need to clearly delineate Parliament's powers and



the powers of the colonial legislatures. While Dickinson granted Parliament the right to regulate commerce and foreign affairs, he insisted that the colonial assemblies had the “exclusive right” to enact internal taxation laws. As a Pennsylvania representative to the First and Second Continental Congresses, Dickinson served as the chief draftsman of the most radical document preceding the Declaration of Independence: *A Declaration by the Representatives of the United Colonies of North-America, Now Met in General Congress at Philadelphia, Setting Forth the Causes and Necessity of Their Taking Up Arms*.

Yet, like several prominent colonial leaders, Dickinson proved hesitant to support the final break with the Mother Country. Refusing to sign the Declaration of Independence, he cited the poor state of preparedness on the part of the colonies, their lack of foreign allies, and their disunity. Dickinson, however, agreed in July 1776 to write the first draft of the proposed new frame of government, the ARTICLES OF CONFEDERATION, which names the confederacy “The United States of America,” and despite his Quaker allegiances he enlisted as a private in the Continental army. (He had served in the First Philadelphia Battalion as a colonel.)

In 1781 Dickinson was elected president of the Supreme Executive Council of Delaware; the following year he accepted the same position in Pennsylvania. During this time Benjamin Rush, the famous Philadelphia physician, had been making plans to expand a grammar school in Carlisle in western Pennsylvania and charter a college, and had asked Dickinson to lend his name to the endeavor. On September 9, 1783 Dickinson College was officially founded. In 1787, as a delegate to the Constitutional Convention, Dickinson helped draft a new federal constitution, citing many arguments from Thomas PAINE’s *The Rights of Man*. He was one of the five signers from Delaware.

Failing health forced Dickinson to resign from the Delaware Assembly in 1793, but he continued to speak out on political issues, especially on foreign affairs. A strong supporter of France in that nation’s growing conflict with England, Dickinson criticized the 1794 Jay Treaty. He called on Americans to remain loyal to the French people “who first acknowledged our independence, and set the blessed example to others.” Dickinson’s political writings were published in two volumes in 1801, several years before his death on February 14, 1808.

## Work

Dickinson, John. *The Writings of John Dickinson*. Philadelphia: The Historical Society of Pennsylvania, 1895.

## Sources

- Flower, Milton Embick. *John Dickinson: Conservative Revolutionary*. Charlottesville: University Press of Virginia, 1983.
- Jacobson, David Louis. *John Dickinson and the Revolution in Pennsylvania, 1764–1776*. Berkeley: University of California Press, 1965.

## Dock, Christopher (circa 1698–1771) educator

Christopher Dock was probably born in Germany, possibly to a Mennonite family. He came to America in 1718 after several years of school teaching in Europe. Dock settled in Pennsylvania, teaching in Skippack. He has been referred to as the “Colonial Schoolmaster” and the “Father of American Pedagogy.”

Contrary to custom, Dock provided incentives and rewards to his students instead of corporal punishment. His outlook toward children’s education was rooted in his commitment to the mystical teachings of German theologians Philipp Jakob Spener (1635–1705) and August Hermann Francke (1663–1727) and in the educational philosophy of the Moravian educator John Amos Comenius (1592–1607). Dock believed that all children, poor as well as rich, had a right to be educated. He argued that the church, not the state, should subsidize education since, in his view, the main purpose of education was to shape character instead of to instill knowledge. In 1728 Dock quit teaching and became a farmer. He returned to teaching ten years later, and for the remainder of his life, he divided his time between classrooms in Salford and nearby Skippack.

In 1749 a noted publisher asked Dock to write a book detailing his philosophy of education and describing his pedagogy, including his approach to discipline. The result, completed in 1750, was *Eine einfältige und gründlich abgefasste Schul-Ordnung*, which Dock insisted could not be published in his lifetime. It appeared in print in 1770, shortly before his death. *Schul-Ordnung* includes a discussion of how parents can become involved in the educational activities of their children.

## Work

Dock, Christopher. *Eine einfältige und gründlich abgefasste Schul-Ordnung*. Germantown, Pa.: Christoph Saur; Early American Imprints, 11636.

## Source

Studer, Gerald C. *Christopher Dock, Colonial Schoolmaster: The Biography and Writings of Christopher Dock*. Scottsdale, Pa.: Herald Press, 1967.

## Douglass, William (1691–1752) pamphleteer, historian, doctor

During the 1721–1722 smallpox epidemic in Boston where in the month of October alone over four hundred people died, heated debates arose over the best methods of prevention and cure. The Puritan minister Cotton MATHER, supportive of inoculation through deliberate infection, convinced Boston physician Zabdiel Boylston (1680–1766), an unlettered doctor, to test the controversial process on his son, his slave, and his slave’s son. The inoculation worked and subsequently saved thousands of lives.



William Douglass, a doctor trained in Edinburgh, vehemently opposed this practice, citing it as dangerous and hazardous. Benjamin FRANKLIN's newly issued *NEW-ENGLAND COURANT* published a series of articles directly attacking the "Inoculation Ministers." According to J. A. Leo Lemay, Franklin published two of Douglass's PAMPHLETS "at his own risk": on January 11, 1722, the *Inoculation of the Small-Pox as Practised in Boston*, and on March 6, 1722, *Abuses and Scandals of Some Late Pamphlets in Favour of Inoculation of the Small-Pox*. Mather's camp issued a response via the *BOSTON NEWS-LETTER*, attacking the antiscience stance of the anti-inoculationists. The disagreement, known as the "War of the Pamphlets," involved Mather arguing for "lawful practice, blessed by God," while Douglass continued to assert the danger of this untested procedure. Though Douglass eventually supported the practice, the debates brought issues of science and social class to the surface.

William Douglass was born in Gifford, Haddington County, Scotland, in 1691. After studying medicine at the University of Edinburgh and in Leyden, Douglass immigrated to America in 1716 and settled in Boston in 1718, three years before the smallpox epidemic. In addition to his medical work and scientific publications, Douglass wrote on history and economics in his *A Summary, Historical and Political, of the First Planting, Progressive Improvements, and Present State of the British Settlements in North-America* (1747–1752). *A Summary* begins with a short survey of ancient and modern colonization and discusses North American settlements, including Canada, but the major focus is on NEW ENGLAND. On the whole, Douglass emerges as a strong defender of Crown prerogatives in the management and governance of the empire. Medicine and currency play a central role in his history. He died before he completed the work.

Douglass also produced several pamphlets dealing with medical issues, among them *The Practical History of a New Epidemical Eruptive Military Fever*. This clinical description of scarlet fever, published in 1736, appeared in print twelve years before the more famous English essay on the disease by John Fothergill. Interestingly, much of Douglass's writing did not focus on medical matters but on fiscal ones. Another Massachusetts writer who is strongly identified with the currency struggles in the colony, Thomas HUTCHINSON, hailed Douglass for his anti-paper-money stance. Hutchinson may have misread Douglass on this issue, however, for the doctor was less opposed to paper currency per se than to the irresponsible way legislatures created and used it. William Douglass died on October 21, 1752 in Boston.

## Works

Douglass, William. *The Abuses and Scandals of Some Late Pamphlets in Favour of Inoculation of the Small Pox*. . . . Boston: Printed by J. Franklin, 1722; Early American Imprints, 2331.

Douglass. *A Discourse Concerning the Currencies of the British Plantations in America*, edited by Charles J. Bullock. New York: Macmillan Company, 1897.

Douglass. *A Summary, Historical and Political, of the First Planting, Progressive Improvements, and Present State of the British Settlements in North-America*. . . . Boston, 1747–1752; Early American Imprints.

## Sources

Burton, John D. "The Awful Judgements of God upon the Land': Smallpox in Colonial Cambridge, Massachusetts," *New England Quarterly*, 74 (2001): 495–506.

Vans, Hugh. *An Inquiry into the Nature and Uses of Money*. . . . Boston: Printed by S. Kneeland and T. Green, 1740; New York: Readex Microprint, 1985.

Wetering, Maxine Van De. "A Reconsideration of the Inoculation Controversy," *New England Quarterly*, 58 (1985): 46–67.

Lemay, J. A. Leo. *Benjamin Franklin: A Documentary History to 1748*. <<http://www.english.udel.edu/lemay/franklin/>> (viewed September 12, 2006).

## Drama

Drama in early America developed gradually, finding its strongest support initially in the Southern colonies of Virginia and Maryland rather than in the NEW ENGLAND colonies, which expressed a more pronounced Puritan resistance to the theater. The first known play written in English and performed in America was William Darby's *Ye Bare and Ye Cubb* (*The Bear and the Cub*; 1665). No copies of this play, which was performed in a local tavern, have survived. In the early 1700s, New York and Virginia were the first colonies to build theaters; Boston's first theater house opened in 1794.

Although seventeenth-century Anglo-American drama largely comprised English plays, eighteenth-century plays more directly addressed themes of early America. The first play printed in America was an unproduced political SATIRE, *Androboros* (Man-Eater), written in 1714 by Robert Hunter (1666–1734), royal governor of New York and New Jersey (1709–1719), in which he ridiculed his political enemies—Colonel Francis Nicholson (1655–1728), New York's lieutenant governor, and William Vesey (1696–1742), Rector of Trinity Church, New York. In 1764 an anonymous play, *The Paxton Boys*, addressed frontier Native American relations in Pennsylvania. Thomas GODFREY's *The Prince of Parthia* (1759) was the first play produced by an American-born playwright; it was presented in 1767, four years after Godfrey's death.

The AMERICAN REVOLUTION inspired plays from both PATRIOTS and LOYALISTS, notably General John Burgoyne's (1722–1792) *The Blockade of Boston* (1775) and an anonymous response, *THE BLOCKHEADS; OR, THE AFFRIGHTED OFFICERS*. George WASHINGTON, an avid supporter of the

AS the great buſineſs of the polite world is the eager purſuit of amuſement, and as the Public diverſions of the ſeaſon have been interrupted by the hoſtile parade in the capital; the exhibition of a new farce may not be unentertaining.

## THE GROUP,

As lately acted, and to be re-acted to the wonder of all ſuperior intelligences, nigh head-quarters at Amboyne.

The author has thought proper to borrow the following ſpirit-ed lines from a late celebrated poet, and offer to the public by way of PROLOGUE, which cannot fail of pleaſing at this criſis.

What! aim'd for virtue, and not point the pen,  
Brand the bld front of ſhameleſs guilty men,  
Daſh the proud Gameſter from his gilded car,  
Bare the mean heart which lurketh beneath a ſtar,  
.....  
Shall I not ſtrip the gilding off a knave,  
Unplac'd, unpenſion'd, no man's heir or ſlave?  
I will or periſh in the gen'rous cauſe;  
Hear this and tremble, ye who ſcape the laws;  
Yet, while I live, no rich or noble knave,  
Shall walk the world in credit to his grave;  
To virtue only, and her friends, a friend,  
The world beſide may murmur, or commend.

B O S T O N : Printed and Sold by EDES and GILL, in  
Queen-Street. 1775.

Title page for the satirical play by Mercy Otis Warren, published both in newspapers and in pamphlet form, about Loyalists to the British Crown

theater, was featured in several plays: Hugh Henry BRACKENRIDGE's *The Battle of Bunkers-Hill* (1776), John Leacock's (1729–1802) *The Fall of British Tyranny* (1776), William DUNLAP's *André* (1798), Peter Markoe's (1752?–1792) *The Patriot Chief* (1784), and Royall TYLER's *THE CONTRAST*. Political satire is also the subject of Mercy Otis WARREN's triad of Revolutionary-themed plays—*The Adulateur* (1773), *The Defeat* (1773), and *The Group* (1775); these plays highlight the misdirected actions of Thomas Hopkinson, a Massachusetts royal governor, and other Loyalists.

The first play written by an American to be professionally produced was Tyler's *The Contrast*, a comedy of manners in which the honest, simple ways of the American are set against the corrupt indulgence of the Anglo-European. *The Contrast* opened on April 16, 1787, at the John Street Theatre and was immediately reproduced on April 18, May 2, and

May 12, an unprecedented number of performances in one month. When the play was published in Philadelphia in 1790, subscribers included George Washington. Inspired by Richard Sheridan's (1751–1816) *School for Scandal* (1777), Tyler emphasized virtue and simplicity over pretense. In Jeffrey H. Richards's discussion of the main elements of a play—scenery, music, dialogue, plot, and character—he notes that *The Contrast* was staged with “only a few props—chairs, a table—and flats, painted scenery that could be slid into place from the sides or wings, or with a background painting.”

Other notable early American plays include Thomas Forrest's (1747–1825) *The Disappointment, or, The Force of Credulity* (1767); Susanna Haswell ROWSON's *Slaves in Algiers; or, A Struggle for Freedom* (1794), *The Female Patriot* (1795), *The Volunteers* (1795), and *Americans in England* (1797); James Nelson BARKER's (1784–1858) *The Indian Princess* (1808); and Robert Montgomery BIRD's (1806–1854) *The Gladiator* (1831).

### Works

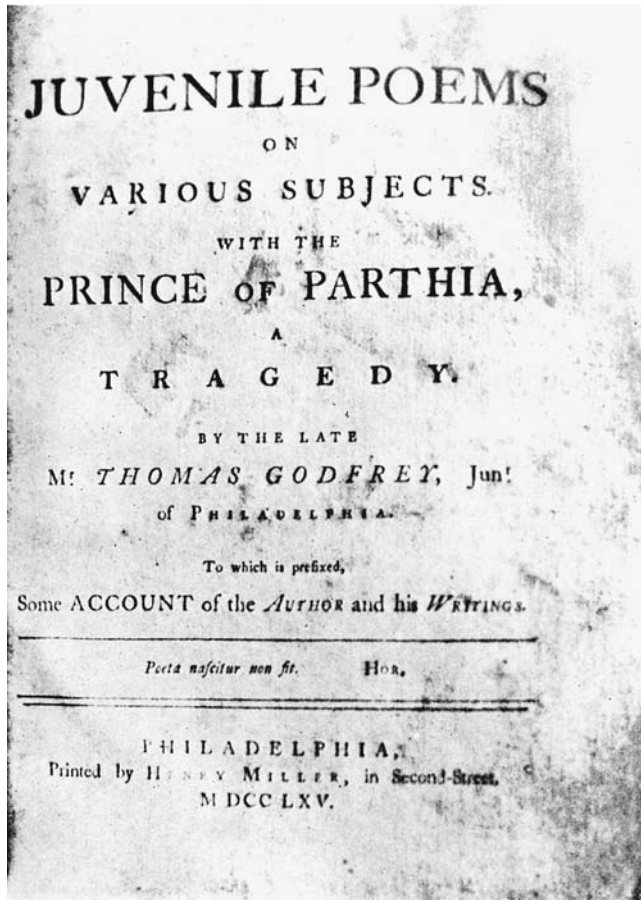
Clark, Barrett Harper, ed, *America's Lost Plays*, 20 volumes.

Bloomington: Indiana University Press, 1940; 1963–1965.

Coyle, William, and Harvey G. Damaser, *Six Early American Plays, 1798–1890*. Columbus, Ohio: Merrill, 1968.



Portrait by George Spalding of William Dunlap, circa 1826, who was known as the Father of American Drama



Title page for the posthumous publication of Thomas Godfrey's play about the evils of despotism, first produced in 1767, four years after Godfrey's death

- Kritzer, Amelia Howe. *Plays by Early American Women, 1775–1850*. Ann Arbor: University of Michigan Press, 1995.
- Moody, Richard. *Dramas from the American Theatre, 1762–1909*. Cleveland: World, 1966.

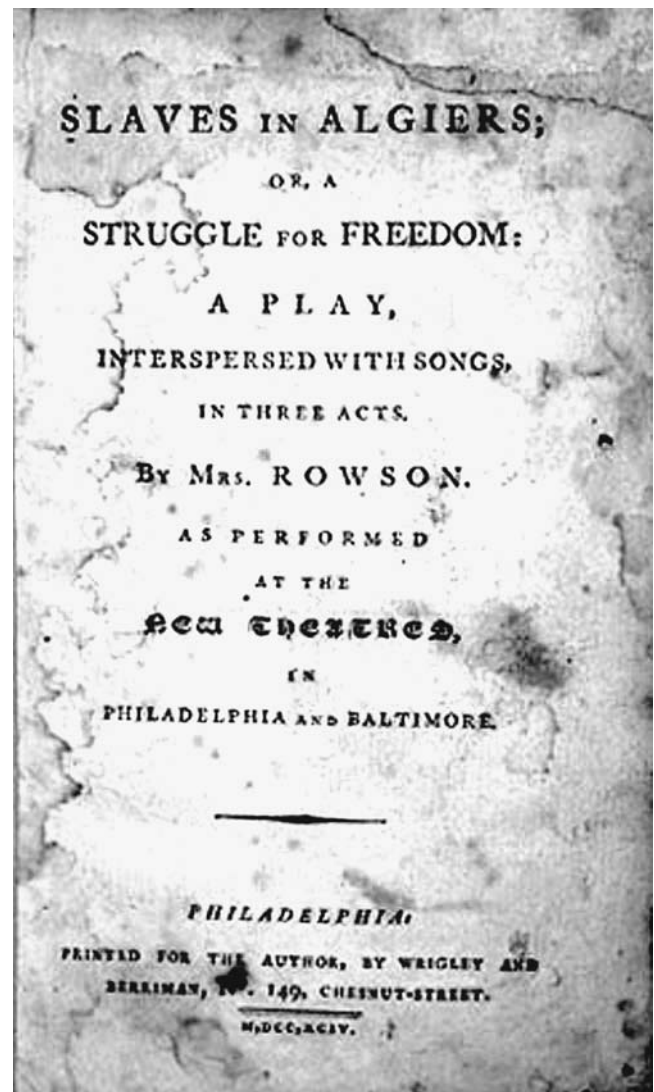
### Sources

- Brown, Jared. *The Theatre in America during the Revolution*. Cambridge & New York: Cambridge University Press, 1995.
- Richards, Jeffrey H. *Drama, Theatre, and Identity in the American New Republic*. Cambridge & New York: Cambridge University Press, 2005.
- Richards. *Theatre Enough: American Culture and the Metaphor of the World Stage, 1607–1789*. Durham, N.C.: Duke University Press, 1991.
- Richards, ed. *Early American Drama*. New York: Penguin, 1997.
- Vaughan, Jack A. *Early American Dramatists from the Beginnings to 1900*. New York: Ungar, 1981.

Wilmer, Steve E. *Theatre, Society and the Nation: Staging American Identities*. Cambridge & New York: Cambridge University Press, 2002.

### Recommended Writings

- The Paxton Boys* (1764)
- The Blockheads; or, The Affrighted Officers* (1776)
- Barker, James Nelson. *The Indian Princess* (1808)
- Bird, Robert Montgomery. *The Gladiator* (1831)
- Brackenridge, Hugh Henry. *The Battle of Bunkers-Hill* (1776)
- Burgoyne, General John. *The Blockade of Boston* (1775)
- Dunlap, William. *André* (1798)
- Forrest, Thomas. *The Disappointment; or, The Force of Credulity* (1767)



Title page from Susanna Rowson's 1794 play insisting that women are the equals of men





Portrait of Hugh Henry Brackenridge, copied from the original by Gilbert Stuart

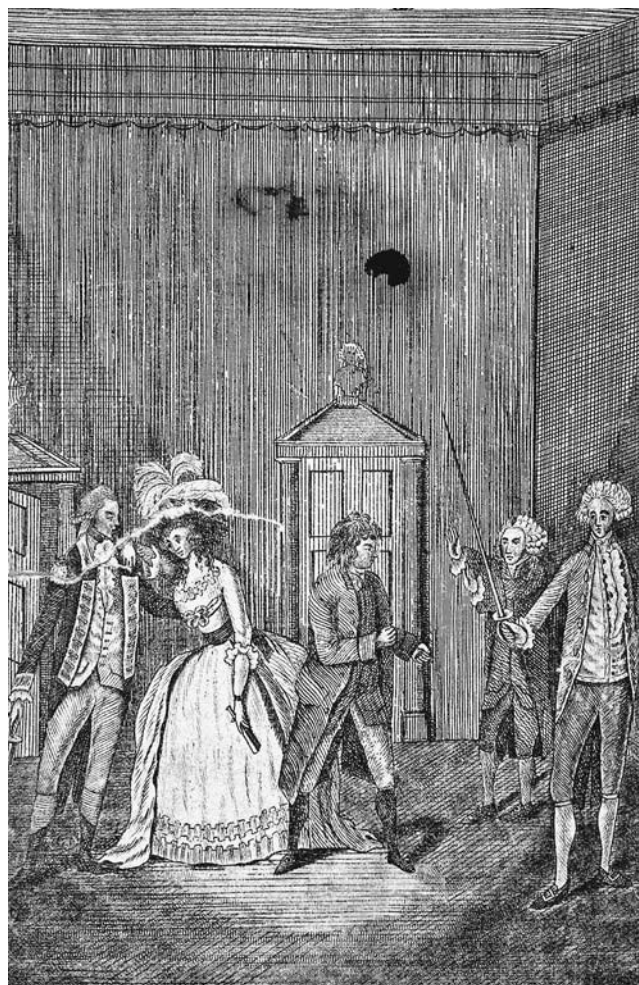
Godfrey, Thomas. *The Prince of Parthia* (1759)  
 Hunter, Robert. *Androboros (Man-Eater)* (1714)  
 Leacock, John. *The Fall of British Tyranny* (1776)  
 Markoe, Peter. *The Patriot Chief* (1784)  
 Rowson, Susanna Haswell. *Slaves in Algiers; or, A Struggle for Freedom* (1794), *The Female Patriot* (1795), *The Volunteers* (1795), and *Americans in England* (1797)  
 Tyler, Royall. *The Contrast* (1787)  
 Warren, Mercy Otis. *The Adulateur* (1773), *The Defeat* (1773), and *The Group* (1775)

### Studying Early American Drama

To begin a study of early American drama, students should consult these five early sources that address historical and technical issues connected to the theatre: Hugh F. Rankin's *The Theater in Colonial America* (Chapel Hill: University of North Carolina Press, 1965); Brooks McNamara's *The American Playhouse in the Eighteenth Century* (Cambridge, Mass.: Harvard University Press, 1969); Paul Leicester Ford's *Some Notes Towards an Essay on the Beginnings of American Dramatic Literature, 1606–1789* (New York: Burt Franklin, 1971); Daniel F. Havens's *The Columbian Muse*

*of Comedy; The Development of a Native Tradition in Early American Social Comedy, 1787–1845* (Carbondale: Southern Illinois University Press, 1973); and Jack A. Vaughan's *Early American Dramatists from the Beginnings to 1900* (New York: Ungar, 1981). More-recent sources include Zoe Detsi-Diamanti's *Early American Women Dramatists, 1775–1860* (New York: Garland, 1998); Jeffrey H. Richards's "Early American Drama and Theater," in *Teaching the Literatures of Early America*, edited by Carla Mulford (New York: Modern Language Association of America, 1999, 213–228).

For studies that focus on cultural and political aspects of the theatre, students should consult Jared Brown's *The Theatre in America during the Revolution* (Cambridge & New York: Cambridge University Press, 1995); Heather S. Nathans's *Early American Theatre from the Revolution to*



Frontispiece from Royall Tyler's *The Contrast: A Comedy in Five Acts* (1790), the first professionally produced comedy in the United States



*Thomas Jefferson: Into the Hands of the People* (Cambridge: Cambridge University Press, 2003); Richards's *Theatre Enough: American Culture and the Metaphor of the World Stage, 1607–1789* (Durham: Duke University Press, 1991); Steve E. Wilmer's *Theatre, Society and the Nation: Staging American Identities* (Cambridge & New York: Cambridge University Press, 2002); John Ogasapian's *Music of the Colonial and Revolutionary Era* (Westport, Conn.: Greenwood Press, 2004); and Richards's *Drama, Theatre, and Identity in the American New Republic* (Cambridge & New York: Cambridge University Press, 2005).

For early print bibliographies, see the Federal Theatre Project's *Early American Plays, A Program Devoted to the Early American Theatre* (New York City: Federal Theatre Project, 1936); Jon Ben Russak's *Early American Plays* (New York City: Federal Theatre Project, 1939); G. William Bergquist and Henry Willis Wells's *Three Centuries of English and American Plays, A Checklist. England: 1500–1800, United States: 1714–1830* (New York: Hafner, 1963); and Oscar Wegelin and John Malone's *Early American Plays, 1714–1830; Being a Compilation of the Titles of Plays by American Authors Published and Performed in America Previous to 1830* (New York: Haskell House Publishers, 1968).

### **Drinker, Elizabeth Sandwith (1735–1807) diarist**

As one of the most prolific women writers in early America, Elizabeth Sandwith Drinker left a body of work that totals several thousand pages. Her diary, considered her most significant literary endeavor, is the most complete firsthand account of the life of an elite woman in colonial North America. Elizabeth Sandwith was the daughter of Philadelphia QUAKERS Sarah Jervis and William Sandwith. She was educated by Anthony BENEZET, a noted Quaker and abolitionist. When her parents died in 1756, Elizabeth and her older sister, Mary, were taken in by Quaker families. The sisters, both in their early twenties, developed their own feather-trading business with a Dublin merchant. At the age of twenty-five Elizabeth married Henry Drinker, a wealthy Quaker merchant and widower. Elizabeth's sister, Mary, lived with the Drinkers, helping them manage two homes and care for their nine children, five of whom lived to adulthood.

Drinker began diary keeping in 1758, chronicling problems with servants, her constant concerns about her children's health, and her loneliness when her husband's business took him away for long periods. During the AMERICAN REVOLUTION, Henry Drinker, a pacifist, refused to swear allegiance to the new revolutionary government and was therefore arrested and exiled to Virginia along with sixteen other Quakers. His arrest did little to improve Elizabeth Drinker's already unfavorable opinion of the Continental army. Along with other prominent Quaker women, she presented a petition for the release of the Quaker men

to General George WASHINGTON, who allowed them to proceed to Lancaster, Pennsylvania, where they delivered the petition to Timothy Matlack (?–1829), the secretary of the Pennsylvania Supreme Executive Council. After many delays the Drinkers were reunited.

Drinker's diary makes it clear that she disliked the Continental forces, but she was equally disdainful of the British army. Describing a lavish celebration for General William Howe, she writes: "This day may be remembered by many from the scenes of folly and vanity. . . . How insensible do these people appear, while our land is so greatly desolated, and Death and sore destruction has overtaken and impends over so many."

A pacifist and an abolitionist, Drinker nevertheless appears judgmental and domineering toward her servants. Drinker recounts the story of an unmarried servant who became pregnant while working for the Drinker family. Elizabeth and Henry removed the child from the mother, named the child themselves, and refused to let the father see the baby.

Elizabeth Drinker not only recorded the details of her personal life but also provided details about the larger world around her during a time of social and political change. She died November 24, 1807.

### **Work**

Drinker, Elizabeth Sandwith. *The Diary of Elizabeth Drinker*, 3 volumes, edited by Elaine Forman Crane. Boston: Northeastern University Press, 1991.

### **Sources**

- Berkin, Carol. *First Generations: Women in Colonial America*. New York: Hill & Wang, 1996.
- Branson, Susan. *These Fiery Frenchified Dames: Women and Political Culture In Early National Philadelphia*. Philadelphia: University of Pennsylvania Press, 2001.
- Drinker, Elizabeth Sandwith. *The Diary of Elizabeth Drinker: The Life Cycle of an Eighteenth-Century Woman*, edited by Elaine Forman Crane. Boston: Northeastern University Press, 1994.

### **Dunlap, John (1747–1812) printer, journalist**

John Dunlap was born in Ireland in 1747. At the age of ten he joined his uncle William DUNLAP, a printer, BOOKSELLER, and postmaster, in Philadelphia as a printer's apprentice. John married Elizabeth Hayes Ellison, a widow from England, in 1773.

When William Dunlap traveled to England to study for the ministry in 1766, John Dunlap assumed responsibility for the printing shop. In 1768 he became the sole proprietor of the business by assuming a ten-year loan from his uncle. He was able to build his business over the next three years by printing a variety of publications. Following in the path of a few other enterprising printers, Dunlap established his own

weekly newspaper, *The Pennsylvania Packet*, and *The General Advertiser*, in 1771.

Dunlap competed in a relatively crowded market for advertising and for government printing assignments. *THE PENNSYLVANIA GAZETTE*, which had been established by Benjamin FRANKLIN, and *The Pennsylvania Journal*, operated by the Bradford family, dominated the market. Dunlap was successful in an indirect way: in 1774 he exchanged books, stationery, and printing services for a major purchase of land in Northumberland County.

The AMERICAN REVOLUTION brought increased opportunities for newspapers. It also inspired new enterprises, including Benjamin TOWNE's *Pennsylvania Evening Post* and James Humphreys's *Pennsylvania Ledger*. Dunlap seized his opportunity by actively supporting the PATRIOT cause. Accordingly, he received a number of printing assignments from the state and from the Continental Congress; for example, he printed the first edition of the DECLARATION OF INDEPENDENCE. Congress distributed this printed version to the other colonies and to foreign governments as the official notice of independence.

Dunlap left Philadelphia for Lancaster, Pennsylvania, during the British occupation, establishing himself as the principal printer for the state legislature. His services included printing both public notices and the new state currency. He also was an active participant in the state government and a member of the militia, serving at the battles of Princeton and Trenton. In 1778 he was the first Patriot printer to reestablish his shop in Philadelphia following the evacuation of the British. Two years later he established a partnership with David Claypoole, a former apprentice. Under the joint management of Dunlap and Claypoole, the *Packet* made a transition to triweekly and then in 1784 to daily publication.

The partnership allowed Dunlap to expand his interests. With a steady income and new contacts within the government and among the state's Patriot elite, he became an entrepreneur, speculating in currency and land. Dunlap used depreciation and purchase of LOYALIST property to his advantage; in 1788 he purchased one hundred and thirty-one thousand acres of land in Kentucky. During this time he also expanded his printing interests, establishing *Dunlap's Maryland Gazette, or, The Baltimore General Advertiser* (1775–1778). With James Hayes Jr., Dunlap expanded in 1781 by establishing a printing business and a newspaper, *The Virginia Gazette, or, The American Advertiser*, in Richmond, Virginia. Once again Dunlap was able to capitalize on public printing assignments. Over the next two decades he became an important figure in Philadelphia and in Pennsylvania politics and society. He died November 27, 1812.

## Works

*Dunlap's Pennsylvania Packet*. Philadelphia: Printed by John Dunlap. 1773–1777; Early American Imprints, 13261.

*Dunlap's Maryland Gazette, or, The Baltimore General Advertiser*. Baltimore: Printed by John Dunlap. 1775–1778; Early American Imprints, 14016.

*The Virginia Gazette, or, The American Advertiser*. Richmond, Va.: Printed by John Dunlap & James Hayes, 1781– ; Early American Imprints, 17418.

*The Pennsylvania Packet, and Daily Advertiser*. Philadelphia: Printed by John Dunlap, 1784–1790.

## Sources

Goff, Frederick Richmond. *The John Dunlap Broadside: The First Printing of the Declaration of Independence*. Washington: Library of Congress, 1976.

Thomas, Isaiah. *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers . . .*, 2 volumes. Worcester, Mass.: Isaiah Thomas, 1810; second edition, Albany, New York: Printed by J. Munsell, 1874; reprinted and edited by Marcus A. McCorison, New York: Weathervane, 1970; Early American Imprints, second series, 21483.

## Dunlap, William (1766–1839) playwright, historian

*Our Poet builds upon a fact to-night;  
Yet claims, in building, every Poet's right;  
To choose, embellish, lop, or add, or blend,  
Fiction with truth, as best may suit his end. . . .*

—André (1798)

A major figure in the development of American art and theater, William Dunlap had an interesting and varied career as a painter, playwright, merchant, theatrical manager, and historian. Dunlap was born in Perth Amboy, New Jersey, the only child of Samuel Dunlap, a LOYALIST merchant, and Margaret Sargent. When he was eleven his father relocated the family to New York, which was then under British military occupation. Dunlap received his education in New Jersey and New York; his teachers included his mother, various tutors, and a local artist. Having demonstrated some skill at painting, he was sent to London in 1784 to study art under Benjamin West (1738–1820), an American expatriate, the leading Anglo-American historical painter of the eighteenth century, and mentor of a number of prominent American artists. Although Dunlap met West, he failed to enroll in a course of study and spent most of his three years in London socializing with friends and attending the theater.

Dunlap returned to New York, where he established a studio. He had limited success as a professional artist. Instead, he devoted significant amounts of his time to the local theater. He had developed an early taste for plays produced in New York, both by professional companies and by the British officer corps. Dunlap was inspired by the emerging American theater, particularly by the success of Royall TYLER's *THE CONTRAST*, the first American comedy to be produced pro-

professionally. During this period Dunlap wrote a number of his own plays, including *The Modest Soldier; or, Love in New York* (1787), which was never produced, and *The Father; or, American Shandy-ism* (1789), which received critical acclaim as a professional production. Encouraged by his early success as a playwright, Dunlap continued to write, even though his plays did not provide enough income for himself and his new bride, Elizabeth Woolsey, whom he married in 1789 and with whom he had two children.

Dunlap supplemented the family income by taking a partnership in his father's china business, but he remained interested in the theater. He wrote the first American Gothic plays, *Fontainville Abbey* (1795) and *Ribbemont; or the Feudal Baron* (1796). Drawing on a style of literature popular in eighteenth-century England, Dunlap presaged nineteenth-century American authors such as Edgar Allan Poe (1809–1849) and Nathaniel Hawthorne (1804–1864), whose writings contemplated the dark side of the human imagination.

In 1796 Dunlap tried his hand at theater production, buying an interest in the Old American Company. The company did not prosper, suffering from poor management and declining public interest. Dunlap's plays *André* (1798) and *The Glory of Columbia—Her Yeomanry!* (1803) met with little success, and bankruptcy brought an end to the second phase of his theatrical career in 1805.

After a year of earning a limited income as an itinerant painter of miniature portraits, in 1806 Dunlap accepted a position as assistant manager at the Park Theater, where he remained for five years, before returning to his artwork. In 1813 he tried his hand at two additional genres, writing a biography of the late English actor George Frederick Cooke and publishing a short-lived magazine, the *Monthly Recorder*. Bankrupt again, he found employment as assistant paymaster-general for the state militia. At the same time he published his second attempt at biography, *The Life of Charles Brockden Brown* (1815).

With the war over, Dunlap returned to painting miniatures and became a founder of the National Academy of Design. He continued to write plays until 1828. In 1832 he published the *History of the American Theatre*, largely focusing on the theater in New York in the late 1700s and early 1800s. This was followed by the *History of the Rise and Progress of the Arts of Design in the United States* (1834), a broad catalogue of artists and craftsmen, including autobiographical statements that had been solicited by Dunlap, and their reminiscences of other artists.

Never shy about trying new genres, Dunlap wrote a novel, *Thirty Years Ago; or, the Memoirs of a Water Drinker* (1836), that reflected his own experience as a lifelong advocate of temperance. Returning to history, he published *A History of New York for Schools* in 1837 and expanded on the subject in the two-volume *History of the New Netherlands, Province of New York, and State of New York, to the Adoption of the Federal Constitution* (1839, 1840). The second volume of his

last work was published posthumously. Dunlap died in 1839 following a stroke.

## Works

Dunlap, William. *Five Plays of William Dunlap*. 1800–1830; Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1991.

Dunlap. *History of the American Theatre, and Anecdotes of the Principal Actors*. New York: Printed by J. & J. Harper, 1832; edited by John Hodgkinson. New York: Burt Franklin, 1963.

Dunlap. *History of the Rise and Progress of the Arts of Design in the United States*. New York: Printed by George P. Scott, 1834; revised and enlarged edition, 3 volumes, edited by Alexander Wyckoff. New York: B. Blom, 1965.

Dunlap. *A History of New York, for Schools*, 2 volumes. New York: Collins, Keese, 1837; Ann Arbor, Mich.: University Microfilms.

Dunlap. *Diary of William Dunlap (1766–1839): The Memoirs of a Dramatist, Theatrical Manager, Painter, Critic, Novelist, and Historian*, 3 volumes. New York: Printed for the New York Historical Society, 1930.

## Sources

Canary, Robert H. *William Dunlap*. New York: Twayne, 1970.

Lyons, Maura. *William Dunlap and the Construction of an American Art History*. Amherst: University of Massachusetts Press, 2005.

## Dwight, Timothy (1752–1817) poet

*While life prolongs its precious light,  
Mercy is found, and peace is given;  
But soon, ah soon, approaching night  
Shall blot out every hope of heaven.*

—“While Life Prolongs Its Precious Light” (1800)

Timothy Dwight, one of America's first PATRIOT poets, was born to Mary Edwards Dwight and Major Timothy Dwight in Northampton, Massachusetts, on May 14, 1752. He was the oldest of thirteen children. His mother was the daughter of the clergyman Jonathan EDWARDS. As a child, Dwight was strongly influenced by his mother, especially in his education. He showed great academic promise from the beginning, learning the alphabet at two and reading the King James Bible with ease by the age of four. He had mastered basic Latin before his seventh birthday. Like his grandfather Edwards, Dwight entered Yale at thirteen and was a dedicated student. He dedicated over fourteen hours a day to his studies, which included pre-dawn readings of Homer, an activity that led to vision problems later in life. Dwight graduated at the top of his class and then tutored at Yale while he earned his master's degree. During this time he helped organize a literary circle at Yale known as THE CONNECTICUT WITS. As his thesis, Dwight produced



*A Dissertation on the History, Eloquence, and Poetry of the Bible*, further damaging his eyes, so that he had to hire others to read for him for the rest of his life.

In 1776, Dwight's father removed himself to British-controlled western Florida because he believed that the oath he had taken as a probate judge precluded his support for, or participation in, the AMERICAN REVOLUTION, and he did not want to actively aid the British during the war. He died there on June 10, 1777, but his wife and children did not learn of his death for over a year. A few months before his father's death, Dwight married Mary Woolsey. He resigned from Yale in September of that year and joined a Connecticut brigade of the Continental army as chaplain. During the war Dwight turned his literary skills to songwriting, composing, among others, the popular patriotic tune, "Columbia, Columbia, to Glory Arise." In "America: Or, a Poem on the Settlement of the British Colonies; Addressed to Friends of Freedom, and Their Country, By a Gentleman Educated at Yale-College" (1780), Dwight writes, "O Land supremely blest! to thee tis given / To taste the choicest joys of bounteous heaven; / Thy rising Glory shall expand its rays."

When Dwight received the news of his father's death he resigned from the army so that he could return to Northampton and assist his mother and siblings.

In the last years of the war, Dwight's contemporaries urged him to enter politics. He served two terms in the Massachusetts state legislature but turned down a nomination to the Continental Congress. Instead, he devoted his time to preaching, education, and poetry. His rise to national prominence came when he accepted the leadership of Greenfield Hill Congregationalist Church in July 1783. Soon afterward he established the Greenfield Academy, a school that earned an international reputation. The academy attracted students from every region of the United States and from the West Indies. At Greenfield Dwight implemented the most advanced curriculum possible, eliminating corporal punishment and admitting female students, who studied the same subjects as their male counterparts, including Latin and higher mathematics.

Dwight did not let his fame for educational innovation overshadow his interest in poetry. He wrote the first epic poem in the United States, *The Conquest of Canaan*, in 1785. Almost a decade later, he published *Greenfield Hill* (1794). This pastoral poem, a paean to the rural American life, described the scenery, people, and conditions of his part of Connecticut. Dwight hoped was that this poem would prove to Europeans that the new republic had worthwhile artistic, poetic talent.

Dwight also wrote satiric poems, declaiming against Voltaire (1694–1778) and David Hume (1711–1776). He expressed his certainty that, despite improvements in material circumstances, technological advances, and new scientific theories, human nature would remain prey to evil. Dwight's pessimism regarding the human condition contributed to his opposition to democracy.

In 1795 Ezra STILES, president of Yale, died, leaving a legacy of decaying facilities, budget shortages, haphazard instruction, and student unrest. The university invited Dwight to return to his alma mater and improve its financial, intellectual, and social conditions. (Ironically, Dwight had been the clear choice of Yale tutors and students when the trustees offered Stiles the position.) Dwight accepted, and immediately set about refurbishing the university. He appointed Benjamin Silliman (1779–1864) as professor of chemistry, instantly establishing Yale as the center of experimental sciences in the country. He raised funds from donors, alumni, and the state legislature. Lauded for his reforms, Dwight continued to serve as president of Yale until his death.

From 1796 to 1815 Dwight regularly traveled through New York and NEW ENGLAND, keeping notebooks of his observations and experiences. His collection of travel letters was published after his death in *Travels in New England and New York* (1821–1822; 4 volumes). Dwight died January 11, 1817.

## Work

Dwight, Timothy. *Dissertation on the History, Eloquence, and Poetry of the Bible*. New Haven: Printed by Thomas and Samuel Green; republished in *The Major Poems of Timothy Dwight, 1752–1817*. Gainesville, Fla.: Scholars' Facsimiles and Reprints, 1969; Early American Imprints, 12380.

## Sources

Fitzmier, John R. *New England's Moral Legislator: Timothy Dwight, 1752–1817*. Bloomington: Indiana University Press, 1998.

Silverman, Kenneth. *Timothy Dwight*. New York: Twayne, 1969.

Wenzke, Anabelle S. *Timothy Dwight*. Lewiston, N.Y.: Edwin Mellen Press, 1989.

Kafer, Peter K. "The Making of Timothy Dwight: A Connecticut Morality Tale," *The William and Mary Quarterly*, 47 (1990): 189–209.

Wells, Colin. *The Devil and Doctor Dwight: Satire and Theology in the Early American Republic*. Chapel Hill: University of North Carolina Press, 2002.





***Daisy Miller: A Study*** by Henry James (New York: Harper, 1878) *novel*

In what is perhaps James's most accessible and certainly one of his most widely read works, the author addresses one of his perennial themes: the interplay of the Old World and the New. Frederick Winterbourne, an American expatriate visiting Vevey, Switzerland, becomes fascinated with Daisy Miller from Schenectady, New York. The bold and naive Daisy and her family blunder about in the sophisticated European environment. When Winterbourne later meets Daisy and her family in Rome, he finds that she is regarded with suspicion and disgust by resident Americans who think she is flouting the proper code of conduct for a young lady, especially when she allows herself to be escorted by Giovanelli, an Italian opportunist. One night Winterbourne finds Daisy with Giovanelli in the Colosseum and tells him he should not expose Daisy to the malarial atmosphere. The Italian laconically replies, "But when was the Signorina ever prudent?" Daisy dies with shocking suddenness a few days later.

Much of the power of James's story derives from the shock of Daisy's death. Although she has been reckless and ignorant, Winterbourne admires her independence and her lack of concern for what others think of her. Her premature death therefore seems a tragic end to a spirited young woman with brighter prospects than her conventional contemporaries had recognized.

*Daisy Miller* preceded James's more complex representations of women, which include Isabel Archer in *THE PORTRAIT OF A LADY* (1884) and Maisie Farange in *What Maisie Knew* (1897).

## Sources

Bender, Todd K. *A Concordance to Daisy Miller*. New York: Garland, 1987.

Hoffman, Charles G. *The Short Novels of Henry James*. New York: Bookman, 1957.

Pollak, Vivian R., ed. *New Essays on Daisy Miller and The Turn of the Screw*. New York: Cambridge University Press, 1993.

Reed, Kimberly C., and Peter G. Beidler, eds. *Approaches to Teaching Henry James's Daisy Miller and The Turn of the Screw*. New York: Modern Language Association, 2005.

**Dana, Richard Henry, Jr.** (1815–1882) *novelist*

*No man can be a sailor, or know what sailors are, unless he has lived in the forecabin with them—turned in and out with them, eaten of their dish and drank of their cup.*

—*Two Years Before the Mast* (1840)

Born in Cambridge, Massachusetts, Richard Henry Dana Jr. spent two years at sea before completing his Harvard degree in 1837. He attended law school from 1837 to 1840 and was admitted to the bar in 1840. An outspoken political activist, he defended fugitive slaves in the early 1850s when a federal law required their return to their Southern masters. Dana served as U.S. district attorney for Massachusetts from 1861 to 1866. His autobiographical novel, *TWO YEARS BEFORE THE MAST* (1840), proved influential: Herman MELVILLE's *WHITE-JACKET* and *MOBY-DICK* both profited from Dana's vivid narrative and authentic account of life at sea.

### Sources

Gale, Robert L. *Richard Henry Dana, Jr.* New York: Twayne, 1969.  
Shapiro, Samuel. *Richard Henry Dana, Jr.* East Lansing: Michigan State University Press, 1961.

### Dana, Richard Henry, Sr. (1787–1879) editor, poet

Born in Cambridge, Massachusetts, Richard Dana was trained as a lawyer but devoted his time to writing. He was one of the founders of *THE NORTH AMERICAN REVIEW* and later began another journal in New York, *The Idle Man*, which lasted less than a year. Dana's first book of poetry, *The Buccaneer and Other Poems*, appeared in 1827. "The Buccaneer," his best-known poem, reflects the influence of the English Romantic poets William Wordsworth and Samuel Taylor Coleridge. Dana's *Poems and Prose Writings* was published in 1833.

### Source

Hunter, Doreen M. *Richard Henry Dana, Sr.* Boston: Twayne, 1987.

### Davis, Rebecca Harding (1831–1910) novelist, short-story writer

Born in Alabama and educated at a Pennsylvania seminary, Rebecca Harding Davis grew up in the town of Wheeling in what is now West Virginia. Her novella *Life in the Iron Mills*, which appeared in *THE ATLANTIC MONTHLY* in 1861, established her as an early proponent of REALISM. In *Margret Howth* (1862) Davis told readers that her purpose was to "dig into this commonplace, this vulgar American life, and see what is in it."

Davis published ten novels and more than one hundred short stories, together with essays and children's literature. Later works include *Waiting for the Verdict* (1868), a novel about the treatment of African Americans after Emancipation; *Earthen Pitchers* (1873–1874), an experimental short story in which self-sufficient women find their identities in helping others; and *John Andross* (1874), one of the first novels dealing with American political corruption.

In 1863 Davis married a Philadelphia journalist, with whom she had three children; her son Richard Harding DAVIS also became a journalist. By the time she published her memoir, *Bits of Gossip*, in 1904, Davis had lapsed into obscurity. Davis's work was rediscovered in the 1970s by the writer Tillie Olsen.

### Sources

Rebecca Harding Davis: *Writing Cultural Autobiography*, edited by Janice Milner Lasseter and Sharon M. Harris. Nashville: Vanderbilt University Press, 2001.  
Pfaelzer, Jean. *Parlor Radical: Rebecca Harding Davis and the Origins of American Social Realism*. Pittsburgh, Pa.: University of Pittsburgh Press, 1996.

Rose, Jane Atteridge. *Rebecca Harding Davis*. New York: Twayne, 1993.

### Davis, Richard Harding (1864–1916) journalist, fiction writer, playwright

The son of novelist Rebecca Harding DAVIS, Richard Harding Davis worked as a reporter for the *New York Sun* and other newspapers. He served as a war correspondent during the Spanish War in Cuba (1895–1896), the Greco-Turkish War (1897), the Spanish-American War (1898), the Boer War (1899–1902), the Russo-Japanese War (1904–1905), and World War I (1914–1918). His dispatches from various fronts were vivid and accurate, in part because of his enthusiasm for the conflicts he covered. In the Battle of San Juan Hill during the Spanish-American War, Davis joined the ranks of Theodore Roosevelt's cavalry unit, although such conduct was forbidden to journalists by the rules of war. In his rush to get to the front lines in World War I, Davis was almost shot as a spy by the Germans. He exhibited similar involvement in minor events he covered—for example, serving as a yachtsman while covering yacht-club races. He turned his own wedding engagement into a news event by sending his fiancée's ring on a treacherous eight-thousand mile route via a messenger, tracking the ring's progress with daily press bulletins.

After becoming managing editor of *HARPER'S WEEKLY* in 1890, Davis published a collection of his news reports. He also published several collections of short fiction. Many of his stories were set in the exotic locales he covered as a reporter, but he also wrote stories about New York socialite Courtlandt Van Bibber, whose character helped shape the popular conception of the ideal fin de siècle American male. Another of Davis's fictional alter egos is the eponymous cub reporter of *Gallegher and Other Stories* (1891). Davis also wrote several novels and some twenty-five plays, many of them based on his own stories.

### Sources

Langford, Gerald. *The Richard Harding Davis Years: A Biography of Mother and Son*. New York: Holt, Rinehart & Winston, 1961.  
Osborn, Scott Compton. *Richard Harding Davis*. Boston: Twayne, 1978.  
Roggenkamp, Karen. *Narrating the News: New Journalism and Literary Genre in Late-Nineteenth-Century American Newspapers and Fiction*. Kent, Ohio: Kent State University Press, 2005.  
Seelye, John D. *War Games: Richard Harding Davis and the New Imperialism*. Amherst: University of Massachusetts Press, 2003.

### De Forest, John William (1826–1906) novelist

John William De Forest was the son of a small-town Connecticut manufacturer who gave him a strong work ethic.

Burdened by chronic illness in early manhood, De Forest was unable to attend college. Instead, he traveled for some four years in the Near East and in Europe, an experience that provided him with material he used in two of his earliest works, the travel books *Oriental Acquaintance* (1856) and *European Acquaintance* (1858). After serving three years with the Union army during the Civil War, De Forest worked with the Veteran Reserve Corps in Washington, D.C., and with the Freedmen's Bureau in South Carolina before returning to Connecticut in 1869.

While still engaged in Reconstruction work, De Forest published the novel on which his reputation rests: *MISS RAVENEL'S CONVERSION FROM SECESSION TO LOYALTY* (1867), considered by some to be the first realistic novel about the war and a precursor to Stephen Crane's *The Red Badge of Courage* (1895). For the next decade De Forest wrote professionally, turning out a series of realist novels that reflected his disillusionment with the GILDED AGE, such as *Kate Beaumont* (1872), a study of South Carolina manners and morals; and *Honest John Vane* (1875) and *Playing the Mischief* (1875), political novels set during the administration of Ulysses S. Grant.

After the death of his wife in 1878 De Forest began writing private reminiscences, two of which—a war memoir titled *A Volunteer's Adventures* (1946) and its sequel, *A Union Officer in the Reconstruction* (1948)—were published posthumously. Later, William Dean HOWELLS followed De Forest's realist path and extolled his predecessor as a major novelist whose work was ahead of its time.

### Sources

Gargano, James W., ed. *Critical Essays on John William De Forest*. Boston: G. K. Hall, 1981.

Hijiya, James A. *John De Forest and the Rise of American Gentility*. Hanover, N.H.: University Press of New England, 1988.

Light, James F. *John William De Forest*. New York: Twayne, 1965.

### Delany, Martin (1812–1885) editor, political writer, novelist

Born in what is now Charleston, West Virginia, Martin Delany was raised in western Pennsylvania. Between 1843 and 1847, he edited *The Mystery*, the first abolitionist paper published west of the Alleghenies. He later served as co-editor, with Frederick DOUGLASS, of *THE NORTH STAR* (1847–1849). During the 1850s Delany encouraged African American emigration to such locales as Central America and Eastern Africa. His only novel, *Blake, or The Huts of America* (1859) was written largely in opposition to the passive and servile image of African Americans in Harriet Beecher STOWE's *UNCLE TOM'S CABIN*. It tells the story of a West Indian slave who foments revolution in both Cuba and the American South. During the CIVIL WAR, Delany

served as a recruiter for the Union army, eventually becoming the first black field officer in the United States. Following the war he worked for the Freedmen's Bureau and, in the late 1870s, briefly entertained plans to emigrate to Liberia. Delany died in Wilberforce, Ohio.

—Edward Whitley

### Dewey, John (1859–1952) philosopher, educator

*The inclination to learn from life itself and to make the conditions of life such that all will learn in the process of living is the finest product of schooling.*

—*Democracy and Education* (1916)

Born in Vermont, John Dewey earned his B.A. degree at the University of Vermont and received his Ph.D. in philosophy from Johns Hopkins, where he worked under the pragmatist logician Charles Saunders Peirce, in 1884. He taught at several universities, including the University of Michigan, the University of Minnesota, the University of Chicago, and Columbia University. He is best known for his theories of progressive education as propounded in his *Psychology* (1887), *The School and Society* (1899), *The Child and the Curriculum* (1902), *Moral Principles in Education* (1909), and *Interest and Effort in Education* (1913). These early works reflect Dewey's pragmatism, an approach to philosophy and education pioneered by Peirce and William JAMES. Dewey believed that modern education had to take into account a changing industrial society, the findings of science, and the tenets of democracies. But education also had to infuse students with the practical applications of abstract knowledge; thus, for Dewey, education was not merely a way of acquiring wisdom but also a way of transforming the world.

Dewey developed his own concept of “instrumentalism,” arguing that truth and knowledge grow out of a changing reality. Education therefore had to be dynamic, its curriculum subject to continuous revision. Through constant observation, as in the natural sciences, a democratic society would prosper. Dewey expanded on this approach in *Studies in Logical Theory* (1903); *How We Think* (1910); *The Influence of Darwin on Philosophy* (1910); *Democracy and Education* (1916); *Reconstruction in Philosophy* (1920); *Experience and Nature* (1925); *Individualism, Old and New* (1930); *Art as Experience* (1934); *Liberalism and Social Action* (1935); and *Freedom and Culture* (1939).

Although Dewey was not a political activist, his work was regarded as one of the pillars of liberal civilization and Dewey himself as a man of outstanding integrity. When Joseph Stalin (1879–1953) carried on his famous purge trials in 1935, Dewey headed a commission to determine whether the defendants were getting a fair hearing. His findings that the trials were, in fact, bogus turned many liberal thinkers away



from the notion that the Soviet Union could serve as a model of the socially responsible welfare state. Dewey's philosophy and political stance are clarified in works such as *Democracy and Education* (1916) and *Problems of Men* (1946), a collection of essays.

### Sources

- Archambault, Reginald D., ed. *Dewey on Education: Appraisals*. New York: Random House, 1966.
- Caspary, William R. *Dewey on Democracy*. Ithaca, N.Y.: Cornell University Press, 2000.
- Dalton, Thomas C. *Becoming John Dewey: Dilemmas of a Philosopher and Naturalist*. Bloomington: Indiana University Press, 2002.
- Eames, Elizabeth R., and Richard W. Field, eds. *Experience and Value: Essays on John Dewey and Pragmatic Naturalism*. Carbondale: University of Southern Illinois Press, 2003.
- Martin, Jay. *The Education of John Dewey: A Biography*. New York: Columbia University Press, 2002.

### *The Dial* (1840–1844; 1860) periodical

Originally an organ of the transcendentalist movement (see TRANSCENDENTALISM), *The Dial* was founded in 1840 by Theodore PARKER, Bronson ALCOTT, Orestes AUGUSTUS BROWNSON, Margaret FULLER, James Freeman CLARKE, and Ralph Waldo EMERSON; it was published in Boston. Fuller served as editor until 1844, when Emerson briefly took over the post. This version of the magazine, although attacked in the press for its obscurity, still managed to influence the public greatly through the publication of works by such influential thinkers as Henry David THOREAU. Perpetually in the red, the magazine ceased publication in April 1844.

When *The Dial* was revived in 1860 by Unitarian clergyman Moncure Conway (1832–1907) in Cincinnati, it served once again as a transcendentalist mouthpiece. Conway, a Congregationalist minister who championed causes such as ABOLITIONISM, published writing by Emerson, Alcott, and William Dean HOWELLS, among others. Distinguished literary journals called *The Dial* were also published in the twentieth century.

### Sources

- Myerson, Joel. *The New England Transcendentalists and the Dial: A History of the Magazine and Its Contributors*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1980.
- Wasserstrom, William. *The Time of the Dial*. Syracuse, N.Y.: Syracuse University Press, 1963.

### Dialect or Vernacular Writing

As used in connection with developments in nineteenth-century American literature such as REALISM, dialect writing refers to the simulation of the language of everyday life in rural

America. The key characteristics of this simulation include phonetic spelling and deliberately ungrammatical constructions. For instance, Mary N. MURFREE used dialect in the title of her short story, "A-Playin' of Old Sledge at the Settlement" (1883), where elisions and misspellings indicate how Murfree's Tennessee mountaineer characters actually speak. Some dialect writing also uses what is known as "eye dialect," or misspellings that do not affect a word's pronunciation. A famous example is Huckleberry Finn's spelling of "siviliation," which Mark Twain (see Samuel Langhorne CLEMENS) used to indicate Huck's low level of education. It should be noted that these two types of dialect function differently: the first is a feature of a character's speech and the second a feature of a narrator's voice.

In the first case, poor English is displayed as dialogue within a story that is otherwise dialect free. Dialect in this case is isolated as though it were a verbatim transcription of "local" speech. This kind of dialect is common to LOCAL-COLOR stories, or stories whose primary aim is to highlight the peculiarities of rural folkways. In the second case, when the narrative voice itself is written in dialect, there is no stark contrast between the language of the narration and the language spoken by a character. It can be said, therefore, that this second kind of dialect writing does not present abnormal speech as such but instead explores the limits and possibilities of an individual speech pattern.

Dialect writing reached its pinnacle in the late nineteenth century, when American literary periodicals, such as *THE ATLANTIC MONTHLY* (1857– ) and *HARPER'S MONTHLY* (1850– ), began to publish a steady stream of local-color stories. The most popular setting for early dialect writing was the American South. An exposé titled "The South As It Is," published in *THE NATION* just months after the CIVIL WAR, began a national phenomenon of stories featuring Southern settings and dialects. Dialect writing reinforced sectional division in America; according to the prevailing logic, the rural South had dialect while the urban North, with the exception of slums and immigrant neighborhoods, had none. Likewise, African American characters of the period spoke in thick dialect and thus seemed ignorant and unassuming. For instance, Joel Chandler HARRIS's Uncle Remus, the title character/storyteller of Harris's *UNCLE REMUS, HIS SONGS AND HIS SAYINGS*—and other fictionalizations by Harris of African American fables—embody the minstrel motif of the docile Negro (see MINSTREL SHOW).

Charles W. Chesnutt, a near contemporary of Harris, used dialect to subvert this same motif. The former slave character/storyteller in Chesnutt's Uncle Julius stories is a "trickster"; he speaks in a remarkably dense dialect, and his name echoes that of Harris's character, but Julius is smarter than he lets on. Through Julius, Chesnutt exposes the racist social hierarchy embedded in dialect speech, wherein dialect speakers appear less worldly and more inescapably bound to backwards folkways than do nondialect speakers. In short,

dialect writers often shared the realist's interest in critiquing social structures. Reproducing the linguistic signs of low social status, the dialect writer exposed the link between speech patterns and status.

Further distinctions can be made between dialect writing and realism. First, dialect writing centered on rural, impoverished places. Second, it demarcated the external signs of social hierarchy, whereas so-called high realists, such as Henry JAMES, explored the internal, psychological impact of such hierarchies. Finally, no matter how subtle or subversive it may be, dialect writing is always vulnerable to claims that it is more anthropological than literary. Its realism, unlike that of James, seems verifiable—one can go to the South and listen to people talk, but no one can enter the psyche of a Jamesian protagonist. Another characteristic of dialect writing that distinguishes it from other forms of realism is its grounding in “vernacular culture” or the everyday situations and customs of life in low places.

Being very far from the Victorian ideal of what Matthew Arnold called “the best that has been known and said in the world,” dialect writing might seem little more than a sidebar to American literature; that is, it might seem to have had no direct influence on high art. However, as one example in this era, it is at least partially due to a masterful use of the vernacular that Twain's *ADVENTURES OF HUCKLEBERRY FINN* (1884) is often considered the pinnacle achievement of American fiction. Dialect and vernacular writing have always proved to have an impact on high art.

### Sources

Ammons, Elizabeth, and Valerie Rohy, eds. “Introduction,” in their *American Local Color Writing, 1880–1920*. New York: Penguin, 1998, pp. vii–xxx.

Brodhead, Richard. “Regionalism and the Upper Class,” in *Rethinking Class: Literary Studies and Social Formations*, edited by Wai Chee Dimock and Michael T. Gilmore. New York: Columbia University Press, 1994, pp. 150–174.

Jones, Gavin Roger. *Strange Talk: The Politics of Dialect Literature in Gilded Age America*. Berkeley: University of California Press, 1999.

—Jason Arthur

### Dickinson, Emily (1830–1886) poet

*Tell all the truth but tell it slant —  
Success in Circuit lies*

—Untitled (circa 1872)

Born in Amherst, Massachusetts, a daughter of the distinguished lawyer Edward Dickinson, Emily Dickinson went to the Amherst Academy and attended Mount Holyoke Female Seminary for a year. The rest of her life was spent at home among a few close friends; her only other regular contacts

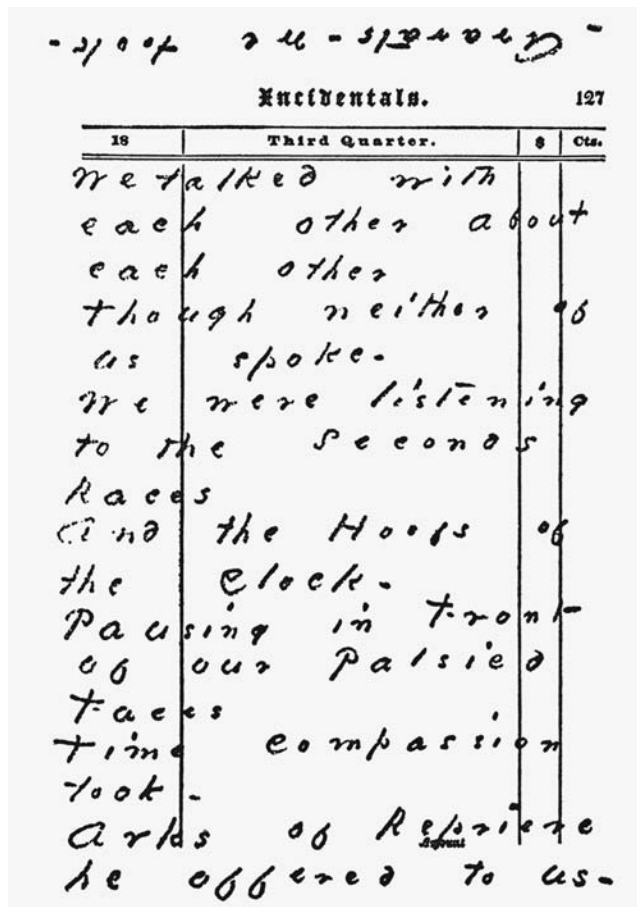


Emily Dickinson, circa 1847

were correspondents. Although she never married, Dickinson formed close friendships with several men. These included Benjamin F. Newton, a law student with whom she shared her interests in reading and poetry; the Reverend Charles Wadsworth of Philadelphia, who met her in 1854 and became a confidant; and Thomas Wentworth HIGGINSON, who took an interest in her poetry and co-edited the first volume of her poems after her death. Dickinson's relationships with women were equally important: writer Helen Hunt Jackson was a childhood friend, correspondent, and supporter; her sister, Lavinia, was her longtime companion and advocate of her work after her death; her sister-in-law, Susan, shared a deep and influential friendship with Dickinson until the end of her life; and Mabel Loomis TODD, her brother's friend and co-editor with Higginson, never met Dickinson in person but proved instrumental in making Dickinson's name a household word.

Dickinson led a quiet life away from the world, yet her poetry and letters testify to an active mind very much engaged with her surroundings and with the world outside Amherst. She shared her poetry with few people. Some, like Higginson, mistakenly thought her limited by her circumstances and did not realize the extent of her creativity and knowledge.

Dickinson wrote over 1,700 poems. Written on various topics, the poems include accounts of a moment's revelation, observations of nature, descriptions of sexual stirrings, and



Manuscript for "We talked with each other about each other," which was first published fifty-nine years after Dickinson's death

meditations on the nature of life and death. A descendant of New England Puritans, Dickinson looked for signs of a spiritual significance in the creatures and objects of this world. She had a New England wit and gift for understatement that foreshadowed the work of the twentieth-century poets Edwin Arlington Robinson and Robert Frost.

Dickinson excelled in the development of metaphors and pithy, metaphysical statements, as when she described a hummingbird as "A Route of Evanescence." Her eccentric punctuation, especially her use of the dash, still intrigues scholars of her work. She tended to work in short forms with simple meters, especially favoring "hymn" or "common" meter.

Only a handful of Dickinson's poems were published during her lifetime. After her death, friends sorted through the jumbled manuscripts, some in bundles, others on scraps of paper. The editions of her work edited by Todd and Higginson began to appear in the 1890s. Because the editors suppressed

or severely edited some poems and took liberties with the arrangement and punctuation of others, these early editions are now considered unreliable. The first scholarly edition of Dickinson's poems appeared in 1955 in three volumes edited by Thomas H. Johnson; he also published Dickinson's letters in three volumes in 1958. *The Manuscript Notebooks of Emily Dickinson* appeared in 1981.

The simplicity of Dickinson's poems is often deceptive; many of them have been the subjects of widely varying interpretations. In part, Dickinson's elusiveness has to do with her metaphysical bent—her suggestion that life itself is elusive and its import ambiguous, so that interpretations are by definition provisional.

### Principal Books by Dickinson

*Poems by Emily Dickinson*, edited by Mabel Loomis Todd and T. W. Higginson. Boston: Roberts, 1890.

*Poems by Emily Dickinson, Second Series*, edited by Higginson and Todd. Boston: Roberts, 1891.

*Letters of Emily Dickinson*, two volumes, edited by Todd. Boston: Roberts, 1894; enlarged edition, New York: Harper, 1931.

*Poems by Emily Dickinson, Third Series*, edited by Todd. Boston: Roberts, 1896.

*The Single Hound: Poems of a Lifetime*, edited by Martha Dickinson Bianchi. Boston: Little, Brown, 1914.

*Further Poems of Emily Dickinson*, edited by Bianchi and Alfred Leete Hampson. Boston: Little, Brown, 1929.

*Unpublished Poems of Emily Dickinson*, edited by Bianchi and Hampson. Boston: Little, Brown, 1935.

*Bolts of Melody: New Poems of Emily Dickinson*, edited by Todd and Millicent Todd Bingham. New York & London: Harper, 1945.

*Emily Dickinson's Letters to Dr. and Mrs. Josiah Gilbert Holland*, edited by Theodora Van Wagenen Ward. Cambridge, Mass.: Harvard University Press, 1951.

*The Poems of Emily Dickinson: Including Variant Readings Compared with All Known Manuscripts*, 3 volumes, edited by Thomas H. Johnson. Cambridge, Mass.: Belknap Press of Harvard University Press, 1955.

*The Letters of Emily Dickinson*, 3 volumes, edited by Johnson and Ward. Cambridge, Mass.: Harvard University Press, 1958.

*The Complete Poems of Emily Dickinson*, edited by Johnson. Boston: Little, Brown, 1962.

*The Manuscript Books of Emily Dickinson*, 2 volumes, edited by R. W. Franklin. Cambridge, Mass.: Belknap Press of Harvard University Press, 1981.

*Emily Dickinson's Open Folios*, edited by Marta L. Werner. Ann Arbor: University of Michigan Press, 1995.

*Open Me Carefully: Emily Dickinson's Intimate Letters to Sue*, edited by Martha Nell Smith and Ellen Louise Hart. Ashfield, Mass.: Paris Press, 1998.

*The Poems of Emily Dickinson, Variorum Edition*, 3 volumes, edited by Franklin. Cambridge, Mass.: Harvard University Press, 1998.



### Studying Emily Dickinson

Although she was virtually unknown until the posthumous publication of *Poems* in 1892, Emily Dickinson has emerged alongside Walt WHITMAN as one of the two giants of nineteenth-century American poetry. Dickinson composed over 1,700 poems, but the ten published in her lifetime were all either written while she was still a youth or printed without her consent. Consequently, readers must rely on collections of her verse compiled by editors after her death. Dickinson's idiosyncratic punctuation, difficult handwriting, and eccentric methods of composition make the editor's task particularly difficult. Dickinson frequently offered alternative words in her poems, and peppered her pages with dashes of wildly varying lengths and angles that defy translation into print. Further, she bound many of her poems into "fascicles," or handmade books, and included still more—sometimes in significantly different forms—in letters to correspondents (see the letter collections listed above in "Principal Books"), creating complicated contexts from which editors have had to divorce the poems. All of these factors have made the editing of Dickinson's poems not just difficult but also a contentious enterprise, with each edition of her poems drawing criticism from scholars who disagree with how the poems have been transcribed and presented. Nevertheless, two editions of her poems are especially important: *The Poems of Emily Dickinson* (1955), edited by Thomas Johnson; and *The Poems of Emily Dickinson* (1998), edited by R. W. Franklin. The two editions differ in the chronology they suggest for the poems, as well as in the ways they represent such features as line breaks and capitalization. Both works are considered standard (though Franklin's edition is quickly superseding Johnson's), and students should begin by consulting one of these two works or the shorter "reading edition" derived from Franklin's text (Cambridge: Harvard University Press, 1999).

Since Dickinson's death, readers have been interested in her life and unusual manner of living, which have too frequently been reduced to an oversimplified caricature of complex realities. Jay Leda's *The Years and Hours of Emily Dickinson* (New Haven, Conn.: Yale University Press, 1960) and Richard Sewall's *The Life of Emily Dickinson* (New York: Farrar, Straus & Giroux, 1974) are long-standing classics of Dickinson biography; Alfred Habegger's *My Wars Are Laid Away in Books* (New York: Random House, 2001) is another important resource. Johnson and Theodora Van Wagenen Ward's *The Letters of Emily Dickinson* (1958) is a staple of Dickinson scholarship that helps situate her poems in a biographical context created through the poet's own words.

Several feminist critics have sought to read Dickinson in the context of nineteenth-century female creativity. Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (New Haven, Conn.: Yale University Press, 1979) is a highly influential study of nineteenth-century women writers, including Dickinson, and it should be the starting place for students interested in a feminist reading of the poet.

In recent years scholars have paid increasing attention to Dickinson's manuscripts, pointing out that encountering the poems in their original forms (rather than as they have been translated into print) can lead readers to different understandings. To study the manuscripts, students should consult Franklin's two-volume facsimile publication, *The Manuscript Books of Emily Dickinson* (1981), and the *Dickinson Electronic Archives* (<[www.emilydickinson.org](http://www.emilydickinson.org)> viewed July 25, 2007). As recommended secondary resources, G. Thomas Tanselle's "Emily Dickinson as an Editorial Problem" (*Raritan*, 19 [Spring 2000] 64–80) provides an excellent introduction to the topic, as does Cristanne Miller's "Whose Dickinson?" (*American Literary History*, 12, nos. 1 & 2 [2000]: 230–253). Domhnall Mitchell's *Measures of Possibility* (Amherst: University of Massachusetts Press, 2005) is a helpful study of Dickinson's composition process.

Given the enormous diversity and abundance of Dickinson scholarship, students are advised to begin a survey with one of the several essay collections that have been published in recent years. *The Cambridge Companion to Emily Dickinson*, edited by Wendy Martin (New York & London: Cambridge University Press, 2002) and *A Historical Guide to Emily Dickinson*, edited by Vivian Pollak (New York: Oxford University Press, 2004) both offer accessible articles on a variety of topics that should prove useful to students. *The Emily Dickinson Journal*, edited by Cristanne Miller, should be consulted for current scholarship on Dickinson. Jeanetta Boswell's *Emily Dickinson: A Bibliography of Secondary Sources* (Jefferson, N.C.: McFarland, 1989) identifies resources through 1987; *American Literary Scholarship*, edited by David J. Nordloh, and others, offers yearly summaries of scholarship on Dickinson.

—Amanda Gailley

### Dime Novel

Dime novels were cheaply printed, pamphlet-sized paper-covered books, typically 96 pages, published in the mid to late nineteenth century for unsophisticated readers. E. Z. C. JUDSON (Ned Buntline) paved the way for these cheap thrillers with *Ned Buntline's Own* (1844–1858), a weekly magazine that included his WESTERNS. Although Buntline is sometimes referred to as the father of the dime novel, the genre was popularized by Erastus BEADLE and his brother, Irwin. In 1859 Irwin Beadle published the first *Beadle's Dime Song Book* in New York City. In 1860—first with partner Robert Adams, then with his brother Erastus—Beadle began publishing a string of yellow-backed novels dealing with frontier life, the American Revolution, and Indian conflicts. The first of their dime novels was Ann S. STEPHENS'S *MALAESKA*. It sold sixty thousand copies.

These so-called dime novels—which were distantly related to the sensational English "penny dreadfuls" and often, in fact, cost only five cents—received a tremendous boost



during the CIVIL WAR, when they were eagerly read by both Union and Confederate soldiers. By mid 1865 the firm of Beadle & Co. (later Beadle & Adams) published a book every other week and had sold more than four million books; some titles sold as many as eighty thousand copies. In response to the popularity of the dime novel, the company published several series simultaneously. Most of these were formulaic original stories, but as competition for readers increased, publishers turned to cheap reprints of foreign novels, which at the time were not covered by U.S. COPYRIGHT laws.

While the Beadles were the earliest prolific publishers of dime novels, many other companies followed suit. Munro's Publishing House published the popular detective series Old Cap. Collier Library (1883–1899); Street & Smith published the detective series the *Nick Carter Weekly* (1897–1912); Frank Tousey published *Pluck and Luck: Complete Stories of Adventure* (1898–1929), *Wild West Weekly: A Magazine Containing Stories, Sketches, Etc., of Western Life* (1902–1927) and *Young Glory: Patriotic War Stories* (1898); and Arthur Westbrook published *Old Sleuth Weekly: A Series of the Most Thrilling Detective Stories Ever Published* (1908–1912).

### Sources

- Bragin, Charles. *Bibliography, Dime Novels, 1860–1964*. New York: Printed by the Author, 1964.
- Cox, J. Randolph. *The Dime Novel Companion: A Source Book*. Westport, Conn.: Greenwood Press, 2000.
- Denning, Michael. *Mechanic Accents: Dime Novels and Working-Class Culture in America*. New York: Verso, 1998.
- Johannsen, Albert. *The House of Beadle and Adams and its Dime and Nickel Novels: The Story of a Vanished Literature*. Norman: University of Oklahoma Press, 1950.
- Jones, Daryl. *The Dime Novel Western*. Bowling Green, Ohio: Bowling Green State University, Popular Press, 1978.

### Dodge, Mary Abigail (1833–1896) essayist

Born in rural Hamilton, Massachusetts, Mary Abigail Dodge initially supported herself as a teacher before moving to Washington, D.C., to work as a governess for the editor of an antislavery newspaper. Her employer began publishing Dodge's abolitionist essays under the pseudonym "Gail Hamilton," and her early success encouraged Dodge to write full-time. A prolific author, today Dodge is best known as a feminist thinker. In this vein, her most important works are her essay, "Men and Women" (1862), and her books, *A New Atmosphere* (1865) and *Woman's Wrongs* (1868), in which she advocates suffrage and equal educational opportunities for women (see SUFFRAGISM). Dodge never married, believing that women should be self-sufficient. This made her acutely aware of the income inequality between male and female writers, a concern that informs *A Battle of the Books* (1870), the fictionalized account of her struggle to obtain fair pay from her publisher, James Fields.

### Source

- Coultrap-McQuinn, Susan. *Doing Literary Business: American Women Writers in the Nineteenth Century*. Chapel Hill: University of North Carolina Press, 1990, pp. 105–136.

—Robin Rudy Smith

### Dodge, Mary Mapes (1831?–1905) children's writer

Born in New York City, Mary Mapes Dodge made her name as an author of children's books, the most famous of which is *Hans Brinker; or, The Silver Skates* (1866). She also edited *ST. NICHOLAS*, a magazine for children, from 1873 until her death. As editor, Dodge became the most influential individual of the day in the field of children's literature, and she was able to attract such popular contributors to the magazine as Rudyard Kipling (1865–1936), Mark Twain (Samuel Langhorne CLEMENS), Jack London, L. Frank Baum, and Theodore Roosevelt.

### Sources

- Gannon, Susan R., and Ruth Anne Thompson. *Mary Mapes Dodge*. New York: Twayne, 1992.
- Gannon, Suzanne Rahn, and Thompson. *St. Nicholas and Mary Mapes Dodge: The Legacy of a Children's Magazine Editor, 1873–1905*. Jefferson, N.C.: McFarland, 2004.

### Doesticks, Q. K. Philander

See THOMSON, MORTIMER NEAL

### Donnelly, Ignatius (1831–1901) politician, editor, novelist, historian

Born in Philadelphia, Ignatius Donnelly trained to be a lawyer and in 1856 moved to Minnesota to found a utopian community called Nininger City. When Nininger failed, Donnelly became active in politics, serving as lieutenant governor, congressman, and state senator. A leader in the agrarian reform movement to improve conditions for farmers, he was also one of the founders of the Populist Party. He used his weekly magazine, the *Anti-Monopolist* (1874–1879), to disseminate his views, which also informed his novels. In addition to publishing novels such as *Caesar's Column* (1890), which depicts a future that is technologically advanced for the rich but oppressive for the poor, he wrote nonfiction, including *Atlantis: The Antediluvian World* (1882), a book that argued for the lost continent as the cradle of civilization, and *Ragnarok* (1883), an attempt to explain earth's geology in terms of a collision with a giant comet.

Later in life Donnelly took up the theory that the English philosopher Francis Bacon had written the plays of William Shakespeare and Christopher Marlowe, as well as Robert Burton's treatise *Anatomy of Melancholy* (1621),

and the essays of Michel de Montaigne. Donnelly's *The Great Cryptogram* (1888) and *The Cypher in the Plays and on the Tombstone* (1899) were attempts to prove Bacon's authorship of Shakespeare's plays.

#### Source

Anderson, David D. *Ignatius Donnelly*. Boston: Twayne, 1980.

**Douglass, Frederick** (circa 1818–1895) *abolitionist, journalist, autobiographer*

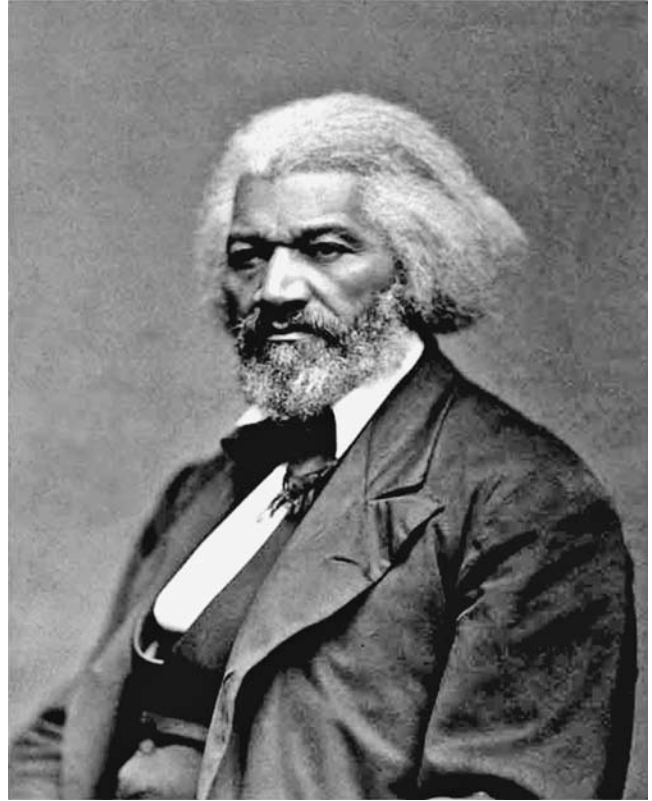
*By far the larger part of the slaves know as little of their ages as horses know of theirs. . . . A want of information concerning my own was a source of unhappiness to me even during childhood. The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege.*

—*Narrative of the Life of Frederick Douglass* (1845)

Born into slavery in Maryland in 1818, (or 1817, according to some sources), Douglass escaped to freedom in the North, where he first settled in Massachusetts. There his eloquence soon became apparent, and he was hired by the Massachusetts Anti-Slavery Society to travel throughout the northern states lecturing on ABOLITIONISM. Douglass was a powerful orator, and in 1845 he embarked on a twenty-one-month lecture tour of England, Ireland, and Scotland, to advertise the first of his three autobiographical narratives, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* (1845). This work proved to be the most popular of the extant slave narratives, selling eleven thousand copies in the United States during its first three years in print, plus substantial sales abroad.

On the strength of his newfound success, Douglass returned to the United States in 1847 to start his own newspaper, *THE NORTH STAR*. He served as editor and wrote most of the paper's contents. On the strength of his writing, he managed to keep it and its successive newspapers, *Frederick Douglass's Paper* and *Frederick Douglass Monthly*, going until 1863.

Douglass's rupture with his one-time mentor William Lloyd GARRISON over methods of promoting abolitionism led to the publication of the second of Douglass's autobiographies, *My Bondage and My Freedom* (1855), which clarified his political approach to abolitionism. Declining John Brown's (1800–1859) invitation to participate in the raid on Harper's Ferry, Douglass instead organized two regiments of his fellow African American Massachusetts residents to fight in the Civil War. After the war ended, he petitioned President Andrew Johnson (1808–1875) for a national voting rights act giving African Americans the franchise in all of the states in the union. Douglass's loyalty to the Republican Party eventually won him a series of political appointments: federal



Frederick Douglass, circa 1883

marshal and recorder of deeds for the District of Columbia, president of the Freedmen's Bureau Bank, consul to Haiti, and chargé d'affaires to the Dominican Republic.

The income from such positions and from shrewd real estate investments permitted Douglass and his family to live comfortably in Uniontown, just outside Washington, D.C. Until the end of his life, Douglass remained active in public service, lecturing, writing, and working on behalf of women's suffrage. The third of his autobiographies, *Life and Times of Frederick Douglass*, first appeared in 1881 and was expanded in 1892.

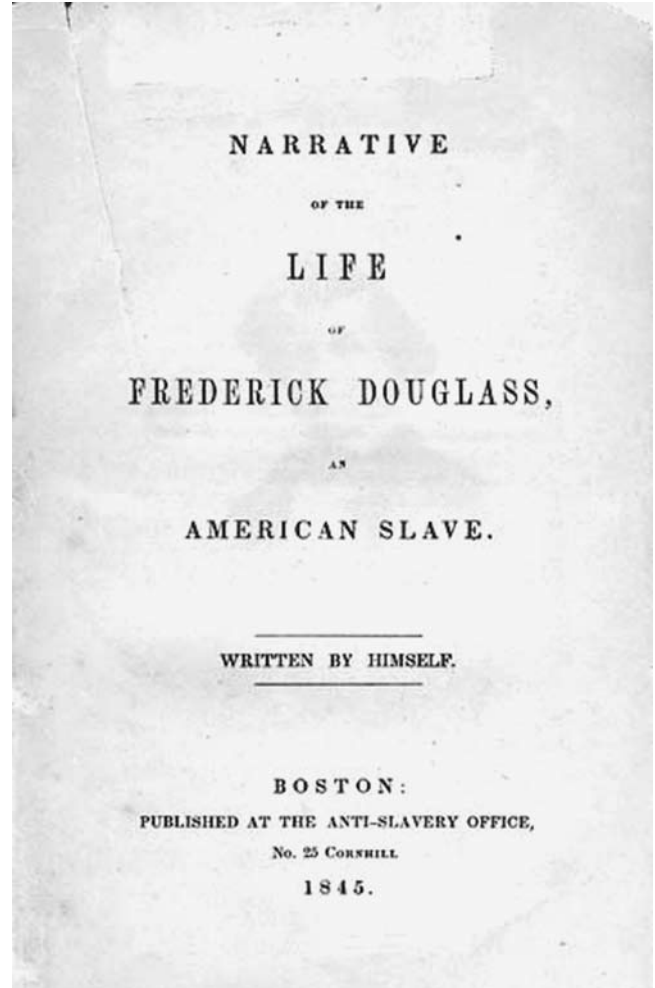
#### Principal Books by Douglass

*Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*. Boston: Anti-Slavery Office, 1845; Dublin: Webb & Chapman, 1845; Wortonley, U.K.: Printed by J. Barker, 1846.

*The Heroic Slave*, in *Autographs for Freedom*, edited by Julia Griffiths. Boston: J. P. Jewett, 1853.

*My Bondage and My Freedom*. New York & Auburn, N.Y.: Miller, Orton & Mulligan, 1855.

*Life and Times of Frederick Douglass, Written by Himself. His Early Life as a Slave, His Escape from Bondage, and His Complete History to the Present Time, Including His Connection*



Frontispiece and title page for the first edition of Douglass's autobiography published when he was twenty-seven years old

with the Anti-slavery Movement. Hartford, Conn.: Park, 1881; London: Christian Age Office, 1882; revised and enlarged edition, Boston: DeWolfe, Fisk, 1892.

*The Frederick Douglass Papers*, edited by John W. Blassingame, and others: *Series I: Speeches, Debates, and Interviews*, 5 volumes. New Haven, Conn.: Yale University Press, 1979–1992; *Series II: Autobiographical Writings*, 3 volumes projected. New Haven, Conn.: Yale University Press, 1999– ; *Series III: Correspondence*, 3 volumes projected. New Haven, Conn.: Yale University Press, forthcoming.

### Studying Frederick Douglass

During his lifetime, Frederick Douglass was most famous as an orator, much in demand for his powerful speeches. Before the CIVIL WAR those speeches usually focused on abolition; afterward they often dealt with social justice issues, such as voting rights for blacks and women. These speeches were frequently published, sometimes as pamphlets but usu-

ally as transcribed newspaper accounts. Douglass also had a considerable reputation as an editorial writer. He edited *THE NORTH STAR* (later *Frederick Douglass's Paper*) from 1847 to 1860, *Frederick Douglass Monthly* from 1859 to 1863, and *The New National Era* from 1870 to 1874. And though he was not known as a fiction writer, he did produce one significant piece of fiction, the novella *The Heroic Slave*. Published in the gift book *Autographs for Freedom* and serialized in *Frederick Douglass's Paper* in the early months of 1853, *The Heroic Slave* appeared shortly before William Wells Brown's *Clotel*, making it, apparently, the first published work of long fiction written by an African American.

None of these considerable accomplishments, however, lies at the center of Douglass's status as a major figure of American literature. To many students of literature, Frederick Douglass is known as a writer of autobiography, and not because of his unusual productivity in the genre, having produced three distinct versions of his life story over a span of forty-seven years.



# LIFE AND TIMES -OF- FREDERICK DOUGLASS.

WRITTEN BY HIMSELF.

**His Early Life as a Slave, His Escape from Bondage, and His Complete History to the Present Time.**

*Including his connection with the Anti-slavery Movement; his Labors in Great Britain as well as in his own country; his Experience in the Conduct of an Influential Newspaper; his Connection with the Underground Railroad; his Relations with John Brown and the Harper's Ferry Raid; his Recruiting the 54th and 55th Mass. Colored Regiments; his Interviews with Presidents Lincoln and Johnson; his Appointment by Gen. Grant to Accompany the Santo Domingo Commission; also, to a Seat in the Council of the District of Columbia; his Appointment as United States Marshal by President R. B. Hayes; also, his Appointment by President J. A. Garfield to be Recorder of Deeds in Washington; with many other interesting and important events of his most eventful life;*

With an Introduction by Mr. GEORGE L. RUFFIN, of Boston.

FREDERICK DOUGLASS holds a unique place in American history. His life is an epitome of slavery. He in his own person has suffered its cruelties and shame and seen its terrors; but, unlike the rest of his race, was able to lift himself out of it all; and he now tells of all these with a pathos and eloquence which can not be surpassed. Probably no other man has lived whose life has been so full of all those incidents which form the most interesting chapter of our national history, who is at the same time able to tell them so eloquently.

It is safe to say that no other topic has ever proved so intensely absorbing to all classes as slavery. Uncle Tom's Cabin had an enormous sale, and was widely read in every land, because it portrayed in vivid language the cruelties and horrors which appalled the world. Frederick Douglass's Autobiography outrivals Uncle Tom's Cabin inasmuch as it details the same intensely interesting incidents in a still more graphic manner, and to all this is added the charm of knowing that every word is true. Verily, "truth is stranger than fiction."

The galaxy of great men whose noble efforts carried forward the work of abolition have nearly all passed away. With Garrison, John Brown, Phillips, Sumner and others, Frederick Douglass was closely associated as a co-laborer in the great work. This book serves to impress on a younger generation the lessons of these lives, and to open to it a chapter of American history that no other work has given. The spirit of slavery which has degraded the African must be thoroughly understood, if we would understand the problem of elevating that race to the dignity and correct use of freedom.

The historical value of this work can not be overestimated. While the period of slavery agitation was the most important of any in American history, the spirit and real interest of the times can not be found in any history. It can only be found in such a work as this. The charm of historical truth and the absorbing interest of romance are combined in one.

In a review of the life and struggles of Frederick Douglass, the New York Times says: "From the very lowest depths he has struggled upward to his high position. It is doubtful if any man in any country, commencing so low, has climbed so high as has Frederick Douglass."

## CONDITIONS OF SUBSCRIPTION.

This book will be printed from new electrotype plates, on fine white paper, with a steel portrait of the author, and sixteen full page illustrations engraved expressly for this work. It will contain 528 pages, and be furnished to subscribers at the following prices:

|  |           |               |
|--|-----------|---------------|
| <i>Extra English Cloth, Sprinkled Edges,</i> | . . . . . | <b>\$2.50</b> |
| " " " <i>Gilt Edges,</i>                     | . . . . . | <b>3.00</b>   |

The work can be obtained through our distributing agents.

*Prospectus for the revised version of Douglass's autobiography sold by subscription, 1881*

Only one of his autobiographies is commonly read: *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE* (1845). In part, the centrality of the *Narrative* to Frederick Douglass's current reputation is a testament to that early work's power and significance; it remains the exemplary specimen of the SLAVE NARRATIVE. For this reason, the *Narrative* is the logical starting point for a study of Douglass's work. However, attention paid to the *Narrative* should not come at the expense of Douglass's later autobiographies, *My Bondage*

and *My Freedom* (1855), and both versions of *Life and Times of Frederick Douglass* (1881; 1892).

Probably because the rise of literary interest in Douglass is a relatively recent phenomenon (connected to the Civil Rights movement of the mid twentieth century), resources for studying Douglass's work are not as abundant as they are for many of his contemporaries; among the good resources that do exist, only those for the *Narrative* can fairly be said to be mature.



A definitive edition of that work was issued in a 1999 volume of the *Frederick Douglass Papers* from Yale University Press. In 2001 Yale also published a *Narrative* that draws upon the same impeccable scholarship of the 1999 edition; as an inexpensive paperback it is more widely available and therefore also recommended. The definitive edition of *My Bondage and My Freedom* was published in 2004. The Yale edition of *Life and Times of Frederick Douglass* has not appeared, as of 2007. Each of the autobiographies is available in competent editions from other publishers, however. Of particular note is *Autobiographies*, which contains *Narrative*, *My Bondage and My Freedom*, and the 1893 *Life and Times*, annotated by Henry Louis Gates Jr. (New York: Library of America, 1994). The Norton Critical Edition of the *Narrative*, edited by William L. Andrews and William S. McFeely (New York, 1997) offers a combination of annotated text, contextual materials, and selected criticism characteristic of the Norton series.

The current ambition of the *Frederick Douglass Papers* project is to create a twelve-volume edition of his works in three series. Series one, *Speeches, Debates, and Interviews*, comprises five volumes and is complete. The three autobiographies constitute the second series. As of this writing, none of the four volumes of the third series, *Correspondence*, has appeared.

Of Douglass's approximately five hundred speeches from 1841 to 1846, *Speeches, Debates, and Interviews* prints sixty. As Douglass's editorial work is not included in the Yale series, students are encouraged to use alternate sources of primary materials, including the five-volume *The Life and Writings of Frederick Douglass*, edited by Philip S. Foner (New York: International Publishers, 1950–1975), which contains speeches, letters, and editorials. *The North Star* and *Frederick Douglass' Paper* through 1855 have been digitized and are available through Thomson Gale's *19th Century U.S. Newspapers* database, a subscription service. *The Oxford Frederick Douglass Reader*, edited by William L. Andrews (New York: Oxford University Press) is an inexpensive, small but well-chosen sample of Douglass's work that includes spare introductions for each selection: two letters, two speeches, and two editorial pieces, as well as the *Narrative* and *The Heroic Slave* in full and substantial excerpts from *My Bondage and My Freedom* and both versions of *Life and Times*. The Documenting the American South website (<<http://docsouth.unc.edu/>> viewed July 25, 2007) offers, free of charge, texts of Douglass's autobiographies, several letters and speeches, and *The Heroic Slave*. It also offers complete texts of three early biographies, by James Gregory, Charles Chesnutt, and Booker T. Washington.

Of the several good modern Douglass biographies that are available, William S. McFeely's *Frederick Douglass* (New York: Norton, 1991) is especially recommended. It should be supplemented with Benjamin Quarles's *Frederick Douglass* (Washington: Associated Publishers, 1948); Philip S. Foner's

*Frederick Douglass: A Biography* (New York: Citadel Press, 1964); and Dickson J. Preston's *Young Frederick Douglass* (1980).

A convenient overview of critical appraisals of Douglass's work over time is *Critical Essays on Frederick Douglass*, edited by William L. Andrews (Boston: G. K. Hall, 1991). Eric J. Sundquist's *Frederick Douglass: New Literary and Historical Essays* (Cambridge: Cambridge University Press, 1990) is an excellent collection of recent perspectives. *Frederick Douglass: A Critical Reader*, edited by Bill E. Lawson and Frank M. Kirkland (Malden, Mass.: Blackwell, 1999) presents thirteen essays on the topic of Douglass's philosophy. Wilson Jeremiah Moses's *Creative Conflict in African American Thought: Frederick Douglass, Alexander Crummell, Booker T. Washington, W. E. B. Du Bois and Marcus Garvey* (New York: Cambridge University Press, 2004) puts Douglass's ideas in the context of the ideas of other important African American thinkers. David W. Blight's *Frederick Douglass' Civil War* (Baton Rouge: Louisiana State University Press, 1989) examines the career-long development of Douglass's thinking with regard to the war. For studies of Douglass's oratory, students should consult David B. Chesebrough's *Frederick Douglass: Oratory from Slavery* (Westport, Conn.: Greenwood Press, 1998); Ronald K. Burke's *Frederick Douglass: Crusading Orator for Human Rights* (New York: Garland, 1996); and Gerald Fulkerson's "Frederick Douglass," in *African-American Orators: A Bio-Critical Sourcebook*, edited by Richard W. Leeman (Westport, Conn.: Greenwood Press, 1996, pp. 82–97). Wolfgang Mieder's "No Struggle, No Progress": *Frederick Douglass and His Proverbial Rhetoric for Civil Rights* (New York: Peter Lang, 2001) is a fine appraisal of Douglass's use of proverbs from the Bible and folklore.

No comprehensive bibliography of Douglass scholarship exists, though several of the books mentioned above contain good selected bibliographies. Students are especially directed to those in the *Frederick Douglass Papers*, McFeely's *Frederick Douglass*, and *The Oxford Frederick Douglass Reader*. Students should also consult the annual bibliographies of Douglass scholarship in *American Literary Scholarship* (Durham, North Carolina: Duke University Press, 1963– ).

—Student Guide by Brett Barney

## Drama

American drama in the nineteenth century remained firmly rooted in the colonial tradition; that is, although the United States produced its own playwrights, productions were, in overwhelming numbers, based on the classics, especially William Shakespeare, whose work continued to be popular with all classes of Americans. This popularity can be seen, for example, in Mark Twain's (see Samuel Langhorne CLEMENS) use of a Shakespearean medley in the theatrical produc-

tions of the reprobate Duke and Dauphin in *ADVENTURES OF HUCKLEBERRY FINN* (1884).

Particularly significant among plays written and produced by Americans are MINSTREL SHOWS, burlesques, and melodramas, particularly those that deal with such American subjects as American Indians, the frontier, farm and rural life, New England and Yankee sensibilities, and temperance. In the nineteenth century, American drama was noteworthy for promoting a sense of national history and for confronting cultural issues and current events. American heroes emerged in plays about the frontier and western expansion. The rustic, the woodsman, the farmer, the soldier, and the frontiersman—these character types appeared frequently, in plays such as Mordecai M. Noah's *She Would Be a Soldier; or, The Plains of Chippewa* (produced 1819) and Samuel Woodworth's *The Forest Rose; or, American Farmers* (produced 1825).

The settler's encounter with the American Indian became a staple of the stage beginning with John Augustus Stone's *Metamora; or, The Last of the Wampanoags* (produced 1829). Such plays reflected and helped to rationalize the recognition that the drive westward was changing the face of the continent and obliterating the lives of its indigenous peoples. In this context, surviving Indians became the last of a noble race, as they are in James Fenimore COOPER's novels. Famous episodes such as John Smith's encounter with Pocahontas were also dramatized, as in George Washington Parke Custis's *Pocahontas; or, The Settlers of Virginia* (produced 1830).

Along with the settling of America came moral crusades to uplift and reform rowdy frontier manners and urban dissipations, and drama became part of the campaigns to ban alcohol and to enforce Christian values. William Henry Smith's *The Drunkard; or, The Fallen Saved* (produced 1843), for example, combined standard melodramatic plot elements—a villain, a secret will, a forgery, and last-minute rescues—with a meticulous and realistic account of the protagonist's alcoholism.

Quite a different tradition—the comedy of manners—came to America with Anna Mowatt Ritchie's *Fashion* (produced 1845). On the one hand, the play satirized the pretensions of newly rich Americans who clumsily imitated European fashions; on the other hand, it exulted in the American strain of forthrightness and independence.

Very few African Americans had the opportunity or the resources to pursue careers in playwriting. A notable exception, William Wells Brown, produced *The Escape; or, A Leap to Freedom* (produced 1857), which has been compared in style and subject matter to Harriet Beecher STOWE's *UNCLE TOM'S CABIN* (produced 1852). Both the play that was adapted from Stowe's novel and Brown's *Escape* initiated the tradition of American protest drama.

Minstrel shows that sentimentalized plantation life and portrayed African Americans as grinning, simpleminded

entertainers became especially popular after the CIVIL WAR. By the end of the century the tradition had been adopted by African Americans and had produced playwrights such as Bob Cole (*A Trip to Coontown* [produced 1898]); Marian Cook and Paul Laurence Dunbar (*Clorindy, the Original of the Cake Walk* [produced 1898]); and Jesse A. Shipp (*Senegamia Carnival* [produced 1898]). A notable exception to the tradition of minstrelsy appeared in William Easton's historical verse drama *Dessalines, a Dramatic Tale; a Single Chapter from Haiti's History* (produced 1893), which was intended to promote racial pride during a time when the theater was dominated by negative stereotypes of African Americans.

In the period between the Civil War and the end of the century, plays about American heroes and the settling of the nation continued to be produced. Especially notable are the various adaptations of Washington IRVING's short story "RIP VAN WINKLE" and *Davy Crockett; or, Be Sure You're Right, Then Go Ahead* (produced 1872). As in novels of the time, however, there was a call for stage productions that were more realistic and less melodramatic. James A. Herne was a pioneer in fashioning dialogue and plots that reflected everyday life and the problems that tore families apart. His *Margaret Fleming* (produced 1890) dramatized the plight of a woman who chose to rear her husband's illegitimate child. Although such themes were beginning to be explored in American novels, to present them on stage was unheard of, and Herne, who had already challenged theatrical norms with *The Minute Men* (produced 1886) and *Drifting Apart* (produced 1888), had trouble convincing theater managers to book his play. Herne had more success with *Shore Acres* (1892), the story of a hard-hearted father and his efforts to thwart his daughter's elopement. Although he made concessions to the popular desire for melodrama and sentimentality, Herne's dialogue and characters moved American drama closer to a frank exploration of domestic life.

By the end of the nineteenth century, American playwrights had begun to move theater in the direction of greater complexity, a preparation for the emergence of American drama as a worthy contributor to world literature.

## Sources

- Bank, Rosemarie K. *Theatre Culture in America, 1825–1860*. New York: Cambridge University Press, 1997.
- Engle, Ron, and Tice L. Miller, eds. *The American Stage: Social and Economic Issues from the Colonial Period to the Present*. New York: Cambridge University Press, 1993.
- Gassner, John, ed. *Best Plays of the Early American Theatre: From the Beginning to 1916*. New York: Crown, 1967.
- McConachie, Bruce A. *Melodramatic Formations: American Theatre and Society, 1820–1870*. Iowa City: University of Iowa Press, 1992.

***Dred: A Tale of the Great Dismal Swamp*** by  
Harriet Beecher Stowe (Boston: Phillips, Sampson  
and Company, 1856) *novel*

Harriet Beecher Stowe's title character, modeled on Nat Turner, is a prophet preaching repentance and threatening violent slave rebellion. But Dred is absent from the first third of the novel, which is dominated by Nina Gordon. She means well but is unfitted to manage herself or Canema, the plantation that has become her responsibility. Partly under the tutelage of her suitor Edward Clayton, she develops from a naive girl into a woman sensible about men, history, and the social injustice of slavery. After a cholera epidemic cuts her life short, Nina's villainous brother Tom Gordon comes into possession of Canema and into conflict with Clayton and with her servant (and half brother) Harry Gordon.

Split between two protagonists—the book was also issued with the title *Nina Gordon*—and infused with Dred's language of Old Testament retribution, the work was neglected by critics until the 1990s. One of its most powerful scenes is Dred's interruption of a revival to scorn corrupt ministers. Recent critics have emphasized Stowe's threat of a violent slave rebellion in *Dred* and have noted her effort to depict the slaves' points of view. Millie, a former slave who rescues orphaned children, typifies Stowe's effort to reverse the privilege inherent in the typical white-first-then-black dichotomy: "White chil'en, when they 'haves themselves, is jest as good as black, and I loves 'em jest as well."

—Wesley Raabe

***Drum-Taps*** by Walt Whitman (New York: Peter Eckler,  
1865) *poetry collection*

*Drum-Taps* is a book of poems that largely emerged out of Walt WHITMAN's experiences in the CIVIL WAR—specifically, out of his service as a nurse in Washington, D.C., hospitals, caring for thousands of wounded soldiers from both sides of the conflict. Less optimistic and life-affirming than his earlier editions of *LEAVES OF GRASS*, many of the poems in *Drum-Taps* deal with the horrors of death, especially with the violent, premature death caused by war. Poems such as "Come Up from the Fields Father," "Vigil Strange I Kept on the Field One Night," and "A Sight in Camp in the Daybreak Gray and Dim" depict the effects that the wartime deaths of young men have on those who are left behind. As Whitman was making preparations to publish the book, the Civil War ended, and several days later President Abraham Lincoln was assassinated. Whitman quickly wrote several new poems about Lincoln's death—including his famous elegies "WHEN LILACS LAST IN THE DOOR-YARD BLOOM'D" and "O CAPTAIN! MY CAPTAIN!"—and he printed these in *A Sequel to Drum-Taps*, which he bound together with the original *Drum-Taps* (already printed). In following years, as Whitman began to see the Civil War as

an integral part of both American experience and identity, he incorporated the poems of *Drum-Taps* (and the *Sequel*) into later editions of *Leaves of Grass*.

—Y. P. Renfro

**Du Chaillu, Paul Belloni** (circa 1831–1903) *explorer,  
children's writer, travel writer*

The details of Paul Belloni Du Chaillu's early years are unknown, but he is believed to have been born in Paris and to have spent his youth along the west coast of Africa, where his father worked as a trader. Du Chaillu came to the United States, probably in 1852, with the intention of securing financing for his African explorations. He became a citizen of the United States and in 1856 gained the support of the Philadelphia Academy of Sciences for an expedition to Gabon. He returned four years later with the first gorilla ever to be seen in America, along with stories about great apes that were thought so fantastic that he was deemed a fraud. Nonetheless, Du Chaillu published his findings in 1861 as *Explorations and Adventures in Equatorial Africa* and returned to Africa in 1863 to gain further proof of his account.

Just as his earlier report had challenged contemporary notions about the geography of Africa, his *Journey to Ashangoland* (1867), *Stories of the Gorilla Country* (1867), *Wild Life under the Equator* (1869), *Lost in the Jungle* (1869), *My Apingi Kingdom* (1870), and *The Country of the Dwarfs* (1872) were thought to be fabrications—particularly the last work, which confirmed the existence of Pygmies. Later explorers, however, validated many of Du Chaillu's findings. Later he traveled to Scandinavia, where he gleaned material for two other books, *Land of the Midnight Sun* (1881) and *The Viking Age* (1889). He died in Russia while gathering material for a book about that country.

**Sources**

Meyer, Lysle E. *The Farther Frontier: Six Case Studies of Americans and Africa, 1848–1936*. Selinsgrove, Pa.: Susquehanna University Press, 1992.

Vaucaire, Michel. *Paul Du Chaillu, Gorilla Hunter: Being the Extraordinary Life and Adventures of Paul Du Chaillu*. New York: Harper, 1930.

**Dunbar, Paul Laurence** (1872–1906) *poet, novelist*

Born in Dayton, Ohio, to former slaves, Paul Laurence Dunbar was taught to read by his mother, who inculcated in him a powerful sense of the oral tradition of pre-CIVIL WAR African-American culture. At Dayton Central High School, Dunbar was the only black student. He excelled and had begun writing poetry by the time he graduated. Working as an elevator operator at a Dayton hotel, he used his slack hours to write, and in 1892 he self-published his book of lyrics,



*Oak and Ivy*. That year he attended the World's Columbian Exposition in Chicago, where he captured the attention of Frederick DOUGLASS. When his second collection of poetry, *Majors and Minors* (1896), was enthusiastically reviewed by William Dean HOWELLS, Dunbar was finally established as a literary star.

Dunbar's next volume, *Lyrics of Lowly Life* (1896), reprinted some of his earlier work and was brought out by a major publisher. Dunbar began reading poetry on the lecture circuit. He took a job at the Library of Congress where he worked as a reading-room assistant, giving him ready access to materials required for literary study. At the time the only practitioners of African-American dialect poetry and prose were white men such as Joel Chandler HARRIS and Thomas Nelson. PAGE. In volumes such as *Lyrics of Love and Laughter* (1903), Dunbar was able to bring a degree of authenticity to the form that was inaccessible to his predecessors. The contemporary vogue for LOCAL COLOR helped make Dunbar's dialect verse popular with black and white readers alike.

Still, there were problems with Dunbar's work. In his dialect poems he wrote at one remove from the source of his inspiration which, as an Ohioan born after emancipation, he never knew firsthand. Dunbar himself felt that his writing in the genre was flawed, and he regretted the neglect of his early work. After his premature death from tuberculosis and alcohol abuse, many black critics found his dialect poems derivative and even racist. Dunbar's reputation was restored, however, with the revival of interest in African-American culture in the second half of the 20th century. *The Paul Laurence Dunbar Reader* (1975), a new edition of his work, appeared after the celebration in 1972 of the centenary of his birth.

### Sources

Dunbar, Paul Laurence. *The Paul Laurence Dunbar Reader: A Selection of the Best of Paul Laurence Dunbar's Poetry and Prose, Including Writings Never Before Available in Book Form*. Edited by Jay Martin and Gossie H. Hudson. New York: Dodd, Mead, 1975.

Gayle, Addison. *Oak and Ivy: A Biography of Paul Laurence Dunbar*. Garden City, N.Y.: Doubleday, 1971.

Martin, Jay, ed. *A Singer in the Dawn: Reinterpretations of Paul Laurence Dunbar*. New York: Dodd, Mead, 1975.

### Duyckinck, Evert A. (1816–1878) editor, literary historian

Together with his brother George L. DUYCKINCK, Evert Augustus Duyckinck was at the center of New York literary life in the middle of the nineteenth century. From 1847 to 1853 they edited the influential literary weekly New York *Literary World*, and in 1855 they published their collaborative effort, the *Cyclopædia of American Literature*. This 1,470-page, two-volume work comprised the most comprehensive literary scholarship of its time. It included lengthy discussions of many of the writers the Duyckincks had befriended and published, including Nathaniel HAWTHORNE, William Cullen BRYANT, Washington IRVING, William Gilmore SIMMS, and Herman MELVILLE. During Evert Duyckinck's lifetime, three further editions of the *Cyclopædia of American Literature* were published—in 1856, 1866, and 1875—each with a generous helping of additional information.

Together with Cornelius Mathews, Evert Duyckinck also founded the literary journal *Arcturus*, which Duyckinck edited from 1840 to 1842. When he died Duyckinck left his library, which had been an invaluable resource for his friend MELVILLE, to the New York Public Library.

### Source

Greenspan, Ezra. "Evert Duyckinck and the History of Wiley and Putnam's Library of American Books," *American Literature*, 64 (December 1992): 677–693.

### Duyckinck, George L. (1823–1863) editor, biographer

George Long Duyckinck was born in New York City and is best known as the co-editor, with his brother Evert DUYCKINCK, of the *Cyclopædia of American Literature* (1855). Like Evert, George Duyckinck studied law but made his career in editing. In 1848, the two bought and co-edited the *Literary World*, through which they championed American literary independence. After the periodical folded in 1853, the brothers did personal research and consulted with such literary figures as Washington IRVING and William Gilmore SIMMS to produce the *Cyclopædia*. Between 1859 and his death four years later, George Duyckinck prepared an annotated edition of Shakespeare's works and published four biographies of prominent fellow Episcopal church members.

—Brett Barney





**Dahlberg, Edward** (1900–1977) *novelist, autobiographer, poet, critic*

The Boston-born Edward Dahlberg grew up in a Jewish orphan asylum in Cleveland, an experience he described in his autobiography, *Because I Was Flesh* (1964). He also wrote about this period of his life in a novel, *Bottom Dogs* (1929), a good example of proletarian fiction (see PROLETARIAN LITERATURE) in which he writes about his experiences as a hobo and slum dweller. In another novel *Those Who Perish* (1934), he explores American Jews' attitudes toward Nazism. Influenced by his friend D. H. Lawrence, he was a vigorous critic of literature, publishing *Do These Bones Live* in 1941. *Flea of Sodom* (1950) is an example of his parables, which flay modern civilization. His first poetry collection was *Cipango's Hinder Door* (1966), which was followed by a collection of his essays and poems, *The Leafless American* (1967).

**Source**

DeFanti, Charles. *The Wages of Expectation: A Biography of Edward Dahlberg*. New York: New York University Press, 1978.

**Davidson, Donald** (1893–1968) *poet, essayist*

Educated at Vanderbilt University, where he became a professor, Donald Davidson was a exponent of REGIONALISM and the most conservative member of the group known as the AGRARIANS. *The Attack on Leviathan* (1938) is a collection of essays expressing his hostility to a centralized and industrialized state. *Lee in the Mountains* (1938) is a series of short narrative poems about the figures of the Southern past. *Still Rebels, Still Yankees* (1957) is his best-known essay collection. *Poems, 1922–1961* appeared in 1966.

**Source**

Winchell, Mark Royden. *Where No Flag Flies: Donald Davidson and the Southern Resistance*. Columbia: University of Missouri Press, 2000.

***The Day of the Locust*** by Nathanael West (New York: Random House, 1939) *novel*

Nathanael West's fourth and final novel, *The Day of the Locust*—too pessimistic and grotesque for its time—is now widely regarded as one of the few great novels about Hollywood. For West, Hollywood epitomized the artificiality and destructiveness of the American Dream, which he personifies in the physically alluring—yet spiritually vacuous—Faye Greener, with whom the two central characters, Tod Hackett and Homer Simpson, are obsessed. The novel is primarily told from the third-person point of view of Tod, a set designer who aspires to be an artist and who is at least partially based on West. While writing the novel, West was a screenwriter hoping to make a living as a novelist. He explained to his publisher that Hollywood was similar to Fascist Germany, claiming “in Munich they murder your flesh, but here it is the soul which is put under the executioner's axe.” West's working title for the novel was “The Cheated,” as Tod places Hollywood's inhabitants into two classes, the purveyors of the myth that the West Coast promises salvation from boredom, and those seduced—and ultimately cheated—by that promise. The listless Homer, driven to madness by Faye, represents the latter group. The title of the published novel recalls the devastation prophesied in both Exodus and Revelation. Tod's vision of a holocaust initiated by Hollywood's cheated materializes in the final scene of the novel when Homer murders

a child actor who teases him, and an excitement-starved mob murders Homer.

### Source

Light, James F. *Nathanael West: An Interpretive Study*. Evanston, Ill.: Northwestern University Press, 1961.

—John Cusatis

### *Dead End* by Sidney Kingsley (produced 1935) play

Sidney KINGSLEY's *Dead End*, a gritty, naturalistic drama exposing the hardships of contemporary urban life, is set on a New York street dead-ending into the East River on which a new luxurious apartment house faces a rundown tenement. Tommy, a young tough from the tenement, is torn between his caring sister, Drina, who strives to keep him out of trouble, and a gang of wayward boys he leads. The likely future of the gang members is indicated in the fate of Baby Face Martin, a gangster wanted for murder who is killed by police after he returns to the street where he grew up. *Dead End* shocked some critics with its frank depiction of the human and economic realities of the poor at the height of the GREAT DEPRESSION and became Kingsley's most enduring drama. He directed its original production, which opened on October 28, 1935, on Broadway for a 684-performance run.

—James Fisher

### *Death Comes for the Archbishop* by Willa Cather (New York: Knopf, 1927) novel

Willa CATHER's *Death Comes for the Archbishop* is one of the most admired depictions of the Southwest in American literature. Comprised of loosely related vignettes, the book focuses on two French priests, Archbishop Latour and Father Vaillant (both drawn from historical models), as they oversee Catholic holdings in the vast New Mexico Territory of the mid nineteenth century. In part, the novel offers a case study in reform as the two clerics restore proper church practices that have fallen into disuse and as they challenge the authority of local priests who have used their positions for profit. At the same time, the narrative traces both men's growing respect for the various cultures that they encounter. Although Cather's negative portrayal of Mexican priests and clear preference for French clergy has drawn criticism, the novel's themes of migration and pluralism anticipate many of the interests of modern multiculturalists. *Death Comes for the Archbishop* is also a moving portrait of friendship, as two very different men spend their lives working together for a common cause.

### Source

Cather, Willa. *Death Comes for the Archbishop*, edited by John J. Murphy and others, Willa Cather Scholarly Edition. Lincoln: University of Nebraska Press, 1999.

—Steven Trout

### "The Death of the Hired Man" by Robert Frost (1914) poem

In this pastoral epic narrative that Robert FROST included in his second collection of poetry, *North of Boston* (1914), Mary and Warren, a New England farm couple, debate what to do when Silas, their former hired hand, comes back looking for work and perhaps a final resting place. Mary meets Warren in the doorway of their home, asking him to treat Silas kindly, and draws "him down / To sit beside her on the wooden steps" of their porch. Warren bears a grudge against Silas, who has left him in haying season when someone else offered better wages. Mary, who has seen Silas, describes him as "worn out" and "miserable."

The majority of lines of the poem, which has been produced as a one-act play, belong to Mary and Warren's back-and-forth dialogue. The slow-moving but dramatic intensity of their debate illustrates contrasting male and female values, attitudes, and understandings. At a pause in their conversation, she spreads out her apron to catch the light of the falling moon and communicates "some tenderness / That wrought on him beside her in the night." She tells Warren that Silas has "come home to die," and their definitions of home typify their personalities: To Warren, home is where "they have to take you in," but to Mary, home is "Something you somehow haven't to deserve." His principles are justice and responsibility; hers are love, sympathy, and mercy.

Mary urges Warren to see Silas for himself. As he leaves her, she sits watching to "see if that small sailing cloud / Will hit or miss the moon." Warren returns, and takes his wife's hand in his: "'Dead,' was all he answered."

### Source

Frost, Robert. *North of Boston*. London: David Nutt, 1914; New York: Holt, 1915.

—Gary L. Kerley

## Depression

See Great Depression.

### *Derleth, August* (1909–1971) science-fiction and mystery writer, poet, editor

Called a "one-man fiction factory," August Derleth wrote and edited more than 150 books over a fifty-year career. Born in Sauk City, Wisconsin, which he later called "not only the center of my world but also the microcosm of my macrocosm," Derleth attended Sauk City High School and at age fifteen published his first story, "Bat's Belfry," in *Weird Tales*. He went on to earn a B.A. at the University of Wisconsin, where he created the detective Solar Pons, in the style and spirit of Sherlock Holmes (some seventy stories in this series were published from 1945 to 1973). In 1931, Derleth moved to Minneapolis to work as an editor for Fawcett Publications and as associate editor for *Mys-*

*tic Magazine*, but he soon returned to Sauk City to pursue his literary career. In 1939 he built “Place of Hawks,” an estate on the edge of Sauk City. That same year, with Donald Wandrei, he founded Arkham House Publishers, which he ran, often single-handedly, until his death.

Derleth’s work appeared in more than 500 magazines and newspapers in a variety of forms: mystery and detective fiction, “weird” tales, history, biography, juvenile books, supernatural and horror, journals, plays, criticism, poetry, and novels about his region (see REGIONALISM). His first book publication was *Murder Stalks the Wakely Family* (1934), which began a mystery series featuring Judge Peck. When SCRIBNERS published *Still Is the Summer Night* (1937), the first book in what he called his Sac Prairie Saga, Derleth was praised by Sinclair LEWIS as “an important national, maybe international, figure.” In 1938, on the recommendation of Lewis and Edgar Lee MASTERS, he received a Guggenheim Fellowship to continue his saga, which eventually in twenty-eight volumes attempted to tell, through short stories, poetry, and novels, the story of his home and Wisconsin from the early 1800s to the present. His Wisconsin writings, along with his nature books *Walden West* (1961) and *Return to Walden West* (1970), show the influence of Henry David Thoreau and Ralph Waldo Emerson, both of whom were subjects of Derleth biographies.

Although he considered himself an entertainer, Derleth is remembered as one who championed regionalism and popularized the fields of science fiction, fantasy, and the “weird” tale. He is considered by many to be more important as a publisher than as a writer. After founding Arkham House largely to preserve and popularize the macabre tales of H. P. LOVECRAFT, he went on to publish the first works of such writers as Ray Bradbury, Robert Bloch, and A. E. van Vogt. Yet, it is on his reputation as a regional writer that Derleth’s legacy will ultimately rest.

### Sources

- Derleth, August. *Thirty Years of Arkham House 1939–1969: A History and Bibliography*. Sauk City, Wis.: Arkham House, 1970.
- Scroth, Evelyn M. *The Derleth Saga*. Appleton, Wis.: Quintain Press, 1979.
- Wandrei, Donald. *100 Books by August Derleth*. Sauk City, Wis.: Arkham House, 1962.
- Wilson, Alison M. *August Derleth: A Bibliography*. Metuchen, N.J.: Scarecrow Press, 1983.

—Gary L. Kerley

### *Desire Under the Elms* by Eugene O’Neill (produced 1924) play

*Desire Under the Elms*, Eugene O’NEILL’s three-part drama inspired by ancient Greek tragedy, opened on November 11, 1924 at the Greenwich Village Theatre.

New York authorities attempted to close the play when moral crusaders objected to its steamy subject matter, which included frank depictions of sexuality, incest, and violence, but *Desire Under the Elms* was generally acclaimed by critics and audiences and ran for 208 performances.

Reinventing the Hippolytus/Phaedra story of classical literature, O’Neill set his play in 1850 on a stark New England farm, over which the hovering elms seem to brood: “They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption.” The decision of old hard-hearted Ephraim Cabot, the recently widowed owner of the farm, to marry young Abbie Putnam, a woman who sees the farm as providing security, essentially dispossesses Ephraim’s son Eben and establishes the central conflict of the drama, for all three covet the farm. For Eben, the sensuous Abbie is the embodiment of his desire to possess those things his father loves most, and for Abbie the male heir that results from the consummation of her relationship with the younger Cabot seals her claim to the farm. The discovery of the paternity of the child, however, leads to a horrific, tragic climax.

O’Neill makes use of New England dialects for the characters, as well as imbuing the play with a biblical quality (Ephraim, particularly, seems a character out of the Old Testament), an approach which helps elevate the play’s language and idiom above the realistic style of much early-twentieth-century drama. Clearly, O’Neill was seeking a poetic language and a way for the characters to more directly express themselves beyond the constraints of realism. *Desire Under the Elms*, which contains a few central symbols, is also a highly naturalistic drama, a quality emerging, in part, from the sexually explicit actions of its characters and the detailed depiction of the harsh realities of nineteenth-century farm life. O’Neill’s unsparing study of family strife, greed, and untamed sexuality has steadily gained recognition as one of O’Neill’s finest accomplishments of the 1920s.

### Sources

- Herr, Linda L. “Stillborn Future: Dead and Dying Infants and Children as a Secondary Image in the Plays of Eugene O’Neill: An Analysis of the Image in *Desire Under the Elms*,” in *Art, Glitter, and Glitz. Mainstream Playwrights and Popular Theatre in 1920s America*. Westport, Conn.: Praeger, 2004, pp. 11–17.
- O’Neill, Eugene. *Desire Under the Elms*. New York: Boni & Liveright, 1925.

—James Fisher

### DeSylva, Buddy (1895–1950) lyricist

George Gard DeSylva was born in New York City but raised in California. His father, Aloysius Joseph DeSylva, had been a vaudeville performer. When “Buddy” was a student at the University of Southern California, he formed a singing



group, “The Hawaiians,” and wrote songs, one of which, “N’ Everything,” caught the ear of Al Jolson in 1918. When Buddy DeSylva received a royalty check for \$16,000, he dropped out of USC and went to work for the Jerome Remick music-publishing company on New York’s Tin Pan Alley.

In 1920 DeSylva collaborated with Jerome Kern on *Sally*, one of the most successful musicals of the decade, which featured the song “Look for the Silver Lining.” DeSylva followed with other hits in 1921, such as “April Showers” with composer Louis Silvers, and “Avalon” with Jolson and composer Vincent Rose. In 1922, he collaborated with George and Ira Gershwin on “I’ll Build a Stairway to Paradise” and, two years later, with George Gershwin and Ballard MacDonald, on “Somebody Loves Me.”

In 1925, DeSylva teamed with another lyricist, Lew Brown, and composer Ray Henderson to form one of the most successful three-way collaborations in American popular music history. For the next six years, DeSylva, Brown, and Henderson wrote songs for Broadway shows that embodied the giddiness, naughtiness, and ebullient optimism of the Jazz Age—“It All Depends on You” (1925), “The Best Things in Life Are Free” (1927), and “Button Up Your Overcoat” (1929). DeSylva, Brown, and Henderson were among the first songwriters to move to the West Coast where they wrote songs for such early movie musicals as *The Singing Fool* (1928) and *Sunny Side Up* (1929). Their collaboration provided the material for *The Best Things in Life Are Free*, a 1956 movie about the trio.

The partnership broke up when DeSylva became a producer at 20th Century-Fox. Lew Brown and Ray Henderson continued to collaborate on such hits as “Life Is Just a Bowl of Cherries” (1931), but they too drifted apart. DeSylva went on to become head of musical production at Paramount, and, on Broadway he produced several of Cole Porter’s musicals. He was also one of the founders of Capitol Records, the first major recording company based on the West Coast.

### Source

Furia, Philip. *The Poets of Tin Pan Alley: A History of America’s Great Lyricists*. New York: Oxford University Press, 1990, pp. 87–94.

—Philip Furia

### Detective Fiction

Twentieth-century American detective fiction is defined by two movements: the continuing popularity of the literary mystery story, which was originated by Edgar Allan Poe in the nineteenth century and developed by such writers as Sir Arthur Conan Doyle in his work featuring Sherlock Holmes; and hard-boiled detective fiction, which originated in America in the 1920s, in part as a reaction to the perceived artificiality of the literary mystery. The distinguishing traits of the two traditions involve class, style, and language, as the literary mystery usually concerns middle- and upper-class characters

whereas hard-boiled fiction usually focuses on the criminal underworld and relies on slang and colloquial speech. But the differences between the traditions is also indicative of fundamentally contrasting views of reality. In the literary mystery, the world before the crime occurs is stable; the violent act is an aberration; and the solution to the puzzle of the mystery restores order and justice. In the world of hard-boiled detective fiction, crime is endemic; the quest for truth and justice is quixotic; and any resolution is at best temporary.

The tradition of the literary mystery in the United States was exemplified by such writers as S. S. Van Dine, the pseudonym for Willard Huntington Wright, who created a suave American version of Sherlock Holmes in the cosmopolitan detective Philo Vance, who began his long career in *The Benson Murder Case* (1926). Even more popular were the detective stories and novels written about and by Ellery Queen, the pseudonym for the cousins Frederic Dannay and Manfred Lee, who also edited mystery anthologies and *Ellery Queen’s Mystery Magazine*. The first Ellery Queen novel, *The Roman Hat Mystery* (1929), was followed by more than thirty others published over a span of forty-eight years. Another American writer popular between World Wars I and II, the so-called Golden Age of the literary detective story, was John Dickson Carr, known for his “locked-room” mysteries. According to one of Carr’s detectives, Dr. Gideon Fell, the word “improbable” is “the very last that should ever be used to curse detective fiction” because a “great part of our liking for detective fiction is based on a liking for improbability.”

In the 1920s the American fascination with crime and criminals engendered a new, more realistic approach to detective fiction, practiced at its best by Dashiell HAMMETT, Raymond CHANDLER, and later by Ross Macdonald. Hammett began his career by writing for *BLACK MASK*, one of many PULP MAGAZINES that flourished at the time. Most stories in these magazines were melodramas with little character development and clichéd views of society. Hammett, a former Pinkerton detective, developed a fresh, understated style and a dark, pessimistic view of human nature and society. In Hammett’s first novel, *Red Harvest* (1929), the detective is a loner battling long odds as he comes to grips with corruption in business and government. In Hammett’s greatest novel, *THE MALTESE FALCON*, detective Sam Spade thrives in a world where law enforcement is ineffective and stays true to his own sense of conduct, his personal code.

Chandler in his work realistically evoked the seamy side of urban life in Los Angeles. His detective, Philip Marlowe, confronts corruption and forces that threaten his sense of self. In novels such as *THE BIG SLEEP* (1939) and *The Long Good-Bye* (1954) Chandler examines personal honor, murder, and misogyny.

### Sources

Docherty, Brian, ed. *American Crime Fiction*. New York: St. Martin’s Press, 1988.

Landrum, Larry. *American Mystery and Detective Novels: A Reference Guide*. Westport, Conn.: Greenwood Press, 1999.

Marling, William. *The American Roman Noir: Hammett, Cain, and Chandler*. Athens: University of Georgia Press, 1995.

—Tilly Newell

**"The Devil and Daniel Webster"** by Stephen

Vincent Benét (1936) *short story*

Stephen Vincent BENÉT's short story appeared in *THE SATURDAY EVENING POST* in 1936 and was widely praised and reprinted. In the mid 1800s, farmer Jabez Stone sells his soul to the devil in exchange for riches. When the devil comes to collect, Stone calls on the great American orator and lawyer Daniel Webster to defend him. The devil agrees to a trial if he gets to pick a ghostly judge and jury of the worst scoundrels in American history. Webster's brilliant oratory melts even these terrible men, and Jabez gets his soul back. This story has been made into a play, opera, and movie.

**Source**

Izzo, David Garrett, and Lincoln Konkle, eds. *Stephen Vincent Benet: Essays on his Life and Work*. Jefferson, N.C.: McFarland, 2003.

—David G. Izzo

**DeVoto, Bernard** (1897–1955) *educator, editor, novelist, historian*

DeVoto was born in Utah, and this background in the West informs his most important work, *Across the Wide Missouri* (1947) a history of the Rocky Mountain fur trade that won the PULITZER PRIZE. After an early career as an English professor at Northwestern University and Harvard, DeVoto became editor of the *SATURDAY REVIEW OF LITERATURE* (1936–1938) and of *Harper's* (1935–1955). A specialist in the life and career of Samuel Clemens, he published *Mark Twain's America* (1932) and *Mark Twain at Work* (1942). His other important nonfiction books on America include *The Year of Decision: 1846* (1942) and *The Course of Empire* (1952). His fiction, which included several novels written under the pseudonym John August, was not well received by critics.

**Source**

Stegner, Wallace. *The Uneasy Chair: A Biography of Bernard DeVoto*. Garden City, N.Y.: Doubleday, 1974.

**De Vries, Peter** (1910–1993) *humor writer*

Born in Chicago and graduated in 1931 from Calvin College in Grand Rapids, Michigan, De Vries began his career as an editor, working at *Poetry* magazine from 1938 to 1944. James Thurber got him a job at the *New Yorker* in 1944, and De Vries became a regular contributor as well as a member of

the editorial staff from 1944 to 1987. De Vries wrote twenty-four novels—beginning with *But Who Wakes the Bugler?* (1940)—all characterized by sophisticated humor and witty word play. His last novel, *Peckham's Marbles* (1986), is about a man recovering from a case of hepatitis, which caused him to look at the world with a jaundiced eye. *The Tunnel of Love* (1954), *Comfort Me with Apples* (1956), and *Slouching towards Kalamazoo* (1983) are regarded as his most successful books. Julian Barnes wrote: "Samuel Butler advised us to eat a bunch of grapes downwards, so that each grape gets bigger and sweeter. Perhaps you should read Mr. De Vries backwards, so that each book will seem funnier and truer."

**Source**

J. H. Bowden, *Peter De Vries*. Boston: Twayne, 1983.

***The Dial*** (1880–1929) *periodical*

Originally a title used for two nineteenth-century Transcendentalist journals (1840–1844 and 1860), *The Dial* in its third incarnation was a conservative literary journal that was harshly critical of works such as Stephen CRANE's *THE RED BADGE OF COURAGE* (1895). Founded in Chicago in 1880, the magazine kept this stance until it moved to New York City in 1916. There, under the guidance of such contributing editors as Conrad Aiken, Randolph Bourne, and Van Wyck Brooks, *The Dial* was transformed into a journal of radical opinion. In 1919 Scofield Thayer took over the editor's chair and transformed the magazine once again, making it one of the foremost literary magazines in the country. In the October 1922 issue, the magazine published T. S. ELIOT's poem *THE WASTE LAND*. Thayer instituted an annual \$2,000 Dial Award to afford the selected artist the opportunity to "serve God (or go to the Devil) according to his own lights." Eliot, E. E. CUMMINGS, William Carlos WILLIAMS, and Ezra POUND were among the recipients. In 1925 the poet Marianne MOORE assumed the editorship until the magazine ceased publication in 1929.

**Source**

Joost, Nicholas. *Scofield Thayer and The Dial: An Illustrated History*. Carbondale: Southern Illinois University Press, 1964.

**"The Diamond as Big as the Ritz"** by F. Scott

Fitzgerald (1922) *short story*

Although F. Scott FITZGERALD classified this novelette as a fantasy, it is a realistic treatment of the message that absolute wealth corrupts absolutely. John T. Unger is invited to spend the summer in the west by his prep-school friend Percy Washington, who states that his father is the richest man in the world. The Washingtons own and live on a diamond mountain in the West. The protection of their secret necessitates the murder or imprisonment of anyone outside the

family who learns about the diamond. The scheduled murder of John, who has fallen in love with Kismet Washington, is prevented by the discovery of the diamond and an aerial attack. Braddock Washington, the head of the family, offers God a bribe to restore everything to how it was. When the deal is rejected Braddock blows up the mountain. Only John and the two Washington daughters escape.

The story was rejected by mass-circulating magazines whose editors regarded it as blasphemous. H. L. MENCKEN and George Jean NATHAN published it in *THE SMART SET*; Fitzgerald included the story in *TALES OF THE JAZZ AGE* (1922).

—Morris Colden

### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

### Di Donato, Pietro (1911–1992) novelist

Pietro Di Donato was the son of a bricklayer who chronicled his life and the plight of Italian American laborers in his most famous novel, *Christ in Concrete* (1939). The autobiographical novel was praised for its honest depiction of immigrant life in the United States. The celebrity status Di Donato achieved with this work impeded his writing; it was more than two decades before he produced his second, and last, novel, *Three Circles of Light* (1960).

### Source

Green, Rose Basile. "Adjusting to a Pluralistic Society," "Counterrevulsion," in her *The Italian-American Novel*. Cranbury, N.J.: Fairleigh Dickinson University Press, 1970, pp. 44–45, 150–157, 165.

—Crystal McCage

### Dietz, Howard (1896–1983) lyricist

Born to Russian-immigrant parents, Howard Dietz grew up in New York and attended Townsend Harris, a high school for gifted pupils. He then went to Columbia University, where he wrote lyrics and dramatic sketches for student shows and also contributed light verse to New York newspapers under the pen name of "Freckles." He went into advertising in 1924 as publicity director for the newly formed Metro-Goldwyn-Mayer movie studio, for which Dietz developed the "Leo the Lion" trademark.

Dietz continued writing newspaper verse as well as song lyrics for Broadway shows and revues, including *Dear Sir* (1924), where he collaborated with Jerome Kern. Arthur Schwartz, a young composer who admired Dietz's work, invited him to collaborate, and Dietz finally agreed to work on a 1929 revue called *The Little Show*. Unlike the lavish *Ziegfeld Follies*, *The Little Show* was an intimate, sophisticated revue

that emphasized witty sketches and urbane songs, such as "I Guess I'll Have to Change My Plan." Dietz and Schwartz collaborated on several similar revues and musical comedies that produced such standards as "Dancing in the Dark" (1931), "Alone Together" (1932), "You and the Night and the Music" (1934), and "By Myself" (1937).

Dietz's lyrics were at their best when they countered Schwartz's brooding melodies with witty, flippant sentiments; when Dietz gave himself over to Schwartz's music, his lyrics strained for poetic heights. In 1953 MGM produced *The Band Wagon*, which featured many of the songs Dietz and Schwartz had written for Broadway revues and musicals. The songwriters created one new song for the movie, "That's Entertainment," which epitomizes Dietz's skills as a lyricist in such lines as his summary of the plot of *Hamlet*: "Where a ghost and a prince meet, / And everyone ends in mincemeat."

### Source

Dietz, Howard Dietz. *Dancing in the Dark*. New York: Quadrangle, 1974.

—Philip Furia

### Dix, Dorothy

See ELIZABETH MERIWETHER GILMER.

### Dixon, Thomas (1864–1946) novelist, playwright

Thomas Dixon was a southerner who referred to himself as a "reactionary individualist." Before making a name for himself as a writer, Dixon made his living as a Baptist minister, lawyer, legislator, and lyceum lecturer. He wrote more than twenty novels, but his biggest success came with a trilogy set in the South during Reconstruction: *The Leopard's Spots* (1902), *THE CLANSMAN* (1905), and *The Traitor* (1907). Of these, the middle volume proved to be the most successful. Hollywood director D. W. Griffith adapted Dixon's play *The Clansman*, based on the first two novels of the trilogy, for the screen in 1915 as *The Birth of a Nation*; it became the first "million-dollar movie" and proved to be so influential that it led to a revival of the Ku Klux Klan. All of Dixon's novels were vehicles for his social theories, and all of them were highly conservative. After the success of Griffith's movie, Dixon wrote dramas and screenplays and adapted his own novels for the movies, five of which he produced at his Los Angeles studio.

### Sources

Cook, Raymond Allen. *Fire From the Flint: The Amazing Careers of Thomas Dixon*. Winston-Salem, N.C.: J. F. Blair, 1968.

Cook. *Thomas Dixon*. New York: Twayne, 1974.

**Dobie, J. Frank** (1888–1964) *short-story writer, historian*

J. Frank Dobie is a key figure in the literature of the Southwest. A Texas native, he wrote about the life of a cattleman in *A Vaquero of the Brush Country* (1929), based on a true story. His other important books include *Guide to Life and Literature of the Southwest* (1943), *The Voice of the Coyote* (1949), *Tales of Old-Time Texas* (1955), and *Cow People* (1964). Dobie has been praised for his painstaking research, which has helped to correct earlier fictionalized accounts of the Southwest that relied too much on legend.

#### Source

Tinkle, Lon. *An American Original: The Life of J. Frank Dobie*. Boston: Little, Brown, 1978.

**“The Doctor’s Son”** by John O’Hara (1935) *story*

“The Doctor’s Son” provided the title for John O’HARA’s first collection of stories, *The Doctor’s Son and Other Stories* (1935). It is set in GIBBSVILLE, PENNSYLVANIA, O’Hara’s fictional community based on his hometown of Pottsville, during the 1918 flu epidemic. The title character and narrator is fifteen-year-old Jimmy Malloy, who represents O’Hara in thirteen short stories and novelettes and two novels. “The Doctor’s Son” is an initiation story about death, love, and betrayal. The collection includes “It Must Have Been Spring” and “Over the River and Through the Wood.”

#### Sources

O’Hara, John. *The Doctor’s Son and Other Stories*. New York: Harcourt, Brace, 1935.

O’Hara. *Gibbsville, Pa.: The Classic Stories*, edited by Matthew J. Bruccoli. New York: Carroll & Graf, 1992; second edition, 2004.

—Morris Colden

**Doolittle, Hilda** (1886–1961) *poet, novelist, playwright, translator*

Hilda Doolittle, known to the literary world as H.D., was a leading contributor to the Imagist verse movement of the early twentieth century (see IMAGISM). Born in Bethlehem, Pennsylvania, H.D. attended Bryn Mawr College for three terms before traveling to Europe and eventually settling in England. Her development as a writer was influenced by her studies of Greek literature as well as by Ezra POUND, William Carlos WILLIAMS, and Marianne MOORE. H.D. translated Greek texts, wrote novels, essays, and memoirs—including *Tribute to Freud* (1956), about her relationship with the psychoanalyst—but she is known mainly for her poetry and her adherence to the principles of Imagism: direct treatment of the subject, use of only the necessary words to convey meaning, and avoidance of clichéd devices such as similes. Her

first collection of poems was *Sea Garden* (1916). Her most admired work includes her trilogy—made up of *The Walls Do Not Fall* (1944), *Tribute to the Angels* (1945), and *The Flowering of the Rod* (1946)—and her long poem, *Helen in Egypt* (1961), which retells the story of the Trojan War from the perspective of Helen.

#### Sources

Boughn, Michael. *H.D.: A Bibliography, 1905–1990*. Charlottesville: University Press of Virginia, 1993.

Hollenberg, Donna Krolik, ed. *H.D. and Poets After*. Iowa City: University of Iowa Press, 2000.

—Skye L. Suttie

**Dos Passos, John** (1896–1970) *novelist, historian, essayist*

*America our nation has been beaten by strangers who  
have turned our language inside out who have taken  
the clean words our fathers spoke and made them slimy  
and foul . . .*

*All right we are two nations*

—The Big Money (1936)

John Dos Passos was born in Chicago, the son of a successful trust lawyer from New York and Lucy Sprigg Madison, a widow from Virginia. The elder Dos Passos supported Madison and his son for eleven years until the death of Mrs. Dos Passos, after which he married Lucy Madison. Meanwhile, the young Dos Passos and his mother lived what he called a hotel childhood, mostly in Brussels and London. After a year in a Washington, D.C. school, he was educated in London until he was eleven, when he and his mother moved back to the United States and Dos Passos entered Choate Academy, which prepared him for admission at the age of sixteen to Harvard. Because his father thought him too young for college, he traveled in Europe with a tutor for a year before entering Harvard, where he studied literature and began writing fiction. Uncertain whether he wished to pursue a career as an artist or as a writer, he went to Spain after graduation in 1916 to study architecture. In January 1917, while Dos Passos was in Spain, his father died. Dos Passos returned to the United States for the funeral. Three months later, the United States declared war on Germany, and Dos Passos, too nearsighted for military service, joined the Norton-Harjes volunteer ambulance corps, which was soon merged into the American Red Cross. Serving in France and Italy he became disgusted by what he called the war machine driven by corrupt governments serving the interests of big business. He expressed his anger in a collaborative novel with his Harvard classmate Robert Hillyer. After the war, when Dos Passos determined to devote his life to literature, he heavily revised a portion of his contribution to the collaboration into his first published





John Dos Passos, 1924

novel, *One Man's Initiation—1917* (1920), and he expanded another portion into his first major novel, *THREE SOLDIERS* (1921).

Dos Passos was an inveterate traveler, and throughout his writing career he generally alternated between publishing creative works—either novels or, in the 1920s, plays—and nonfiction, usually essays based on his travels early in his career and histories later. Arguably, his most influential literary friendship of the time was with John Howard Lawson, with whom he had served in the ambulance corps during the war. Lawson was a devoted communist, and he urged Dos Passos toward leftist activism. *Three Soldiers*, was an uncompromising, satirical antiwar novel that shifted perspective among three men in the army. The novel was praised in literary circles for what was called its honest realism and damned in the popular press as un-American; the controversy it stirred established Dos Passos's reputation as a serious writer. With *MANHATTAN TRANSFER* (1925), among the earliest American modernist novels (see MODERNISM), Dos Passos solidified his reputation as a major writer. Sinclair Lewis wrote that *Manhattan Transfer* could be “the foundation of a whole new school of novel-writing.” Mixing impressionism, expressionism, stream of consciousness, fragments of newspaper text, song lyrics, and advertisements, with masterful satirical por-

traits and classical allusions, Dos Passos crafted a complex novel that avoided being self-consciously experimental.

In 1926 Dos Passos began working with the New Playwrights Theatre, a radical group that included Lawson. He wrote three experimental plays, including *The Garbage Man* (1926), and helped with production of other proletarian dramas. During the same period, he served on the editorial board of the communist magazine *New Masses*, in which he advocated a brand of radicalism that avoided “phrases, opinions, badges, banners imported from Russia or anywhere else.” Though he never joined the Communist Party, Dos Passos was a dependable fellow traveler during the 1920s and most of the 1930s.

In 1930 Dos Passos completed *The 42<sup>nd</sup> Parallel*, the first volume of the *U.S.A.* trilogy, his masterwork. The other two volumes are *1919* (1932) and *The Big Money* (1936). *U.S.A.* is a panorama of American life in the first third of the twentieth century. To capture the spirit of the time Dos Passos employed four different modes of narration: conventional narrative focusing alternately on the lives of a cast of representative characters; what he called The Camera Eye—impressionistic autobiographical bits of stream of consciousness; Newsreels—montages of contemporary newspaper headlines and fragments of articles; and highly stylized satirical biographies of notable people. The novels were widely praised; Malcolm Cowley called *1919* “a landmark in American fiction.”

The Spanish Civil War, which began in 1936, was regarded by Popular Front Communists as a battle of international significance against fascism. Dos Passos, who had traveled extensively in Spain and had many friends there, was particularly troubled by the Nationalist attempt, bolstered by Germany and Italy, to overthrow the elected Republican government, supported by the Russians. In March 1937, he went with Ernest HEMINGWAY, his friend since about 1924, to film a communist-sponsored documentary about the war. When he arrived, Dos Passos learned that his friend and translator Jose Robles, a Republican, had been murdered by communists, who questioned his loyalty. Against Hemingway's advice, Dos Passos wrote a series of essays in 1938 critical of the communist involvement in Spain and followed them the next year with *Adventures of a Young Man*, in which a sincere American communist regarded as politically unreliable is sent by party leaders to the front lines in Spain during the war, where he will be killed. Dos Passos immediately lost his leftist credentials as a literary figure. When the *U.S.A.* trilogy was published in a single volume in 1938, the communist reviewers took the opportunity to reassess the work they had praised when it was initially published: Granville Hicks accused Dos Passos of “irresponsibility, banality, naiveté and sheer stupidity.” In terms of production, his literary career was not yet half over; in terms of reputation, he moved from the first rank of American writers to respected has-been. Hemingway led the attackers.

After 1938 Dos Passos continued to write at the rate of a book a year. He alternated between histories that exhibited a particular interest in the founding fathers, notably *The Ground We Stand On* (1941) and *The Men who Made the Nation* (1957), and social fiction. His *District of Columbia* trilogy—*Adventures of a Young Man* (1939); *Number One* (1943), about a politician modeled on Huey Long; and *The Grand Design* (1949), about Franklin D. Roosevelt's administration—attempted a social and political satire of the period between 1930 and the end of the New Deal. *Midcentury* (1961) was an attempt to apply the techniques of *U.S.A.* with a decidedly conservative political bias.

Dos Passos wrote thirty-eight books, but he is remembered primarily for *Three Soldiers*, *Manhattan Transfer*, and the *U.S.A.* trilogy. Those works rank him among the most significant novelists of the twentieth century. He received numerous awards, including the National Institute of Arts and Letters Gold Medal Award for fiction in 1957 and the Antonio Feltrinelli Prize from Italian Academia Nazionale dei Lincei in 1967, but his honors came for his novels of the 1920s and 1930s. He died in 1970, having nearly completed *Century's Ebb* (1975), his fifteenth novel, which he called his "chronicle of despair."

—Richard Layman

### Principal Books by Dos Passos

*One Man's Initiation*—1917. London: Allen & Unwin, 1920; New York: Doran, 1920. Republished as *First Encounter*. New York: Philosophical Library, 1945. Republished as *One Man's Initiation*—1917, unexpurgated edition. Ithaca: Cornell University Press, 1969.

*Three Soldiers*. New York: Doran, 1921.

*Rosinante to the Road Again*. New York: Doran, 1922.

*A Pushcart at the Curb*. New York: Doran, 1922.

*Streets of Night*. New York: Doran, 1923.

*Manhattan Transfer*. New York & London: Harper, 1925.

*The Garbage Man*. New York & London: Harper, 1926.

*Orient Express*. New York & London: Harper, 1927.

*Facing the Chair: Story of the Americanization of Two Foreign-born Workmen*. Boston: Sacco-Vanzetti Defense Committee, 1927.

*Airways, Inc.*. New York: Macaulay, 1928.

*The 42nd Parallel*. New York & London: Harper, 1930.

1919. New York: Harcourt, Brace, 1932.

*Three Plays: The Garbage Man, Airways, Inc., Fortune Heights*. New York: Harcourt, Brace, 1934.

*In All Countries*. New York: Harcourt, Brace, 1934.

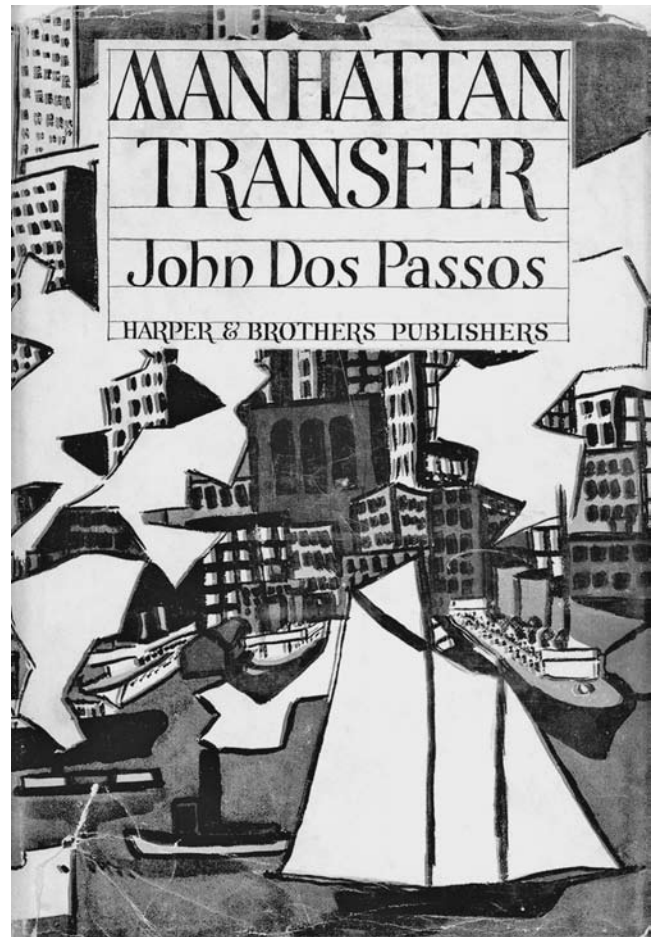
*The Big Money*. New York: Harcourt, Brace, 1936.

*The Villages Are the Heart of Spain*. Chicago: Esquire-Coronet, 1937.

*Journeys Between Wars*. New York: Harcourt, Brace, 1938.

*U.S.A.* New York: Harcourt, Brace, 1938.

*Adventures of a Young Man*. New York: Harcourt, Brace, 1939.



Dust jacket for Dos Passos's 1925 novel, in which he interweaves the lives of a large cast of characters, all of whom are shaped by their experience of the city

*The Ground We Stand On*. New York: Harcourt, Brace, 1941.

*Number One*. Boston: Houghton Mifflin, 1943.

*State of the Nation*. Boston: Houghton Mifflin, 1944.

*Tour of Duty*. Boston: Houghton Mifflin, 1946.

*The Grand Design*. Boston: Houghton Mifflin, 1949.

*The Prospect Before Us*. Boston: Houghton Mifflin, 1950.

*Life's Picture History of World War II*, full-page texts by Dos Passos. New York: Simon & Schuster/Time, Inc., 1950.

*Chosen Country*. Boston: Houghton Mifflin, 1951.

*District of Columbia*. Boston: Houghton Mifflin, 1952.

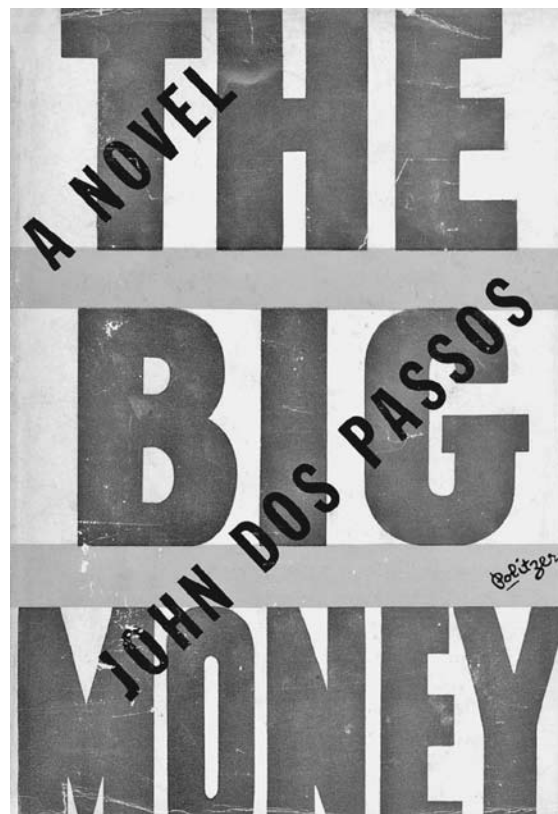
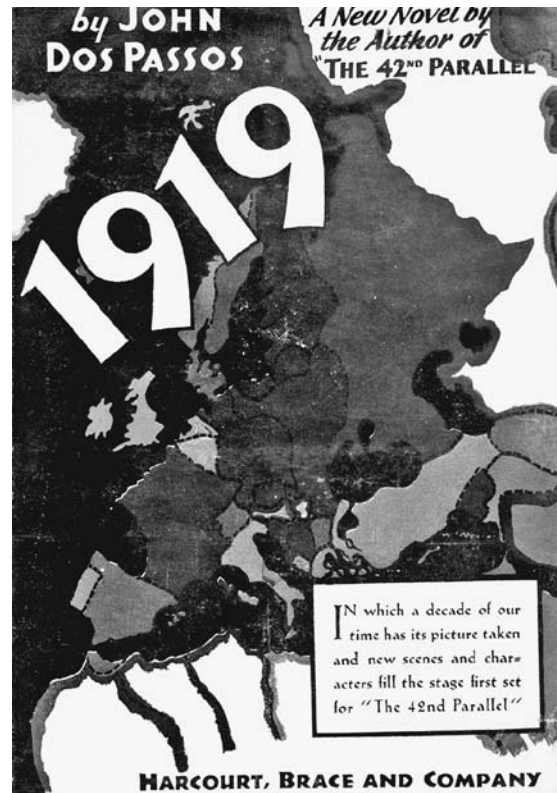
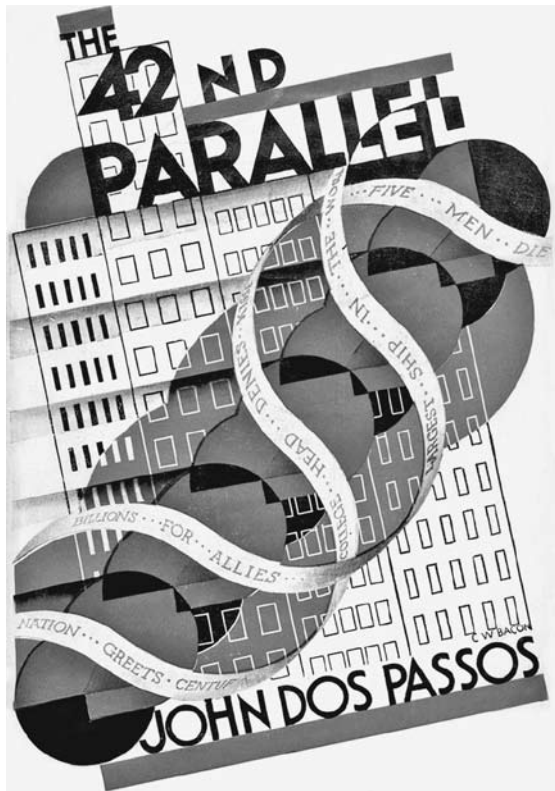
*The Head and Heart of Thomas Jefferson*. Garden City, N.Y.: Doubleday, 1954.

*Most Likely to Succeed*. New York: Prentice-Hall, 1954.

*The Theme Is Freedom*. New York: Dodd, Mead, 1956.

*The Men Who Made the Nation*. Garden City, N.Y.: Doubleday, 1957.

*The Great Days*. New York: Sagamore Press, 1958.



*Dust jackets for Dos Passos's U.S.A. trilogy, a story that combines history, fiction, and the author's personal experience*



- Prospects of a Golden Age*. Englewood Cliffs, N.J.: Prentice-Hall, 1959.
- Midcentury*. Boston: Houghton Mifflin, 1961.
- Mr. Wilson's War*. Garden City, N.Y.: Doubleday, 1962.
- Brazil on the Move*. Garden City, N.Y.: Doubleday, 1963.
- Occasions and Protests*. Chicago: Regnery, 1964.
- Thomas Jefferson: The Making of a President*. Boston: Houghton Mifflin, 1964.
- The Shackles of Power: Three Jeffersonian Decades*. Garden City, N.Y.: Doubleday, 1966.
- The Best Times: An Informal Memoir*. New York: New American Library, 1966.
- The Portugal Story: Three Centuries of Exploration and Discovery*. Garden City, N.Y.: Doubleday, 1969.
- Easter Island, Island of Enigmas*. Garden City, N.Y.: Doubleday, 1971.
- Century's Ebb: The Thirteenth Chronicle*. Boston: Gambit, 1975.

### Studying John Dos Passos

John Dos Passos wrote forty-two books published between 1921 and his death in 1970. They fall into two distinct periods, characterized by his political interests. Before the mid 1930s, Dos Passos was a political activist who advocated many of the tenets of communism, though he never joined the party. After the Spanish Civil War in 1937, he turned abruptly from communism and aligned himself with politically conservative friends and causes. Although Dos Passos insisted that what he called the ground he stood on—the basic principles that guided his thought—was consistent throughout his career, his politics clearly affected his writing. Most critics agree that the works from the early part of Dos Passos's life are more innovative, more interesting, and the most enduring. *THREE SOLDIERS* (1921), a satire on WORLD WAR I army life and an indictment of the war machine, *MANHATTAN TRANSFER* (1925), a modernist novel about the stultifying force of urbanization; and the *U.S.A.* Trilogy (1938), a panoramic, stylistically innovative social fiction about life in the United States during the first third of the twentieth century, are considered his most significant novels.

Dos Passos published as much nonfiction as he did fiction. Particularly during the first part of his life, he recorded his extensive travel experiences in books that focused on the social and political life of the places he visited. After 1937 he turned to studies of American history, particularly the founding fathers, in an attempt to elucidate the basic principles of American democracy.

The study of Dos Passos's novels should begin with his important novels of the 1920s and 1930s, particularly *U.S.A.*, which is his masterwork. Reading of these novels will be enhanced by a study of Dos Passos's letters, collected in Townsend Ludington's *John Dos Passos: A Twentieth Century Odyssey* (New York: Dutton, 1980) and in the nonfiction Dos Passos wrote, mainly in radical magazines of the time, that are collected in *John Dos Passos: The Major Non-*

*fictional Prose*, edited by Donald Pizer (Detroit: Wayne State University Press, 1988). Pizer's *Dos Passos's U.S.A.: A Critical Study* (Charlottesville: University Press of Virginia, 1988) is a model for the study of Dos Passos's most important work.

Students interested in Dos Passos's political development should begin, after the primary works, with Melvin Landsberg's *Dos Passos's Path to U.S.A.: A Political Biography 1912–1936* (Boulder, Colo.: Colorado Associated University Press, 1972) and Robert C. Rosen's *John Dos Passos, Politics and the Writer* (Lincoln: University of Nebraska Press, 1981). Daniel Aaron's *Writers on the Left, Episodes in American Literary Communism* (New York: Harcourt, Brace, 1961) and Walter B. Rideout's *The Radical Novel in the United States, 1900–1954* (Cambridge: Harvard University Press, 1956) are useful for context.

The best study of Dos Passos's apprentice fiction and his lesser early novels, is Michael Clark's *Dos Passos's Early Fiction, 1912–1938* (Selinsgrove, Penn.: Susquehanna University Press, 1987). There is no recommended book-length study of his later works.

Biographical study of Dos Passos should begin with his *The Best Times: An Informal Memoir* (New York: New American Library, 1966). The recommended full-length biography of Dos Passos is Ludington's *John Dos Passos: A Twentieth Century Odyssey*, and it should be supplemented with Virginia Spencer Carr's *Dos Passos: A Life* (Garden City, N.Y.: Doubleday, 1984).

David Sanders's *John Dos Passos: A Comprehensive Bibliography* (New York: Garland, 1987) is a primary bibliography that also lists archival holdings, reviews, and criticism. It should be supplemented with John Rohrkemper's *John Dos Passos, A Reference Guide* (Boston: G. K. Hall, 1980). Both are well out of date; the student should consult the Modern Language Association annual bibliographies available on-line in most major libraries.

—Richard Layman

### Drama genre

Twentieth-century drama begins with the work of Eugene O'NEILL and the PROVINCETOWN PLAYERS. Before the advent of this experimental troupe, densely plotted melodramas and sentimental comedies dominated the nineteenth-century American stage. The Provincetown Players aspired to create a dramatic literature that was the equal in theme and character of American and European achievements in the novel and in poetry. O'Neill's early plays, drawing on the work of Herman Melville and Joseph Conrad, exhibit a brooding sense of fate and family disorder that marked his mature later plays. His style ranged from expressionistic dramas (see EXPRESSIONISM) such as *THE HAIRY APE* (produced 1922) to studies of American myth in *The Fountain* (produced 1925), based on the legend of Juan Ponce de Leon and the fountain of youth. O'Neill uses a novelistic STREAM-OF-CONSCIOUSNESS technique in his nine-act *STRANGE INTERLUDE* (produced 1928) in which he contrasts characters' public actions with their



inner thoughts and desires. In *The Great God Brown* (produced 1926) O'Neill uses masks in a contemporary setting reminiscent of the ancient Greek theater. O'Neill was influenced by both modern psychology and philosophy (Sigmund Freud, Friedrich Nietzsche, Carl Jung) and ancient sources (Aeschylus) as demonstrated in his version of the Orestia trilogy, *MOURNING BECOMES ELECTRA* (produced 1931). Later in his career, posthumously produced plays such as *A Touch of the Poet* (produced 1958) and *More Stately Mansions* (produced 1964) reflected his interest in American history as a shaper of human character. In *THE EMPEROR JONES* (produced 1920) and *All God's Chillun Got Wings* (produced 1924) he took on controversial issues such as racism and miscegenation. In O'Neill's last phase, his two masterpieces, *The Iceman Cometh* (produced 1946) and *Long Day's Journey into Night* (produced 1956) exhibited a heightened realism that was just as intense as his earlier experimental plays.

Other playwrights followed O'Neill's example—experimenting boldly with theme and subject matter. Elmer RICE in *THE ADDING MACHINE* (produced 1923) created an expressionistic drama that criticized a civilization increasingly dominated by commercial considerations that turned people into numbers or adding machines. Playwright Paul GREEN, on the other hand, wrote searing realistic dramas about the plight of poor whites and blacks, providing a folk-based critique of the capitalistic system that later resulted in spectacle plays in which large casts dramatized the history of America. In *OUR TOWN* (produced 1938) and *THE SKIN OF OUR TEETH* (produced 1942), Thornton WILDER played with the concept of time and the use of stage space to create characters that were American originals often expressing small-town values and yet also world citizens responding to social, psychological, and economic changes occurring in the modern world.

Conventional plays written during this period of experimentation examined themes relevant to a rapidly evolving society. Susan GLASPELL, who belonged to the Provincetown Players with O'Neill, revealed the subtle yet destructive pressures on women's lives in her one-act "Trifles" (produced 1916) and her PULITZER PRIZE-winning drama *Alison's House* (produced 1930). Both George E. KELLY in *CRAIG'S WIFE* (produced 1925) and Philip Barry in *HOLIDAY* (produced 1928) and *THE PHILADELPHIA STORY* (produced 1939) enjoyed great success with family dramas and comedies of manners. George S. KAUFMAN—the great collaborator—contributed both as author and director to most of the period's comedic triumphs. Kaufman directed the Marx Brothers in their Broadway successes *The Cocoanuts* (produced 1925) and *Animal Crackers* (produced 1928). With Marc Connelly, Kaufman wrote the business satire *Beggar on Horseback* (produced 1924); with Edna Ferber *Dinner at Eight* (produced 1932) and *Stage Door* (produced 1936); and with Moss Hart the enduring farces *YOU CAN'T TAKE IT WITH YOU* (produced 1936) and *THE MAN WHO CAME TO DINNER* (produced 1939). After his great success with Laurence STALLINGS in the

WORLD WAR I drama *WHAT PRICE GLORY* (produced 1924), Maxwell ANDERSON elevated the language of American drama in the verse plays: *WINTERSET* (produced 1935) and his historical drama *Elizabeth the Queen* (produced 1930) and *Mary of Scotland* (produced 1933).

With the economic collapse of the GREAT DEPRESSION, American playwrights began to examine economic disparities and social injustice in their plays. Sidney KINGSLEY realistically dramatized slum life in his hit Broadway play *DEAD END* (produced 1935). Clifford Odets championed labor unions in *Waiting for Lefty* (produced 1935) and examined economic pressures on lower-class immigrant families in *Awake and Sing!* (produced 1935) and *Golden Boy* (produced 1937). Clare Boothe LUCE satirized upper-class matrons in her all-female play *THE WOMEN* (produced 1936). Lillian HELLMAN excited audiences with her combination of melodrama and social criticism. Her first play *THE CHILDREN'S HOUR* (produced 1934) challenged audiences' attitudes about lesbianism, and in *THE LITTLE FOXES* (produced 1939) she criticized the cruelties of modern American capitalism through the metaphor of a traditional nineteenth-century melodrama. In *Watch on the Rhine* (produced 1941) she attacks the complacency of Americans to the dangers of European fascism.

This first great age of American drama culminates in 1944 with the premiere of Tennessee WILLIAMS's autobiographical play *THE GLASS MENAGERIE*. Blending elements of realism, expressionism, and verse drama Williams successfully dramatizes the complexity of individual characters within his haunted family. Like O'Neill, Williams examines the porous membrane separating the past from present.

## Sources

- Bryer, Jackson, R., ed. *The Playwright's Art: Conversations with Contemporary American Dramatists*. New Brunswick, N.J.: Rutgers University Press, 1995.
- Engle, Ron, and Tice L. Miller, ed. *The American Stage: Social and Economic Issues from the Colonial Period to the Present*. New York: Cambridge University Press, 1993.
- Frankel, Aaron. *Writing the Broadway Musical*. Cambridge, Mass.: Da Capo, 2000.
- Gassner, John, ed. *Best Plays of the Modern American Theatre*. New York: Crown, 1947.

**Dreiser, Theodore** (1871–1945) novelist, short-story writer, essayist

*We are to have no pictures which the Puritan and the narrow, animated by an obsolete dogma, cannot approve of. We are to have no theatres, no motion pictures. No books, no public exhibitions of any kind, no speech even which will in any way contravene his limited view of life.*

—*Life, Art and America* (1917)

Born in Terre Haute, Indiana, into a large Catholic family, one of thirteen children, Theodore Dreiser never lost his sense of life as a struggle against forces—economic, social, emotional—that could at any moment overwhelm and defeat the individual. Refusing to conform to the prevailing morality of his time, Dreiser adhered to a grim, deterministic philosophy that defined his life and work.

Dreiser's father, a German immigrant, shifted from job to job while Theodore was educated in sundry Catholic and public schools; he attended Indiana University as a "special student" but did not graduate. His siblings drifted from the family, his sister Emma having a child out of wedlock and his brother Paul (1858–1906) leaving to become a songwriter as Paul Dresser. The first stanza of his best-known song, "On the Banks of the Wabash," now the state song of Indiana, was written by Theodore. "Theo" became an omnivorous reader, being blown "to bits" by Herbert Spencer's ideas that demonstrable, physical powers could be studied scientifically and that these, instead of moral or transcendent principles, forced individual and social change. His amorality extended to his personal comportment; throughout his life Dreiser formed and broke liaisons with young women.

As a young man Dreiser held a variety of positions—stock clerk, real-estate salesman, collection agent, dishwasher, railroad- and farmworker, among others—before beginning his newspaper career at age twenty-one as a reporter for the *Chicago Daily Globe*. He also worked for newspapers in St. Louis, Toledo, Pittsburgh, and New York. In 1895 Dreiser created the magazine *Ev'ry Month*, which he edited and mainly wrote for two years. He then wrote for popular magazines. After his friend Arthur Henry prompted him to try a novel, Dreiser wrote his first great book, *SISTER CARRIE*, based upon the life of his sister Emma. The book impressed an editor at Doubleday, Frank Norris, but shocked the wife of the firm's founder, who tried to suppress it as immoral. The contract prevailed and *SISTER CARRIE* appeared in 1900, but with no publicity or support, it languished in obscurity. As soon as it was published Dreiser began his second novel, *Jennie Gerhardt*.

Depressed, Dreiser changed jobs often, eventually becoming a successful editor for women's magazines. With the encouragement of H. L. MENCKEN, Dreiser revised *Jennie Gerhardt*, which Harper published in 1911. Dreiser soon started work on *The Financier*, the first of three novels on Frank Cowperwood, based on the life of a traction tycoon Charles Tyson Yerkes (see COWPERWOOD TRILOGY). Although *The Financier* (1912) received positive notices, Harper refused to publish the second novel in the trilogy, *The Titan*, and he moved to the publisher John Lane, who brought out the novel in 1914. He became dissatisfied with Lane when the publisher withdrew *The "Genius"* (1915), a semi-autobiographical chronicle of his love affairs, after it was declared obscene by the New York Society for the Suppression of Vice. Dreiser's reputation was consolidated in 1925 with the BONI AND LIVERIGHT publication of *AN AMERICAN*



Theodore Dreiser, circa 1907

*TRAGEDY*, a two-volume novel based on an actual murder in the Adirondacks.

After a visit to Russia, whose social ideals he greatly admired, Dreiser began two decades of magazine writing and work on philosophical essays. Books of fiction started earlier stalled, and it was only as his health began to fail that he strove to complete *The Bulwark* and *The Stoic*, the latter the third of the Cowperwood novels. His first wife, Sara, died in 1942; one year before he died Dreiser married Helen Richardson, with whom he had conducted a relationship since 1919.

Throughout his life, Dreiser had difficulty maintaining a connection with a publisher. His demands for remuneration and his refusal to alter his work placed unusual demands upon Harper, John Lane, Boni and Liveright, and Doubleday, four firms with whom he had contracts. None of his works until *An American Tragedy* were great successes in the marketplace, although from 1915 through 1925 his fiction sold steadily.

*Question  
the proof*  
*29*  
Sister Carrie.  
 CHAPTER I. *Start 150,000 words*  
*The* *haquet* *attracting* : *it was* *and* *forced*.  
 When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, ~~which was chosen~~  
~~in the baggage car,~~ a cheap imitation alligator skin satchel, ~~holding~~  
~~some minor details of the toilet,~~ a small lunch in a paper box and a  
 yellow leather snap purse, containing her ticket, a scrap of paper  
 with her sister's address in Van Buren Street, and four dollars in  
 money. It was in August, 1889. She was eighteen years of age,  
 bright, ~~timid~~ ~~at~~ ~~full~~ ~~of~~ ~~illusions,~~ ignorance and youth. Whatever  
 touch of regret at parting characterized her thoughts, it was certainly  
 not for advantages now being given up. A flush of tears at her  
 mother's farewell kiss, a touch in the throat when the cars clacked  
 by the flour mill where her father worked by the day, a pathetic sigh  
 as the familiar green environs of the village passed in review, and the  
 threads which bound her so lightly to girlhood and home were ir-  
 revocably broken.  
 To be sure, ~~she was not conscious of any of this. Any~~  
~~change, however great, might be remedied.~~ There was always the next  
 station where one might descend and return. There was the great  
 city bound more closely by these very trains which came up daily.  
 Columbia City was not so very far away, even once she was in Chicago.  
 What, pray, is a few hours - a hundred miles? ~~Another opportunity~~  
~~was there.~~ She looked at the little slip bearing ~~the address~~ ad-  
 dress and wondered. She gazed at the green landscape, now passing  
 in swift review, until her swifter thoughts replaced its impression  
 with vague conjectures of what Chicago might be, like. ~~Since infancy~~  
~~her ears had been full of the name.~~ ~~Since the family had thought of~~

Top page of the revised typescript for Dreiser's first novel



Dreiser's novel most generally taught in schools is his first, *Sister Carrie*. It is his most compressed and most consciously shaped narrative. British readers were readier to see its power than Americans. Its rise to prominence was gradual and steady; its reissue in America in 1907 sold more copies than the original edition, and by the time the MODERN LIBRARY issued it in 1932, its stature as a classic of twentieth-century literature was assured.

*Jennie Gerhardt*, *The Financier*, and *The Titan* enlarged the scope of Dreiser's vision. In the Cowperwood novels, especially, his exploration of business practices, local and national politics, and social mores is penetrating and comprehensive. His framing of Cowperwood's story with scientific theory augments its thematic depth. *The Financier* refers to "the survival of the fittest," an idea Dreiser took from Spencer; to "chemisms," or the force of natural attraction, as in Johann Wolfgang von Goethe's *Wahlverwandschaft*; and to particle theory, as when he compares members of a jury to atoms.

*An American Tragedy* remains Dreiser's most impressive achievement. Every level of American society, from the poorest to the wealthiest, serves to shape the destiny of the hero, Clyde Griffiths. The circumstances that create him, that maneuver him into a position where he becomes responsible for the murder of his lover, and that equally cause his attraction to a wealthy socialite (and that make this attraction reciprocal), forcing him into feelings he himself does not want or seek, justify the appellation of tragedy. The conclusion, in which he is executed for actions for which he is not responsible, give the book added bitterness. Although written in intermittently lumbering prose, the arc of the story unifies the whole and gives to the ordinary American at its center nobility and significance.

Dreiser's stature grew throughout the first two decades of this century and reached a high point in the mid 1920s. By the time *An American Tragedy* was published, the public had become aware of the breadth of his achievement. After 1925 he was for a decade an American icon. When the Swedish academy decided to award a Nobel Prize in literature to an American in 1929, the names most put forth were Theodore Dreiser and Sinclair LEWIS. In his acceptance speech, Lewis paid Dreiser homage. After Dreiser's death in 1945 his books continued to sell, partly kept alive by universities. Today he is remembered as an intrepid trailblazer and as the author of *Sister Carrie* and *An American Tragedy*, with a devoted but more select following for the Cowperwood trilogy.

—Roger Lathbury

### Principal Books by Dreiser

*Sister Carrie*. New York: Doubleday, Page, 1900. Pennsylvania Edition, Philadelphia: University of Pennsylvania Press, 1981.

*Jennie Gerhardt*. New York & London: Harper, 1911.

*The Financier*. New York & London: Harper, 1912. Revised edition, New York: Boni & Liveright, 1927.



Theodore Dreiser, John Dos Passos, and Samuel Ornitz in 1931, just after their return from Harlan County, Kentucky, where, on behalf of a leftist committee chaired by Dreiser, they investigated conditions among striking coal miners

*A Traveler at Forty*. New York: Century, 1913.

*The Titan*. New York: John Lane, 1914.

*The "Genius."* New York: John Lane, 1915.

*Plays of the Natural and the Supernatural*. New York: John Lane, 1916.

*A Hoosier Holiday*. New York: John Lane, 1916.

*Free and Other Stories*. New York: Boni & Liveright, 1918.

*Twelve Men*. New York: Boni & Liveright, 1919.

*The Hand of the Potter*. New York: Boni & Liveright, 1919. Revised, 1927.

*Hey Rub-a-Dub-Dub*. New York: Boni & Liveright, 1920.

*A Book About Myself*. New York: Boni & Liveright, 1922. Republished as *Newspaper Days*. New York: Liveright, 1931.

*The Color of a Great City*. New York: Boni & Liveright, 1923.

*An American Tragedy*. New York: Boni & Liveright, 1925.

*Moods: Cadenced and Declaimed*. New York: Boni & Liveright, 1926. Revised, 1928. Revised and republished as *Moods Philosophic and Emotional, Cadenced and Declaimed*. New York: Simon & Schuster, 1935.

*Chains*. New York: Boni & Liveright, 1927.

*Dreiser Looks at Russia*. New York: Liveright, 1928.

*A Gallery of Women*. New York: Liveright, 1929.

*Dawn*. New York: Liveright, 1931.

*Tragic America*. New York: Liveright, 1931.

*America Is Worth Saving*. New York: Modern Age, 1941.

*The Bulwark*. Garden City, N.Y.: Doubleday, 1946.

*The Stoic*. Garden City, N.Y.: Doubleday, 1947.



*Notes on Life*, edited by Marguerite Tjader and John J. McAleer. University: University of Alabama Press, 1974.

*Theodore Dreiser: A Selection of Uncollected Prose*, edited by Donald Pizer. Detroit: Wayne State University Press, 1977.

*Selected Magazine Articles of Theodore Dreiser*, edited by Yoshinobu Hakutani. Cranbury, N.J.: Associated University Presses, 1985.

### Studying Theodore Dreiser

The best beginning for the study of Theodore Dreiser is his first novel, *SISTER CARRIE*. It remains his most compressed presentation of the material inequities of American culture and the forces that overwhelm those caught in it; it exhibits Dreiser's great cumulative power as well as his stylistic garishness. The book published in 1900 is in most respects the one Dreiser wrote, but the original publishers (and subsequent reprints) altered Dreiser's ending; the novel as the author conceived it can be found in the University of Pennsylvania Press edition of 1981 and the current Penguin paperback. After *Sister Carrie* the student should read *AN AMERICAN TRAGEDY* (1925) for its encompassing vision of American social classes, and then proceed to *The Financier* (1912), the longest and most fully rounded of the COWPERWOOD TRILOGY. *Jennie Gerhardt* (1911) is a worthy successor to *Sister Carrie*. *The "Genius"* (1915) dramatizes Dreiser's lifelong preoccupation with sexual drives and, here, their connection to artistic productivity.

Dreiser was not an economical writer. The length of his books, however, should not discourage readers from becoming absorbed in his work. Although he can be effective in the short story, as in *Free and Other Stories* (1918), his broad understanding of the connections between personal motivations, economic life, and politics requires the space of the novel.

In addition to the fiction, which is of the first importance, Dreiser was a memoirist of ability: see *A Hoosier Holiday* (1916) about his native Indiana, and *Twelve Men* (1919), a series of colorful biographical sketches. Especially memorable is the portrait of his brother, Paul Dresser, the songwriter, who until recently was celebrated more than Dreiser himself in Indiana. His *Dawn* (1928) is an astonishingly frank memoir about his family and his early years.

Dreiser's philosophical ideas as expressed directly in *Hey Rub-a-Dub-Dub* (1920) lack the coherence and force of the novels. "Neurotic America and the Sex Impulse" is a tirade; *An American Tragedy* is art. Politically, for the last two and a half decades of his life Dreiser was a supporter of communism—see *Dreiser Looks at Russia* (1928)—which he viewed as the one way of life that held out hope to all levels of humanity by establishing an environment not dominated by economic power.

The standard biography is Richard Lingeman's two-volume *Theodore Dreiser: At the Gates of the City, 1871–1907* and *Theodore Dreiser: An American Journey, 1908–1945* (New

York: Putnam, 1986, 1990). Lingeman abridged this work into one volume, *Theodore Dreiser: An American Journey* (New York: J. Wiley, 1993). The best volume of letters is still Robert H. Elias's three-volume *Letters of Theodore Dreiser* (Philadelphia: University of Pennsylvania Press, 1959).

The fiction has been studied from thematic, historical, and aesthetic viewpoints. A good overall study is Donald Pizer's *The Novels of Theodore Dreiser* (Minneapolis: University of Minnesota Press, 1976). Louis J. Zanine's *Mechanism and Mysticism: The Influence of Science on the Thought and Work of Theodore Dreiser* (Philadelphia: University of Pennsylvania Press, 1993) limns Dreiser's scientific determinism. Walter Benn Michaels in *The Gold Standard and the Logic of Naturalism: Literature at the Turn of the Century* (Berkeley: University of California Press, 1987) puts Dreiser in historical and literary context. Dreiser's aesthetic accomplishments, often derided because of his clumsy prose style, are sympathetically addressed in Robert Penn WARREN's *Theodore Dreiser, an Appreciation* (New York: Random House, 1971), published in the centenary of Dreiser's birth.

—Roger Lathbury

### Dubin, Al (1891–1945) lyricist

Al Dubin was born to Russian immigrant parents in Zurich, Switzerland and at the age of five moved with his family to Philadelphia. Unhappy in school, Dubin moved to New York to be closer to Tin Pan Alley. There he had several hits, such as "Among My Souvenirs" (1927) with composer Lawrence Wright, and "Tip Toe Through the Tulips" (1929) and "Dancing with Tears in My Eyes" (1930) with Joseph Burke.

One of the first songwriters to move to the West Coast after the advent of talking pictures, Dubin was put under contract by Warner Bros. and paired with composer Harry Warren. Over the next five years, Dubin and Warren wrote songs for a highly successful series of movie musicals—*42nd Street* (1933), *Dames* (1934), and the *Gold Diggers* series (1933–1938)—that reflected the gritty realities of the Depression in their backstage stories about struggles to mount Broadway shows. Songs such as "You're Getting to Be a Habit with Me" (1933), "I Only Have Eyes for You" (1934), and "Lullaby of Broadway" (1935) were choreographed by Busby Berkeley, whose innovative camera movement gave kaleidoscopic perspectives of such production numbers that no audience of a stage production could possibly envisage. Dubin and Warren's songs, like Busby Berkeley's camera, captured the restless, dynamic energy of New York—"Naughty, bawdy, gaudy, sporty Forty-second Street"—and redefined the movie musical at a moment when its initial popularity had begun to wane.

Working for Warner Bros. was as demanding as the backstage agonies portrayed in these movie musicals, and Dubin,

a man of gargantuan appetites and little discipline, began to escape into alcohol and drugs. After collapsing on a New York street, he died at the age of fifty-three.

### Source

McBride, Patricia Dubin. *Lullaby of Broadway*. Secaucus, N.J.: Citadel, 1983.

—Philip Furia

**Du Bois, W. E. B.** (1868–1963) *sociologist, historian, novelist, journalist*

*I sit with Shakespeare and he winces not.*

—*The Souls of Black Folk* (1903)

William Edward Burghardt Du Bois was born in Great Barrington, Massachusetts. His father was of Haitian birth, and a maternal ancestor served in the Revolutionary War on behalf of his Massachusetts master. By the age of fifteen, Du Bois was already contributing editorials to the *New York Globe* on racial and national issues. The three years he spent at Fisk University in Nashville exposed him to Southern race relations and cemented his lifelong interest in what he called “the problem of the color line.”

For the next two decades he pursued his own education (at Fisk, Harvard, and in Europe), and simultaneously developed his ideas—in explicit contrast to those of Booker T. WASHINGTON—of the need for an educated, “Talented Tenth” of black leaders. Between 1905 and 1920 Du Bois focused on political concerns, forming first the Niagara Movement and then the National Association for the Advancement of Colored People (NAACP) to advocate for political and legal equality. Between 1920 and 1940 he turned to literary and historical pursuits, working both alongside the pioneers of the HARLEM RENAISSANCE and on his own academic projects at Atlanta University. And from 1940 until his death he dedicated his efforts to Pan-African causes, eventually expatriating to Ghana, where he died.

Each phase of Du Bois’s life produced major literary efforts. In the first stage of his career, he wrote *THE SOULS OF BLACK FOLK* (1903), a pioneering work of American sociology. As his focus turned to politics, he founded *THE CRISIS* (1910), a weekly magazine affiliated with the NAACP for which he served as editor for the next quarter century. As an early member of the Harlem Renaissance he contributed both the climactic essay for Alain LOCKE’s collection *The New Negro* (1925) and two historical novels, *Darkwater* (1920) and *Dark Princess* (1928); his academic historical work yielded the seminal *Black Reconstruction* (1935) and *Black Folk, Then and Now* (1939). In his Pan-African phase, he published *Dusk of Dawn* (1940), *Color and Democracy* (1945), and *The World and Africa* (1947). At his death he was working on a memoir, published posthumously as *The Autobiography of W. E. B. Du*

*Bois: A Soliloquy on Viewing My Life from the Last Decade of Its First Century* (1968).

Du Bois’s central importance to African American history, literature, philosophy, and politics has never been in doubt. His works across a wide variety of genres and disciplines remain seminal; no account of American sociology, history, or political writing can ignore Du Bois’s contributions. In recent years his underappreciated historical novels have received new attention as well.

—Ben Railton

### Principal Books by Du Bois

*The Suppression of the African Slave-Trade to the United States of America, 1638–1870*. New York & London: Longmans, Green, 1896.

*Philadelphia Negro: A Social Study*. Philadelphia: University of Pennsylvania Press, 1899.

*The Souls of Black Folk*. Chicago: McClurg, 1903.

*John Brown*. Philadelphia: Jacobs, 1909.

*Quest of the Silver Fleece*. Chicago: McClurg, 1911.

*The Negro*. New York: Holt, 1915.

*Darkwater: Voices from within the Veil*. New York: Harcourt, Brace & Howe, 1920.

*The Gift of Black Folk: Negroes in the Making of America*. Boston: Stratford, 1924.

*Dark Princess: A Romance*. New York: Harcourt, Brace, 1928.

*Black Reconstruction in America: An Essay toward a History of the Part Which Black Folk Played in the Attempt to Reconstruct Democracy in America, 1860–1880*. New York: Harcourt, Brace, 1935); republished as *Black Reconstruction in America*. Cleveland, Ohio: World, 1964.

*Black Folk, Then and Now: An Essay in the History and Sociology of the Negro Race*. New York: Holt, 1939.

*Dusk of Dawn: An Essay toward an Autobiography of a Race Concept*. New York: Harcourt, Brace, 1940.

*The World and Africa: An Inquiry into the Part Which Africa Has Played in World History*. New York: Viking, 1947; enlarged edition, New York: International, 1965.

*In Battle for Peace: The Story of My 83rd Birthday*. New York: Masses & Mainstream, 1952.

*The Ordeal of Mansart*. New York: Mainstream, 1957.

*Mansart Builds a School*. New York: Mainstream, 1959.

*Worlds of Color*. New York: Mainstream, 1961.

*The Autobiography of W. E. B. Du Bois: A Soliloquy on Viewing My Life from the Last Decade of Its First Century*, edited by Herbert Aptheker. New York: International Publishers, 1968.

*Against Racism: Unpublished Essays, Papers, Addresses, 1887–1961* by W. E. B. Du Bois, edited by Herbert Aptheker. Amherst & London: University of Massachusetts Press, 1985.

*Creative Writings by W. E. B. Du Bois: A Pageant, Poems, Short Stories, and Playlets*, edited by Aptheker. White Plains, N.Y.: Kraus-Thomson Organization, 1985.

*Newspaper Columns by W. E. B. Du Bois*, edited by Aptheker. White Plains, N.Y.: Kraus-Thomson Organization, 1986.

W. E. B. Du Bois: *The Crisis Writings*, edited by Daniel Walden. Greenwich, Conn.: Fawcett, 1972.

W. E. B. Du Bois *Speaks: Speeches and Addresses*, edited by Philip S. Foner. New York: Pathfinder Press, 1970).

*The Complete Published Works of W. E. B. Du Bois*, 32 volumes, edited by Aptheker. Millwood, N.Y.: Kraus Thomson, 1973–1986).

### Studying W. E. B. Du Bois

W.E.B. Du Bois is a central figure in the social and cultural history of blacks both in America and throughout the world. As a founder of the NAACP, he pioneered the Civil Rights Movement; as the editor of *The Crisis* magazine, he affected the cultural awareness of his people; as an early leader of the Pan-African movement, he spread his ideas about racial and class identity internationally. Du Bois may be studied as a sociologist, as a statesman, as a historian, and as a literary figure. The emphasis here is on his work in literature.

*The Complete Published Works of W. E. B. Du Bois*, edited by Herbert Aptheker, is available in thirty-two volumes (Millwood, N.Y.: Thomson Kraus, 1973–1986), and will serve students' needs regarding primary work; within that collection the volume most interesting to literature students is Aptheker's *Creative Writings by W. E. B. Du Bois: A Pageant, Poems, Short Stories, and Playlets* (Millwood, N.Y.: Thomson Kraus, 1985). The fourteen essays collected in *The Souls of Black Folks* (1901), Du Bois's most famous work, provides a solid introduction to his thought about history, sociology and moral philosophy, in addition to his attitude toward literature and music. Students should also familiarize themselves with *The Crisis* magazine, which Du Bois edited from 1910 to 1934. His writings for the magazine are collected in *W. E. B. Du Bois: The Crisis Writings*, edited by Daniel Walden (Greenwich, Conn.: Fawcett, 1972), as well as in *The Complete Published Works* (The Library of America collection). *Writings* (1986), edited by Nathan I. Huggins, is a good one-volume anthology of Du Bois's most important works. It includes *The Suppression of the African Slave-Trade*, *The Souls of Black Folk*, *Dusk of Dawn*, essays, and articles from *The Crisis*.

Aptheker edited *The Autobiography of W. E. B. Du Bois: A Soliloquy on Viewing My Life from the Last Decade of Its First Century* (New York: International Publishers, 1968). The standard biographies are David Levering Lewis's *W. E. B. Du Bois: Biography of a Race, 1868–1919* (New York: Holt, 1993), and Lewis's *W. E. B. Du Bois: The Fight for Equality and the American Century 1919–1963* (New York: Holt, 2000). Aptheker also edited *The Correspondence of W. E. B. Du Bois* (3 volumes, Amherst: University of Massachusetts Press, 1973–1978), which may interest students who want to conduct their own biographical research.

As part of the *Complete Published Works*, Aptheker published *Annotated Bibliography of the Published Writings of W. E. B. Du Bois* (1973). Paul Partington self-published a pri-

mary bibliography and a supplement based on his examination of the Du Bois papers at the University of Massachusetts, but they are not always findable, and the Aptheker bibliography is adequate on its own. A good checklist of secondary sources is available at <<http://www.duboisweb.org/books.html>> (viewed August 30, 2007).

The place to begin reading about Du Bois and his work is Arnold Rampersad's *The Art and Imagination of W. E. B. Du Bois* (Cambridge, Mass.: Harvard University Press, 1976). Rampersad is reliable and accessible. Students seeking a quick introduction might start with Manning Marable's *W. E. B. Du Bois: Black Radical Democrat* (Boston: Twayne, 1986). Keith E. Byerman's *Seizing the Work: History, Art, and Self in the Work of W. E. B. Du Bois* (Athens: University of Georgia Press, 1994); Adolph L. Reed Jr.'s *W. E. B. Du Bois and American Political Thought: Fabianism and the Color Line* (New York: Oxford University Press, 1997) and Shamoon Zamir's *Dark Voices: W. E. B. Du Bois and American Thought, 1888–1903* (Chicago: University of Chicago Press, 1995) are also valuable. Byerman will be most interesting to the literature student.

### Dunbar-Nelson, Alice Moore (1875–1935) poet, short-story writer, journalist

Of white, black, and Indian ancestry, Dunbar-Nelson was born Alice Ruth Moore in New Orleans. After graduating from a teachers' training program at Straight University (1890–1892), she began her teaching career in New Orleans. She later taught at public schools in Brooklyn and at Howard High School in Wilmington, Delaware (1902–1920). She continued her formal education at Cornell University, where she earned an M.A.

An early poem, which was published with her picture in the *Monthly Review*, interested Paul Laurence Dunbar, an established poet who in 1897 initiated a correspondence. He became her first husband (1898–1902). Her third and final husband was Robert J. Nelson, a journalist, politician, and civil rights activist, whom she married in 1916. Although Dunbar-Nelson had always been involved in social, political, and cultural organizations, in the last twenty years of her life she became extremely active in Delaware and regional politics, as well as in the emerging civil rights and women's suffrage movements.

Dunbar-Nelson's first book, *Violets and Other Tales* (1895), a collection of short stories and poems, demonstrates her skill in rendering the language, setting, and pathos of New Orleans life at the turn of the century. Her second collection, *The Goodness of St. Rocque and Other Stories* (1899), was published to accompany a special edition of Paul Laurence Dunbar's *Poems of Cabin and Field*. Her stories focus on the New Orleans Creole culture, while her husband's work centers on traditional southern plantation life. Reminiscent of the Creole studies of George Washington Cable and Kate Chopin, *The Goodness of St. Rocque and Other Stories* helped to establish Dunbar-Nelson as a southern local colorist.

In 1914 Dunbar-Nelson edited the anthology *Masterpieces of Negro Eloquence*. For the next fifteen years she published work chiefly in periodicals. Her one-act play *Mine Eyes Have Seen the Glory*, which appeared in *THE CRISIS* in April 1918, examines the loyalty the African American owes to a nation that offers no loyalty to him. Dunbar-Nelson's life and career during this period are documented in detail in her diaries, edited by Gloria Hull and published as *Give Us Each Day: The Diary of Alice Dunbar-Nelson* (1984).

### Sources

Brown-Guillory, Elizabeth. *Their Place on the Stage: Black Women Playwrights in America*. New York: Praeger Press, 1988.

Hull, Gloria T. *Color, Sex and Poetry: Three Women Writers of the Harlem Renaissance*. Indiana: Indiana University Press, 1987.

—Patricia A. Young

### Dunne, Finley Peter (1867–1936) *journalist*

Finley Peter Dunne is best known for his creation of the character “Mr. Dooley,” an Irish saloon keeper whose witty commentary on contemporary events proved to be exceedingly popular. The character first appeared in the *Chicago Evening Post* in 1893. Over his career Dunne wrote more than seven hundred Mr. Dooley pieces, which were collected in eight volumes, beginning with *Mr. Dooley in Peace and in War* (1898). The last collection Dunne published in his lifetime was *Mr. Dooley on Making a Will* (1919). Several more collections, including *Mr. Dooley and the Chicago Irish*, edited by Charles Fanning (1976), have been published posthumously.

### Source

Eckley, Grace. *Finley Peter Dunne*. Boston: Twayne, 1981.





***Dædalus*** (1955– ) *periodical*

*Dædalus* is the official journal of the American Academy of Arts and Sciences. Founded in 1780, the Academy includes among its members leading contributors to the arts, sciences, and humanities. *Dædalus* was first established in 1955 and became a quarterly in 1958. The journal is currently published by MIT Press.

—Marshall Boswell

**Danielewski, Mark Z.** (1966– ) *novelist*

Mark Z. Danielewski is the author of the novel *House of Leaves* (2000), a horror story of sorts, which uses multiple typefaces, unconventional formatting, and other typographical oddities to dramatize what happens when a news photographer moves into a house whose interior is bigger than its exterior. The book won the Young Lions Fiction Award for 2001. Before writing *House of Leaves*, Danielewski studied at Yale University and at the University of Southern California School of Cinema-Television, and he worked as a soundman on the documentary motion picture *Derrida* (2002), a biopic about French theorist Jacques Derrida. Danielewski's second novel, *Only Revolutions* (2006), tells the story of two teenage lovers, with the male's version printed on one side of the page and the female's version printed on the other. *Only Revolutions* was a 2006 finalist for the NATIONAL BOOK AWARD for fiction.

—Marshall Boswell

**Danticat, Edwidge** (1969– ) *novelist and short-story writer*

Born in Port-au-Prince, Haiti, Edwidge Danticat immigrated to the United States at the age of twelve. While her parents urged her to pursue a career in medicine, Danticat instead pursued a career in writing; she received her B.A. degree from Barnard College in 1990 and an M.F.A. from Brown University in 1993. She writes primarily about her experiences as a Haitian in Haiti and in the United States. Her publications, often cited for their lyrical language, include the novels *Breath, Eyes, Memory* (1994) and *The Farming of Bones* (1998), and a short-story collection *Krik? Krak!* (1995), a NATIONAL BOOK AWARD finalist. In addition, Danticat has published short stories in more than twenty-five periodicals. Many of her stories and novels involve complicated mother-daughter relationships and the Haitian tradition of oral storytelling. *The Dew Breaker* (2004), her third novel, is about a torturer of Haitians under the regime of François "Papa Doc" Duvalier. *Behind the Mountains* (2002) is an immigrant's coming-of-age novel for children; *Anacaona: Golden Flower, Haiti, 1490* (2005) is a novel for children about the European invasion of Haiti from the Haitian point of view.

**Sources**

Lyons, Bonnie. "An Interview with Edwidge Danticat," *Contemporary Literature*, 44 (Summer 2003): 183–198.

Samway, Patrick, S. J. "A Homeward Journey: Edwidge Danticat's Fictional Landscapes, Mindscapes, Genescapes, and Sign-

scapes in *Breath, Eyes, Memory*,” *Mississippi Quarterly*, 57 (Winter 2003–2004): 75–83.

—Amber Shaw

**Davenport, Guy** (1927–2005) *fiction writer, poet, translator, critic, illustrator*

Born in Lexington, Kentucky, Guy Davenport received his B.A. at Duke University in 1948, his B.Litt at Merton College, Oxford, in 1950 as a Rhodes Scholar, and his Ph.D. at Harvard in 1961. He taught at Washington University and Haverford College before returning to Lexington to teach at the University of Kentucky from 1963 until his retirement in 1992. Respected for his erudition and the breadth of his interests, Davenport's first works were translations of ancient Greek texts and poetry. He is best known for his thirteen volumes of short stories, distinguished by their extreme Modernist techniques, their precise craftsmanship, and their learned expression of philosophical themes. His first collection was *Taitlin!* (1974), six stories reflecting the influence of Ezra Pound and James Joyce. His trilogy, *Apples and Pears and Other Stories* (1984), *The Jules Verne Steam Balloon* (1987), and a long story in *The Drummer of the Eleventh North Devonshire Fusilliers* (1990) is based on the theories of utopian sociologist Charles Fourier, a primary influence on his work.

**Source**

Meanor, Patrick. “Guy Davenport,” in *Critical Survey of Short Fiction*, rev. ed. Englewood Cliffs, N.J.: Salem Press, 1993, pp. 678–689.

**Davis, Lydia** (1947– ) *novelist, short-story writer, translator*

Highly regarded in academic circles for her translations of works by such challenging French writers as Maurice Blanchot and Marcel Proust, Lydia Davis is also recognized as a writer of sparse, lyrical fiction. Born in Northampton, Massachusetts, to two published writers, Robert Gorham Davis and Hope Gale Davis, Lydia Davis was educated at Barnard College (B.A. 1970). Although she had been publishing her fiction with small presses since the mid 1970s, her first major work with a national press was the short-story collection *Break It Down* (1986), which consists of short, oblique sketches, some less than a page long. The book was a finalist for the PEN/Hemingway Foundation Award for first fiction. Critics have sometimes applied the term “minimalist” to her work, even though her approach owes less to the working-class realism of Raymond CARVER or Bobbie Ann MASON than to the experimental work of such European writers such as Alain Robbe-Grillet and Samuel Beckett. Her other works include the novel *The End of the Story* (1995), a poetic recollection of a failed relationship, and the short-story

collections *Almost No Memory* (1997) and *Samuel Johnson Is Indignant* (2002). In 2003 she was chosen as a MacArthur Fellow. Her seventh story collection, *Varieties of Disturbance*, was published in 2007.

**Sources**

Knight, Christopher J. “An Interview with Lydia Davis,” *Contemporary Literature*, 40 (Winter 1999): 525–551.

Perloff, Marjorie. “Fiction as Language Game: The Hermeneutic Parables of Lydia Davis and Maxine Chernoff,” in *Breaking the Sequence: Women's Experimental Fiction*, edited by Ellen G. Friedman and Miriam Fuchs. Princeton, N.J.: Princeton University Press, 1989, pp. 199–214.

—Marshall Boswell

***Death of a Salesman*** by Arthur Miller (produced 1949) *play*

ARTHUR MILLER's most popular play is about Willy Loman, a traveling salesman who has decided to end his life. Willy is a failure who has invested his hope in his older son, Biff, a high-school football hero who has wasted his opportunities. Willy's wife, Linda, stands by him but realizes that Willy is tired. At the age of sixty-three Willy loses his job, and Biff comes home for a visit. Father and son are estranged: Biff once saw his father at a hotel in an adulterous situation, and this shattered his idealized image of his father. Willy's younger son, Happy, pretends to believe the family myth that Biff will be a success; he thinks of himself, as Willy likes to say, as “well liked.” Willy ultimately realizes that his life has been based on an illusion. He kills himself, hoping that his insurance policy will take care of his wife and give his sons a new start.

Critics have argued whether Willy, who does not articulate his understanding of his failure, merits the term “tragic.” In his essay, “Tragedy and the Common Man” (1949), Miller argued that modern drama need not have a great hero for its tragic figure. Miller's careful crafting of character and his expert blending of realistic social drama with scenes that reflect Willy's confused and grandiose consciousness attracted the praise of critics and the support of theater audiences. The original production of *Death of a Salesman* ran for 742 performances. It was made into a motion picture, adapted for television, and has been revived as a play many times.

**Sources**

Bloom, Harold, ed. *Arthur Miller's Death of a Salesman*. Philadelphia: Chelsea House, 1988.

Marino, Stephen A., ed. “*The Salesman Has a Birthday*”: *Essays Celebrating the Fiftieth Anniversary of Arthur Miller's Death of a Salesman*. Lanham, Md.: University Press of America, 2000.

Miller, Arthur. *Death of a Salesman*. New York: Viking, 1949.

Weales, Gerald, ed. *Arthur Miller: Death of a Salesman, Text and Criticism*. New York: Viking, 1967.

## Deconstruction

The term deconstruction refers to a specific practice of reading in which the critic discloses buried, competing—even contradictory—meanings latent within a text. Deconstruction draws its inspiration primarily from the work of French theorist Jacques Derrida, who, in his essays from the late 1960s and early 1970s, sought to discount the notion that philosophical and literary works contain some single, inherent meaning, and that this meaning refers directly to something that exists in the world. Derrida showed how philosophical texts in particular unavoidably refer back to previous texts, such that “il n’y a rien hors du texte” (there is nothing except the text). Derrida argued that language should be viewed as a self-contained system of signs that achieve signification via an endless network of subjective renderings that sometimes are in opposition to one another. Deconstructionist readings tease out these implied oppositions, as well as trace elements of past texts, double meanings, cultural codes, and other linguistic difficulties. It is also customary in deconstructive practice to apply these same interpretive assumptions back onto the analysis itself.

## Sources

Culler, Jonathan. *On Deconstruction: Theory and Criticism after Structuralism*. Ithaca, N.Y.: Cornell University Press, 1982.

Joseph, Jonathan, and John Michael Roberts. *Realism, Discourse, and Deconstruction*. London & New York: Routledge, 2004.

—Marshall Boswell

## Delany, Samuel R. (1942– ) novelist, short-story writer, critic, memoirist

Along with J. G. Ballard and Roger Zelazny, Samuel Ray Delany is one of the leading figures of the 1960s “New Wave” of science-fiction writers who sought to incorporate literary conventions, mythic archetypes, and other high-cultural aesthetic devices into their otherworldly tales. A gay African American writer with an academic’s penchant for theoretical speculation, Delany has also attracted the attention of literary critics who have analyzed his work for its treatment of such issues as race, gender, and language. He was born in Harlem in 1943, attended City College of New York, and spent his twenties working as a musician and singer in Greenwich Village before trying his hand at writing. His first major work was the *Fall of the Towers* trilogy, which consists of the novels *Captives to the Flame* (1963), *The Towers of Toron* (1964), and *City of a Thousand Suns* (1965). *Babel-17* (1966), winner of the Nebula Award,

first introduced readers to Delany’s interest in language and semiotics, a preoccupation that continued in *The Einstein Intersection* (1967), yet another Nebula Award winner. His experimental novel *Dhalgren* (1975)—a mixture of poetry, surrealism, and high adventure—is regarded by many critics as his most substantial work to date. Delany’s work has grown increasingly sexual and controversial—his pornographic novel *Hogg* (1994), for instance, was written twenty years before it was published, and his novella *Phalos* (2004) imagines an anonymous gay pornographic novel written in 1969 and examines the impulse toward integrating pleasure into one’s day-to-day life. His essays and criticism have helped make him a respected figure among critics of contemporary experimental writing.

## Sources

Tucker, Jeffrey Allan. *A Sense of Wonder: Samuel R. Delany, Race, Identity, and Difference*. Middletown, Conn.: Wesleyan University Press, 2004.

Sallis, James, ed. *Ash of Stars: On the Writing of Samuel R. Delany*. Jackson: University Press of Mississippi, 1996.

—Marshall Boswell

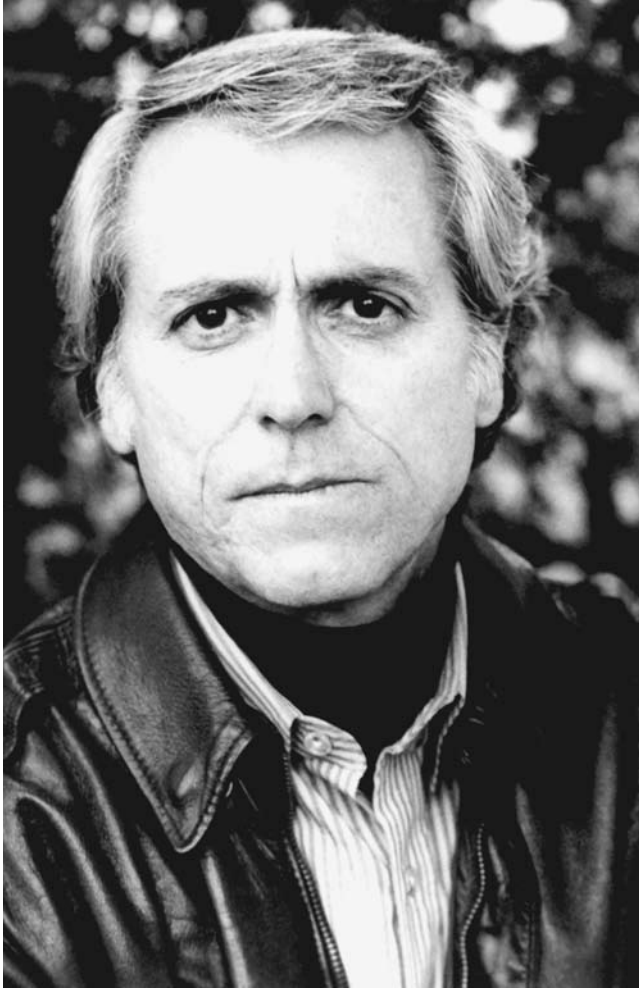
## DeLillo, Don (1936– ) novelist, playwright

*Do you know why I believe in the novel? It's a democratic shout. Anybody can write a great novel, one great novel, almost any amateur off the street. . . . Some nameless drudge, some desperado with barely a nurtured dream can sit down and find his voice and luck out and do it. Something so angelic it makes your jaw hang open.*

—Mao II (1991)

Don DeLillo has risen through the ranks during the last thirty years to achieve recognition as one of the leading writers of Postmodern American fiction (see POSTMODERNISM). He was born in the Bronx to Italian immigrant parents. His father was an auditor for the Metropolitan Life Insurance Company. The first literary work that made an impact on Don DeLillo was James T. Farrell’s *Studs Lonigan* trilogy, which, he has said, showed him that his own life, “or something like it, could be the subject of a writer’s scrutiny. This was an amazing thing to discover.” DeLillo graduated from Fordham University in 1958, though he has insisted that his college studies made less of an impact upon him than did New York City itself and the movies of Frederic Fellini and Jean-Luc Godard. After a brief stint as an advertising copywriter, DeLillo quit his job for good in 1965 and began writing fiction while working as a writer-for-hire to make ends meet. His first novel, *Americana*, appeared in 1971 and was followed by *End Zone* (1972) and *Great Jones Street* (1973). These three novels comprise an informal tril-





Don DeLillo

ogy in which DeLillo dissects contemporary experience via three separate mediative modes: *Americana* explores the country through a traveling television executive; *End Zone* uses college football to explicate America's obsession with violence and order; and *Great Jones Street* examines the excesses and mysteries of fame via its hero—a reclusive, drug-addled rock star named Bucky Wunderlick.

In *Ratner's Star* (1976), DeLillo turned his attention to scientific discourse. Billy Twillig—the hero of this formidable, though uneven, novel—is a fourteen-year-old math prodigy who joins a group of baffled scientists in an underground compound as they seek to communicate with beings from outer space. A satire of both science and science fiction, the book is also a serious inquiry into language and the uses and abuses of scientific inquiry.

The three novels that followed *Ratner's Star* inaugurate a fresh interest in violence and terrorism while also emphasizing DeLillo's metafictional tendencies (see METAFIC-

TION). *The Players* (1977), a novel about disillusioned, wealthy New Yorkers who become entranced with revolutionary violence, begins with a prologue in which the main characters are made to watch a silent movie. The main character of *The Names* (1982) is an emotionally arid “risk analyst” living in Greece who gets caught up in a “language cult” whose members appear to have been guilty of a series of ritualistic murders.

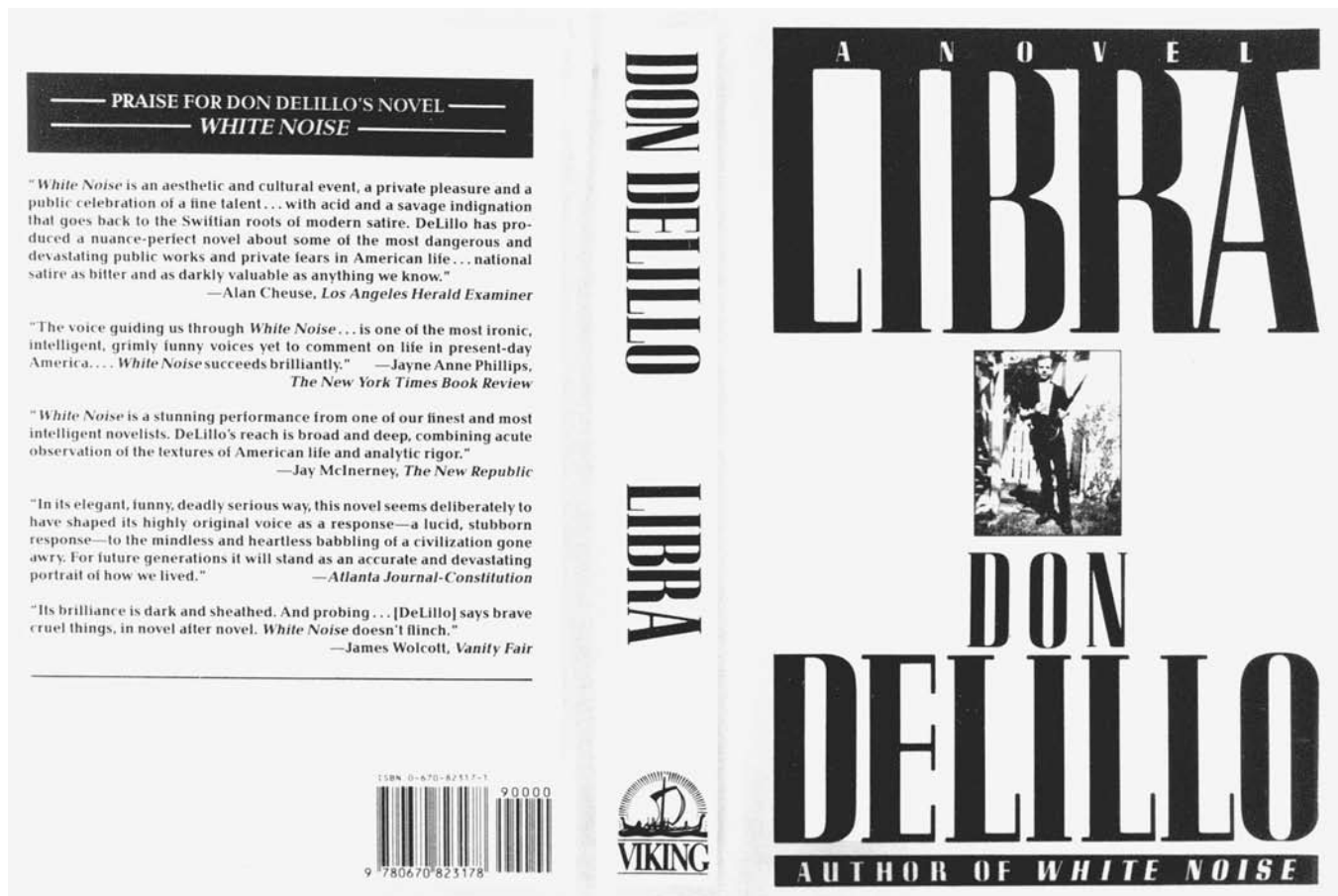
In 1985 DeLillo published his eighth and most successful novel, *White Noise*, a satire of suburban ennui, which earned him the NATIONAL BOOK AWARD. This novel remains his most accessible and entertaining work. A mordant parody of both campus and suburban novels, it is the story of Jack Gladney, a Hitler scholar, and his super-modern family as they negotiate their way through brand-name consumer culture and the ominous presence of something vaguely referred to as an Airborne Toxic Event. In *White Noise* DeLillo discloses the dread and anxiety that lie beneath the seamless surface of contemporary life.

DeLillo took on as the subject for his ninth novel, *Libra* (1988), Lee Harvey Oswald's assassination of John F. Kennedy. The book mixes fact and fiction to propose a counternarrative to the official “single-bullet” theory. It was followed by *Mao II* (1991), with a similarly bold premise: a famously reclusive novelist named Bill Gray decides to come out of hiding, at the risk of undermining the aura of mystery that has arisen since his disappearance. DeLillo spent six years writing his next novel—the longest period between books in his career—and the result was the COLD WAR epic *Underworld* (1997), his most ambitious work. The novel begins in the stands of the final pennant game between the Giants and the Dodgers in 1951, when J. Edgar Hoover, Jackie Gleason, and Frank Sinatra share a box amid news that the Soviet Union has successfully detonated its second atomic bomb. Since this publication DeLillo has published two novellas, *The Body Artist* (2001) and *Cosmopolis* (2003). *Falling Man* (2007) deals with the effects of the 9/11 terrorists attacks on the World Trade Center and the Pentagon.

—Marshall Boswell

### Principal Books by DeLillo

- Americana*. Boston: Houghton Mifflin, 1971.
- End Zone*. Boston: Houghton Mifflin, 1972.
- Great Jones Street*. Boston: Houghton Mifflin, 1973.
- Ratner's Star*. New York: Knopf, 1976.
- Players*. New York: Knopf, 1977.
- Running Dog*. New York: Knopf, 1978.
- Amazonas*, as Cleo Birdwell. New York: Holt, Rinehart & Winston, 1980.
- The Names*. New York: Knopf, 1982.
- White Noise*. New York: Viking, 1985.
- The Day Room*. New York: Knopf, 1987.



Dust jacket for DeLillo's 1988 novel, which won the Irish Times International Fiction Prize

*Libra*. New York: Viking, 1988.

*Mao II*. New York: Viking, 1991.

*Underworld*. New York: Scribners, 1997.

*The Body Artist*. New York: Scribners, 2001.

*Cosmopolis*. New York: Scribners, 2003.

*Falling Man*. New York: Scribners, 2007.

### Studying Don DeLillo

The Viking Critical Edition of *White Noise* (New York: Penguin, 1998), edited by Mark Osteen, remains the best starting point for approaching the fiction of Don DeLillo. This edition offers a wealth of critical essays from some of the leading DeLillo scholars that place *White Noise* in the context of DeLillo's other works (earlier and later) as well as contemporary American culture. Leonard Orr's *White Noise: A Reader's Guide* (New York: Continuum, 2003) offers an especially accessible companion to the novel that draws together many of the same scholars in a straightforward analysis of the major characters, themes, and symbols of the novel (such as the technical term "white noise") as

well as its critical reception. The introduction to *A Reader's Guide* contains useful biographical information, and it also concisely summarizes DeLillo's other novels. *Approaches to Teaching DeLillo's White Noise*, edited by John N. Duvall and Tom Engles (New York: MLA, 2006), is a comprehensive collection of interpretations and writings especially designed for teachers and students. *Don DeLillo's White Noise*, edited by Harold Bloom (Philadelphia: Chelsea House, 2003), is a useful collection of critical essays.

DeLillo's thematic use of waste, commercialism, art, and religion in *White Noise* led directly to the novel many regard as his masterpiece, *Underworld*. *Underworlds*, edited by Joseph Dewey, Steven G. Kellman, and Irving Malin (Newark: University of Delaware, 2002), collects essays on the novel. For further help on *Underworld*, students might also consult Duvall's *Underworld: A Reader's Guide* (New York: Continuum, 2002).

Language and communication are key aspects of DeLillo's work, and while most scholars nod to the presence and importance of this element, Tom LeClair's *In the Loop*:

The pain made it hard for him to sleep and this stretched and deepened time, gave it ~~ax~~ a consciousness, an ~~Old Testament mind, as of the~~ ~~the stubborn~~ cruelty of the Old God.

a quality of ~~mind~~  
and pervasive presence,  
stubborn ~~XXXXXXXXXX~~  
an ~~XXXXXX~~ all-seeingness,  
as of the Old God who

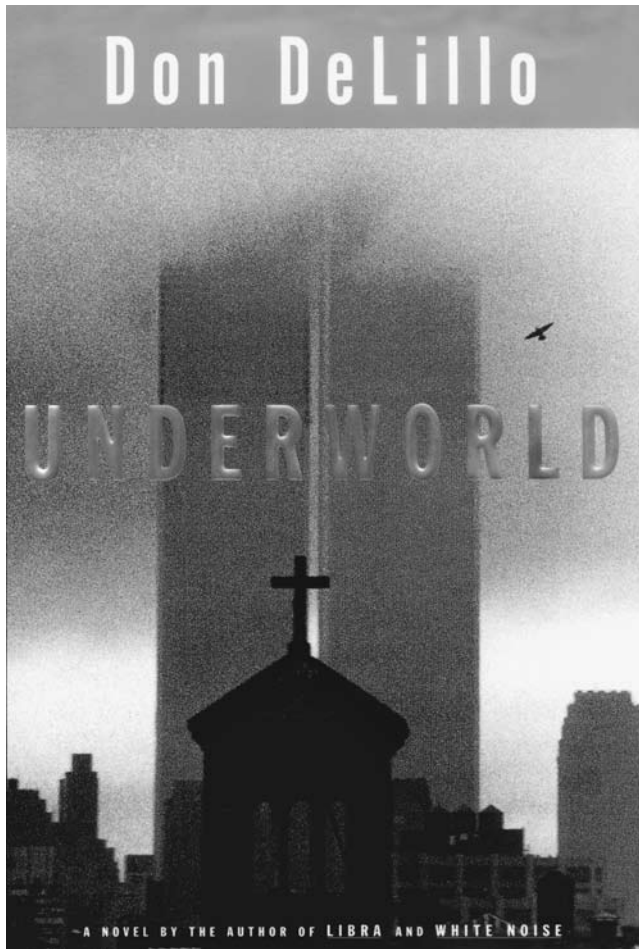
on the ~~slayer~~  
is present.  
X ~~potential~~

flee the  
world

a  
ingenuity of  
movement.

as if some god in an  
old myth who  
weddles takes too  
broad an  
interest in





Dust jacket for DeLillo's 1997 novel, which was named one of the best works of American fiction of the past twenty-five years in a May 2006 poll conducted by The New York Times Book Review. The jacket was thought by some observers to foreshadow the destruction of the World Trade Center on 9/11/2001.

*Don DeLillo and the Systems Novel* (Urbana: University of Illinois Press, 1987), David Cowart's *The Physics of Language* (Athens: University of Georgia Press, 2002), and Joseph Dewey's *Beyond Grief and Nothing* (Columbia: University of South Carolina Press, 2006) devote the most sustained attention to its significance across the DeLillo cannon. In *Balance at the Edge of Belief* (New York: Peter Lang, 2004), Jesse Kavadlo applies to DeLillo's work an interpretative scheme similar to Dewey's, informed by Postmodern theory. These two critical works might aid students best as critical introductions before consulting more complicated books by Osteen, LeClair, and Cowart.

—Student Guide by Brian Ray

***Deliverance*** by James Dickey (Boston: Houghton Mifflin, 1970) *novel*

*Deliverance* is a story of stark violence set in the vanishing wilderness of the American South in the 1960s. James DICKEY, who had already established himself as a major poet, drew upon his experiences as an outdoorsman for his first novel. The story concerns four suburbanites from Atlanta who undertake a canoe trip down the fictional Cahulawassee River (based on the Chattooga River). Ed Gentry, the narrator, joins two friends and a charismatic, experienced outdoorsman named Lewis Medlock, who is determined to turn the trip into "A lesson. A moral. A life principle. A Way." A novel of initiation that dramatizes the obdurate claims of nature as well as the potential of even the most civilized to tap into the wilderness within, *Deliverance* was a best-selling novel. It was made into a motion picture in 1972.

#### Source

Baughman, Ronald. *Understanding James Dickey*. Columbia: University of South Carolina Press, 1985.

—Marshall Boswell

#### Detective Fiction

By the end of WORLD WAR II, the hard-boiled revolution in mystery and detective fiction, led by Dashiell Hammett and associated with the writers of the pulp magazine *Black Mask*, had transformed mystery fiction. The more or less elegant word puzzles involving isolated incidents of violence committed among refined people that had characterized the book-length mystery before about 1920 were increasingly giving way to gritty, realistic portrayals of crime as it occurred. Hammett's last novel, *The Thin Man*, had been published in 1934; Raymond Chandler, who led the second generation of hard-boiled novelists, had published his first novel featuring Phillip Marlowe, *The Big Sleep*, in 1939. Ross MACDONALD with his series on detective Lew Archer, always conscious of the psychological implications of his cases, and John D. MacDonald with his Travis McGee series, exploring the sociological implications of his, followed closely in Chandler's wake. Hammett had, by example, provided a definition of hard-boiled detective fiction. He concentrated on describing the world his detectives saw and their approach to it. Chandler, Macdonald, and MacDonald were the most prominent of those who concentrated on the psychological and sociological complexities of their detectives; they approached their work with literary sophistication and a conscious attention to style. In the hands of these skilled writers the detective novel achieved with increasing regularity the goal Hammett declared for *The Maltese Falcon*, his third novel, in 1930: it became literature—sometimes.



The action story about crime still attracted a large and loyal readership not necessarily demanding of literary quality, and that readership was served by writers who produced novels at a breakneck pace, often adopting one or more pseudonyms. The introduction of the cheaply produced and cheaply priced paperback books after World War II provided an easy market for writers who had formerly published in pulp magazines. Erle Stanley Gardner, who began his career as a hard-boiled story writer and editor at *Black Mask*, introduced his series character Perry Mason in 1933 and published one or two Mason novels a year, in addition to other series, for the next forty years. At the end of his life he claimed that more than 200 million copies of his books had been sold. Rex Stout published 72 novels featuring detective Nero Wolfe over a forty-year period beginning in the mid 1930s. Mickey Spillane's first book, *I, The Jury* (1946), though widely maligned for its comic-book-style writing and gratuitous sex and violence, sold 140 million copies over the years and was called the most widely translated book in the world by the time of Spillane's death sixty years later. John Dickson Carr, whose first novel was published in 1930, published 70 novels before his death in 1977. The writing team of cousins Frederic Dannay and Manfred B. Lee, who called themselves Ellery Queen and whose first novel, *The Roman Hat*, was published in 1929, continued to write popular novels into the early 1970s, but their primary influence was to encourage the mystery short story, which had a reduced market due to the decline of pulp magazines beginning in the 1930s. *Ellery Queen's Mystery Magazine* and the frequent book collections of stories edited by Ellery Queen served as dependable providers of good mystery stories.

Beginning in the 1930s the popularity of mystery fiction was augmented by the adaptation of popular series characters to radio dramas. In the 1940s Hammett's Sam Spade, a character based on Nick Charles called The Thin Man, and Chandler's Phillip Marlowe were the subjects of popular radio shows, as was Stout's Nero Wolfe and Ellery Queen, among many others. There were more than eighty detective serials on radio during the decade. During the 1950s and 1960s there were a like number of television series featuring detectives. These presentations emphasized the dramatic quality of detective fiction, and while most of these popular dramatizations were undistinguished, they encouraged practitioners of the form.

In 1945 mystery writers felt the need to organize. That year in New York City they formed the Mystery Writers of America (MWA), an organization devoted to promoting crime fiction and serving the needs of its writers. At annual conventions, begun in 1947, MWA gives Edgar Awards, named after Edgar Allan Poe, in several categories, including best novel, best short story, and best first novel, which are regarded as the highest honor in the field. By the mid 1970s regional divisions of MWA served the entire country.

By the early 1970s detective fiction was marked by diversity. Black expatriate novelist Chester HINES, whose "Harlem Domestic Series" about the adventures of black detectives working in Harlem were first published during the 1950s in French translations of his English manuscripts and then in American paperbacks, enjoyed a rediscovery after the popular movie *Cotton Comes to Harlem* (adapted from his 1964 novel) was released in 1970. Tony HILLERMAN in 1970 began publishing his series of crime novels set in the Southwest and featuring Native American detective Joe Leaphorn. Patricia HIGSMITH had paved the way for the introduction of homosexual suspense novels with her Ripley novels, the first of which was *The Talented Mr. Ripley* (1955). In 1964 Joseph Hansen began his long series of novels featuring gay detective David Brandstetter.

By the mid 1970s a new generation of crime writers mindful of their literary tradition was beginning to publish and to lead the way toward more expansive, less genre-bound, fiction. Joe Gores, whose *A Time of Predators* (1970) won the first of his three Edgar Awards from the Mystery Writers of America, paid homage to Hammett as his primary influence; Robert B. Parker, who introduced his literary detective Spencer in 1974 and won an Edgar for his fourth novel, *Promised Land* (1976), regards himself as a literary descendant of Chandler. Joseph Wambaugh, who won an Edgar for his third book, a nonfiction account of a police murder, *The Onion Field* (1974), is a leading practitioner of the police procedural, a form that traces its roots to the pulps of the late nineteenth century. The detective novel was an anachronistic term by that time, replaced by the crime novel, which had, in the hands of serious writers, shed the conventions that had shaped the form for nearly a century.

—Richard Layman

### Dexter, Pete (1943– ) novelist, journalist

Pete Dexter amassed a decade of experience as a journalist and a columnist before turning to fiction—and he did so partly in response to being beaten by angry readers of his column for the *Philadelphia Daily News*. Not surprisingly, his award-winning fiction is marked by its journalistic detail and violence; but it is notable also for its readability and strong characterization. Dexter was born in Pontiac, Michigan, in 1943 and received his degree in journalism from the University of South Dakota in 1970, after which he went to work as a journalist for the *Palm Beach Post* (1970–1971), the *Philadelphia Daily News* (1972–1984), and the *Sacramento Bee*, where he began working in 1985. His first novel, *God's Pocket*, appeared in 1984, followed by *Deadwood* (1986) and *Paris Trout* (1988), his most successful and important novel to date, which won the NATIONAL BOOK AWARD. The title character is a vicious, white hardware-store owner and loan shark to the black community, who is accused of murder, for which he shows no remorse. The novel offers a critical portrait of

small-town racism in post-WORLD WAR II Georgia. Dexter's other novels include *Brotherly Love* (1993), *The Paperboy* (1995)—another commercially successful, violence-prone tale set in the Florida everglades—and *Train* (2003), a novel about racial politics in Los Angeles during the 1950s. *Paper Trails: True Stories of Confusion, Mindless Violence and Forbidden Desires, a Surprising Number of Which Are Not about Marriage* (2007) is a collection of his newspaper columns. Dexter has also written screenplays, including one for *Paris Trout*.

#### Source

Predmore, Richard. "Ownership in Dexter's *Paris Trout*," *The Southern Quarterly: A Journal of the Arts in the South*, 33 (Winter–Spring 1995): 147–150.

—Marshall Boswell

#### Diaz, Junot (1968– ) short-story writer, novelist

Born in 1968 in the Dominican Republic, Junot Diaz received his B.A. from Rutgers University and his M.F.A. from Cornell University. He achieved widespread acclaim for his short-story collection, *Drown* (1996), ten tales narrated by poor, young men struggling to define themselves in the Dominican Republic, New York, and New Jersey. Diaz was the only writer chosen as one of *Newsweek* magazine's "New Faces of 1996." His first novel, *The Brief Wondrous Life of Oscar Wao*, about an insecure Dominican nerd at a New Jersey high school who falls in love with a classmate he believes to be out of his reach, was published in 2007. Diaz teaches creative writing at M.I.T.

—Marshall Boswell

#### Dick, Philip K. (1928–1982) novelist

Born in Chicago, Philip K. Dick attended the University of California at Berkeley in 1950. He sold his first science-fiction story in 1951 and by 1953 he had published more than sixty-five additional stories. Dick's work introduced characters who barely managed to survive in environments that undermined their psychological equilibrium. Unlike the typical heroes of science fiction, Dick's characters find existence itself is a dilemma. Dick's important works include *The Man in the High Castle* (1962), which won a Hugo award in 1963; *Do Androids Dream of Electric Sheep?* (1968); *Galactic Pot-Healer* (1969); and *A Scanner Darkly* (1977). *Blade Runner*, a motion picture based on *Do Androids Dream of Electric Sheep?* became a cult classic when it was released in 1982. Like much of his work, it explores the difficulty of discriminating between illusion and reality—exemplified in the movie by "skin jobs": artificially created creatures eventually indistinguishable from human beings.

#### Source

Umland, Samuel J., ed. *Philip K. Dick: Contemporary Critical Interpretations*. Westport, Conn.: Greenwood Press, 1995.

#### Dickey, James (1923–1997) poet, novelist

*Up Highway 106, continually  
Drunk on the wind in my mouth,  
Wringing the handlebar for speed,  
Wild to be wreckage forever.*

—"Cherrylog Road" (1964)

James Dickey was born and raised in Atlanta and though his poems and novels deal with the universal experiences of men facing the elemental forces of nature, he remains closely identified with the South where he lived most of his life. Dickey left Clemson University in 1942 after one semester to enter the Army Air Corps. He served as a radar observer in a night-fighter squadron in the Pacific Theater, where his experiences later provided material for poems and two novels. After the war he studied at Vanderbilt where he received a B.A. (1949) and M.A. (1950). Dickey taught at Rice Institute from 1950 to 1954, with an interruption for a second tour of military service. From 1956 to 1960, he worked in advertising and began to establish himself as a poet. His first book of poems, *Into the Stone* (1960) led him to resign his job and devote himself to poetry, publishing three books of poems in the next four years, culminating with *Buckdancer's Choice* (1965) which won the NATIONAL BOOK AWARD in 1966. He taught at various institutions before coming to the University of South Carolina, where he remained from 1968 until his death. Among his many honors were service as Consultant in Poetry to the Library of Congress (1966–1968), and a commission to write a poem for the inauguration of Jimmy Carter ("The Strength of Fields").

In the late 1960s and early 1970s, Dickey established himself as a kind of Hemingway of poetry, comparable in visibility and self-promotion to Norman MAILER. His best poems cover a wide range of experience, from youthful exuberance ("Cherrylog Road") to war ("The Firebombing," "The Performance") to identification with creatures of the wild ("The Heaven of Animals," "The Sheep Child," "For the Last Wolverine") to majestic monologues in the mouths of troubled women ("Falling," "May Day Sermon"). Throughout his career, Dickey aimed to "keep it new" by experimenting with techniques like the "split-line" and "walls-of-words" that would exhibit vitality or orchestrate the rhythms by which his poems should be read. He enjoyed great success in volumes like *Drowning with Others* (1962) and *Helmets* (1964), and his poetic reputation is secure on the basis of *Poems 1957–1967* (1967).

Dickey's permanent place in American culture is based on his novel *Deliverance*. The movie (and Dickey's appearance in it), propelled him to a level of celebrity from which his subsequent literary work never recovered. A second novel, as long and complex as *Deliverance*, was short and direct, *Alnilam* (1987), dealt with a blind father searching

for his son and was neither a critical nor commercial success. His last novel, *To the White Sea* (1993), the story of a lone American soldier escaping Japan in the midst of the war, enjoyed modest success. Early in his career, Dickey was a frequent essayist (*The Suspect in Poetry* [1964]) and reviewer (*Babel to Byzantium* [1968]).

### Sources

Baughman, Judith, ed. *James Dickey: An Illustrated Chronicle*. Dictionary of Literary Biography, Documentary Series, volume 19. Detroit: Brucoli Clark Layman/Gale Research, 1999.

Baughman, Ronald. *Understanding James Dickey*. Columbia: University of South Carolina Press, 1985.

Hart, Henry. *James Dickey: The World as a Lie*. New York: Picador, 2000.

Kirschten, Robert, ed. "Struggling for Wings": *The Art of James Dickey*. Columbia: University of South Carolina Press, 1997.

—Ward Briggs

**Didion, Joan** (1934– ) *journalist, essayist, novelist, screenwriter*

*In many ways writing is the act of saying I, of imposing oneself upon other people, of saying listen to me, see it my way, change your mind.*

—"Why I Write" (1975)

Joan Didion was born in Sacramento, California, and attended C. K. McClatchy Senior High School. In 1956 she graduated from the University of California at Berkeley with a B.A. in English. She won the Priz de Paris in a competition sponsored by *Vogue* magazine for college seniors and moved to New York where she worked at *Vogue* in several capacities, including senior features editor, and wrote movie reviews for *Vogue*, *Mademoiselle*, and other magazines.

Didion's traditional novel *Run River* (1963) was a regionalist interpretation of California and the American West. Didion married the writer John Gregory DUNNE in 1964; the couple lived in Los Angeles for over two decades before returning to New York in 1988. Working in concert on many projects, Didion and Dunne alternated on the writing of a monthly column called "Points West" that was published by *Esquire* in the 1970s. They also collaborated on several screenplays, most notably *The Panic in Needle Park*, a gritty 1971 movie focusing on drug addiction in New York's Sherman Park. Didion and Dunne adopted a daughter, Quintana Roo, named after a state in Mexico, in 1966; she is featured in both of her parents' journalism of the period, especially in the personal essays in Didion's *Slouching Towards Bethlehem* (1968).

*Play It as It Lays* (1970) became a minor classic, celebrated for its portrayal of anomie in the self-destructive lives of a Hollywood starlet and her associates. A deliber-



Joan Didion

ately fast read due to its prominent display of white space on the page, *Play It as It Lays* offered its readers a stylish morality tale narrated by an existentialist heroine. It was followed by *A Book of Common Prayer* (1977), a complex novel inspired by the radical political movements of the 1970s and connected to Didion's interest in the abduction of the heiress Patricia Hearst in 1974 by the Symbionese Liberation Army. Didion later wrote a sympathetic review of Hearst's laconic memoir. In an essay called "Girl of the Golden West," Didion writes of Hearst: "She was never an idealist, and this pleased no one. She was tainted by survival." In Didion's reading, Hearst becomes a pragmatic survivor in the frontier mold of pioneers who avoided the backward glance in their will to surmount hardships encountered in settling the American West.

Didion was diagnosed with multiple sclerosis after experiencing episodes of temporary blindness, a trauma she discusses in the essay "The White Album," published in 1979. *After Henry* (1992) is dedicated to her longtime literary agent, Henry Robbins, who died of a heart attack at fifty-one. Didion has written about her own ancestors, some of whom traveled partway with the Donner-Reed party on their ill-fated overland crossing to California in the 1840s. Her 2003 book, *Where I Was From*, draws extensively on family diaries, as do the personal essays of *Slouching Towards Bethlehem*.

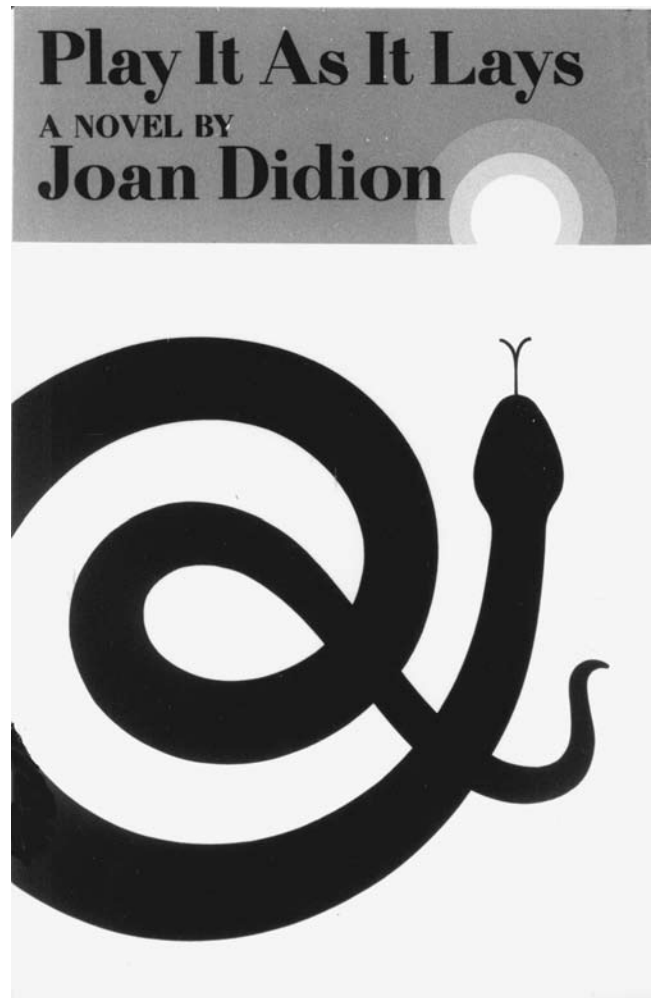
Didion's recent work is framed by a succession of personal losses. *Where I Was From* (2003) is dedicated to her parents



and closes with her poignant memories of her mother's and father's deaths. John Gregory Dunne died in December 2003 and Didion's daughter died in August 2005 at the age of thirty-nine. Didion won the NATIONAL BOOK AWARD for Nonfiction in 2005 for *The Year of Magical Thinking*, a memoir examining her grief at her husband's death and her daughter's critical illness. Reviews of *The Year of Magical Thinking* have centered on the attending social worker's description of Didion as a "pretty cool customer" in the immediate moments after her husband's death—a survival mechanism that also describes the reactions of her heroines Maria Wyeth of *Play It As It Lays*, Grace Strasser-Mendana of *A Book of Common Prayer*, Inez Victor of *Democracy* (1984), and Elena McMahon of *The Last Thing He Wanted* (1996)—suggesting a coherence and consistency to Joan Didion's work and preoccupations over the past forty years.

Didion is often classed with the New Journalists (see NEW JOURNALISM) of the 1960s, a nonaffiliated group of writers who emphasized the necessary subjectivity of their reporting. Her first collection of essays, *Slouching Towards Bethlehem*, included incisive portraits of the Haight-Ashbury hippies in San Francisco, an account of a murder trial in San Bernardino County that seemed to be drawn from the plots of James M. Cain noir novels, and several personal essays on Didion's relation to her family, her family's frontier history, and her ambivalent fascination with New York and Sacramento. Her work is influenced by several writers she admires, among them Henry James and George Orwell; her stylistic debts to Ernest Hemingway's spare sentence are well known, but her recent nonfiction owes much to James's opaque style in his later novels. Didion's reputation is primarily as the writer of two important and influential collections of essays, each the register of a particular decade of American culture: *Slouching Towards Bethlehem* reports on the 1960s, *The White Album* on the 1970s. She is also a novelist of some repute. Her novels range from realist to Postmodernist in their technique, and have become progressively more skeptical in their relation to narrative. "You see the shards of the novel I am no longer writing, the island, the family, the situation. I lost patience with it. I lost nerve," the narrator, Joan Didion, admits about the book she is struggling to write in *Democracy*: "I am resisting narrative here." The stance is consistent with her focus on image rather than on narrative in the collage-style title essay of *The White Album*. Her most recent work has focused on an exploration of the ideological underpinnings of narrative. *Where I Was From* (2003) is a revisionist study of the persistent mythologizing of California's history by such writers as Jack London, Frank Norris, and Didion herself, culminating in a skeptical reading of the romantic narrative of her elegiac first novel, *Run River*. The author of five novels and eight nonfiction books, Didion is a frequent contributor to *The New York Review of Books* and *The New Yorker*.

—Jennifer Brady



Dust jacket for Didion's second novel, 1970, which earned a National Book Award nomination

### Principal Books by Didion

*Run River*. New York: Obolensky, 1963.

*Slouching Towards Bethlehem*. New York: Farrar, Straus & Giroux, 1968.

*Play It As It Lays*. New York: Farrar, Straus & Giroux, 1970.

*A Book of Common Prayer*. New York: Simon & Schuster, 1977.

*Telling Stories*. Berkeley, Calif.: Bancroft Library, 1978.

*The White Album*. New York: Simon & Schuster, 1979.

*Salvador*. New York: Simon & Schuster, 1982.

*Democracy*. New York: Simon & Schuster, 1984.

*Miami*. New York: Simon & Schuster, 1987.

*After Henry*. New York: Simon & Schuster, 1992.

*The Last Thing He Wanted*. New York: Knopf, 1996.

*Political Fictions*. New York: Knopf, 2001.

*Where I Was From*. New York: Knopf, 2003.



"I can't seem to tell what you do get the real points for,"  
Charlotte said. ~~"I mean I seem to miss getting them."~~

~~"So what."~~

"So what." So I guess I'll stick around here a while."

And when his plane was cleared to leave she had walked out  
to the gate with him and he had said again don't you want to see  
Marin and she had said I don't have to see Marin because I have  
Marin in my mind and Marin has me in her mind and they closed the  
gate and that was the last time Leonard Douglas ever saw Charlotte, *alive.*  
~~The last time I ever saw Charlotte was the night two weeks later~~  
~~when she pinned the gardenia on my dress and dabbed the Gres perfume~~  
~~on my wrists like a child helping her mother dress for a party.~~

VICKY: — SPACE BREAK —

IP The last time I ever saw Charlotte alive  
was the night two weeks later when I left  
for New Orleans.

IP When she pinned her gardenia on my  
dress.

IP When she dabbed her Gres perfume on  
my wrists.

IP Like a child helping her mother dress  
for a party.

*Fixed Ideas: America since 9.11.* New York: New York Review of Books, 2003.

*Vintage Didion.* New York: Vintage Books, 2004.

*The Year of Magical Thinking.* New York: Knopf, 2005.

*We Tell Ourselves Stories in Order to Live: Collected Nonfiction.* New York: Knopf, 2006.

### Studying Joan Didion

The Everyman's Library collection of her nonfiction, *We Tell Ourselves Stories in Order to Live* (2006), includes Joan Didion's important early works. Her award-winning *The Year of Magical Thinking* (2006), a meditation on the deaths of her husband and daughter, is not included in the Everyman collection and is a necessary element in her canon. Her novels are available in separate editions. No book-length biography of Didion exists; however, *Joan Didion: Essays and Conversations*, edited by Ellen G. Freidman (Princeton, N. J.: Ontario Review Press, 1984), collects three interviews and an essay by Didion as well as critical responses from academic scholars. Though it focuses mainly on Didion's fiction, this book provides insight into Didion's creative process and her personal life.

*The Critical Response to Joan Didion*, edited by Sharon Felton (Westport, Conn: Greenwood, 1994), provides reviews of her books and offers scholarly examinations of Didion's foundational works including her nonfiction, novels, and journalism. Katherine Usher Henderson's *Joan Didion* (New York: Ungar, 1981) and Mark Roydon Winchell's *Joan Didion* (Boston: Twayne, 1989) both connect biography to analysis in order to examine Didion's fiction and nonfiction through critical surveys of her life and career.

Two books that examine Didion's work within larger frameworks—the first, placing her in the tradition of New Journalism, and the second, examining her place among British and American women writers—include Marc Weingarten's *The Gang that Wouldn't Write Straight: Wolfe, Thompson, Didion, and the New Journalism Revolution* (New York: Crown, 2006) and Janis Stout's *Strategies of Reticence: Silence and Meaning in the Works of Jane Austen, Willa Cather, Katherine Ann Porter, and Joan Didion* (Charlottesville: University Press of Virginia, 1990). Sandra Braman's chapter in *A Sourcebook of American Literary Journalism: Representative Writers in an Emerging Genre*, edited by Thomas Connery (New York: Greenwood, 1992), names Didion as a founder of the New Journalism movement.

—Student Guide by Britt Terry

### Dillard, Annie (1945–) essayist, novelist, poet

*A child wakes up over and over again, and notices that she's living . . . bingo, she feels herself alive. . . . And she notices she is set down here, mysteriously, in a going world.*

—"To Fashion a Text" (1987)

Born Ann Doak in Pittsburgh, Pennsylvania, Annie Dillard was educated at Hollins College, where she received a B.A. in 1967 and an M.A. in 1968. She won a Pulitzer Prize for *Pilgrim at Tinker Creek* (1974), a nonfiction work that evokes the wonder of nature and has been compared to Henry David Thoreau's *Walden*. Like Thoreau, Dillard is a keen observer of the seasons and natural cycles. Other titles that extend her view of nature and the act of writing about it are *Teaching a Stone to Talk* (1982), *Living by Fiction* (1982), and *Writing Life* (1989). In *An American Childhood* (1987) she describes her conventional childhood in middle-class urban America. Her novel *The Living* (1992), is characterized by a philosophical regionalism. She reveals a feeling for the way people interact with the land—in this case, loggers in the Pacific Northwest at the turn of the nineteenth century. She has also written two poetry collections, *Tickets for a Prayer Wheel* (1974) and *Mornings Like This* (1995). Her novel *The Maytrees* was published in 2007.

### Source

Johnson, Sandra Humble. *The Space Between: Literary Epiphany in the Work of Annie Dillard.* Kent, Ohio: Kent State University Press, 1992.

### *The Disenchanted* by Budd Schulberg (New York: Random House, 1950) novel

Budd Schulberg's third novel introduces the novelist Manley Halliday, teamed with junior writer Shep Stearns to script "Love on Ice," a formulaic romantic comedy that is to be filmed on location at the Dartmouth winter carnival. The novel is freely based on Schulberg's collaboration with F. Scott Fitzgerald, in which the two authors shared misadventures at Dartmouth while working on the motion picture *Winter Carnival* (1939). The details are accurately drawn from Schulberg's firsthand knowledge of Hollywood where his father, B. P. Schulberg, was head of Paramount Studios from 1925 to 1932. With celebratory champagne as fuel, Halliday's comeback from his literary nadir and Stearns's shot at a bright writing future are derailed. Halliday dies, joining the ghosts of his past, while young Stearns learns of life's disenchantment. The novel was adapted into a Broadway play by the author and Harvey Breit in 1958 and ran for 189 performances. Schulberg's best-seller helped trigger a Fitzgerald revival.

—Michael Edelson

### "Diving into the Wreck" by Adrienne Rich (1973) poem

Taken from her 1973 book of the same title, "Diving into the Wreck" is perhaps Adrienne Rich's most famous poem. Having abandoned the taut formal work of her first collections, Rich utilizes a short-lined free-verse structure in this poem that creates a quick and graceful movement. The poem ar-

ticulates a mythic journey, undertaken to subvert outdated ideas of gender, language, and identity. Using a narrative framework of a scuba diver's descent into the sea, Rich creates a speaker who is exploring waters that are familiar and foreign, dangerous and alluring. The "sundry" items that the diver uses are symbolically resonant: the speaker must put on a "powerful mask"; she must don "awkward flippers" that "cripple" her; she takes a camera to capture a story that is not reliant on language, and a knife, because where she is going is dangerous.

Once immersed in the water, the speaker goes in search of the wreck: "to see the damage that was done / and the treasures that prevail." The shipwreck at the bottom of the ocean demands to be identified with both the masculine and the feminine: once the destructive and limiting ideas about gender—"the wreck"—are transcended, a new understanding of gender identity can be developed.

### Sources

Rich, Adrienne. *Diving into the Wreck: Poems, 1971–1972*. New York: Norton, 1973.

Templeton, Alice. *The Dream and the Dialogue: Adrienne Rich's Feminist Poetics*. Knoxville: University of Tennessee Press, 1994.

—Tod Marshall

### Dixon, Stephen (1936– ) short-story writer, novelist

Stephen Dixon is the author of more than twenty books, including a dozen short-story collections culled from approximately five hundred published stories. The son of a dentist and an interior decorator, he was born in Brooklyn in 1936 as Stephen Ditchik; his parents changed his name to Dixon when he was six years old. He earned his B.A. from City College of New York in 1958, and worked for several years as a journalist and an editor before earning his M.F.A. from Stanford University in 1965. Dixon's stories and novels are characterized by their intense interiority and density of detail, as well as by their use of repetition. His male narrators are epic worriers who return over and over again to sites of anxiety, embarrassment, or longing. *Frog* (1991) is a long, experimental novel woven from novellas, stories, and other fragments that tells the story of Howard Tetch, a petulant, angst-ridden college professor whose life unfolds confusingly via a non-chronological, and sometimes contradictory, series of short episodes. His other major novels are *Interstate* (1995), *Gould: A Novel in Two Novels* (1997), *30: Pieces of a Novel* (1999), *I*. (2002), its sequel, *End of I*. (2006), and *Phone Rings* (2005). Dixon selected sixty of his best short stories for *The Stories of Stephen Dixon* (1994).

### Source

Klinkowitz, Jerome. "Experimental Realism in Recent American Painting and Fiction," in *Representation and Performance in*

*Postmodern Fiction*, edited by Maurice Couturier. Montpelier: Université Paul Valéry, 1983, pp. 149–162.

—Marshall Boswell

### Doctorow, E. L. (1931– ) novelist

*The car's owner was Harry Houdini, the famous escape artist. He was spending the day driving through Westchester. He was thinking of buying some property. . . . He seemed depressed.*

—*Ragtime* (1975)

A native of the Bronx, New York, Edgar Lawrence Doctorow has centered much of his fiction on New York City. After graduating from Kenyon College, Doctorow worked as an editor in New York. In 1960 he published his first novel, *Welcome to Hard Times*, a parody of the myths that motivate the conventional western; however, Doctorow's novel presents a grim view of America, where justice does not prevail and where heroes do not triumph. Much of Doctorow's fiction presents a subtle appreciation of American beliefs even as it severely challenges the country's faith that its ideals have been put into practice. Because Doctorow writes with great economy and elegance, his work avoids the didactic quality of political novelists and other writers of proletarian literature of the 1930s, although Doctorow is clearly in sympathy with their convictions.

In *The Book of Daniel* (1971), Doctorow delves directly into American political history, fashioning a mock-memoir of the anti-Communist COLD WAR era, a narrative told by Daniel, the son of a couple executed for treason. This thinly disguised retelling of the deaths of Julius and Ethel Rosenberg, who were executed in 1953 for their roles in a spy ring that stole atomic secrets for the Soviet Union, also contrasts the leftists of the 1950s with the radicals of the 1960s.

Doctorow achieved great critical and popular acclaim for *Ragtime* (1975), a re-creation of turn-of-the-twentieth-century America, in which historical figures such as Henry Ford and J. P. Morgan appear alongside fictional creations such as Coalhouse Walker. As in *Welcome to Hard Times*, Doctorow portrays the American past with great fondness while also exposing grievous faults like racism. His blending of fact and fiction enchanted some readers even as it disturbed others who resented the novelist's manipulation of the historical record. *Ragtime* won the NATIONAL BOOK CRITICS CIRCLE AWARD in 1976.

*World's Fair* (1985), a re-creation of New York in 1939 and a memoir of Doctorow's family life, won the AMERICAN BOOK AWARD in 1986. *Billy Bathgate* (1989), a rollicking re-enactment of the Prohibition era modeled after *Adventures of Huckleberry Finn*, won the 1990 National Book Critics Circle Award and the PEN/FAULKNER AWARD. In later novels *The Waterworks* (1994) and *City of God* (2000), Doctorow continues to shuttle back and forth between nineteenth-

and twentieth-century American history, demonstrating no diminishment in his power to both celebrate and criticize American culture.

Doctorow has also published *Lives of the Poets: Six Stories and a Novella* (1984); a play, *Drinks Before Dinner* (produced 1978); and collections of cultural commentary and literary criticism, including *Jack London, Hemingway, and the Constitution: Selected Essays, 1977–1992* (1993) and *Creationists: Selected Essays 1993–2006* (2006).

### Sources

Doctorow, E. L. *Conversations with E. L. Doctorow*. Edited by Christopher D. Morris. Jackson: University Press of Mississippi, 1999.

Fowler, Douglas. *Understanding E. L. Doctorow*. Columbia: University of South Carolina Press, 1992.

### Donleavy, J. P. (1926– ) novelist

The son of Irish immigrants, James Patrick Donleavy was born in Brooklyn and graduated from prep school before enlisting in the U.S. Naval Reserves during World War II. He studied at Trinity College in Dublin from 1946 to 1949. Donleavy writes with a ribald sensibility that has been compared to that of James Joyce. Like Joyce, Donleavy finds a good deal of comedy in the subject of sex. He has continued to write exuberant prose in *A Singular Man* (1963), *The Beastly Beatitudes of Balthazar B* (1968), *The Destinies of Darcy Dancer, Gentleman* (1977), *The Lady Who Liked Clean Rest Rooms: The Chronicle of One of the Strangest Stories Ever to Be Rumoured about around New York* (1995), and *Wrong Information Is Being Given Out at Princeton* (1998). He has also written an autobiography, *The History of the Ginger Man* (1994). Donleavy became an Irish citizen in 1967 and has spent most of his adult life living in Ireland.

### Source

Masinton, Charles G. *J. P. Donleavy: The Style of His Sadness and Humor*. Bowling Green, Ohio: Bowling Green University Popular Press, 1975.

### Dorn, Ed (1929–1999) poet

Ed Dorn was born and raised in Villa Grove, Illinois. After attending the University of Illinois and Eastern Illinois University he studied at Black Mountain College from 1951 to 1954, where he came under the influence of Charles OLSON and the BLACK MOUNTAIN POETS. He wrote what Olson called “projective verse”: a form of free verse suited to the way the individual poet actually spoke. Dorn’s first published work was *What I See in the Maximus Poems* (1960), which discussed Olson’s magnum opus.

Dorn is best known for his verse epic *Gunslinger* (1968–1972), written in four parts. His other poetry collections include *The Newly Fallen* (1961), *Yellow Lola* (1981), *Captain*

*Jack’s Chaps* (1983), *Abhorrences* (1984), and *High West Rendezvous* (1996).

### Source

Wesling, Donald, ed. *Internal Resistances: The Poetry of Edward Dorn*. Berkeley: University of California Press, 1985.

### Douglas, Ellen (1921– ) novelist, short-story writer

Ellen Douglas is the pen name for Josephine Haxton, who was born in 1921 in Natchez, Mississippi. Haxton grew up in various small Southern towns in Mississippi, Louisiana, and Arkansas, a background that informs much of her work. Her first novel published as Ellen Douglas, *A Family’s Affairs* (1961), won the Houghton Mifflin Fellowship, and was quickly followed by a story collection, *Black Cloud, White Cloud* (1963). Douglas’s other novels—all of which are within the Southern tradition, typified by such writers as Eudora Welty, Peter TAYLOR, and Flannery O’CONNOR—include *Apostles of Light* (1973), a finalist for the NATIONAL BOOK AWARD; *A Rock Cried Out* (1979); and *Can’t Quit You, Baby* (1988), a richly orchestrated examination of race, womanhood, and storytelling in Mississippi during the 1960s and 1970s. A novel, *Where the Dreams Cross*, was published in 2000, and a collection of nonfiction essays, *Witnessing*, in 2004.

### Source

Reid, Panthea, ed. *Conversations with Ellen Douglas*. Jackson: University of Mississippi Press, 2000.

—Marshall Boswell

### Dove, Rita (1952– ) poet, novelist, short-story writer, playwright

*I’ve never been sure what exactly it’s supposed to mean, to be called an African-American poet or a woman poet. I’m a woman, I’m an African-American. My poems often reflect those two aspects of myself.*

—Interview (1995)

Born in Akron, Ohio, Rita Dove graduated summa cum laude in 1973 from Miami University in Ohio and then held a Fulbright scholarship at the University of Tübingen in West Germany. In 1977 she published *Ten Poems*, and in 1980 *The Only Dark Spot in the Sky* and *The Yellow House on the Corner*. Dove’s highly structured and disciplined poetry has been compared to the work of Gwendolyn Brooks. Although Dove often deals with race and the history of slavery, she also addresses the fate of women and her own family history. In 1987 she won the Pulitzer Prize for *Thomas and Beulah* (1986), a poetry collection.

Dove published her first novel, *Through the Ivory Tower*, in 1992 and her first play, *The Darker Face of the Earth*, in 1994.



She also published a collection of stories, *Fifth Sunday*, in 1985. Her novel concentrates on the life of an African American woman who is an artist in residence in Akron, Ohio; apparently, it is based on her own experience.

In 1993 Dove published her *Selected Poems* and became the first African American woman to be named the U.S. POET LAUREATE. *Mother Love: Poems* appeared in 1995; *On the Bus with Rosa Parks: Poems*, in 1999; and *The Poet's World*, a collection of essays, in 1995. Dove's twelfth poetry collection, *American Smooth*, was published in 2004.

### Sources

Steffen, Therese. *Crossing Color: Transcultural Space and Place in Rita Dove's Poetry, Fiction, and Drama*. New York: Oxford University Press, 2001.

Vendler, Helen. *The Given and the Made: Strategies of Poetic Redefinition*. Cambridge, Mass.: Harvard University Press, 1995.

### Drama

In the years immediately following WORLD WAR II, American drama advanced in its development of complex moral dramas pioneered by Eugene O'Neill in the 1920s and 1930s. But the playwrights of the postwar period did not attempt for several years the wide structural experimentation of the earlier period as Realism remained the dominant style. O'Neill ended his career with arguably his two greatest tragic achievements: *The Iceman Cometh* (produced 1946) and *Long Day's Journey into Night* (completed in 1942 and produced posthumously in 1956). Other playwrights who commenced authorship before the war continued to produce superior works in this period. Thornton Wilder's prescient apocalyptic drama *The Skin of Our Teeth* (produced 1942) served as an incisive comment on the war. Clifford Odets presented a Hollywood tragedy in *The Big Knife* (produced 1949) and a mature study of alcoholism in *The Country Girl* (produced 1950). Lillian Hellman softened the didactic melodramatic structure of her previous plays and composed the Chekhovian drama *The Autumn Garden* (produced 1951) and the psychologically disturbing *Toys in the Attic* (produced 1960).

But the dominant American playwrights of the 1940s and 1950s were newcomers Tennessee Williams and Arthur MILLER. Williams emerged in 1944 as an accomplished dramatic poet in his autobiographical play *The Glass Menagerie*. In the post-war period of optimism, Williams and Miller examined the darker and self-destructive aspects of the American experience. With two tragedies produced in 1947—Miller's *All My Sons* and Williams's *A STREETCAR NAMED DESIRE* (both directed in the Stanislavskian style by Elia Kazan)—established Broadway as a legitimate rival to European capitals in its ability to create high dramatic art. In *A Streetcar Named Desire* Williams presented a brutish World War II veteran as the fascist "executioner" of art and

compassion. Miller dramatized the failures of the American economic system as a father-son drama in *DEATH OF A SALESMAN* (produced 1949). Williams examined the same theme in his father-son drama *Cat on a Hot Tin Roof* (1955). Despite the many critical successes of Williams and Miller, the most popular serious dramatist of the 1950s was midwestern playwright William INGE. Like Williams, Inge successfully dramatized female psychology and sexuality, particularly in his plays *Picnic* (produced 1953) and *Bus Stop* (produced 1955).

The American musical reached its pinnacle in the period after World War II, spearheaded by the work of Richard Rogers and Oscar Hammerstein II. Hammerstein's lyrics and books for the musicals he wrote with composer Rogers achieved wide popular and critical success. Building on their wartime achievement of *Oklahoma!* (produced 1943), the team produced the musical plays *Carousel* (produced 1945) *The King and I* (produced 1951) and *The Sound of Music* (produced 1959). Uncharacteristically provocative for a musical, the team's production of *South Pacific* (produced 1949), adapted from James A. MICHENER's war stories, addressed the period's racial politics. Other successful musicals of this period include Frank Loesser's gangster cartoon *Guys and Dolls* (produced 1950) and Meredith Willson's American folk comedy *The Music Man* (produced 1957). *West Side Story* (produced 1957) and *Gypsy* (produced 1959), both with books by Arthur Laurents and lyrics by Hammerstein protégé Stephen Sondheim, signaled a shift in American musicals in their exploration of tragic themes away from the decade's emphasis on optimism.

Movies, and especially television, began to dominate American entertainment and lure audiences away from the legitimate theater. Yet, television and movie dramas—often bland—failed to examine mature themes, while American drama continued to criticize national culture and politics. In a reaction to the period's anti-Communist investigations of writers, Miller wrote *THE CRUCIBLE* (produced 1953). Whereas external political pressure prevented many actors, writers, and other artisans from working in the movie, television, and radio industries, Broadway never operated under a blacklist system, and remained one of the few places in American public life that openly criticized the government. Politically-charged dramas continued well into the Vietnam era in such plays as the counter-culture rock musical *Hair* (produced 1967) and David RABE's anti-war drama *The Basic Training of Pavlov Hummel* (produced 1971).

For most of American history Broadway theater reflected other national institutions in its domination by white males. In 1959 Lorraine HANSBERRY became the first African American playwright to achieve broad commercial and critical success on Broadway with her social realism drama of racial integration, *A RAISIN IN THE SUN*. Significant successors to Hansberry's legacy include LeRoi Jones (*Dutchman* [produced 1964]; see Amiri BARAKA), Ntozake SHANGE (*for colored girls who have considered suicide/when the rainbow is enuf*

[produced 1975]), Suzan-Lori Parks (*Topdog/Underdog* [produced 2002]) and August WILSON, the first African American dramatist to enjoy a long career in the theater.

As the Broadway presence of Williams, Miller, and Inge receded in the early 1960s, Edward ALBEE emerged as their likely successor. Employing many techniques from the “theater of the absurd” school, Albee presented nightmarish depictions of American normalcy in his influential one acts *THE ZOO STORY* (produced 1959) and *The American Dream* (produced 1961), and in his predatory “parents” of *WHO’S AFRAID OF VIRGINIA WOOLF?* (produced 1962). His career continues into the twenty-first century with his award-winning examination of male desire *The Goat, or Who is Sylvia?* (produced 2002). In the 1960s Broadway economics favored safe investments like audience-friendly musicals and comedies, exemplified by the popular, well-crafted dramas of Neil SIMON such as *Barefoot in the Park* (produced 1963) and *The Odd Couple* (produced 1965). These conditions forced many serious dramas into smaller theaters, often located in lower Manhattan, known as “Off-Broadway.” The smaller budgets allowed young playwrights the flexibility of experimentation with both form and content, and often served as a workshop for plays that ultimately moved uptown to Broadway.

Significant playwrights to originate in the Off-Broadway movement include Lanford WILSON, John Guare, Sam SHEPARD, David MAMET and Wendy WASSERSTEIN. In the 1970s American drama reflected the period’s cynicism and depression. In *The Hot I Baltimore* (produced 1973) Wilson captured the decade’s cultural stagnation and nostalgia for past glory. Many playwrights began to dramatize the disintegration and reconstruction of the American family. Wilson depicted generational tensions in his autobiographical family trilogy *5th of July* (produced 1978), *Talley’s Folly* (produced 1979), and *Talley & Son* (produced 1985). Both Guare in *The House of Blue Leaves* (produced 1971), and Shepard in *Buried Child* (produced 1978) and *True West* (produced 1980), also examine the breakdown of the American family, often casting it as monstrous surreality. Like Odets, Mamet injected raw verbal vigor and violence onto the American stage in such plays as *AMERICAN BUFFALO* (produced 1975) and *Glengarry Glen Ross* (produced 1984).

In the late 1970s and 1980s female playwrights became more prominent on Broadway—corresponding with the women’s movement. Their dramas offered intimate depictions of women’s lives separate from men. Wasserstein famously dramatized her generation’s experience with feminism in *Uncommon Women and Others* (produced 1975) and *The Heidi Chronicles* (produced 1988). Two other female playwrights earned distinction for their plays in the 1980s: Beth HENLEY for her Southern Gothic comedy *Crimes of the Heart* (produced 1979), which was produced on Broadway in 1981, and Marsha Norman for her study of suicide in *‘night, Mother* (produced 1983).

The experimentation of the 1960s reached the American musical when director/choreographer Michael BENNETT re-invented the form with *A Chorus Line* (produced 1975), by using a dance audition as a metaphor for the period’s mood of emotional alienation and anonymity. Composer Stephen Sondheim similarly deconstructed the musical form in *Sunday in the Park with George* (produced 1984) and the post-modern fairy tale *Into the Woods* (produced 1987). The spectacle often associated with Broadway musical extravaganzas began to appear in the 1980s and 90s as part of so-called serious drama. In the tradition of German playwright Bertolt Brecht’s “epic theater” playwrights used drama as a vehicle for social commentary. David Henry HWANG’s Puccini deconstruction *M. Butterfly* (produced 1988) and Tony Kushner’s two-play epic AIDS polemic *ANGELS IN AMERICA* (1991, 1993) used spectacle to examine the intersection of politics and sexuality. Yet, despite experimentation and heavy dependence on special effects, realistic drama remains the enduring genre for American playwrights. Realism’s durability and resilience is illustrated by August Wilson’s epic ten-play cycle. With each play representing a decade of the twentieth century, Wilson examined African American history and interaction with American culture in plays that are primarily of social realism such as *Fences* (produced 1985) and *The Piano Lesson* (produced 1987). Wilson combines O’Neill’s epic scope, Miller’s social criticism, and Williams’s lyricism, making him the dominant American playwright of the late twentieth and early twenty-first century.

### Source

Brockett, Oscar G. and Franklin J. Hildy. *History of the Theatre*, ninth edition. Boston: Allyn & Bacon, 2002.

—Park Bucker

### *The Dream Songs* by John Berryman (New York:

Farrar, Straus & Giroux, 1969) poetry collection

John BERRYMAN’s *The Dream Songs* is a 385-poem collection of two of his previously published works, the Pulitzer Prize-winning *77 Dream Songs* (1964) and *His Toy, His Dream, His Rest* (1968). A sequence of emotional, topically diverse, and syntactically unusual poems, *The Dream Songs* introduces several personae but relies most heavily on Henry, a speaker who seems to represent the author. Including simple odes; poems of lust, disgust, boredom, and celebration; poems of deep anguish; and poems of simple comic relief, the collection seems driven by this mercurial and opaque figure who is both Berryman and the Berryman of a dream world.

The collection, comic as well as poignant, is made up of eighteen-line poems of irregular rhyme and meter. Ranging from the farcical to the confessional (see CONFESSIOAL POETRY), the poems mainly explore Henry’s musings and observations; there is no specific narrative arc to the series, but rather, an examination of Henry’s deep feelings of loss—feel-

ings which are reminiscent of Berryman's own loss of his father to suicide. As the speaker reveals himself to be ill at ease in the world, the poem's syntactical convolutions and the meanderings of the poem's mock hero echo this feeling of discomfort.

### Sources

Conarroe, Joel. *John Berryman: An Introduction to the Poetry*. New York: Columbia University Press, 1977.

Mendelson, Edward. "How to Read Berryman's *Dream Songs*," in *American Poetry since 1960: Some Critical Perspectives*, edited by Robert B. Shaw. Cheshire, U.K.: Carcanet Press, 1973: 29–43.

—Tod Marshall

### Drury, Allen (1918–1998) novelist

Allen Drury was born in Texas and graduated from Stanford University. He worked as a Washington correspondent for *The New York Times*, which gave him the background to write his Pulitzer Prize-winning novel, *Advise and Consent* (1959), which dramatized the political conniving involved in confirming a secretary of state. Drury's other fiction—including *Capable of Honor* (1966) and *Come Nineveh, Come Tyre: The Presidency of Edward M. Jason* (1973)—did not achieve the popular or critical success of his first novel.

### Source

Kemme, Tom. *Political Fiction, The Spirit of the Age, and Allen Drury*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1987.

### Dubus, Andre (1936–1999) short-story writer, novelist

Born in Lake Charles, Louisiana, Andre Dubus established himself as one of America's finest short-story writers of the past forty years. He received his B.A. degree from McNeese State College in 1958 and his M.F.A. in 1966 from the University of Iowa. Dubus, a lifelong Roman Catholic, typically focuses his fiction on the painful relationships between men and women, his short stories centering on the ambiguous moral choices that his characters must confront and resolve to the best of their abilities. *Separate Flights (A Novella and Seven Stories)*, Dubus's first collection of short fiction, appeared in 1975, winning the Lawrence L. Winship Award from the *Boston Globe*. His other notable books include *Adultery and Other Choices* (1977), *Finding a Girl in America* (1980), *The Last Worthless Evening* (1986), *Broken Vessels* (1991), *Dancing after Hours* (1996), and *Meditations from a Moveable Chair* (1998). In 1986 Dubus lost the use of both of his legs in a highway accident while helping a motorist on the side of a Boston highway. He was awarded the PEN/Malamud Award and the Rea Award for excellence in short fiction. His short fiction has also been adapted as two

motion pictures: *In the Bedroom* (2001) and *We Don't Live Here Anymore* (2004).

### Source

Kennedy, Thomas E. *Andre Dubus: A Study of the Short Fiction*. Boston: Twayne, 1988.

—Matthew Shippe

### Duncan, Robert (1919–1988) poet

*Often I am permitted to return to a meadow  
as if it were a given property of the mind  
that certain bounds hold against chaos,*

*that is a place of first permission,  
everlasting omen of what is.*

—"Often I Am Permitted to Return  
to a Meadow" (1960)

Robert Duncan's mother died in childbirth, and his father gave him up for adoption. He studied at the University of California, Berkeley, from 1936 to 1938 and again from 1948 to 1950. Duncan was discharged from the army during World War II on psychological grounds. He matured as a poet and teacher at Black Mountain College (see BLACK MOUNTAIN POETS), where he worked closely with Charles OLSON and Robert CREELEY. Influenced by Ezra Pound, his poems have been praised for their musical quality. His work is marked by his interest in the occult; Duncan's adoptive parents raised him in the tradition of theosophy. Duncan also made his homosexuality an important component of his work. His first collection, *Heavenly City, Earthly City* (1947), was followed mid-career by *Bending the Bow* (1968). His *Ground Work: Before the War* appeared in 1984. He also published nonfiction, including *As Testimony: the Poems and the Scene* (1964), *The Truth and Life of Myth* (1968), and *Fictive Certainties* (1979). His *Selected Poems 1942–1950* was published in 1959.

### Sources

Duncan, Robert, and Denise Levertov. *The Letters of Robert Duncan and Denise Levertov*. Edited by Robert J. Bertholf and Albert Gelpi. Stanford, Calif.: Stanford University Press, 2004.

Johnson, Mark Andrew. *Robert Duncan*. Boston: Twayne, 1988.

### Dunne, John Gregory (1932–2003) journalist, novelist

John Gregory Dunne grew up in a large Irish family (which included his brother Dominick) in Hartford, Connecticut.

He received his A.B. from Princeton in 1954 and worked for several years in New York on various magazines, including the *National Review*, where he met his wife, Joan DIDION, whom he married in 1964. They left New York to pursue their careers as novelists, journalists, and screenwriters in California. Dunne made a stunning debut as a novelist with *True Confessions* (1977), the story of a hard-boiled police detective and the detective's brother, an ambitious priest. *The Red, White, and Blue* (1987) is an epic novel of U.S. politics loosely based on the lives of the Kennedys. In *Playland* (1994), he produced a novel about Hollywood reminiscent of F. Scott Fitzgerald's *The Last Tycoon* (1941). Dunne's nonfiction is as good as, if not better than, his fiction. *Delano* (1967) is about Cesar Chavez and his United Farmworkers union. In *The Studio* (1969) and *Monster* (1997)

he has written amusingly and insightfully about the movie industry. *Quintana and Friends* (1978) is a collection of his essays. *Harp* (1989) is a candid, engaging memoir about himself, his family, his marriage, and his obsession with being Irish. Together with Didion he wrote several movie scripts, including *Panic in Needle Park* (1971), *Play It as It Lays* (1972; based on Didion's 1970 novel by the same name), *A Star Is Born* (1976), and *Up Close and Personal* (1996).

### Sources

Didion, Joan. *The Year of Magical Thinking*. New York: Knopf, 2005.

Winchell, Mark Royden. *John Gregory Dunne*. Boise, Idaho: Boise State University, 1986.







### Edes, Benjamin (1732–1803) *editor*

Born October 14, 1732 in Charlestown, Massachusetts, Benjamin Edes overcame a limited education to become one of the most prominent printers and publishers in Boston. In 1755 he took over editorship of *THE BOSTON GAZETTE, or, Country Journal*, with John GILL as his partner. The *Gazette* was the third newspaper to be established in Boston. The firm of Gill and Edes also published PAMPHLETS and American editions of British books.

The *Gazette* became the primary voice for the PATRIOT cause. The newspaper voiced strong opposition to British policy, particularly protesting the STAMP ACT, the Tea Act (1773), and the Boston Port Bill (1774). Gill and Edes printed many of the handbills and PAMPHLETS (broad sides) that flooded Boston's streets with the news and rhetoric of rebellion. Their offices provided a meeting place for the Patriot leadership and allegedly served as the planning center and gathering place for the Boston Tea Party (1773). A number of the Patriot leaders who gathered there also contributed to the anti-British editorials that frequently appeared in the *Gazette*. These men included Samuel ADAMS and John Hancock (1737–1793).

Edes was very active in all phases of the rebellion. As a member of the Sons of Liberty, he was directly involved in the planning and execution of protests. He may have been a member of the group that dumped the tea into the Boston harbor. As an author, he contributed many of the anti-British articles and editorials that appeared regularly in the *Gazette*. Identified directly with the protests and facing possible arrest during the British occupation of Boston, Edes fled the city in 1775 with some of the printing equipment, effectively dissolving his partnership with Gill. Relocating to Watertown,

Massachusetts, where the Provincial Congress was meeting, Edes ran the *Gazette* as a newspaper in exile until the British evacuated Boston in 1776.

After his return to Boston, Edes ran the paper with the help of his two sons. In 1794 he resumed sole control until 1798, when he closed his business. Despite his efforts, when Edes died on December 11, 1803, he left a considerable debt.

### Works

*The Boston Gazette, or, Country Journal*. Boston: B. Edes & J. Gill, 1756–1779; Boston: Benjamin Edes & Sons, 1779–1793; New Canaan, Conn.: Readex Microprint.

*The Boston Gazette and Weekly Republican Journal*. Boston: Benjamin Edes & Sons, 1794–1798; New Canaan, Conn.: Readex Microprint.

### Sources

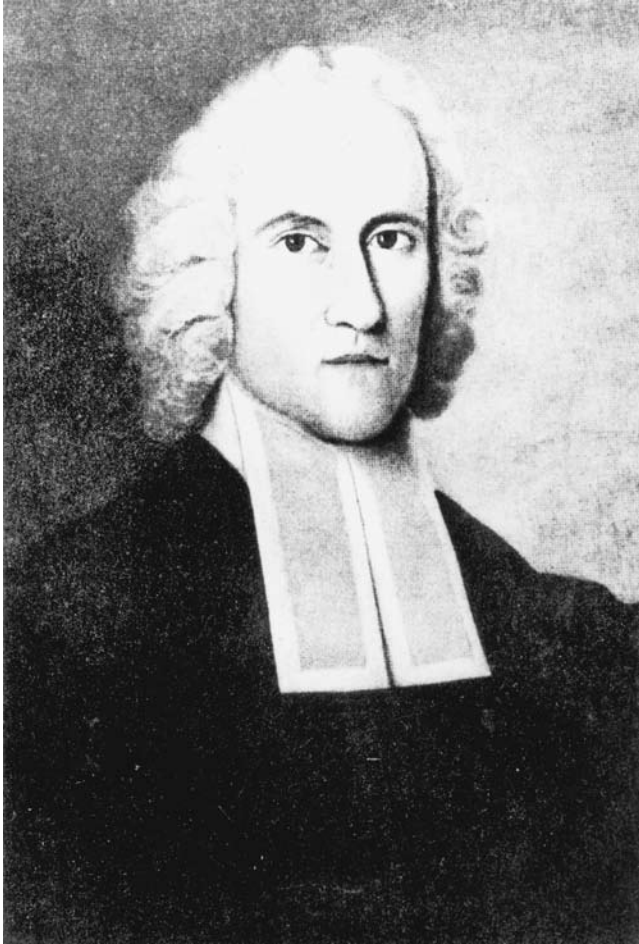
Silver, Rollo Gabriel. *Benjamin Edes, Trumpeter of Sedition*. New York, 1953.

Pasley, Jeffrey L. *The Tyranny of Printers: Newspaper Politics in the Early American Republic*. Charlottesville: University Press of Virginia, 2001.

### Edwards, Jonathan (1703–1758) *minister*

*And let every one that is yet out of Christ, and hanging over the pit of hell, whether they be old men and women, or middle aged, or young people, or little children, now harken to the loud calls of God's word and providence.*

—*Sinners in the Hands of an Angry God* (1741)



*Jonathan Edwards*

*The only known portrait from life of Jonathan Edwards, painted circa 1750–1755 by Joseph Badger*

Jonathan Edwards, one of the leading figures of the religious revival known as the GREAT AWAKENING, was born in East Windsor, Connecticut, on October 5, 1703, into a long line of ministers. His father was the Reverend Timothy Edwards, and his grandfather, the Reverend Solomon Stoddard, was one of the most powerful clergymen of his time in New England. Timothy and Esther Stoddard Edwards had eleven children; Jonathan was their only son.

Edwards enrolled at Connecticut's Collegiate School (two years later Yale College, now Yale University) in 1716 at the age of thirteen. In 1720 he graduated at the top of his class, an accomplishment that his grandson Timothy DWIGHT would later match. The young Edwards spent two years reading the-

ology after his graduation and was awarded a master's degree in 1723. The following year he became a tutor at the college, but he resigned in 1725 because of an illness.

It was during his graduate study that Edwards underwent a religious conversion. Recounting the experience in his "Personal Narrative," Edwards recalled that "there came into my Soul, and was as it were diffused thro' it, a sense of the glory of the Divine Being, a new sense, quite different from any thing I ever experienced before." He also recorded the religious conversion of his wife, Sarah Pierrepont Edwards, whom he had married in 1727, using her experience as a model in his *Some Thoughts Concerning the Present Revival of Religion in New-England* (1742).

In 1729 Edwards's grandfather Stoddard died, and the young man took over the duties of pastor of the Northampton Congregational Church in Northampton, Massachusetts. Through much of 1734 and 1735, Edwards's congregation experienced "surprising conversions." Young people, considered unregenerate and unrepentant in their beliefs and behavior, began to flock to Edwards's church. The congregation swelled with visitors from all parts of the colony, and soon the word spread that a spiritual revival had begun. Though successful in terms of advancing the evangelical message, the revivals ended in personal tragedy for Edwards when one of Edwards's in-laws committed suicide in despair over his spiritual state. Edwards never doubted that the period of "surprising conversions" as well as the later Great Awakening were inspired by God, but he took care after the suicide to warn against religiously motivated emotional excesses.

From 1740 to 1741, Edwards extended an invitation to the English revivalist minister George WHITEFIELD and other "awakeners" to preach in New England. As a supporter of the Awakening and a member of the New Light movement, Edwards responded to criticisms of more conservative clergy. At the height of the Awakening, Edwards preached his most famous sermon, *Sinners in the Hands of an Angry God* (1741). This JEREMIAD, aimed at jarring listeners from their sinful ways, used the spider as its central metaphor, describing a God who held a sinner like a spider suspended above the pits of Hell. Without God's grace, Edwards warned, the sinner will simply drop of his own weight into the fires below. Although Edwards reputedly delivered the sermon in a monotone voice, the words had an aspect of the preaching style that came to be known as "fire and brimstone."

Tension developed between Edwards and his congregation as he tightened the requirements for church membership, refusing to admit new members and rejecting the compromise of the HALF-WAY COVENANT. Previously observed by the Northampton Congregational Church, and honored by his grandfather, the covenant allowed church members' children to join the church without testifying to a conversion experience. On June 22, 1750, the congregation voted to dismiss Edwards. In a May 24, 1749 letter to Reverend Thomas Foxcroft, Edwards wrote: "I seem as it were to be casting myself off from a precipice; and



Northampton Jan 21. 1742.

Rev<sup>d</sup> & Dear Sir,

I received yours of Jan 11. for which I thank you. Religion in this and the neighboring towns has now of late been on the decaying hand; I desire your Prayers that God would quicken & revive us again, and particularly that he would greatly humble and pardon and quicken me, & fill me with his own fullness, and, if it may consist with his will, inspire me on first to revive his work. There has been the year past the most wonderful work amongst Christians here, by far, that ever was: God has seemed almost willing to take a new Generation, there are come on since the late great work seven years ago. — neither Earth or Hell can hinder his work that is going on in the Country. Christ gloriously triumphs at this Day. You have probably before now heard of the great & wonderful things that have lately been wrought at Northampton, the Chief Town in New-Hampshire Government: There are also lately appearing great things at Ipswich, & Newbury, & at New-

Letter, January 21, 1742, from Jonathan Edwards to his fellow minister Reverend Joseph Bellamy. The second sentence reads "Religion in this and the neighboring towns has now of late been on the decaying hand"; yet Edwards goes to say, about two-thirds of the way down the page, after the dash, "neither Earth or Hell can hinder his [God's] work that is going on in the country."

have no other way, but to go on, as it were blindfold, i.e. shutting my eyes to everything else but the evidences of the mind and will of God, and the path of duty; which I would observe with the utmost care."

After considering other pastorates, Edwards decided to become a missionary to the Housatonic Indians of western

Massachusetts. His family thus settled in Stockbridge the following year.

Although the community of Stockbridge was often hostile, and war and illness disrupted his life, Edwards found these years to be the most productive of his writing life. He produced a wide variety of works, including treatises, histories,



an autobiography, narrative reports, and sermons. *A Careful and Strict Enquiry into the Modern Prevailing Notions of that Freedom of Will, which is Supposed to be Essential to Moral Agency, Virtue and Vice, Reward and Punishment, Praise and Blame* (1754) established his reputation as one of America's earliest philosophers. In this work Edwards linked the Divine to nature and joined reason and rationalism to mysticism. He radically separated the Divine from the human, insisting that only God's grace could bridge the chasm. *A Careful and Strict Enquiry* became the foundation of the official orthodox position known as the New England Theology.

In 1757 Edwards was offered the presidency of the College of New Jersey (now Princeton University). He accepted early the following year, and the family moved to New Jersey. He died March 22, 1758 after exposure to a primitive smallpox vaccine.

### Works

Edwards, Jonathan. *The Works of Jonathan Edwards*. 25 volumes to date, edited by Perry Miller. New Haven, Conn.: Yale University Press, 1957– .

Edwards. *Basic Writings*. New York: New American Library, 1966.

Edwards. *Apocalyptic Writings*, edited by Stephen J. Stein. New Haven: Yale University Press, 1977.

Edwards. *Sermons and Discourses, 1720–1723*, edited by Wilson H. Kinnach. New Haven: Yale University Press, 1992.

Edwards. *Letters and Personal Writings*, edited by George S. Clag-horn. New Haven: Yale University Press, 1998.

### Sources

Hatch, Nathan O., and Harry S. Stout. *Jonathan Edwards and the American Experience*. New York: Oxford University Press, 1988.

Jenson, Robert W. *America's Theologian: a Recommendation of Jonathan Edwards*. New York: Oxford University Press, 1988.

McClymond, Michael James. *Encounters with God: an Approach to the Theology of Jonathan Edwards*. New York: Oxford University Press, 1998.

Miller, Perry. *Jonathan Edwards*. 1949; reprint, Westport, Conn.: Greenwood Press, 1973.

Smith, John E., Harry S. Stout, and Kenneth P. Minkema, eds. *A Jonathan Edwards Reader*. New Haven, Conn.: Yale University Press, 1995.

### Recommended Writings

*On Sarah Pierrepont* (c. 1723)

*A Divine and Supernatural Light* (1733)

*A Faithful Narrative of the Surprising Work of God* (1736)

*Discourses on Various Important Subjects* (1738)

*Sinners in the Hands of an Angry God* . . . (1741)

*The Distinguishing Marks of a Work of the Spirit* (1741)

*A Treatise Concerning Religious Affections* (1746)

*Images of Divine Things* (c. 1750)

*Freedom of the Will* (1754)

*Personal Narrative* (1765)

### Studying Jonathan Edwards

Jonathan Edwards was a fourth-generation Puritan minister and a central figure in NEW ENGLAND church matters and leadership, and subsequently Edwards studies are plentiful and far-reaching. A key figure in the religious revivals known as the GREAT AWAKENING, Edwards was also a controversial figure who was ultimately ousted and exiled from his own congregation. Biographies of Edwards thus range from the honorific to the psychological. To become acquainted with Edwards's life, students might begin with older studies such as Perry Miller's *Jonathan Edwards* (1949); a reprint is available with an introduction by John F. Wilson (Lincoln: University of Nebraska Press, 2005). Also see Alfred Owen Aldridge's *Jonathan Edwards* (New York: Washington Square Press, 1966) and M. X. Lesser's *Jonathan Edwards* (Boston: Twayne, 1988). More-recent biographies include Joseph Conforti's *Jonathan Edwards, Religious Tradition, and American Culture* (Chapel Hill: University of North Carolina Press, 1995) and Philip Gura's *Jonathan Edwards: America's Evangelical* (New York: Hill & Wang, 2005). For collected critical essays on Jonathan Edwards and recent scholarship, students should consult *The Cambridge Companion to Jonathan Edwards*, edited by Stephen J. Stein (Cambridge & New York: Cambridge University Press, 2006) and *The Princeton Companion to Jonathan Edwards*, edited by Sang Hyun Lee (Princeton: Princeton University Press, 2005).

Studies that consider Edwards's influence as a minister and theological issues in general include Norman Fiering's *Jonathan Edwards's Moral Thought and Its British Context* (Chapel Hill: University of North Carolina Press, 1981); *Jonathan Edwards and the American Experience*, edited by Nathan O. Hatch and Harry S. Stout (New York: Oxford University Press, 1988); Robert W. Jenson's *America's Theologian: A Recommendation of Jonathan Edwards* (New York: Oxford University Press, 1988); Michael James McClymond's *Encounters with God: an Approach to the Theology of Jonathan Edwards* (New York: Oxford University Press, 1998); and Gerald R. McDermott's *Jonathan Edwards Confronts the Gods: Christian Theology, Enlightenment Religion, and Non-Christian Faiths* (New York: Oxford University Press, 2000).

For an investigation of the Great Awakening, students should begin with Frank Lambert's *Inventing the "Great Awakening"* (Princeton: Princeton University Press, 1999); David S. Lovejoy's *Religious Enthusiasm and the Great Awakening* (Englewood Cliffs, N.J.: Prentice-Hall, 1969); Richard L. Bushman's *The Great Awakening: Documents on the Revival of Religion, 1740–1745* (New York: Published for the Institute of Early American History and Culture at Williamsburg, Va. [by] Atheneum, 1970); and Joseph Tracy's *The Great Awakening* (New York: Arno, 1969). Students interested in Puritan theology in general should consult Perry Miller's *Errand into the Wilderness* (Cambridge: Harvard University Press, 1956); Owen Watkins's *The Puritan Experience* (New York: Schocken, 1972); Emory Elliott's *Power and the Pulpit in Puritan New*

*England* (Princeton: Princeton University Press, 1975); Sacvan Bercovitch's *The Puritan Origins of the American Self* (New Haven: Yale University Press, 1975) and *The American Jeremiad* (Madison: University of Wisconsin Press, 1978); Charles Lloyd Cohen's *God's Caress: Psychology of Puritan Religious Experience* (New York: Oxford University Press, 1989); and Andrew Delbanco's *The Puritan Ordeal* (Cambridge: Harvard University Press, 1989). For studies of New England church matters and Edwards's contemporary world, see David D. Hall's *The Faithful Shepherd: A History of the New England Ministry in the Seventeenth Century* (Chapel Hill: University of North Carolina Press, 1972); Patricia J. Tracy's *Jonathan Edwards, Pastor: Religion and Society in Eighteenth-Century Northampton* (New York: Hill & Wang, 1980).

For electronic sources, students should consult *The Jonathan Edwards Center at Yale University*, a comprehensive site whose mission is "To provide online and offline learning environments that encourage critical appraisal of the life and thought of America's premier theologian," which offers primary sources, biographical information, and valuable outside links (<<http://edwards.yale.edu/>> viewed April 26, 2007). The Jonathan Edwards Papers are housed at Yale University.

## Elegy

In their original ancient Greek form, elegies were funeral songs intended to lament the dead. In English usage, the term elegy frequently refers to funeral poetry, which may or may not be written in the classical elegiac meter—a composition using alternating lines of dactylic hexameter and pentameter. A prominent example of the classical elegiac form is "Lycidas" (1637) by John Milton (1608–circa 1674). Another type of elegy is a reflective poem written in a sorrowful mood, such as "An Elegy Wrote in a Country Church Yard" (1751) by Thomas Gray (1716–1771).

Elegies were a common literary form among the Puritans. Often written by ministers and incorporated into their sermons, elegies were typically unpublished, although some were widely distributed as printed broadsides. Because use of the form was so widespread, the majority of examples reflect the work of amateur authors. A notable exception can be found in the work of Benjamin Thomas (1642–1714), whose credits include a published volume of poetry and a satirical epic.

The elegiac form was not restricted to Puritan NEW ENGLAND. Richard LEWIS composed two elegies lamenting the death of the governor of Maryland, Benedict Leonard Calvert, in 1732: "Verses. To the Memory of His Excellency Benedict Leonard Calvert; Late Governor of the Province of Maryland" and "To John Ross Esqr, Clerk of the Council."

Colonial women played a prominent role in funeral practices, preparing the body for burial and participating actively in the mourning process. Accordingly, elegies provided an important outlet for women who wished to express them-

selves through poetry. Amateur attempts at elegy were not limited to deceased friends and family. Elegies memorialized prominent individuals and, in particular, heroes who had fallen in war.

Mercy Otis WARREN was perhaps the most prominent American elegist. Warren wrote elegies to lament death within her own family. In "On Hearing of the Sudden Death of a Sister, Mrs M[ary] G[ray]" (1763), Warren responds to unexpected death: "Hah! Myra dead! the echoing vaults resound / While my torn bosom bleeds beneath the wound." In a later poem, "On the Early Death of Two Beautiful Young Ladies, Misses Eliza and Abigail Otis" (1766), Warren writes:

*Her cheerful tender frame dissolves  
A quick transition's made  
The sprightly form the smiling cheek  
Veils in the mirky grave.*

In the elegies lamenting the deaths of her sons Charles, Winslow, and George, Warren reveals the anguish of a parent outliving her children.

Warren was also known for her public elegies. She addressed John WINTHROP's widow in her "On the Death of the Hon. John Winthrop, Esq.," but it was widely circulated, owing to Winthrop's importance as the president of Harvard. In the opening stanza, Warren blends the Puritan elegiac tradition with the epic form to signify the depth of public grief and the corresponding value of Winthrop's life:

*A SERAPH shot across the plain,  
The lucid form display'd,  
The starry round he here explor'd,  
And cry'd—"great Winthrop's dead."*

Although the lament served as the most common form of elegy, early American authors used the reflective form as well. In "Before the Birth of One of Her Children" (1678), Anne BRADSTREET confronts the harsh reality that many colonial women faced: the fear of death in childbirth. William Cullen Bryant, often considered to be the first American romantic poet, adopted the elegy in "Thanatopsis" (circa 1817), in which he contemplates death as a natural and reconcilable experience because "All that breathe / Will share thy destiny."

American authors also employed the elegy, in form or in name, as political satire. In her "On the Death of General Wooster" (1777), Phillis WHEATLEY highlights the contradiction of a champion of American freedom who is at the same time an owner of slaves:

*But how, presumptuous shall we hope to find  
Divine acceptance with the Almighty mind—  
While yet o deed ungenerous they disgrace  
And hold in bondage Afric: blameless race*

Supporters of John Peter ZENGER, a German-born printer tried for and acquitted of seditious libel, also published satirical elegies attacking Zenger's tormentors. Among these was David HUMPHREYS's "The Lamentable Story of Two Fatherless and Motherless Twins" (1735).

### Work

Harris, Jill Werman, ed. *Remembrances and Celebrations: A Book of Eulogies, Elegies, Letters, and Epitaphs*. New York: Pantheon, 1999.

### Sources

Hammond, Jeffrey A. *The American Puritan Elegy: A Literary and Cultural Study*. New York: Cambridge University Press, 2000.

Shaw, W. David. *Elegy & Paradox: Testing the Conventions*. Baltimore: Johns Hopkins University Press, 1994.

Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2003.

Zeiger, Melissa F. *Beyond Consolation: Death, Sexuality, and the Changing Shapes of Elegy*. Ithaca, N.Y.: Cornell University Press, 1997.

### Eliot, John (1604–1690) translator, missionary

John Eliot was born in August 1604 in Widford, England, to Bennett and Lettese Eliot. He was educated at local grammar schools and at Jesus College, Cambridge; he graduated in 1622 and applied for ordination as a minister in 1625. Joining the ranks of the nonconforming clergy who opposed orthodox Anglican theology, Eliot was one of the early settlers in the Puritans' MASSACHUSETTS BAY COLONY. Two years after his arrival, he married Hannah Mumford. The couple had six children.

Eliot's first position was as substitute pastor at the main church in Boston. He later received his own congregation in Roxbury. He earned a reputation for his kindness, both to his parishioners and to the poor, giving away substantial portions of his salary to aid others. Eliot took an active interest in colonial politics, protesting a peace treaty with the local Pequot that Governor Winthrop signed in 1634 without popular approval. Eliot also upheld the Puritan belief that the mission of the Puritans was to be a model Protestant community, a "City upon a Hill." He participated in the trial that led to Anne HUTCHINSON's exile, and joined with other clergy to develop the *BAY PSALM BOOK* (1640).

Sometime in the late 1630s, Eliot began to study the Algonquian language with the help of a Native American tutor. After nine years he felt competent to communicate with local Indians, and by 1646 he had begun to preach to them in their own language. Often called the "Apostle to the Indians," Eliot later claimed that he had received direct, mystical inspiration to perform this missionary work from the Native American

figure on the colonial seal of Massachusetts Bay. By the end of the decade, Eliot's commitment to this missionary work had diminished his interest in his Roxbury pulpit.

The colony showed little interest in or support for Eliot's work with the ALGONQUIN. Chronically short of funds, he finally received some financial assistance from the Society for Propagating the Gospel in Foreign Parts. Through the Society, he published his *Eliot Tracts* (1643–1671), eleven PAMPHLETS promoting his work in America. Ultimately, Eliot hoped these reports of conversions, greatly exaggerated by the author, would elicit funds for an American Indian college at HARVARD. The Indian College was established in 1654 and endured until 1665.

Remarkably, Eliot produced a literature for the Algonquin, despite the fact that the Indians possessed no written tradition. In 1663 he published a translation of the Bible, *Mamusse Wunneetupanatamwe Up-Biblum God* (1663), which was still used by northeastern Native Americans as late as the nineteenth century. Eliot's fluency is evident in his attempt to present clear translations of Scripture that conformed to native usage but could not be misconstrued. For example, Eliot translated the first line of "The Lord's Prayer" to read, literally in Algonquian, "Our Father heaven in hallowed." In 1666 Eliot published *The Indian Grammar Begun*; this was followed by *The Indian Primer* (1669), and in 1672, *The Logic Primer*.

Like most English clergy, Eliot believed that Native Americans had to adopt English habits and customs before they could become "good" Christians. Toward this end, he developed PRAYING TOWNS, the first of which was Natick, Massachusetts, founded in 1650. Here Eliot and his associates worked to induce converted American Indians to learn English farming techniques and to forsake their traditional gendered division of labor. The town residents were to adopt European dress as well. The "praying town" experiments lasted until King Philip's War (1675–1676).

The *Eliot Tracts* are a rich source of ethnographic detail, revealing a complex and sophisticated native culture. The pamphlets also reveal the author's conviction that Indians needed to be "bridled, restrained and civilized." Unlike most of his English contemporaries, however, Eliot argued that Indians had intelligence, human emotions, and souls. In fact, like the Mormon leader Joseph Smith (1805–1844) two centuries later, Eliot was convinced that Indians were one of the lost tribes of Israel. John Eliot died May 20, 1690.

### Works

Eliot, John. *The Eliot Tracts: With Letters from John Eliot*, London, 1643–1671; Westport, Conn.: Praeger, 2003.

*Mamusse Wunneetupanatamwe Up-Biblum God (The Holy Bible Containing the Old Testament and the New)*. Translated into the Massachusetts Indian language by John Eliot. Cambridge, Mass.: Printed by Samuel Green & Marmaduke Johnson, 1663; Early American Imprints, 72, 73.



Eliot. *The Indian Grammar Begun*. Boston: Printed by W. L. Lewis, 1666; Early America Imprints, 106.

### Sources

Cogley, Richard W. *John Eliot's Mission to the Indians before King Philip's War*. Cambridge: Harvard University Press, 1999.

Winslow, Ola Elizabeth. *John Eliot, Apostle to the Indians*. Boston: Houghton Mifflin, 1968.

## Enlightenment

The eighteenth-century American Enlightenment was marked by an emphasis on rationality rather than tradition, on scientific inquiry instead of religious dogma, and on representative government rather than monarchy. Enlightenment thinkers and writers were committed to the belief that the natural rights of man should include the principles of justice, liberty, and equality. Some of the best-known authors of the American Enlightenment include Benjamin FRANKLIN, Thomas JEFFERSON, and Thomas PAINE.

The movement in America was an outgrowth of the European Enlightenment, an intellectual movement which took place largely in the eighteenth century and which stressed reason and science over superstition, dogma, and autocracy. Accordingly, the movement challenged the dominance of the two leading institutions in European society: established religion—the Catholic Church, in particular—and hereditary aristocracy, including monarchy and the concept of the divine right of kings.

The origins of the Enlightenment can be traced to the classical literature of ancient Greece and Rome and to the writings of the Renaissance in Italy and France (fourteenth and fifteenth centuries). Major influences from the classical and Renaissance eras included Aristotle (384 B.C.–322 B.C.), an ancient Greek philosopher; St. Thomas Aquinas (1224/1225–1274), a thirteenth-century scholastic theologian; and François Rabelais (circa 1494–1553), a French monk and humanist whose writings challenged the dogma of the Catholic Church.

French philosophers were also forerunners of the Enlightenment. Writing at the close of the Renaissance, Michel de Montaigne (1533–1592) had a significant influence on Enlightenment scholars, particularly in England, where his *Essays* (1580–1588; translated into English in 1603) with their emphasis on individual responsibility for self determination as opposed to blind commitment to a religious or political group, became very popular. *The Discourse on Method* (1637), by mathematician René Descartes (1596–1650), established a scientific foundation for reasoning. French influence continued into the later eighteenth century with the work of Voltaire (1694–1778) and Jean-Jacques Rousseau (1712–1778). Voltaire used satire and polemic, often in the form of drama and poetry, to challenge a broad range of religious, philosophical, and literary assumptions. Rousseau celebrated nature as the

source of equality among men, insisting that inequality and tyranny were the product of private property and government. His *The Social Contract* (1762) had a significant influence on politics in England and in the American colonies.

Influenced by the work of French and Dutch scholars, the Enlightenment flourished in England and Scotland during the seventeenth and eighteenth centuries. John Locke (1632–1704) established empiricism or experimental science as an early foundation for the British Enlightenment, employing this approach in *An Essay Concerning Human Understanding* (1690) and in *Two Treatises of Government* (1690). Scottish philosopher David Hume (1711–1776) emphasized the metaphysical approach to reasoning. In general, the Enlightenment in England emphasized religious dissent—most notably the Puritan and QUAKER challenge to the ANGLICAN CHURCH—and political liberty, which included limits on the power of monarchy, expanded authority for the House of Commons, and a broader understanding of individual rights of expression.

The ideas that emerged from the Enlightenment in England and France had a significant influence on the development of politics and literature in the American colonies. The concepts of natural law, inherent rights, and the right to self-determination (the social contract) that form the logical foundation for the DECLARATION OF INDEPENDENCE are based on the writings of Voltaire, Rousseau, and Locke, among others. In *Common Sense* (1776), Thomas Paine drew on the concepts of nature and the corruption of government to construct his argument in favor of independence from England. The diary of John ADAMS includes numerous mentions of Enlightenment scholars, both English and French, as sources of legal and political doctrine and as shorthand references for broad ideas and concepts. The founding fathers were also familiar with the Enlightenment scholars' challenge to organized religion as an adjunct of autocracy. This undoubtedly influenced the tendency of many of the founding fathers—Jefferson, Paine, Adams, and George WASHINGTON among them—to embrace DEISM, a belief that God created a rational universe and did not intervene in its operation following its creation. The Enlightenment's disdain for organized and established religion also influenced the evolution of religious tolerance and the separation of church and state, two of the most important elements of American constitutionalism.

### Sources

Commager, Henry Steele. *The Empire of Reason: How Europe Imagined and America Realized the Enlightenment*. Garden City, N.Y.: Anchor/Doubleday, 1977.

Engell, James. *The Creative Imagination: Enlightenment to Romanticism*. Cambridge, Mass.: Harvard University Press, 1981.

Ferguson, Robert A. *The American Enlightenment, 1750–1820*. Cambridge, Mass.: Harvard University Press, 1997.



Himmelfarb, Gertrude. *The Roads to Modernity: The British, French, and American Enlightenments*. New York: Knopf, 2004.

Munck, Thomas. *The Enlightenment: A Comparative Social History, 1721–1794*. New York: Oxford University Press, 2000.

**Equiano, Olaudah** (circa 1745–1797) autobiographer, sailor, abolitionist

... I offer here the history of neither a saint, a hero, nor a tyrant.

—*The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789)

Information about Olaudah Equiano's life comes almost entirely from his autobiographical account, *THE INTERESTING NARRATIVE OF THE LIFE OF OLAUDAH EQUIANO* (1789). According to his autobiography, Equiano and his sister were abducted as children by African slavers. He said he was taken from his home in the North Ika Ibo region of Essaka, Nigeria, to the Caribbean island of Barbados. There he was sold to British slave traders and taken to Virginia, where he arrived on June 13, 1754 and was purchased by Mr. Campbell, a planter. Equiano was then bought by Michael Henry Pascal, who named the young slave Gustavus Vassa. Equiano departed Virginia with Pascal for England, arriving in London on December 14, 1754. During this time Equiano learned to read English, along with some assistance from Dick Baker; by 1757 he "could now speak English tolerably well." Equiano was able to buy his freedom on July 11, 1766. His *Narrative*, which in part describes his time as a slave in Virginia, was published in London in 1789. Equiano died on March 31, 1797.

The book went through at least twenty-four editions, abridgments, and translations before the twentieth century and had a significant impact on the British antislavery movement. Today, excerpts from Equiano's autobiography, which is among the first slave narratives, remain a staple in American and African American anthologies. Recent scholarship, indicating that Equiano was born in South Carolina, suggests that there was a degree of fabrication in his narrative, particularly with regard to his early life.

## Works

Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*. 2 volumes. London: Printed and sold by the author, 1789; edited by Werner Sollors, Early American Imprints, 23353; New York: Norton, 2001.

*The Interesting Narrative and Other Writings*, edited by Vincent Carretta. New York: Penguin, 1995.

## Sources

Carretta, Vincent. *Equiano the African: Biography of a Self-Made Man*. Athens: University of Georgia Press, 2005.

Carretta, and Philip Gould, eds. *Genius in Bondage: Literature of the Black Atlantic*. Lexington: University Press of Kentucky, 2001.

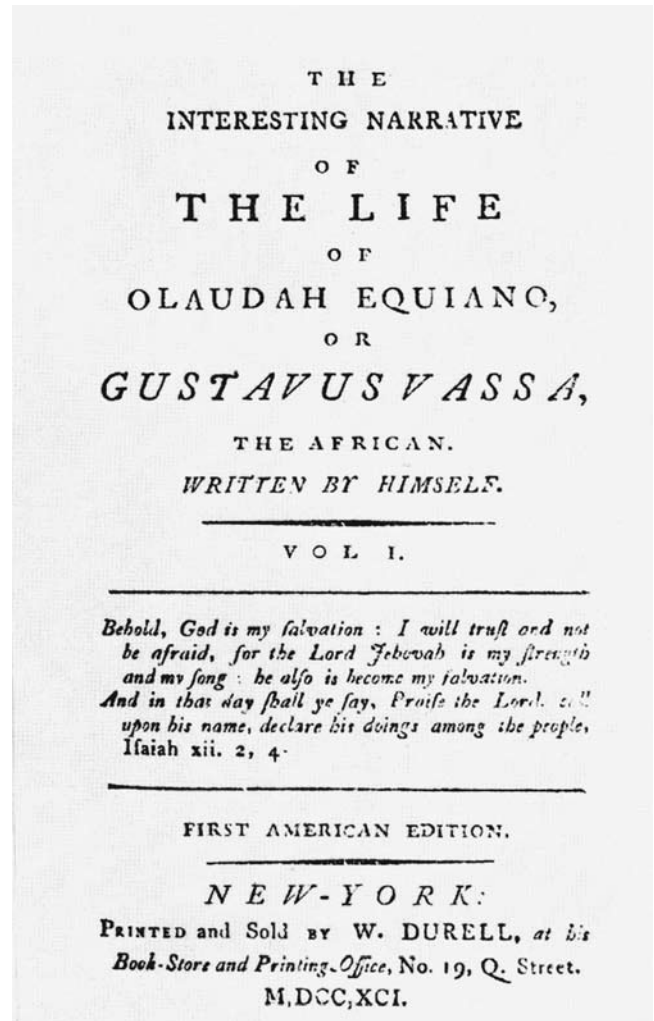
## Recommended Writing

*The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789)

## Studying Olaudah Equiano

Olaudah Equiano was a sailor and adventurer, and the first former slave to publish an autobiography. Also known as Gustavus Vassa, the name of a sixteenth-century Swedish king and freedom fighter given to him ironically by one of his slave owners, Equiano eventually bought his freedom with money earned from trading while sailing and serving on various ships. He was one of the foremost leaders involved in the British abolitionist efforts. In addition to his autobiography, he wrote antislavery tracts. After reading Equiano's autobiography, *THE INTERESTING NARRATIVE OF OLAUDAH EQUIANO* (1789), students should begin their studies with the definitive Equiano biography: Vincent Carretta's *Equiano the African: Biography of a Self-Made Man* (Athens: University of Georgia Press, 2005). Carretta provides extensive background and historical context that will offer students an understanding of both Equiano's life and the transatlantic slave trade in the eighteenth century. Another work to consider that focuses on Equiano's life is Angelo Costanzo's *Surprising Narrative: Olaudah Equiano and the Beginnings of Black Autobiography* (Westport, Conn.: Greenwood Press, 1987).

For studies of slavery in colonial America and the transatlantic slave trade, see Madeleine Burnside and Rosemarie Robotham's *Spirits of the Passage: The Transatlantic Slave Trade in the Seventeenth Century* (New York: Simon & Schuster, 1997); James A. Rawley and Stephen D. Behrendt's *The Transatlantic Slave Trade: A History* (Lincoln: University of Nebraska Press, 2005); Betty Wood's *Slavery in Colonial America, 1619–1776* (Lanham, Md.: Rowman & Littlefield, 2005); and David Brion Davis's *Inhuman Bondage: The Rise and Fall of Slavery in the New World* (Oxford: Oxford University Press, 2006). For primary sources in this area see Kenneth Morgan's *The British Transatlantic Slave Trade* (London: Pickering & Chatto, 2003). Students interested in learning more about SLAVE NARRATIVES should consult this collection of primary and secondary sources: Charles T. Davis and Henry Louis Gates Jr.'s *The Slave's Narrative* (Oxford: Oxford University Press, 1985). In addition, other sources include William L. Andrews's *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865* (Urbana: University of Illinois Press, 1986). Critical essays on slavery to consider: *Genius in Bondage: Literature of the Black Atlantic*, edited by Vincent Carretta and Philip Gould (Lexington: The University Press of Kentucky, 2001).



Frontispiece and title page for the book sometimes called the first slave narrative

For an electronic source for the study of slavery, see *The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition* (<<http://www.yale.edu/glc/>> viewed May 15, 2007). For an electronic source of Equiano's autobiography, see *Documenting the American South*, from the University of North Carolina at Chapel Hill: *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself. Vol. I-II* (<<http://docsouth.unc.edu/neh/equiano1/menu.html>> viewed May 15, 2007) and (<<http://docsouth.unc.edu/neh/equiano2/menu.html>> viewed April 26, 2007).

## Exploration Literature

Exploration literature, written by explorers and travelers to the New World, provided information about the physical landscape and native peoples with the hope of attracting future colonization and continued financial backing. These journals,

letters, and PAMPHLETS emphasized the explorer's exploits and discoveries and the land's potential for cultivation and profit. Christopher COLUMBUS's journal of his first voyage to America, 1492–1493, for example, includes this description from October 13, 1492: "This island is quite big and very flat and with very green trees and much water and a very large lake in the middle and without any mountains; and all of it so green that it is a pleasure to look at." Some exploration literature quantified discovery by providing measurements and data, as in Columbus's letter to the court of King Ferdinand and Queen Isabella, addressed to Lord Raphael Sanchez, Treasurer, March 15, 1493: "I have already said how I went 107 leagues in a straight line from west to east along the coast of the island Juana, and as a result of that voyage I can say that this island is larger than England and Scotland together."

In his *DESCRIPTION OF NEW ENGLAND*, John SMITH writes in the language of measurement and evaluation:

That part wee call *New England* is betwixt the degrees of 41. and 45; but that parte this discourse speaketh of, stretcheth but from *Pennobscot* to *Cape Cod*, some 75 leagues by a right line distant each from other; within which bounds I have seene at least 40. severall habitations upon the Sea Coast, and sounded about 25 excellent good Harbours. . . .

In his *Relation of Alvar Núñez Cabeza de Vaca* (1542) CABEZA DE VACA compares the New World to Spain, a characteristic of exploration literature; explorers and travelers often attempted to describe the new land in terms familiar to the reader.

Most explorers seem to have considered themselves technologically and socially superior to the native peoples, yet even from this perspective, their records provide helpful details. Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588), for example, includes this description of a local ALGONKIN tribe:

In respect of us they are a people poore, and for want of skill and judgement in the knowledge and use of our things, doe esteeme our trifles before things of greater

value: Notwithstanding, in their proper maner (considering the want of such meanes as we have), they seem very ingenious. For although they have no such tooles, nor any such crafts, Sciences and Artes as wee, yet in those things they doe, they shew excellence of wit.

Whether describing the author's curiosity about an area's natural resources or documenting the exploration and settlement of new land, exploration literature details the experiences of early travelers and explorers and initiates the discourse from which New World literature developed.

### Sources

Bauer, Ralph. *The Cultural Geography of Colonial American Literatures: Empire, Travel, Modernity*. Cambridge & New York: Cambridge University Press, 2003.

Fuller, Mary C. *Voyages in Print: English Travel to America, 1576–1624*. Cambridge & New York: Cambridge University Press, 1995.

Sale, Kirkpatrick. *The Conquest of Paradise: Christopher Columbus and the Columbian Legacy*. New York: Knopf, 1990.

**Eastman, Mary Henderson** (1818–1887) *novelist, folklorist*

Born in Virginia, Mary Henderson Eastman moved to Minnesota in 1841. While in Minnesota, she interacted with the region's Sioux population, learning their language and listening to their folklore. Eastman drew upon these stories to write *Dahcotah: Life and Legends of the Sioux around Fort Snelling*, which she published in 1849. Incensed by the success of Harriet Beecher Stowe's *UNCLE TOM'S CABIN* (1852), Eastman published the proslavery novel *Aunt Phillis' Cabin* in 1852, arguing that slavery was God's will and that slaves were happier than their free counterparts. Three of Eastman's collections of Native American tales appeared between 1853 and 1854. Her final work, a poetry collection titled *Easter Angels*, was published in 1879.

**Source**

McNeil, W. K. *Mary Henderson Eastman: Pioneer Collector of American Folklore*. Bloomington: Indiana University Press, Folklore Publications Group, 1974.

—Holly M. Kent

**Eggleston, Edward** (1837–1902) *novelist*

Born in Indiana, Edward Eggleston was a strict Methodist for the first half of his life. He worked as a Bible salesman, a circuit-riding minister, a local pastor, and a writer and editor of Sunday-school materials and literature for the juvenile market. In 1874 he abandoned Methodism and founded his own creedless Church of Christian Endeavor in Brooklyn, New York. In 1879 he retired from his duties as pastor and devoted himself full-time to his writing.

By that time Eggleston was already a well-known writer, most famous for *The Hoosier School-Master* (1871), a realistic tale of life in the Indiana backwoods that drew heavily on the experiences of his younger brother, George Eggleston, a teacher in a country school there. Edward Eggleston's other novels to that date included *The End of the World* (1872), an Indiana love story featuring the Millerite version of the apocalypse (the Millerites believed the end of the world would come in 1843 or 1844); *The Circuit Rider* (1874), a novel about a Methodist preacher's adventures in the lawless Ohio country in the early nineteenth century; and *Roxy* (1878), a story of poor whites in Indiana. After his retirement Eggleston published other regionalist books including *The Hoosier Schoolboy* (1883), with its underlying message of the need for school reform; *The Graysons* (1888), an historical romance that featured President Abraham Lincoln as a lawyer; and *The Faith Doctor* (1891), a parody of well-to-do Christian Scientists. After Eggleston's death two volumes of his history of the United States appeared.

**Source**

Randel, William Peirce. *Edward Eggleston*. New York: Twayne, 1963.

**Emerson, Ralph Waldo** (1803–1882) *essayist, poet*

*We do not know today whether we are busy or idle.  
In times when we thought ourselves indolent, we have  
afterwards discovered, that much was accomplished,  
and much was begun in us.*

—"Experience" (1844)





Ralph Waldo Emerson, 1853

Ralph Waldo Emerson was born in Boston, the son of a Unitarian minister with Puritan ancestors. After his father's early death, Emerson was reared by his mother and by an aunt, Mary Moody Emerson, who guided Emerson's spiritual and educational development. Emerson began writing in his youth and kept journals at Harvard University that became the basis of his most famous essays and poems. After teaching at a school for young women for two years, he entered Harvard's divinity school. An undisciplined student, Emerson nevertheless completed his studies and became a popular preacher at Boston's Second Church. In 1829 he married Ellen Tucker.

Ellen Emerson died in 1831, and the following year Emerson resigned from his position in the church, no longer a believer in its doctrines and yearning for another kind of faith. He toured Europe in 1832 and 1833 and met the English Romantic writers Thomas Carlyle; William Wordsworth; and

Samuel Taylor Coleridge, who turned Emerson's attention to German Idealism and to Plato. Emerson broadened his education to include European masters of rational thought such as Michel de Montaigne; mystics such as Emanuel Swedenborg; and British thinkers and empiricists, notably George Berkeley, David Hume, and John Locke.

Emerson returned to Boston and began a lecture tour; his addresses, drawn from his journals, were titled "The Philosophy of History," "Human Culture," "Human Life," and "The Present Age." He eventually refined these talks into the classic essays "SELF-RELIANCE," "THE OVER-SOUL," "Compensation," "Spiritual Laws," "Love," and "Friendship." In his writing Emerson typically announced a thought and then gradually expanded its range of reference to other matters; he did not follow the classical form of the essay, with an introduction, body, and conclusion.

Emerson remarried in 1835 and made his home in Concord, Massachusetts, where he befriended other writers such as Henry David THOREAU, Bronson ALCOTT, Jones VERY, Margaret FULLER, Orestes BROWNSON, and others who became known as transcendentalists. Emerson's essay "NATURE" became a key text in TRANSCENDENTALISM. In it he expressed his conviction that the individual in contact with nature could comprehend the great and universal truths of the universe. He solidified his argument in "THE AMERICAN SCHOLAR," which called on Americans to have faith in their own creativity and not to rely so much on the age-old learning of Europe. Emerson's creed helped to further the development of a distinctly American literature. His position grew even more radical in his "ADDRESS DELIVERED BEFORE THE SENIOR CLASS IN DIVINITY COLLEGE, CAMBRIDGE" (1838), in which he rejected traditional religion and advocated an intuitive spiritual experience much like that espoused by the Romantics in England.

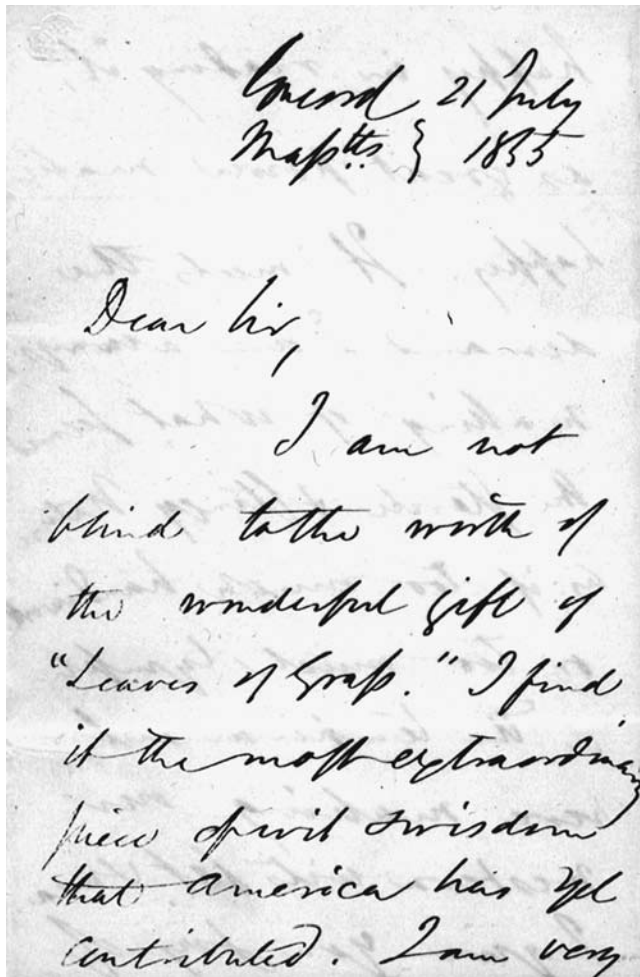
Emerson spread his ideas not only through essays and lectures but also through his magazine, *THE DIAL*, which became the home publication for many transcendentalists. Emerson was influential in extending the interests of transcendentalists to include direct engagement with public affairs and politics, endorsing, for example, strong opposition to slavery (see ABOLITIONISM).

By the early 1840s, Emerson had earned both a national and an international reputation. He published his first volume of verse, *Poems*, in 1847. Like the work of Emily DICKINSON, Emerson's poetry is gnomic and metaphysical. His poetry tends toward the abstract in works like "Threnody," "Compensation," and "Each and All." Nevertheless, his deep probing of nature had a profound influence on twentieth-century poets, especially on Robert Frost.

Emerson's engagement with more worldly subjects is evident in *REPRESENTATIVE MEN* (1850), a study of heroes throughout history. A friend of Thomas Carlyle's, Emerson traveled in England and published *English Traits* in 1856. During this period he expressed a growing concern for ethi-







First page of Emerson's letter to Walt Whitman praising *Leaves of Grass*, July 21, 1855

cal behavior in books such as *The Conduct of Life* (1860) and *Society and Solitude* (1870). Emerson continued to lecture and to publish books in the 1870s; *Letters and Social Aims* (1876) and *Natural History of Intellect* (1893) collect his last lectures.

### Principal Books by Emerson

- Nature*, anonymous. Boston: Munroe, 1836.  
*An Oration, Delivered before the Phi Beta Kappa Society, at Cambridge*. Boston: Munroe, 1837.  
*An Address Delivered before the Senior Class in Divinity College, Cambridge*. Boston: Munroe, 1838.  
*An Oration, Delivered before the Literary Societies of Dartmouth College*. Boston: Little & Brown, 1838.  
*Essays*. Boston: Munroe, 1841; republished as *Essays: First Series*. Boston: Munroe, 1847.

*The Method of Nature: An Oration, Delivered before the Society of the Adelphi*. Boston: Samuel G. Simpkins, 1841.

*Essays: Second Series*. Boston: Munroe, 1844.

*An Address Delivered in the Court-House in Concord, Massachusetts . . . on the Anniversary of the Emancipation of the Negroes in the British West Indies*. Boston: Munroe, 1844.

*Poems*. Boston: Munroe, 1847.

*Nature: Addresses and Lectures*. Boston: Munroe, 1849; republished as *Miscellanies: Embracing Nature, Addresses, and Lectures*. Boston: Phillips, Sampson, 1856.

*Representative Men: Seven Lectures*. Boston: Phillips, Sampson, 1850.

*English Traits*. Boston: Phillips, Sampson, 1856.

*The Conduct of Life*. Boston: Ticknor & Fields, 1860.

*May-Day and Other Pieces*. Boston: Ticknor & Fields, 1867.

*Society and Solitude: Twelve Chapters*. Boston: Fields, Osgood, 1870.

*Parnassus*, edited by Emerson. Boston: Osgood, 1874.

*Letters and Social Aims*, edited by James Elliot Cabot and Edward Waldo Emerson. Boston: Osgood, 1876.

*Fortune of the Republic: Lecture Delivered at the Old South Church*. Boston: Houghton, Osgood, 1878.

*The Early Lectures of Ralph Waldo Emerson*, 3 volumes, edited by Stephen E. Whicher, Robert E. Spiller, and Wallace E. Williams. Cambridge, Mass.: Harvard University Press, 1959–1972.

*The Journals and Miscellaneous Notebooks of Ralph Waldo Emerson*, 16 volumes, edited by William H. Gilman, Alfred R. Ferguson, George P. Clark, Merrell R. Davis, A. W. Plumstead, Harrison Hayford, Ralph H. Orth, J. E. Parson, Linda Allardt, Susan Sutton Smith, Merton M. Sealts Jr., David W. Hill, Ruth H. Bennett, Ronald A. Bosco, and Glen M. Johnson. Cambridge, Mass.: Harvard University Press, 1960–1982.

*The Poetry Notebooks of Ralph Waldo Emerson*, edited by Orth and others. Columbia: University of Missouri Press, 1986.

*The Complete Sermons of Ralph Waldo Emerson*, 4 volumes, edited by Albert J. von Frank and others. Columbia: University of Missouri Press, 1989–1992.

*The Topical Notebooks of Ralph Waldo Emerson*, 3 volumes, edited by Orth and others. Columbia: University of Missouri Press, 1990–1994.

*Emerson's Anti-Slavery Writings*, edited by Len Gougen and Joel Myerson. New Haven, Conn.: Yale University Press, 1995.

*The Later Lectures of Ralph Waldo Emerson, 1843–1871*, 2 volumes, edited by Ronald Bosco and Myerson. Athens: University of Georgia Press, 2001.

### Letters

*The Letters of Ralph Waldo Emerson*, 10 volumes, edited by Ralph L. Rusk and Eleanore Tilton. New York: Columbia University Press, 1939–1995.

*The Selected Letters of Ralph Waldo Emerson*, edited by Joel Myerson. New York: Columbia University Press, 1997.

## Studying Ralph Waldo Emerson

In his own time, Emerson was widely known as a lecturer; many of the essays in his eight published essay collections were first given as lectures. Between 1840 and 1844 he published essays, poems, and book reviews in the transcendentalist literary journal, *THE DIAL*, which he co-edited with Margaret FULLER. Emerson also published two volumes of original poetry during his lifetime, *Poems* (1847) and *May-Day and Other Pieces* (1867), as well as an anthology of his favorite works by other poets: *Parnassus* (1874).

Emerson also produced an enormous body of writings, sermons, lectures, notebooks, and correspondence that remained unpublished, most of the originals of which are archived at Harvard University and have been collected and published in various editions since his death in 1882. In 1903, the one-hundred-year anniversary of Ralph Waldo Emerson's birth, Edward Emerson edited a twelve-volume "Centenary Edition" of his father's works. Harvard began publishing its definitive critical edition, *The Collected Works of Ralph Waldo Emerson*, in 1971, and the project continues with the next volume in the series scheduled for publication in 2008. Other Harvard editions include two multivolume series, *The Early Lectures* and *The Journals and Miscellaneous Notebooks*. Students may wish to consult the journals in particular to see how the ideas for the later essays began and developed. Emerson's correspondence is collected in the ten-volume *The Letters of Ralph Waldo Emerson*, edited by Ralph L. Rusk and Eleanor Tilton (1939–1995), and four volumes of sermons appear in *The Complete Sermons of Ralph Waldo Emerson*, edited by Albert J. von Frank and others (1989–1992). New editions of previously unpublished or uncollected works still regularly appear, such as *The Later Lectures of Ralph Waldo Emerson, 1843–1871*, edited by Ronald Bosco and Joel Myerson (2001).

The student researcher may want to use more concise annotated collections of Emerson's writings, such as the Norton critical edition by Joel Porte and Sandra Morris, *Emerson's Prose and Poetry: Authoritative Texts, Contexts, Criticism* (New York: Norton, 2001) or Joel Myerson's *Transcendentalism: A Reader* (New York: Oxford University Press, 2000); the latter focuses on the Transcendentalist period of the 1830s through the 1850s and places Emerson in the context of his many colleagues who were part of that movement. While earlier biographers emphasized Emerson's role as a philosopher rather than social reformer, more-recent scholars have shown interest in Emerson's relationship to nineteenth-century reform movements, such as abolition and women's rights. Len Gougeon and Joel Myerson's *Emerson's Anti-Slavery Writings* (New Haven, Conn.: Yale University Press, 1995) is recommended as a place to begin studying Emerson as an abolitionist. A good collection of scholarly essays on this topic is *The Emerson Dilemma: Essays on Emerson and Social Reform*, edited by

T. Gregory Garvey (Athens: University of Georgia Press, 2001).

Critical interest in Emerson has never waned, and scholarly writing on Emerson is immense, constituting a separate field of study in itself. Although some still-important scholarly works on the Transcendentalists date back to the 1950s and 1960s, with the 2003 bicentennial of Emerson's birth, interest in Emerson has recently reached new heights. Students will find focused Emerson studies on a range of topics, from his views on religion and science to philosophy and social reform. *Ralph Waldo Emerson*, edited by Harold Bloom (Philadelphia: Chelsea House, 2006), is a useful collection of significant critical articles.

Biographies appear regularly. Gay Wilson Allen's *Waldo Emerson* (New York: Viking, 1981) is still an important starting point for an overview of the man and his career, and a useful family biography is provided in Phyllis Cole's *Mary Moody Emerson and the Origins of Transcendentalism: A Family History* (New York: Oxford University Press, 1998). The standard intellectual biography, however, is now Robert D. Richardson Jr.'s *Emerson: The Mind on Fire* (Berkeley: University of California Press, 1995). Lawrence Buell's *Emerson* (Cambridge, Mass.: Harvard University Press, 2003), published more recently, is more concise.

—Tiffany K. Wayne

## "Ethan Brand" by Nathaniel Hawthorne (1850)

### short story

The title character in Nathaniel HAWTHORNE's allegorical tale "Ethan Brand: A Chapter from an Abortive Romance" is a former lime burner who is searching for the Unpardonable Sin. The story centers on Brand's return home from his search after eighteen years away. The Unpardonable Sin remains undefined throughout the story, though Brand declares that he has found it within his own soul. Most of the townspeople react to Brand's reappearance with fear. It is largely through conversations with Bartram, the man who has succeeded him at the limekiln, that Brand's voice is heard. After working at the limekiln throughout the night, Brand decides to join with the flames, leaving as his only remains a piece of marble in the shape of a human heart within the ribcage. The tale displays several characteristic Hawthorne motifs: the nature of sin, the tension between intellect and spirituality, and the importance of interpersonal connections. "Ethan Brand" appeared in the *Boston Weekly Museum* in January 1850.

## Sources

Hawthorne, Nathaniel. *The Snow-Image, and Other Twice-Told Tales*. Boston: Ticknor, Reed & Fields, 1852 [i.e., 1851].

Hawthorne. *Nathaniel Hawthorne's Tales*, edited by James McIntosh. New York: Norton, 1987.

—Julie M. Cox



**"Ethnogenesis"** by Henry Timrod (1861)

poem

Written on the eve of the CIVIL WAR and published in *Littell's Living Age* on March 30, 1861, Henry TIMROD's "Ethnogenesis" commemorates the first Confederate Congress, hailing the "birth of a nation" (as the title may be translated). The ode's first stanza celebrates the Confederacy as the appearance of "another star." The second stanza proclaims a willingness to fight. The third stanza obliquely addresses the issue of slavery, portraying the North as hypocritical and indifferent to poverty and the South as faithful, honorable, and charitable. In the last stanza's vision of a wealthy and glorious future, the new nation, in a plan ordained by God, provides "labor to the poor" of the whole world. The poem was well received in the South and earned Timrod the personal congratulations of William Gilmore SIMMS.

**Source**

Timrod, Henry. *The Poems of Henry Timrod*. New York: Hale, 1873.

—Brett Barney

**Eureka: A Prose Poem** by Edgar Allan Poe

(1848) essay

Edgar Allan POE called this lengthy metaphysical piece "an essay on the material and spiritual universe." It is both a meditation on science and philosophy and an attempt to reconcile the two. For the French poet Paul Valéry, whom the essay greatly influenced, *Eureka* was "the intuitive progenitor of Einstein's theory" of relativity. In Poe's vision of the universe, atomic particles radiate outward from a divine unity to form an infinite multiplicity of matter, governed by the countervailing forces of attraction and repulsion. According to Poe, all things, including literature, are explicable in terms of this harmonious, ordered existence—and just as all elements in a well-ordered plot are interdependent, so are good and evil. The essay is a literary philosopher's attempt to justify the ways of God to men: "God—the material *and* spiritual God—*now* exists solely in the diffused Matter and Spirit of the Universe." By reuniting this diffused matter, God, "the *purely* Spiritual and individual God," can be re-created. Such concepts as "Inexorable Fate" are thus rendered comprehensible as burdens humans have imposed upon themselves.

**Sources**

Halliburton, David. *Edgar Allan Poe: A Phenomenological View*. Princeton, N.J.: Princeton University Press, 1973.

McCaslin, Susan. *Eureka, Poe's Cosmogonic Poem*. Salzburg, Austria: Institut für Anglistik und Amerikanistik, Universität Salzburg, 1981.

**Evangeline** by Henry Wadsworth Longfellow (1847)

poem

*Evangeline: A Tale of Acadie* is a long poem set in unrhymed hexameters that shows the influence of Johann Wolfgang von Goethe's *Hermann and Dorothea*, among other European stories. The poem tells the story of the Acadians' expulsion from Nova Scotia, tracing its effects through the lives of Evangeline Bellefontaine and her fiancé, Gabriel Lajeunesse, who are separated by this event. Focusing on Evangeline's faithful endeavor to find Gabriel, the story spans several decades and follows the heroine to Philadelphia, where she becomes a Sister of Mercy. Reunited there with Gabriel, whom she tends on his deathbed, Evangeline herself dies and is buried next to her former lover in the Catholic churchyard. Nathaniel HAWTHORNE suggested the story to Longfellow, who is said to have called it "the best illustration of faithfulness and the constancy of woman that I have ever heard or read." Strongly praised in England and in America in its own time, *Evangeline's* reception has been less positive in the last century; however, the poem's several striking lines and extended similes reward attention.

—C. Love

**Evans, Augusta Jane** (1835–1909) novelist

...[A]s I lost my property (negroes and Confederate bonds) during that revolution, I must attend to the question of "bread and butter," and am trying to write out a novel, the plan of which has been vaguely straying through my mind for some time. My history, I intend to make the great end of all my labors in the realm of letters. . . .

—Letter from Evans to J. L. M. Curry

Augusta Jane Evans was born in Augusta, Georgia, into a family of wealth and position; however, her father's business and the family real estate holdings were adversely affected by the Depression of 1830, and by the time she was ten, her father had moved the family to San Antonio, Texas, to try to regain some of his fortune. The family returned to the South in 1849. Evans attended school for a brief time, but was for the most part educated by her mother, who was well read. When Evans was nearly twenty, she began writing to help with the family income and she published her first novel, *Inez: A Tale of the Alamo* (1855), anonymously. Even though she wrote for money, she also wrote to uplift the morals of her readers, employing the domestic and sentimental fiction techniques of the time, but creating female characters who were noted for their intelligence rather than their beauty. Her second novel, *Beulah* (1859), was much better received critically than her first novel had been, and it was also a financial success. Her third novel, *Macaria*:

or, *Altars of Sacrifice* (1863), was considered to be a Southerner's response to Harriet Beecher STOWE's *UNCLE TOM'S CABIN* (1852), and her most popular novel, *St. Elmo* (1867), became one of the most popular novels of the later nineteenth century, selling more than one million copies in the first four months of its publication. The novel, which has been called the "*Gone with the Wind* of its time" because of Evans's sympathetic portrayal of the South and her devotion to the Confederacy, owed a great deal to Charlotte Brontë's *Jane Eyre* (1847) and *Shirley* (1849). Even though Evans privately deplored the effects of slavery on Southern women, publicly she was proslavery and a Confederate loyalist.

After Evans had established her reputation as a novelist, she, like the heroines of her novels, married. She chose

a wealthy widower, Colonel Lorenzo Madison Wilson, who was older than her father and had the wealth and position that her father had lost. She took over the management of Wilson's home and four children, continuing to write. Despite the fact that her later novels never matched the success of her early ones, she continued to have a loyal following of readers until her death.

### Sources

Fidler, William Perry. *Augusta Evans Wilson, 1835–1909, A Biography*. University: University of Alabama Press, 1951.

Riepma, Anna Sophia Roelina. *Fire & Fiction: Augusta Jane Evans in Context*. Atlanta: Rodopi, 2000.

—Vicki Martin



***East Goes West*** by Younghill Kang (New York & London: Scribners, 1937) *novel*

*East Goes West: The Making of an Oriental Yankee* is the second volume of a two-volume fictionalized autobiography written by Younghill Kang (1903–1972), recognized as the founder of Korean American literature. In the first volume, *The Grass Roof* (1931), Kang treats his upbringing in Korea and his immigration to the United States via Canada. *East Goes West*, one of the earliest literary texts to chronicle Asian American realities, picks up the story of his eighteen-year-old protagonist who arrives in New York in 1921, imagining himself a “young Benjamin Franklin arriving in Philadelphia.” Through the eyes of his fictional persona, Chung-pa Han, Kang portrays the Asian immigrant experience in a richly detailed work that combines social commentary with episodic adventures.

#### Source

Kim, Elaine H. “Younghill Kang: Searching For a Door to America,” in her *Asian American Literature: An Introduction to the Writings and Their Social Context*. Philadelphia: Temple University Press, 1982, pp. 32–43.

—Seongho Yoon

**Eastman, Max** (1883–1969) *poet, editor, social critic, historian, autobiographer*

Max Eastman began his literary career as editor of the radical journals *THE MASSES* (1912–1917) and *The Liberator* (1918–1922). His first and most successful book of literary

criticism, *Enjoyment of Poetry* (1913), showed his interest in linking art to society, making art criticism and social criticism a single, radical way of both enjoying and assessing life itself. He collected his own poetry in *Poems of Five Decades* (1954). His other important books include *Marx, Lenin, and the Science of Revolution* (1926) and *The Literary Mind: Its Place in an Age of Science* (1931). Eastman, who opposed Stalinist communism and favored Trotsky’s view, translated Trotsky’s *History of the Russian Revolution* in three volumes (1932–1933). His attack on Stalin appears in *Stalin’s Russia and the Crisis in Socialism* (1940). Like many radicals, Eastman became disenchanted with the collective state; his growing conservatism is expressed in *Reflections on the Failure of Socialism* (1955). Active in social as well as political circles, Eastman also wrote *Great Companions: Critical Memoirs of Some Famous Friends* (1959).

#### Sources

Aaron, Daniel. *Writers on the Left: Episodes in American Literary Communism*. New York: Harcourt, Brace, 1961.

Cantor, Milton. *Max Eastman*. New York: Twayne, 1970.

**Eaton, Edith Maude** (1865–1914) *short-story writer, journalist*

*Sui Sin Far’s key concern is with women who emerge from the shadows and demand visibility.*

—Annette White-Parks, *Sui Sin Far/Edith Maude Eaton* (1995)



The author who earned recognition under the pseudonym Sui Sin Far and became the first writer of Chinese origin to be published in North America was born Edith Maude Eaton in England to an English father and Chinese mother. Her family immigrated to North America when she was young and eventually settled in Montreal, Canada. In the 1880s, while working as a stenographer, she began her career as a freelance journalist. She did not begin publishing stories focusing on Chinese-immigrant themes until the mid 1890s.

During the first decade of the twentieth century she lived and worked in San Francisco, Seattle, and Los Angeles. In Canada, Sui Sin Far had experienced racial prejudice because of her Chinese heritage. In San Francisco's Chinatown she faced intolerance toward her English heritage. At the age of thirty-three, she came to regard herself as Chinese rather than as a Eurasian caught between American and Chinese culture. In 1909 she moved to Boston where she compiled her only collection of short stories, *Mrs. Spring Fragrance* (1912). She died in Montreal in 1914.

In her early writing published under her own name, Eaton wrote romantic stories in the Victorian style of her contemporaries that gave the reader careful, but nevertheless stereotypical, portrayals of local characters. Sui Sin Far got her break in the United States in 1897 through a series of short stories in which she began addressing the issues of identity and gender relations that became central to her later writing. The main characters were young Chinese and Chinese American women caught between the two cultures. Told from a woman's perspective, these stories give voice to an otherwise silenced group in American society.

The subject of exile is central to Sui Sin Far's later stories, often set in West Coast Chinatowns—a ghettoized space, isolated from the rest of America. Her sympathetic portrayal of life in the Chinatowns contrasted with the often sensationalistic and pejorative representations of Chinese Americans in the contemporary popular press. Other subjects of importance are the assimilation process and Americanization among Chinese Americans. In Sui Sin Far's stories assimilation is not inevitable but rather a matter of choice. After moving to Boston, Sui Sin Far entered her most productive period. During this time she published "Leaves from the Mental Portfolio of an Eurasian" (1909), an autobiographical account in which she discusses her mixed heritage.

The significance of Sui Sin Far's writing was acknowledged by her American audience during her lifetime. Her work has received increased attention since the 1970s as her importance as a founding mother of Asian American literature has been remembered.

### Sources

Sui Sin Far. *Mrs. Spring Fragrance and Other Writings*, edited by Amy Ling and Annette White-Parks. Urbana: University of Illinois Press, 1995.

White-Parks. *Sui Sin Far/Edith Maude Eaton: A Literary Biography*. Urbana: University of Illinois Press, 1995.

—Joanna Daxell

### Edmonds, Walter D. (1903–1998) novelist

Walter D. Edmonds graduated from Harvard University in 1926. He wrote historical fiction, stories, and novels, mainly set in the Mohawk Valley region in upstate New York. His most famous novel is *Drums Along the Mohawk* (1936), set during the American Revolution.

### Source

Wyld, Lionel D. *Walter D. Edmonds, Storyteller*. Syracuse, N.Y.: Syracuse University Press, 1982.

### *The Education of Henry Adams* by Henry Adams (Washington, D.C.: Privately printed, 1907; Boston & New York: Houghton Mifflin, 1918) autobiography

Historian Henry Adams's most important work is less a personal history (he mentions his wife's suicide only in passing) than a history of the times. In this book Adams refers to himself in the third person, using his own name "for purpose of model, to become a mannikin on which the toilet of education is to be draped in order to show the fit or misfit of the clothes." Subtitled *A Study of Twentieth-Century Multiplicity*, the book was meant to complement *Mont-Saint-Michel and Chartres* (1904), in which Adams declared Europe in the thirteenth century to be "the point of history when man held the highest idea of himself as a unit in a unified universe."

Adams's own century, by contrast, is bewilderingly complex. As a result, he declares, his own education—and, by extension, everyone else's—is a failure. In a remarkable chapter titled "The Virgin and the Dynamo," he contrasts the symbol of the Virgin Mary, the worship of whom had unified medieval Europe, with the modern mechanical dynamo and finds that electrical energy makes a poor substitute for faith. In *The Education of Henry Adams*, the far-sighted Adams predicted that modern society's production of power and the ever accelerating development of technology would end in chaos if man did not learn to control it. Toward the end of his book, Adams elaborates a dynamic theory of history and proposes the development of a new class of leaders educated by scientific means.

### Sources

Chalfant, Edward. *Better in Darkness: A Biography of Henry Adams, His Second Life, 1862–1891*. Hamden, Conn.: Archon Books, 1994.

Chalfant. *Both Sides of the Ocean: A Biography of Henry Adams, His First Life, 1838–1862*. Hamden, Conn.: Archon Books, 1982.

Rowe, John Carlos, ed. *New Essays on The Education of Henry Adams*. New York: Cambridge University Press, 1996.

**Eliot, T. S.** (1888–1965) *poet, playwright, literary critic, editor*

*No poet, no artist . . . has his complete meaning alone. You must set him, for contrast and comparison, among the dead. . . . The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them.*

—“Tradition and the Individual Talent” (1919)

Thomas Stearns Eliot was born into a distinguished American family in St. Louis on September 26, 1888. His forbears, from Boston, included political and church leaders in colonial America and presidents of the United States and Harvard University; his grandfather, a Unitarian clergyman in St. Louis, was the founder of Washington University. His family's values remained a reference point throughout his



T. S. Eliot, 1956

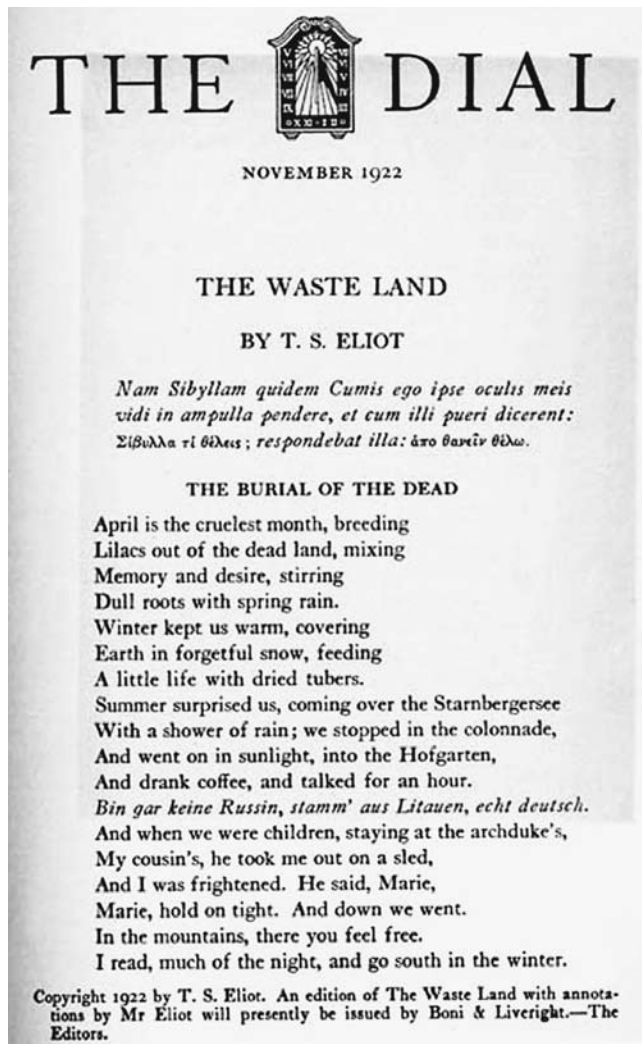
life, and his American youth provided him with a storehouse of images for poetry.

Eliot was educated at Harvard and Oxford Universities. He also studied in Paris, where he met one of his closest friends, Jean Verdenal. When Verdenal was killed in WORLD WAR I, Eliot was dispirited, and in 1917 he dedicated his first volume of poems to the memory of his French friend. Eliot's Oxford year, 1914–1915, was a turning point in his life, for in September 1914, he met the American poet Ezra POUND, who arranged for the first publication of his poems, and in April 1915 he met Vivienne Haigh-Wood. Encouraged by Pound, Eliot married Miss Haigh-Wood in June 1915. He decided to remain in London and pursue a literary career, a decision that distressed his family, who feared that he was wasting his splendid education. Nevertheless, by the end of the war, Eliot had committed himself to England.

Eliot's marriage was a disaster for both parties. Vivienne was ill when they married, and her illness worsened and cast a long shadow over every aspect of his life, including his poetry. He spent the first few years of his marriage teaching school, working in a bank, and reviewing books. In 1917 he published his early poems as *Prufrack and Other Observations*, and in 1920 his early essays as *THE SACRED WOOD*. Despite illness and financial hardship, he continued to write, and in 1922, with assistance from Pound, he published the century's most famous poem, *THE WASTE LAND*. The same year, he founded the *Criterion*, one of the most influential interwar journals in Europe.

In 1925 Eliot joined the publishing house of Faber and Faber, an association that endured for the rest of his life and enabled him to be helpful to some of the century's best writers. In 1927 he became a British citizen and a member of the Church of England. His religious commitment is evident in all of his subsequent work, beginning with *ASH-WEDNESDAY* (1930) and *MURDER IN THE CATHEDRAL* (1935). In the 1930s, spurred by the perilous times (GREAT DEPRESSION, rise of Nazism, impending war), Eliot began to write about political, religious, and social issues. Just before the outbreak of WORLD WAR II he ended publication of the *Criterion* with a farewell editorial expressing grave concern about the deteriorating situation in Europe. When war arrived, he remained in London and served as a fire watcher during the Blitz, and after the war he devoted himself to international reconciliation.

Eliot published his last major poem, *FOUR QUARTETS* (1943), during the war, after which he turned to the theatre. Having been inclined toward drama from the start, having written several dramatic fragments, the choruses for an ecclesiastical pageant, and two full-length plays, he devoted what remained of his creative energy to writing comedies. Between the end of the war and his death he received nearly every honor the West had to offer to an artist, including honorary degrees, the Nobel Prize, and the Order of Merit of the British Empire. His last years were darkened by the death in



First page of the first U.S. publication of T. S. Eliot's poem. It won the second annual Dial Magazine Award of \$2000 given to a young American writer in recognition of his service to letters. Sherwood Anderson won the first award.

1947 of his wife and by his own decreasing vitality but brightened by his reputation as an elder statesman of letters and by his surprising marriage in 1957 to his longtime secretary, Valerie Fletcher. He died in London in January 1965.

Eliot's career can be divided into four periods. In 1909–1911, while a student in Boston and Paris, he wrote “THE LOVE SONG OF J. ALFRED PRUFROCK” and other poems that became landmarks in the transition from Romanticism to MODERNISM in the arts. These poems are existential in theme (angst, alienation, the absence of God) and antiromantic in style (objective, ironic). In the early London years, 1918–1925, in poems such as “Gerontion” (1919) and *The Waste Land* (1922), he turned to larger themes related to the war and the survival of Western civilization. “Gerontion” is a study of the

mind of Europe from the Battle of Thermopylae in the fifth century B.C. to the battles of the Great War in 1914–1918. *The Waste Land* deals not only with the literal wasteland of the Western Front and the spiritual wasteland of postwar civilization but also with the personal struggle of an artist living in a chaotic age. In the years following his conversion, 1927–1942, Eliot wrote his most personal poem, *Ash-Wednesday*, an elegant sequence of lyrics on the difficulty of repentance, and his most impersonal poem, *Four Quartets*, a sequence of philosophic meditations, the last of which, “Little Gidding,” is a wartime theodicy. The last period in Eliot's career was devoted to his plays. The first two, *Murder in the Cathedral* (produced 1935) and *The Family Reunion* (produced 1939), were written before the war, and the last three, of which *The Cocktail Party* (produced 1949) has been the most popular, were written between 1948 and 1958. The comedies continued his attempt to foster community in a world fractured by war. Eliot was also an important literary critic. His work was spread over several volumes, of which *The Sacred Wood* (1920) and *Selected Essays* (1932) are the most important.

Eliot had difficulty publishing the poems of the Prufrock period, but by the time *The Waste Land* appeared, he was recognized as a major figure in modern letters. *The Waste Land* quickly achieved landmark status and is still accepted as the most important poem of the twentieth century. *Four Quartets*, which appeared a generation later, was warmly received; in the opinion of many critics, it stands as Eliot's greatest poetic achievement. His criticism is also highly valued, and his “Tradition and the Individual Talent” (1919) remains the century's most celebrated literary essay. When Eliot died in 1965, the obituary in *Life* magazine referred to the first half of the century as the “Age of Eliot.” At the end of the century, *Time* listed him as the “poet of the century” and *The Waste Land* as the century's most influential poem.

—Jewel Spears Brooker

### Principal Books by Eliot

*Prufrock and Other Observations*. London: Egoist, 1917.

*Ezra Pound: His Metric and Poetry*. New York: Knopf, 1918.

*Poems*. Richmond, Surrey: Leonard & Virginia Woolf at The Hogarth Press, 1919.

*Ara Vos Prec*. London: Ovid Press, 1920. Revised as *Poems*. New York: Knopf, 1920.

*The Sacred Wood: Essays on Poetry and Criticism*. New York: Knopf, 1921.

*The Waste Land*. New York: Boni & Liveright, 1922.

*Homage to John Dryden: Three Essays on Poetry of the Seventeenth Century*. London: Leonard & Virginia Woolf at The Hogarth Press, 1924.

*Poems 1909–1925*. London: Faber & Gwyer, 1925; New York & Chicago: Harcourt, Brace, 1932.

*Journey of the Magi*. New York: Rudge, 1927.

*Shakespeare and the Stoicism of Seneca*. London: Oxford University Press, 1927.



*A Song for Simeon*. London: Faber & Gwyer, 1928.  
*For Lancelot Andrewes: Essays on Style and Order*. Garden City, N.Y.: Doubleday, Doran, 1929.  
*Dante*. London: Faber & Faber, 1929.  
*Animula*. London: Faber & Faber, 1929.  
*Ash-Wednesday*. New York: Fountain Press / London: Faber & Faber, 1930.  
*Marina*. London: Faber & Faber, 1930.  
*Thoughts After Lambeth*. London: Faber & Faber, 1931.  
*Triumphal March*. London: Faber & Faber, 1931.  
*Charles Whibley: A Memoir*. London: Oxford University Press, 1931.  
*Selected Essays 1917–1932*. New York: Harcourt, Brace, 1932.  
*John Dryden: The Poet, The Dramatist, The Critic*. New York: Terence & Elsa Holliday, 1932.  
*Sweeney Agonistes: Fragments of an Aristophanic Melodrama*. London: Faber & Faber, 1932.  
*The Use of Poetry and The Use of Criticism: Studies in the Relation of Criticism to Poetry in England*. Cambridge, Mass.: Harvard University Press, 1933.  
*After Strange Gods: A Primer of Modern Heresy*. New York: Harcourt, Brace, 1934.  
*The Rock: A Pageant Play*. New York: Harcourt, Brace, 1934.  
*Elizabethan Essays*. London: Faber & Faber, 1934. Revised as *Essays on Elizabethan Drama*. New York: Harcourt, Brace, 1956.  
*Murder in the Cathedral*, acting edition. Canterbury: H. J. Goul- den, 1935. Complete edition. New York: Harcourt, Brace, 1935.  
*Essays Ancient & Modern*. New York: Harcourt, Brace, 1936.  
*Collected Poems 1909–1935*. New York: Harcourt, Brace, 1936.  
*The Family Reunion*. New York: Harcourt, Brace, 1939.  
*Old Possum's Book of Practical Cats*. New York: Harcourt, Brace, 1939.  
*The Idea of a Christian Society*. New York: Harcourt, Brace, 1940.  
*East Coker*. London: Faber & Faber, 1940.  
*Burnt Norton*. London: Faber & Faber, 1941.  
*The Dry Salvages*. London: Faber & Faber, 1941.  
*The Classics and the Man of Letters*. London, New York & To- ronto: Oxford University Press, 1942.  
*The Music of Poetry*. Glasgow: Jackson, Son, Publishers to the University, 1942.  
*Little Gidding*. London: Faber & Faber, 1942.  
*Four Quartets*. New York: Harcourt, Brace, 1943.  
*Reunion by Destruction*. London: Pax House, 1943.  
*What Is a Classic?* London: Faber & Faber, 1945.  
*Die Einheit der Europäischen Kultur*. Berlin: Carl Habel, 1946.  
*Milton*. London: Geoffrey Cumberlege, 1947.  
*A Sermon*. Cambridge: Cambridge University Press, 1948.  
*Selected Poems*. Harmondsworth, U.K.: Penguin/Faber & Faber, 1948; New York: Harcourt, Brace & World, 1967.  
*Notes Towards the Definition of Culture*. London: Faber & Faber, 1948; New York: Harcourt, Brace, 1949.



Cover for the program for the London premiere of Eliot's most popular drama

*From Poe to Valéry*. New York: Harcourt, Brace, 1948.  
*The Aims of Poetic Drama*. London: Poets' Theatre Guild, 1949.  
*The Cocktail Party*. New York: Harcourt, Brace, 1950.  
*Poems Written in Early Youth*. Stockholm: Privately printed, 1950; New York: Farrar, Straus & Giroux, 1967.  
*Poetry and Drama*. Cambridge, Mass.: Harvard University Press, 1951.  
*The Film of Murder in the Cathedral*, by Eliot and George Hoel- lering. New York: Harcourt, Brace, 1952.  
*The Complete Poems and Plays*. New York: Harcourt, Brace, 1952.  
*American Literature and the American Language*. St. Louis: De- partment of English, Washington University, 1953.  
*The Three Voices of Poetry*. New York: Cambridge University Press, 1954.  
*The Confidential Clerk*. New York: Harcourt, Brace, 1954.  
*Religious Drama: Mediaeval and Modern*. New York: House of Books, 1954.



- The Cultivation of Christmas Trees*. London: Faber & Faber, 1954; New York: Farrar, Straus & Cudahy, 1956.
- The Frontiers of Criticism*. Minneapolis: University of Minnesota Press, 1956.
- On Poetry and Poets*. New York: Farrar, Straus & Cudahy, 1957.
- The Elder Statesman*. New York: Farrar, Straus & Cudahy, 1959.
- Collected Plays*. London: Faber & Faber, 1962.
- George Herbert*. London: Longmans, 1962.
- Collected Poems 1909–1962*. New York: Harcourt, Brace & World, 1963.
- Knowledge and Experience in the Philosophy of F. H. Bradley*. New York: Farrar, Straus, 1964.
- To Criticize the Critic and Other Writings*. New York: Farrar, Straus & Giroux, 1965.
- The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, edited by Valerie Eliot. New York: Harcourt Brace Jovanovich, 1971.
- Selected Prose of T. S. Eliot*, edited by Frank Kermode. New York: Harcourt Brace Jovanovich, 1975.
- The Varieties of Metaphysical Poetry: The Clark Lectures at Trinity College, Cambridge, 1926, and the Turnbull Lectures at the Johns Hopkins University, 1933*, edited by Ronald Schuchard. New York: Harcourt Brace, 1994.
- Inventions of the March Hare: Poems, 1909–1917*, edited by Christopher Ricks. New York: Harcourt Brace, 1996.

### Studying T. S. Eliot

T. S. Eliot's career as a man of letters spans five decades and includes poetry, criticism, and plays. Some critics, emphasizing the differences in theme and style between his early and late writings, divide his work into two roughly equal periods, with his 1927 baptism in the Church of England as the dividing line. The first period includes existentialist poems of the divided self such as "THE LOVE SONG OF J. ALFRED PRUFROCK" (1909) and postwar poems of cultural trauma such as *THE WASTE LAND* (1922). The second includes the elegant philosophical verse of *FOUR QUARTETS* (1943) and the mildly amusing drawing-room comedies of his later years. Immediately before the conversion, Eliot wrote his most pessimistic poem, "The Hollow Men" (1925), and immediately after, his most measured, *ASH-WEDNESDAY* (1930). Other critics, emphasizing continuity between the early and late Eliot, point out that the division is not primarily temporal, but psychological and spiritual. From beginning to end, his poetry projects a divided self, torn between memory and desire, horror and acceptance. From the beginning, his poetry has a Romantic tone touched by wildness and chaos, and his criticism a classical tone touched by a longing for tradition and order. These points of view can be reconciled if one thinks not of an abrupt change on June 29, 1927, but of a willed shift of emphasis. In the early work, personal emotion and the chaos of contemporary history are on the surface, with serenity a distant dream; in the later work, serenity is on the surface, with disorder held at bay through the discipline of faith.

Eliot's published works are enumerated in Donald Gallup's *T. S. Eliot: A Bibliography* (revised edition, New York: Harcourt, Brace & World, 1969). J. L. Dawson, P. D. Holland, and D. J. McKitterick have produced *A Concordance to The Complete Poems and Plays of T. S. Eliot* (Ithaca, N.Y.: Cornell University Press, 1995). Eliot's letters, the first volume of which was published as *The Letters of T. S. Eliot: 1898–1922* (San Diego: Harcourt Brace Jovanovich, 1988), are being edited by his widow, Valerie Eliot, and Hugh Haughton. Several biographers have written on Eliot, although no one has had unrestricted access to his papers. Peter Ackroyd's *T. S. Eliot: A Life* (New York: Simon & Schuster, 1984) contains the known facts, and Lyndall Gordon's *T. S. Eliot: An Imperfect Life* (London: Vintage, 1998) attempts to integrate his life with his poetry.

Critical reviews of all of Eliot's writings are collected in *T. S. Eliot: The Contemporary Reviews*, edited by Jewel Spears Brooker (Cambridge: Cambridge University Press, 2004). The *Cambridge Companion to T. S. Eliot*, edited by A. David Moody (Cambridge: Cambridge University Press, 1994), includes essays on major aspects of his work. His poetry, shaped by his classical education, is richly allusive, with references to the Bible, Greek and Latin writers, Dante, Shakespeare, seventeenth- and nineteenth-century English and French writers, and Eastern religious texts. The allusions are briefly identified in B. C. Southam's *A Guide to the Selected Poems of T. S. Eliot* (sixth edition, San Diego: Harcourt Brace, 1994) and Grover Smith's *T. S. Eliot's Poetry and Plays* (second edition, Chicago: University of Chicago Press, 1974). Readers of *The Waste Land* will want to consult the critical edition of the poem edited by Michael North (New York: Norton, 2001), with its carefully selected background materials, as well as *A Facsimile and Transcripts of the Original Drafts of The Waste Land*, edited by Valerie Eliot (New York: Harcourt, Brace, 1971), with its account of the poem's genesis and development. Readers of *Four Quartets* will benefit from Helen Gardener's *The Art of T. S. Eliot* (London: Cresset, 1949) and her *The Composition of Four Quartets* (New York: Oxford University Press, 1978). Recommended bibliographies of secondary materials are Mildred Martin's *A Half-Century of Eliot Criticism: An Annotated Bibliography of Books and Articles in English, 1916–1965* (Lewisburg, Pa.: Bucknell University Press, 1972), Beatrice Ricks's *T. S. Eliot: A Bibliography of Secondary Works* (Metuchen, N.J.: Scarecrow Press, 1980), and Sebastian D. G. Knowles and Scott A. Leonard's *An Annotated Bibliography of a Decade of T. S. Eliot Criticism: 1977–1986* (Orono, Maine: National Poetry Foundation, 1992). The Modern Language Association bibliography has current items. *T. S. Eliot on the Web* (<<http://web.missouri.edu/~umcastselist/tselinks.html>>) is an excellent resource, with primary and secondary materials and links to other valuable sites.

—Jewel Spears Brooker

**Elmer Gantry** by Sinclair Lewis (New York: Harcourt, Brace, 1927) *novel*

When it was originally published, Sinclair LEWIS's controversial portrait of a hypocritical evangelical minister was denounced as blasphemy. The novel's flawed hero, the Rev. Elmer Gantry, was modeled on Billy Sunday and other famous evangelists. Gantry is a husky roughneck who bellows powerful but empty sermons. After being kicked out of the church for drinking and womanizing, he becomes assistant to the glamorous evangelist Sharon Falconer. After she dies in a fire at her new Waters of Jordan Tabernacle, he wangles his way back into the good graces of the Methodists and rises to ever bigger churches, masking his lusty nature by sanctimony, exploiting his talent for publicity through headline-grabbing vice crusades, and using business methods and advertising slogans to boost attendance. While he prospers, his divinity-school classmate, Lewis's model minister Frank Shallard, despairs. As sincere and questioning as Elmer is hypocritical, Shallard loses his faith, becomes a radical, and is beaten up by the Ku Klux Klan. Gantry's climb in the church is interrupted when he is trapped with a married woman. Extricated by a wealthy parishioner, he relentlessly pursues power and glory. The novel at times reads like a debate, and Gantry is too unrelievedly a villain. But Lewis's slashing satire exposes the gap between religious aspiration and human fallibility.

#### Source

Hutchinson, James M. *The Rise of Sinclair Lewis, 1920–1930*. University Park: Pennsylvania State University Press, 1996.  
Lingeman, Richard. *Sinclair Lewis: Rebel from Main Street*. New York: Random House, 2002.

—Richard Lingeman

**"The Emperor of Ice-Cream"** by Wallace Stevens  
(1922) *poem*

The subject of Wallace STEVENS's "The Emperor of Ice-Cream," which was originally published in *THE DIAL* and collected in his first book, *Harmonium* (1923), is the funeral of a poor woman. The central tension that is not resolved until the end of the poem is an ambivalence over the proper response to death—to conceal or to reveal, to disguise or to recognize.

In the first stanza of the two-stanza poem, the speaker describes those who attend the funeral, which has a party atmosphere. Acting as the host, the speaker calls for those who are attending to act naturally and enjoy themselves, suggesting that unpleasant reality should not be covered up or ignored. In a world where death is commonplace "the only emperor is the emperor of ice-cream." This line, which concludes both stanzas, may suggest an enigmatic replacement for an omnipotent God as the king of the universe. Ice cream with its associations of coldness and sweetness symbolizes both death and the temporary pleasures of the earth.

"The Emperor of Ice-Cream" concludes with the host ordering the corpse's face covered with a sheet taken from her cheap dresser, but visitors are enjoined to see the world as it is and not to ignore the reality of death:

*If her horny feet protrude, they come  
To show how cold she is, and dumb.  
Let the lamp affix its beam.  
The only emperor is the emperor of ice-cream.*

#### Source

Stevens, Wallace. *The Collected Poems of Wallace Stevens*. New York: Knopf, 1954.

—Allan Chavkin

**The Emperor Jones** by Eugene O'Neill (produced 1920) *play*

In *The Emperor Jones*, Eugene O'NEILL presents a classically-constructed single-act tragedy of an African American man haunted by his past and destroyed by his pride. Premiering on November 1, 1920, at the Provincetown Playhouse for a run of 204 performances, the play dramatizes (see EXPRESSIONISM) the descent of Brutus Jones from self-declared Emperor of "an island in the West Indies as yet not self-determined by white Marines" to a stomach-crawling human sacrifice to a vengeful pagan god.

The expressionistic drama (see EXPRESSIONISM) opens in a deserted throne room. Smithers, a white cockney trader, soon learns from a terrified native woman that the island's populace has begun a revolt against Jones. O'Neill describes Jones entering wearing an overly-grand Napoleonesque military uniform but adds that he "has a way of carrying it off." The realistic first scene between Jones and Smithers details Brutus Jones's ascent from "stowaway to Emperor in two years." Jones rationalizes his looting of the nation's treasuries as comparable to the unfair business practices of the white capitalists he served as a Pullman porter: "For de little stealin' dey gits you in jail soon or late. For de big stealin' dey makes you Emperor and puts you in de Hall of Fame when you croaks." The scene ends with the sound of tom-toms timed according to O'Neill at "a rate exactly corresponding to normal pulse beat—72 to the minute—and continues at a gradually accelerating rate from this point uninterruptedly to the very end of the play."

In his planned escape from the island Jones tries to cross through the jungle—a metaphor for his confused consciousness—entering into a Freudian and Jungian nightmare peopled with ghosts both from his individual past and from his racial past. All the figures Jones meets in the jungle move like automatons with repetitive, programmed movement. O'Neill punctuates almost every scene with Jones firing vainly at the apparitions.

*The Emperor Jones* was a critical and financial triumph. Actor James Earl Jones, who played the title character twice in revivals, described the role as the “first fully heroic African-American hero for the stage,” remarking also that “Brutus Jones was the ultimate capitalist, the ultimate exploiter. And that’s not black, that’s American.”

### Sources

O'Neill, Eugene. *The Emperor Jones*. New York: Boni and Liveright, 1921.

Shafer, Yvonne. *Performing O'Neill: Conversations with Actors and Directors*. New York: St. Martin's Press, 2000.

—Park Bucker

***The Enormous Room*** by E. E. Cummings (New York: Boni & Liveright, 1922) *novel*

One of the classic American novels of WORLD WAR I, E. E. CUMMINGS's *The Enormous Room* was based on the three months he spent in a French detention camp—a large, chapel-like room he shared with other aliens suspected of undesirable activities. Cummings, like many American intellectuals and writers, including John Dos Passos and Ernest HEMINGWAY, volunteered for duty with the ambulance service of the Red Cross. He attracted the attention of French intelligence officers mainly through his association with his friend William Slater Brown, whose letters home included alarming opinions on the war and French morale. Cummings's linguistically experimental, anti-authoritarian novel, which is written as an ironic version of John Bunyan's *Pilgrim's Progress* (1678), expresses his vision of a world where freedom is elusive. The paradox of dispossession, for Cummings, is that it makes true freedom possible. Cummings was dissatisfied with the first American edition of his book, which included only one of his drawings, omitted material, and translated many of his French passages into English.

### Source

Cummings, E. E. *The Enormous Room: A Typescript Edition with Drawings by the Author*, edited by George James Firmage. New York: Liveright, 1978.

—Tom Bristow

***Esquire Magazine*** (1933– ) *periodical*

*Esquire: The Magazine for Men* was launched on October 15, 1933. Edited by Arnold Gingrich, who had a background in the fashion industry, the magazine was envisioned as a guide to men's clothing. Gingrich created an editorial plan that he described as promoting “the improvement of the art of living and the new leisure.” Though it appeared during the Great Depression and cost 50¢ per issue, five or ten times the price of popular magazines of the day, *Esquire* was an immediate success. The first issue set the editorial tone; it contained nonfiction

by Ernest Hemingway, Gilbert Seldes, and Ring Lardner Jr.; an interview with Nobel Peace Prize winner and president of Columbia University Nicholas Murray Butler; fiction by John Dos Passos, Morley Callaghan, Erskine Caldwell, and Dashiell Hammett; sports commentary by Bobby Jones, Gene Tunney, Benny Leonard, and Olympic sprinting champion Charley Paddock. In addition, there were sexy cartoons by various artists, notably Alberto Vargas, and full-color photos of men's clothing. *Esquire* soon became a monthly and continued its editorial excellence for three decades. F. Scott Fitzgerald's seventeen Pat Hobby Stories were published in *Esquire* in 1940 and 1941.

Gingrich resigned as editor in 1946, but the magazine continued to attract respected as a literary magazine until its last notable fiction editor, Rust Hills, retired in 1963. Gingrich edited several anthologies, with titles such as *The Bedside Esquire* (1940), *The Esquire Treasury* (1953), *The Armchair Esquire* (1958), and *The Esquire Reader* (1961).

### Source

Harold T. P. Hayes, “Arnold Gingrich, *Esquire*,” *New Republic*, 175 (September 14, 1976): 33–37.

***Ethan Frome*** by Edith Wharton (New York: Scribners, 1911) *novel*

In this brief, ironic tale about imprisonment in a loveless marriage, Edith WHARTON's protagonist is a Massachusetts farmer who barely manages to make a living out of his hard-scrabble land. He escaped his family's farm only once, when as a youth he briefly studied science before his parents' illness called him back. Left alone by their deaths, he marries a distant cousin, Zeena, who had nursed his mother. When Zeena herself becomes neurasthenic, Ethan turns to Zeena's impoverished cousin Mattie, who nurses Zeena and helps her with the housework.

Because of Ethan's attraction to Mattie, who shares his love of the stark New England landscape, Zeena decides to send her away. Ethan's attempt to die with Mattie by steering their sled into a giant elm leaves both injured—Mattie horribly so. She is brought back to the house, where Zeena begins to nurse the woman who once nursed her. As Zeena's health and vigor return, Mattie assumes the place formerly occupied by her cousin, becoming the crabbed hypochondriac Zeena once was.

*Ethan Frome*—stark, economical, and ironic—is often cited as Wharton's best work. Although she imbued the novel with autobiographical elements—in particular her sense of suffocation in an unworkable marriage—Wharton herself did not regard her work in this light, choosing instead to see it as an allegory.

### Sources

Springer, Marlene. *Ethan Frome: A Nightmare of Need*. New York: Twayne, 1993.

Wharton, Edith. *Ethan Frome: Authoritative Text, Backgrounds and Contexts, Criticism*. Edited by Kristin O. Lauer and Cynthia Griffin Wolff. New York: Norton, 1995.

**Everson, William** (1912–1994) *poet, critic*

William Everson published his first volume of poetry, *These Are the Ravens*, in 1935, beginning a literary career that spanned sixty years. His life's work of more than fifty books includes thirty-five collections of poetry and seven volumes on the poet Robinson JEFFERS, who Everson regarded as his "spiritual father." The poetic career of the California-born Everson can be divided into distinct stages. His life as a farmer in the San Joaquin Valley and the three years he spent in a federal detention facility as a conscientious objector during WORLD WAR II (1943–1946) are represented in *The Residual Years: Poems 1934–1948* (1968). Following the war, he became involved with Kenneth Rexroth and the writers of the San Francisco Renaissance. He converted to Catholicism and in 1951 became Brother Antoninus, a lay monk without vows, in the Dominican Order. This period of his life is represented by the collection *The Veritable Years, 1949–1966* (1978). After breaking with the Dominicans in 1969, Everson lived with his third wife in the coastal mountains north of Santa Cruz. *The Blood of the Poet: Selected Poems* was published in 1993.

**Source**

Bartlett, Lee. *William Everson: The Life of Brother Antoninus*. New York: New Directions, 1988.

**Everybody's** (1899–1920) *periodical*

Founded as an internal publication of Wanamaker's department store in Philadelphia, *Everybody's* became an independent magazine in 1903 and almost immediately plunged into the MUCKRAKING MOVEMENT, publishing articles by such writers as Upton SINCLAIR and Lincoln STEFFENS. As the movement waned, in 1910 *Everybody's* became an outlet for popular fiction and features. Eventually, it was absorbed into the journal *Romance*; it had ceased to exist by 1920.

**Expressionism**

Expressionism as a term became popular in early-twentieth-century art criticism to describe painting in which the artist seeks to express emotional experience rather than impressions of the physical world. As an American literary term, it has been chiefly used in theater. Two of Eugene O'NEILL's early plays, *THE HAIRY APE* and *THE EMPEROR JONES*, feature an expressionist style that creates the effect of the world closing in on characters whose freedom of action is slowly circumscribed. Elmer RICE's *THE ADDING MACHINE* has often been cited as a good example of expressionist drama because the playwright uses exaggeration and distortion to express the state of his characters' minds.

**Source**

Valgemae, Mardi. *Accelerated Grimace: Expressionism in the American Drama of the 1920s*. Carbondale: Southern Illinois University Press, 1972.





**Edel, Leon** (1907–1997) *biographer, critic*

Leon Edel was born in Pittsburgh, Pennsylvania, and educated at McGill University in Montreal and at the University of Paris where he received his Ph.D. in 1931. He worked as a journalist in the 1930s and in 1950 began his academic career at New York University, where he established himself as an authority on Henry James. Edel edited editions of James's plays and tales and then embarked on an ambitious and controversial biography of the novelist, a five-volume opus published between 1953 and 1972. Some critics praised Edel for changing the form of biography—he relied on psychological analysis and scene-setting techniques favored by novelists—while other critics argued that he manipulated the facts more than is justifiable in biography. His influence on modern biography, however, is undeniable. Published in a one-volume edition as *Henry James: A Life* (1985), the biography won the 1963 Pulitzer Prize and a NATIONAL BOOK AWARD.

Edel published more than twenty-five books, including biographies on Henry David Thoreau and Willa Cather. A prolific scholar, he edited or co-edited more than twenty-five additional collections. In *Writing Lives: Principia Biographica* (1984), a revision of his *Literary Biography* (1957), Edel explained his philosophy as a biographer. He also published several notable books of literary criticism, including *The Modern Psychological Novel* (1955) and *Stuff of Sleep and Dreams: Experiments in Literary Psychology* (1982). He helped to found the Center for Biographical Research at the University of Hawaii, where he taught from 1972 to 1997.

**Sources**

Fromm, Gloria G., ed. *Essaying Biography: A Celebration for Leon Edel*. Honolulu: University of Hawaii Press, 1987.

Powers, Lyall H., ed. *Leon Edel and Literary Art*. Ann Arbor, Mich.: UMI Research Press, 1988.

**Edgerton, Clyde** (1944– ) *novelist, short-story writer*

Southern novelist Clyde Carlyle Edgerton was born in Durham, North Carolina, in 1944. An only child, Edgerton grew up amid the conservative ambience of the Southern Baptist Church, and he worked for Barry Goldwater's 1964 presidential campaign while he was a junior at the University of North Carolina at Chapel Hill. His views changed after he served in the VIETNAM WAR as a U.S. Air Force pilot, winning the Distinguished Flying Cross. After receiving his Ph.D. from the University of North Carolina in 1977, he taught English while struggling to establish himself as a novelist. He published his first book, *Raney*, in 1985. The story of a modern Southern marriage as narrated by a small-town Baptist girl coming to grips with her husband's liberalism, *Raney* won Edgerton a readership that has expanded with such works as *Walking across Egypt* (1987), *The Floatplane Notebooks* (1988), *Killer Diller* (1991), *Where Trouble Sleeps* (1997), *Lunch at the Piccadilly* (2003), and *Solo* (2005). Edgerton's humorous fiction satirizes the pretensions and hypocrisies of small-town Southern life, with particular attention to the Southern Baptist colleges and churches that are such a large presence in his native North Carolina.

**Source**

Pearson, Michael. "Stories to Ease the Tension: Clyde Edgerton's Fiction," in *Twayne Companion to Contemporary Literature in English, I*, edited by R. H. W. Dillard and Amanda Cockrell. New York: Twayne/Thomson Gale, 2003, pp. 259–266.

—Marshall Boswell

**Eggers, Dave** (1970– ) *memoirist, novelist, publisher*

Dave Eggers was raised in Lake Forest, Illinois, a suburb of Chicago, and attended the University of Illinois at Urbana-Champaign. He is the author of a memoir, *A Heartbreaking Work of Staggering Genius* (2000), novels—*You Shall Know Our Velocity* (2002), and *What Is the What* (2006)—and a short-story collection, *How We Are Hungry* (2004).

After witnessing the deaths of both of his parents within five weeks of each other, Eggers moved to San Francisco to raise his eight-year-old brother on his own. Eggers's attempt to adjust to both his parents' deaths and the unexpected role of parenthood as a single twenty-one-year-old forms the central thrust of his memoir, which became a nonfiction best-seller. The book's hyper-self-conscious style integrates mock-didactic foreword, appendix, and acknowledgment sections into the text, creating a Post-modern collage that challenges the reader to consider what is real in the already-problematic memoir genre. In 1997 Eggers helped to found the now-defunct *Might* magazine in San Francisco, for which he served as an editor; he then moved on to *McSweeney's*, an influential and unconventional literary magazine that publishes clever and avant-garde writing. Most recently he has expanded the *McSweeney's* empire to include a sister publication, *The Believer*, and a publishing company that has published his own work as well as important works by Stephen DIXON, Lydia DAVIS, and William VOLLMANN.

**Source**

Official Dave Eggers website: <www.mcsweeneys.net> (viewed May 23, 2007).

—Anna Teekell

**Eiseley, Loren** (1907–1977) *anthropologist, poet, autobiographer*

A professional anthropologist, Loren Eiseley attracted a broad literary audience for his autobiographical books, including *The Immense Journey* (1957), an account of how life established itself on earth, and *The Man Who Saw Through Time* (1973), a biographical meditation on Francis Bacon, the seventeenth-century philosopher and scientist. Eiseley humanized science and wrote about his personal involvement with it. He wrote poetry as well, collected in *Notes of an Alchemist* (1972) and *Another Kind of Autumn* (1977).

**Source**

Christianson, Gale E. *Fox at the Wood's Edge: A Biography of Loren Eiseley*. New York: Holt, 1990.

**Eisenberg, Deborah** (1945– ) *short-story writer, playwright*

Like Canadian writer Alice Munro, with whom she is often compared, Deborah Eisenberg has built her reputation exclusively on her short stories, which depict urbane sophisticates adrift and unsettled in both foreign countries and more-familiar urban landscapes. Born in 1945 in Chicago, Illinois, Eisenberg graduated with a B.A. from Marlboro College in 1968. She moved to New York and worked in a series of secretarial jobs before beginning to write in 1975. Her first play, *Pastorale*, was produced in 1981. Several years later she began writing short stories, publishing her first collection, *Transactions in a Foreign Currency*, in 1986. Critics singled out for praise the elegance of her prose, the freshness of her imagery and metaphors, and her unusual blend of sophisticated irony and lyrical openness. That book and its follow-up, *Under the 82nd Airborne* (1992) were collected into a single volume, *The Stories (So Far) of Deborah Eisenberg* (1997). Two additional collections followed: *All Around Atlantis* (1997) and *Twilight of the Superheroes* (2006). She is a professor of creative writing at the University of Virginia.

**Source**

Bartos, Eileen. "An Interview with Deborah Eisenberg," *Iowa Review*, 23 (Spring–Summer 1993): 67–82.

—Marshall Boswell

**Elkin, Stanley** (1930–1995) *novelist*

Stanley Elkin's work is often described as black humor, as the author takes a satirical, verging on sardonic, view of American life. His first novel, *Boswell* (1964), is a comic story about a young man who attaches himself to famous people. *The Dick Gibson Show* (1971) exploits what Elkin saw as the surrealistic nature of mass entertainment—in this case, radio and the life of a radio announcer. In a similar vein, *The Franchiser* (1976) explores the life of a man whose life is creating motels and restaurants. Elkin's later work includes *Pieces of Soap* (1992), a collection of essays; *Van Gogh's Room at Arles: Three Novellas* (1993); and *Mrs. Ted Bliss* (1995), a novel set in Florida. Elkin produced several collections of his shorter pieces, including *Criers and Kibitzers*, *Kibitzers and Criers* (1965), *Searches and Seizures* (1973), *Stanley Elkin's Greatest Hits* (1980), and *Early Elkin* (1985).

**Source**

Dougherty, David C. *Stanley Elkin*. Boston: Twayne, 1990.

**Ellis, Bret Easton** (1964– ) *novelist, short-story writer*  
 Born in 1964, Bret Easton Ellis grew up in Los Angeles and then moved across the country to attend Bennington College, from which he graduated in 1986. His creative-writing teacher at Bennington helped alert publishers to Ellis's first novel, which was also his senior thesis. Written in an emotionless, minimalist style influenced by Joan DIDION's *PLAY IT AS IT LAYS* (1970), Ellis's *Less Than Zero* (1985) is the story of a college student named Clay who returns home to Beverly Hills during one Christmas break to join his overprivileged friends in an aimless cycle of drug use, conspicuous consumption, and casual sex. The novel attracted attention, both for its lurid subject matter and for the relatively young age of the author, and Ellis became a celebrity of sorts. He soon became associated with the so-called Brat Pack, a group that also included Jay MCINERNEY and Tama Janowitz. Ellis's follow-up novel, *The Rules of Attraction* (1987), was another emotionally arid document of drug-filled ennui, this time on a New England college campus.

Ellis is best known for his *American Psycho* (1991) and for the public outrage that greeted its initial publication. Narrated by Patrick Bateman, a twenty-six-year-old investment banker, serial killer, and representative 1980s yuppie who lists the name brands on his clothes and facial-care products with the same zombie-like detachment with which he describes his slow, deliberate torturing of young women, the book was originally rejected by Simon and Schuster, thereby reversing Ellis's six-figure advance. The book was eventually published in trade paperback. The Los Angeles chapter of the National Organization for Women (NOW) boycotted the publisher, while reviewers dismissed the book as exploitative, misogynist, and inept. A small cadre of supporters—including Norman MAILER and Gore VIDAL—argued that the book should be read as a critique of consumer culture.

Ellis's other books include the short-story collection *The Informers* (1994) and the novels *Glamorama* (1999) and *Lunar Park* (2005).

#### Source

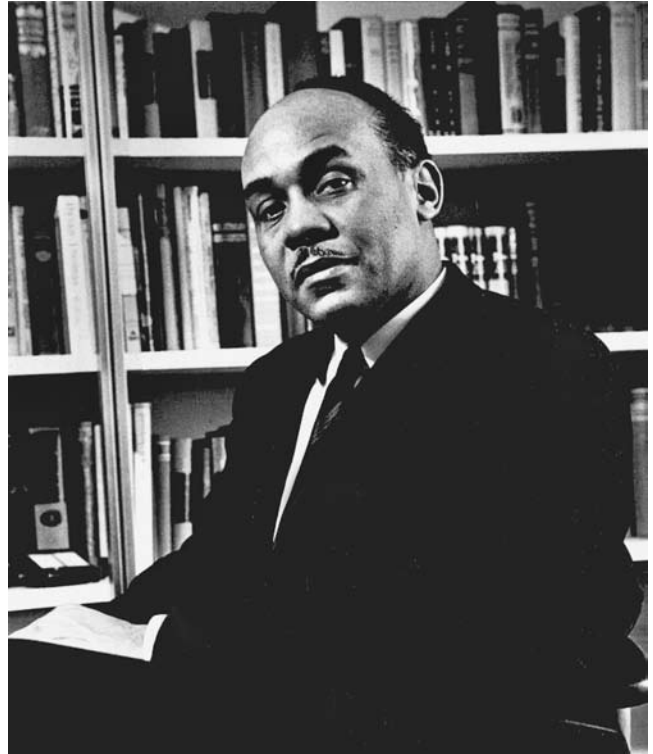
Annesley, James. *Blank Fictions: Consumerism, Culture, and the Contemporary American Novel*. New York: St. Martin's Press, 1998.

—Marshall Boswell

**Ellison, Ralph** (1913–1994) *novelist, essayist, short-story writer*

*The thing that Americans have to learn over and over again is that they are individuals and they have the responsibility of individual vision.*

—*Conversations with Ralph Ellison* (1995)



Ralph Ellison

Ralph Waldo Ellison was born in Oklahoma City, Oklahoma, where his parents—both of whom were children of former slaves—had moved to escape the more racially divided South. Oklahoma, where Ellison spent his first twenty years, engendered in him a sense of independence and frontier optimism that remained with him and served as a primary theme in his writing.

When Ellison was three, his father died after being accidentally stabbed by a shard of ice, and his mother struggled to support her two sons, working primarily as a maid. Ellison found access to books and read constantly. In 1933 he was awarded a music scholarship to Tuskegee Institute in Alabama. Too poor to afford bus fare, Ellison traveled to Tuskegee by hopping freight trains. Upon his arrival he was disturbed by both the racism he observed and the complacency with which most blacks were taught to respond to their condition, yet he remained optimistic and ambitious, a self-proclaimed Renaissance man, playing music as well as football and reading and writing poetry in his leisure time.

Ellison has cited his discovery of T. S. Eliot's *The Waste Land* (1922) as the event that marked "the beginning of my transformation (or shall we say, metamorphosis) from a would-be composer into some sort of novelist." Informed



INVISIBLE MAN

BY RALPH ELLISON

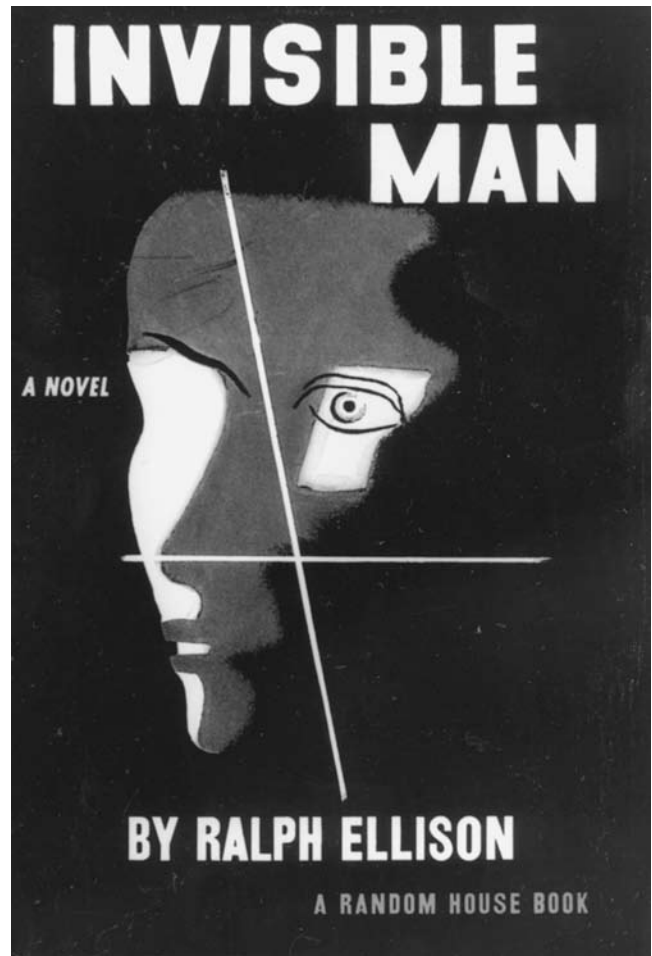
I am an invisible man. No, I am not a spook such as those who haunted Edgar Allan Poe; nor one of your Hollywood movie ectoplasms. I am a man of substance; of flesh and bone, fiber and liquids--I might even be said to possess a mind. I am invisible, you see, simply because people refuse to recognize me. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too you're constantly being bumped by those of poor vision. Or again, you <sup>often</sup> ~~sometimes~~ doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel <sup>like</sup> this ~~way~~ that, out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You <sup>ache with</sup> ~~feel~~ the need to convince yourself that you do exist in the real world, <sup>that you're a part of all the</sup> and you strike out with your fists, you curse and swear to make them recognize you. And it <sup>also seldom</sup> ~~isn't always~~ successful.

Once I accidentally bumped into a man in the dark, and perhaps because of the darkness he saw me and called me an insulting name. I sprang at him, seizing his coat lapels and demanded that he apologize. He was a tall blond man and as my face came close to his he looked insolently out of his blue eyes and cursed me, his breath hot in my face as he struggled, and I pulled his chin down sharp upon the crown of my head, butting him as I had seen the West Indians do, and I felt

that his scholarship funds had been exhausted after his junior year, he traveled to New York City to work and study sculpture. There he met Langston Hughes and Richard Wright, who encouraged him to pursue his literary interests. In 1937 Wright published the first of Ellison's many book reviews in *New Masses* and encouraged him to try fiction writing. Two years later Ellison published his first short story, "Slick Gonna Learn" (1939). Continuing to publish fiction and essays, Ellison joined the merchant marines during the final two years of WORLD WAR II, and in 1945 he began seven years of work on his landmark novel, *INVISIBLE MAN* (1952). During the next four decades, Ellison worked on a second novel, publishing eight excerpts in magazines, but he failed to complete it before his death. A version heavily edited from his manuscript-in-progress was published in 1999 as *Juneteenth*.

Ellison published only three books during his lifetime, but the publication of *Invisible Man* immediately established him as a major contemporary novelist whose innovative style and thematic universality quickly earned the praise of such writers as Saul BELLOW. Ellison had set out to write a novel about a black American pilot taken prisoner by the Germans and appointed leader of the prison camp. It was, he claimed, to be a novel about identity, as the pilot would be challenged "to function with white men and at the same time exercise the fullest potentialities of his personality." Ellison abandoned his original plotline after typing the now famous opening sentence and considering its possibilities: "I am an invisible man." The struggle to establish one's identity remained the focus of Ellison's new novel. "I am invisible," the unnamed narrator continues, "simply because people refuse to see me." *Invisible Man* chronicles the narrator's transformation from the compliant valedictorian of his Southern black high school into a rioter on the streets of Harlem, or as Ellison notes, from "illusion to reality." The novel won the NATIONAL BOOK AWARD in 1953.

Ellison's next two books, *Shadow and Act* (1964) and *Going to the Territory* (1986), are collections of essays, lectures, and speeches published between 1942 and 1985. Reviewing *Shadow and Act*, Stanley Edgar Hyman praised Ellison's "hard doctrine of freedom, responsibility, and fraternity," calling him "the profoundest cultural critic that we have." Ellison's essays address many of the subjects he explored in *Invisible Man*, namely the search for identity; the social, cultural and political experience of African Americans; and the arts—particularly literature and music. The best-known piece in *Shadow and Act*, "The World and the Jug," is Ellison's response to the critic Irving Howe's accusation that unlike the work of Wright, Ellison's writing lacked the protest and unrestrained anger he felt should characterize an African American novel. The most esteemed essay in *Going to the Territory*, "The Little Man at Chehaw Station," celebrates cultural pluralism and artistic integrity, two of Ellison's enduring concerns.



Dust jacket for Ellison's book, called the most distinguished postwar American novel in a 1965 New York Herald Tribune Book Week poll of two hundred authors, editors, and critics

During the 1960s and 1970s he taught at such institutions as Rutgers, Yale, and New York University. An opponent of black nationalism, he was criticized by blacks during the 1970s, even labeled an Uncle Tom. During the 1980s, however, many critical studies devoted to his writing appeared, and three volumes of his own work were published posthumously in the 1990s, *The Collected Essays of Ralph Ellison* (1995), *Flying Home and Other Stories* (1996), and *Juneteenth: A Novel*. Like *Invisible Man*, *Juneteenth* explores the complexities of race and identity. While its eclecticism and the grandeur of isolated passages recall the earlier novel, it is a fragment of the epic Ellison had hoped would eclipse his masterpiece. A fourth new book of Ellison's work, *Living with Music: Ralph Ellison's Jazz Writings*, appeared in 2002.

—John Cusatis

### Principal Books by Ellison

*Invisible Man*. New York: Random House, 1952.

*Shadow and Act: Essays*. New York: Random House, 1964.

*Going to the Territory: Essays*. New York: Random House, 1986.

*Flying Home and Other Stories*, edited by John F. Callahan. New York: Random House, 1996.

*Juneteenth: A Novel*, edited by Callahan. New York: Random House, 1999.

### Studying Ralph Ellison

The study of Ralph Ellison should focus on *Invisible Man*, with moderate attention given to selected essays and short stories. The paperback edition of *Invisible Man* (New York: Vintage, 1995) is the most accessible and contains the introduction that Ellison wrote for the thirtieth-anniversary edition. *The Collected Essays of Ralph Ellison*, edited by John F. Callahan (New York: Modern Library, 1995) includes all of the essays, lectures, and interviews contained in *Shadow and Act* (1953, 1964) and *Going to the Territory* (1986) as well as eighteen previously uncollected pieces. The essays are particularly helpful for their autobiographical content and additional insight into Ellison's ideas on American culture. In addition, *Flying Home and Other Stories* (1996), also edited by Callahan, collects Ellison's early fiction and provides a useful look at his development during the years before the publication of *Invisible Man*. Another helpful primary source is *Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray*, edited by Callahan and Murray (New York: Modern Library, 2000), which collects Ellison's correspondence with his friend from 1949 until 1960. Students who desire a more complete exposure to Ellison's work should also read *Juneteenth: A Novel* (1999), edited by Callahan.

Most of the secondary sources concerning Ellison devote their attention to *Invisible Man*; however, a few comprehensive critical volumes exist. Mark Busby's *Ralph Ellison* (Boston: Twayne, 1991) provides the best overview by a single author and includes a primary and secondary bibliography. *Ralph Ellison*, edited by Harold Bloom (Philadelphia: Chelsea House, 2003), and *Speaking for You*, edited by Kimberly W. Benston (Washington, D.C.: Howard University Press, 1987), collect critical essays from various scholars. Two biographies have been written, Lawrence Jackson's *Ralph Ellison: Emergence of Genius* (New York: John Wiley & Sons, 2002) and Arnold Rampersad's *Ralph Ellison: A Biography* (New York: Knopf, 2007). Rampersad was given access to Ellison's Library of Congress collection of papers; consequently, his book provides the more thorough account of Ellison's life. Ellison granted an unusually large number of interviews between 1952 and 1994, many of which are collected in *Conversations with Ralph Ellison*, edited by Maryemma Graham and Amritjit Singh (Jackson: University of Mississippi Press, 1995), an essential reference that helps elucidate Ellison's creative process, particularly in regard to *Invisible Man*.

Useful companions to the study of *Invisible Man* include *A Casebook on Ralph Ellison's Invisible Man*, edited by Joseph F. Trimmer (New York: Crowell, 1972), which examines the racial and artistic heritage of the novel and includes critical reactions; *Cultural Contexts for Ralph Ellison's Invisible Man*, edited by Eric J. Sundquist (Boston: Bedford Books of St. Martin's Press, 1995), which includes excerpts from the works of such influential black figures as Booker T. Washington, Richard Wright, and Marcus Garvey, as well as African American songs and folktales; *Ralph Ellison's Invisible Man*, edited by Bloom (Philadelphia: Chelsea House, 1999); and a collection of essays. *Ralph Ellison and the Raft of Hope: A Political Companion to Invisible Man*, edited by Lucas E. Morel (Lexington: University of Kentucky Press, 2004), explores a variety of political perspectives on the novel. The Society for the Study of Southern Literature Bibliography on the Mississippi Quarterly website (<<http://www.missq.msstate.edu/sssl>> viewed July 6, 2007) provides the most current annotated list of secondary sources.

—Student Guide by John Cusatis

### Ellmann, Richard (1918–1987) biographer, literary critic

Richard Ellmann was born in Highland Park, Michigan. Educated at Yale, he became a professor at Northwestern University and ended his career at Oxford University. His early critical and biographical studies in Irish literature, especially *Yeats: The Man and the Masks* (1948) and *The Identity of Yeats* (1954), led him to write the biography *James Joyce* (1959; revised 1982). Ellmann and Leon Edel are often cited as the two most important biographers in modern literary study. Ellmann did not employ the psychological analysis and novelistic techniques that Edel exploited, however; in his *Golden Codgers* (1973) Ellman acknowledged the importance of psychology in modern biographies and predicted that its use would increase, while he expressed reservations about Edel's approach.

Ellmann's biography *Oscar Wilde* was published after his death. The biography was a popular success and won a Pulitzer Prize.

### Sources

Dick, Susan, ed. *Essays for Richard Ellmann: Omnium Gatherum*.

Kingston, Ontario: McGill-Queen's University Press, 1989.

Heaney, Seamus. *The Place of Writing*. Atlanta, Ga.: Scholars Press, 1989.

### Elroy, James (1948– ) novelist, memoirist

James Elroy was born Lee Earle Elroy in Los Angeles, California. His parents separated when Elroy was still a child, and in 1958 his mother was strangled to death while Elroy, then ten years old, was staying with his father. This event,



which he chronicled in *My Dark Places: An L.A. Crime Memoir* (1996), left a lasting mark on him and has affected all of his novels.

Elroy was arrested some thirty times for petty crimes and drug use before he wrote his first novel, *Brown's Requiem* (1981), a private-eye melodrama that drew upon his own experiences. His most significant achievement is his L.A. Quartet, which consists of the novels *The Black Dahlia* (1987), *The Big Nowhere* (1988), *L.A. Confidential* (1990), and *White Jazz* (1992). Taken altogether, the tetralogy provides a wide-ranging portrait of Los Angeles from the 1940s to the 1950s, touching upon not only its crime history but also its racial divisions and its central role in the Red Scare of the 1950s. *American Tabloid* (1995) takes on J. Edgar Hoover's FBI and the Bay of Pigs, and *The Cold Six Thousand* (2001) follows a trio of crime fighters who, in the aftermath of John F. Kennedy's assassination, get caught up in drug running to Vietnam and the assassinations of Martin Luther King Jr. and Robert Kennedy.

### Source

Wolfe, Peter. *Like Hot Knives to the Brain: James Ellroy's Search for Himself*. Lanham, Md.: Lexington Books, 2006.

### *Epoch* (1947– ) periodical

First established in 1947, *Epoch* is a major literary magazine published by Cornell University. Edited by Michael Koch and published three times a year by the university's creative-writing students, the magazine features essays, poems, short stories, screenplays, and graphic art. The novelist Baxter Hathaway launched the magazine in concert with his inauguration of the Cornell creative-writing program, and by the 1950s *Epoch* had become a prestigious launching pad for up-and-coming writers. Thomas Pynchon, Philip Roth, and Joyce Carol Oates all published some of their earliest work in *Epoch*.

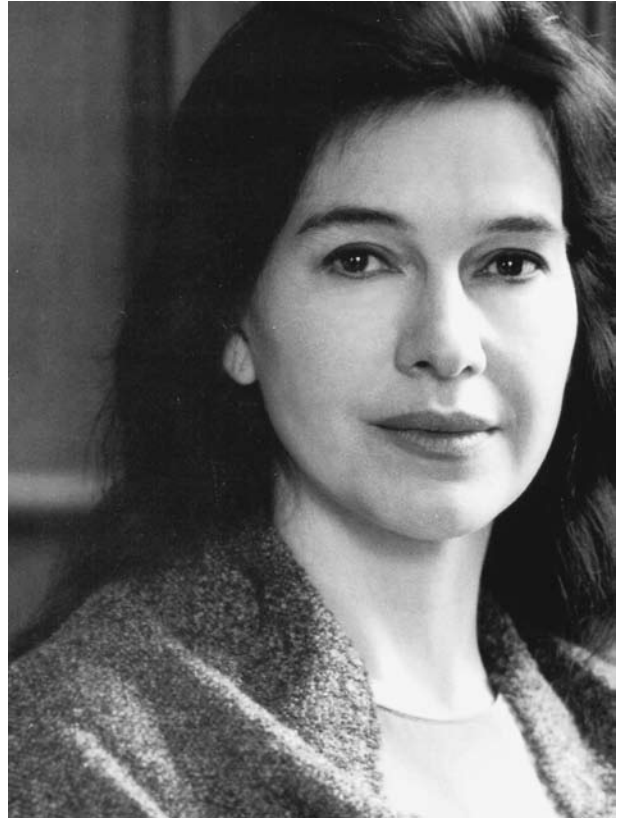
—Marshall Boswell

### Erdrich, Louise (1954– ) novelist, poet

*I'm so glad to talk about being a native writer because the other pressure I get is being talked about as a "commercial" writer versus a "literary" writer. The fact is, you write what you can write. I don't have a lot of choice. I still write in the same way. I curl up in my chair and just write it like I'm writing a poem.*

—Interview (1996)

Karen Louise Erdrich grew up in Wahpeton, a small town in North Dakota. Her grandfather was tribal chair of the Turtle Mountain Band of the Ojibwa Nation. Her father, Ralph Erdrich, was a German immigrant who taught at the American Indian boarding school in Wahpeton. Er-

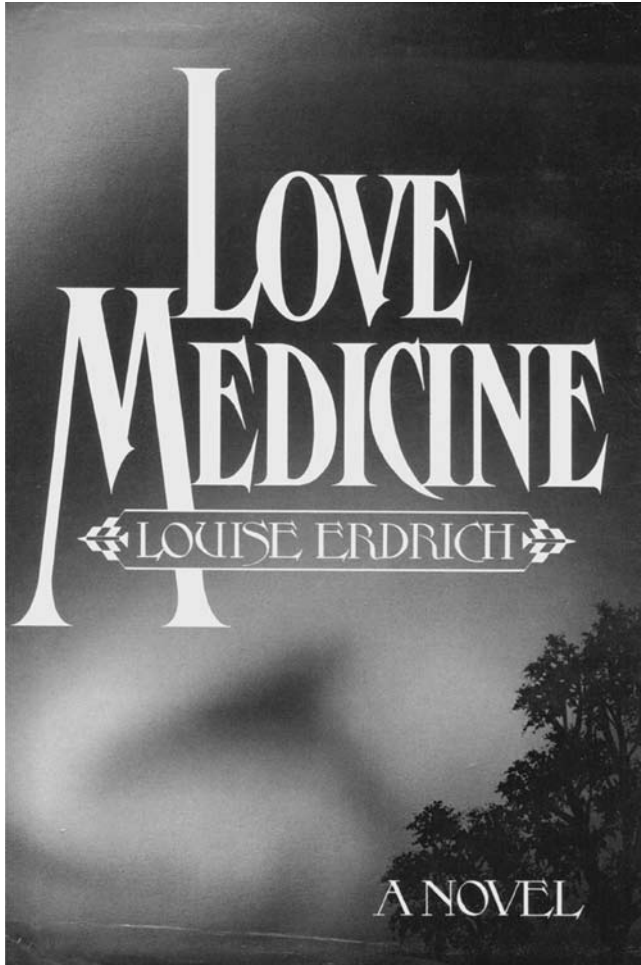


Louise Erdrich

drich earned degrees in creative writing from Dartmouth (B.A., 1976) and Johns Hopkins University (M.A., 1979). In 1981 she married Michael Dorris, a professor of anthropology and head of the Native American-studies program at Dartmouth. The couple collaborated on several works, including *The Broken Cord* (1989), which deals with fetal alcohol syndrome, an issue the couple confronted when they adopted children from alcoholic mothers. The marriage was troubled, and Dorris committed suicide in 1997 in the wake of allegations of child abuse.

Erdrich's early work, including her first novel, *Love Medicine* (1984, revised in 1993), was heavily influenced by William Faulkner. She was impressed with his handling of the broad spectrum of human experience, his family sagas, and his comic genius. Critics praised Erdrich's novel, an interweaving of fourteen stories of mixed-blood and Chipewewa families, for the poetic quality of her prose and sense of humor. Erdrich's second novel, *The Beet Queen* (1986), explores the background of her German ancestors. Set in a town similar to Wahpeton, it is an historical family saga covering the period from 1932 to 1972. *Tracks* (1988) and *The Bingo Palace* (1994) cover more-concentrated periods of time





Dust jacket for Erdrich's first book, 1984, winner of the National Book Critics Circle for Fiction and the American Book Award

but continue the stories of characters in the earlier novels. *The Antelope Wife* (1998) introduces a new set of characters but continues the author's major themes: the interrelatedness of American Indian and white characters, the connections between the past and the present, and the influence of the Midwestern environment on the histories of families and individuals.

Erdrich has also published two volumes of poetry, *Jacklight* (1984) and *Baptism of Desire* (1989); three volumes of nonfiction, including *The Blue Jay's Dance: A Birth Year* (1995), and several novels for children, including *The Birchbark House* (1999). She continued her sequence of novels about Native American life in *The Last Report on the Miracles at Little No Horse* (2001). *The Master Butcher's Singing Club* (2003) is about German immigrants to North Dakota after World War I. *The Game Silence* (2006), a children's book set

among the Ojibwe people, won the Scott O'Dell Award for Historical Fiction.

### Principal Books by Erdrich

*Imagination*. Westerville, Ohio: Merrill, 1981.

*Jacklight*. New York: Holt, Rinehart & Winston, 1984.

*Love Medicine*. New York: Holt, Rinehart & Winston, 1984.

*The Beet Queen*. New York: Holt, 1986.

*Tracks*. New York: Holt, 1988.

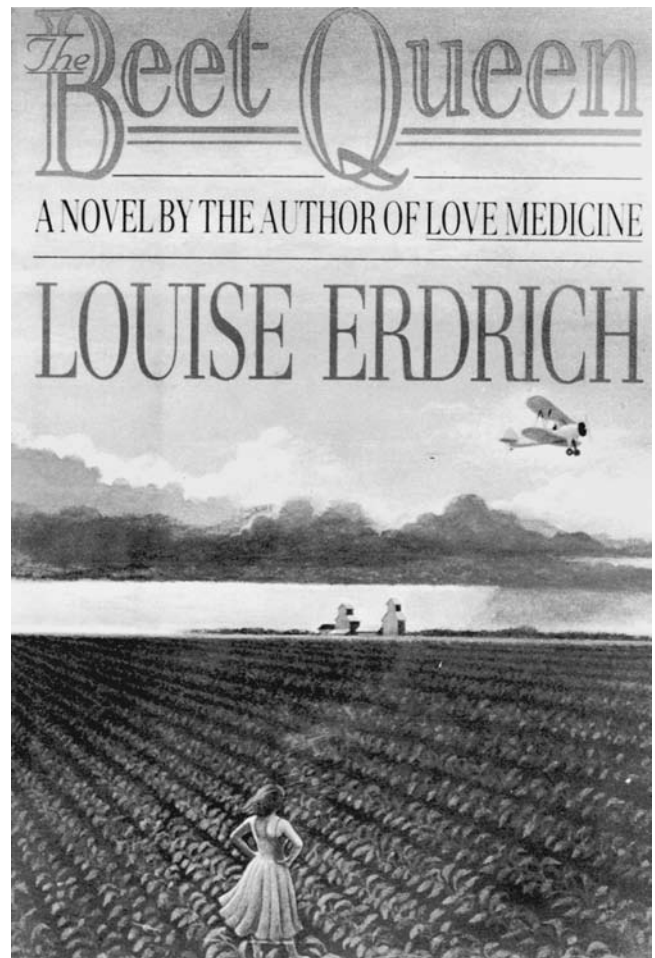
*Baptism of Desire*. New York: Harper & Row, 1989.

*The Crown of Columbus*, by Erdrich and Michael Dorris. New York: HarperCollins, 1991.

*Route Two*, by Erdrich and Dorris. Northridge, Calif.: Lord John, 1991.

*The Bingo Palace*. New York: HarperCollins, 1994.

*The Blue Jay's Dance: A Birth Year*. New York: HarperCollins, 1995.



Dust jacket for the second of Erdrich's six novels in her autobiographical North Dakota cycle about Chippewa life in the twentieth century

- Tales of Burning Love*. New York: HarperCollins, 1996.  
*Grandmother's Pigeon*. New York: Hyperion Press, 1996.  
*The Antelope Wife*. New York: HarperCollins, 1998.  
*The Birchbark House*. New York: Hyperion, 1999.  
*The Last Report on the Miracles at Little No Horse*. New York: HarperCollins, 2001.  
*Books and Islands in Ojibwe Country*. Washington, D.C.: National Geographic, 2003.  
*The Master Butchers Singing Club*. New York: HarperCollins, 2003.  
*Four Souls*. New York: HarperCollins, 2004.  
*The Game of Silence*. New York: HarperCollins, 2005.  
*The Painted Drum*. New York: HarperCollins, 2005.

### Studying Louise Erdrich

As of 2007 and since the appearance of her first poetry collection, *Jacklight*, and first novel, *Love Medicine*, both in 1984, Louise Erdrich has published ten novels, two poetry collections, four children's books, and three books of nonfiction. Most critical attention has been paid to her novels, the first three of which—*Love Medicine*, *The Beet Queen* (1986), and *Tracks* (1988)—are most often considered her important works. However, more-recent critics have shifted focus toward Erdrich's work published since the death of her husband, Michael Dorris, in 1997. Since the publication of her memoir, *The Blue Jay's Dance: A Birth Year* (1985), a slight shift in focus away from the romantic relationships between adults toward the connections between parents and children (especially between mothers and daughters) can be discerned in her work. This shift corresponds also to her production of children's literature, the first work of which was *Grandmother's Pigeon* (1996).

Study of her treatment of native culture and belief should begin with *Love Medicine*, *Tracks*, *The Antelope Wife* (1998), and *Four Souls* (2004). The life of European immigrants along the border are treated at greater length in *The Beet Queen*, *The Last Report on the Miracles at Little No Horse* (2001), and *The Master Butchers Singing Club* (2003).

Critical work on native identity can be found in *The Chippewa Landscape of Louise Erdrich*, edited by Allan Chavkin (Birmingham: University of Alabama Press, 1999), and in Jeanne Rosier Smith's *Writing Tricksters: Mythic Gambols in American Ethnic Literature* (Berkeley: University of California Press, 1997). *Louise Erdrich's Love Medicine: A Casebook*, edited by Hertha D. Sweet Wong (New York: Oxford University Press, 2000), provides a comprehensive discussion of native identity and other themes, aesthetic choices, and characterizations found in the first novel. In her *Demythologizing the Romance of Conquest* (New York: Greenwood Press, 2000), Jeanne Armstrong provides extended analysis of native-immigrant conflict in *Tracks*.

Peter Beidler and Gay Barton's *A Reader's Guide to the Novels of Louise Erdrich* (Jackson: University Press of Missouri, 1999) provides character analysis, genealogies, and

plot summaries for the early novels through *Tales of Burning Love*. Connie Jacobs's *The Novels of Louise Erdrich: Stories of Her People* (New York: Peter Lang, 2001) addresses the importance of storytelling in the Native American experience. Lorena Laura Stookey's *Louise Erdrich: A Critical Companion* (New York: Greenwood Press, 1999) devotes a chapter to each novel published to that time, with basic analysis and a general secondary bibliography.

The author's personal interest and reaction to Native American concerns, as well as extensive discussion of craft and collaboration as revealed in interviews, can be found in *Conversations with Louise Erdrich and Michael Dorris*, edited by Allan and Nancy Feyl Chavki (Jackson: University Press of Mississippi, 1994).

—Student Guide by Paul Plisiewicz

### Estleman, Loren (1952– ) fiction writer

Loren Estleman was born in Ann Arbor, Michigan, and earned his B.A. at Eastern Michigan University in 1974. He is best known as a writer of hard-boiled mysteries and westerns. He won the Golden Spur Award from the Western Writers of America in 1982 for *Aces and Eights* (1981), and the Shamus Award for *Sugartown* (1984). His mystery series protagonists are private detective Amos Walker and contract killer Peter Macklin; his western series hero is U.S. Marshall Page Murdock.

### Eugenides, Jeffrey (1960– ) novelist

Jeffrey Eugenides was born in an affluent suburb of Detroit called Grosse Point, which has featured prominently in both of his acclaimed novels, *The Virgin Suicides* (1993) and the Pulitzer Prize-winning *Middlesex* (2002). He attended Brown University, receiving his B.A. in 1983 and later attended the writing workshop at Stanford, where he earned an M.F.A. in 1986. Before committing himself to his writing, Eugenides worked with Mother Teresa in Calcutta and traveled in the Middle East and in North Africa. In 1991 he published an excerpt from a novel-in-progress in the *Paris Review*, for which he was awarded the Aga Khan Prize. The finished novel, *The Virgin Suicides*, appeared two years later; a novel about sexual confusion in a 1970s suburb, the book is narrated by a chorus of male voices who focus on a mysterious family of lovely daughters, each of whom attempts suicide. Critics praised the novel for its daringly unconventional point of view—first-person plural—and for its lyrical restraint. Nine years later, Eugenides published his much-anticipated follow-up, the multigenerational epic *Middlesex*, narrated by Cal (Calliope) Stephanides, a hermaphrodite who has a female childhood and a male adulthood. Cal's personal story of sexual transformation in 1960s suburbia is embedded within a tale of immigrant triumph and racial strife in postwar Detroit.

**Everett, Percival** (1956– ) *novelist, short-story writer*  
Percival Everett's novels blend social satire with impressive erudition. Born in Ft. Gordon, Georgia, Everett received an A.B. from the University of Miami in 1977, attended the University of Oregon, and received an M.A. degree from Brown University (1982). His novels include *Suder* (1983), *Cutting Lisa* (1986), *Zulus* (1989), *God's Country* (1994), and *Glyph* (1999). His *Frenzy* (1996), retells the myth of Dionysus. A trip to a chain bookstore was the inspiration for his most important work to date: upon realizing that all of his fiction, including his forays into science fiction and fantasy, was being shelved in the African American Literature section, Everett wrote *Erasure* (2002), a viciously funny satire on modern publishing.

#### Source

Russett, Margaret. "Race under *Erasure*: for Percival Everett, 'a Piece of Fiction,'" *Callaloo: A Journal of African Diaspora Arts and Letters*, 28 (Spring 2005): 358–368.

—Marshall Boswell

#### *Evergreen Review* (1957–1973) *periodical*

This influential avant-garde magazine published the BEATS and promising writers of the 1960s. Barney Rossett, the founder and editor, became famous for assembling an impressive collection of work by such controversial writers as Susan SONTAG, Henry Miller, and Jack KEROUAC. *Evergreen Review* also devoted itself to the graphic arts, music (especially jazz), and social issues. The magazine's stance exemplified what came to be called the counterculture in the 1960s.

#### Existentialism

Existentialism, a complex philosophy often oversimplified, has its roots in the nineteenth-century writings of Søren Kierkegaard and Friedrich Nietzsche, among others. It was a term adopted by Jean-Paul Sartre for his speculations, shared by other European philosophers, notably Martin Buber, Martin Heidegger, and Albert Camus, about the isolation of man, the absence of a model for human morality, and the burden of obligatory moral choices without the certainty of guiding principles—a condition that Sartre generalized as the burden of freedom and otherwise was characterized as man's futile search for a connection with the divine. That philosophy, which blossomed in Europe, especially France, after Sartre's 1946 statement, *L'Existentialisme est un humanisme*, frequently informed literary expression and became a

convenient label retrospectively applied to Modernist writers in the United States, beginning with Ernest Hemingway, William Faulkner, Nelson Algren, and Dashiell Hammett, among others of the so-called hard-boiled school. Perhaps more than any other American, Norman MAILER has used the term to define his life and work. One of his collections of essays is titled *Existential Errands* (1972). To some degree, Saul BELLOW, Paul BOWLES, Ralph ELLISON, William STYRON, Walker Percy, and Richard Wright have been influenced by existentialism: they have created characters who exist on the margins of society or who have been oppressed by society's institutions and seek ways to master their own fates.

#### Sources

Finkelstein, Sidney. *Existentialism and Alienation in American Literature*. New York: International Publishers, 1965.

Lehan, Richard. *A Dangerous Crossing: French Literary Existentialism and the Modern American Novel*. Carbondale: Southern Illinois University Press, 1973.

#### Exley, Frederick (1929–1992) *novelist*

*On Sunday, the eleventh of November, 196–, while sitting at the bar of the New Parrot Restaurant . . . awaiting the telecast of the New York Giants–Dallas Cowboys football game, I had what, at the time, I took to be a heart attack.*

—*A Fan's Notes* (1968)

Frederick Exley was born in Watertown, New York, in 1929. He received his B.A. degree in 1953 from the University of Southern California. Exley is best known for *A Fan's Notes* (1968), a thinly veiled fictional memoir of his alcoholic misadventures. The book frankly describes his divorces, his hard drinking, and his various sexual encounters, not to mention his suicide attempt, all organized around the narrator's lifelong obsession with professional football. *A Fan's Notes* was received favorably and earned him a teaching position at the University of Iowa's writing workshop. His two subsequent works, *Pages from a Cold Island* (1975) and *Last Notes from Home* (1988), continue the fictionalized portrait of Exley's life, though neither volume generated the enthusiasm that greeted his first book. He died in 1992 after two strokes.

#### Source

Yardley, Jonathan. *Misfit: The Strange Life of Frederick Exley*. New York: Random House, 1997.

—Marshall Boswell



# F

## Faugères, Margaretta V. Bleeker (1771–1801)

poet

Margaretta Bleeker was born October 11, 1771, the daughter of John J. Bleeker and the poet Ann Eliza Schuyler BLEECKER. Margaretta grew up in the village of Tomhanick, a frontier town eighteen miles north of Albany. Her childhood was marked by several Indian attacks, her family's flight from an invading British army, and the sudden deaths of her sister and her mother. Following her mother's death when Margaretta was thirteen, she and her father moved to New York City. Margaretta married a Frenchman named Peter Faugères at the age of twenty. He was a radical who supported the revolution in his own country and was a physically abusive man. When he died of yellow fever in 1795, he left his wife and daughter in poverty.

During the years of her marriage Faugères edited the prose and poetry of her mother, Ann Bleeker. Faugères published Bleeker's work in 1793, including with it thirty-four of her own poems, which she had formerly published in *The New-York Magazine* under the pseudonym "Ella," and four of her own short essays. Many of Faugères's poems that appear in this collection are confessional. They focus on her troubled life and on her struggle to rebel against the repressive social environment she faced as a woman in eighteenth-century America. The poem "Evening" (1793) recalls the death of her brother, her father, her mother, and another loved one. These tragedies have apparently left her without hope, and she seems to want only to endure until her own death releases her from life. Faugères, however, remained stubbornly committed to radicalism in both politics and religion. Two of her poems supported the French Revolution, and in "To the Reverend J\*\*\* N\*\*\*\*\*" (1793), she honored the evangelical writer John Newton.

Faugères's poems were also marked by worship of nature. In "The Hudson" (1793) Faugères traced the Hudson River from its source. The poem narrates the progression of human development, bringing to life the towns that cluster on the river's shores, and describes the scenery that frames the river. As Faugères follows the river to New York City, she relates historical events such as the Revolutionary-era murder of a young Loyalist woman, Jane McCrea; the American victory against the British at Saratoga; and Benedict Arnold's treason at West Point.

Faugères's major work, *Belisarius: A Tragedy* (1795), is a blank-verse drama that tells the story of a king who is "a blind, abandoned beggared old man." Belisarius's circumstances are analogous to those of the French in their political crisis: the fictional king, like the true patriots of France, is surrounded by corruption, heartless revolutionaries, and degenerate courtiers. Faugères attempted to interest the John Street Theatre in New York in the play, but the theater rejected it. In *The Ghost of John Young the Homicide* (1797) she dramatizes a gory murder, but rather than focus on the details of the crime, she explores the murderer's motives, comments on the cruel treatment he received at the hands of the court, and asserts the ineffectiveness of capital punishment in deterring crime.

After her husband died, Faugères taught school at an academy in New Brunswick and later in Brooklyn. She died January 9, 1801.

## Works

Faugères, Margaretta V. *Belisarius: A Tragedy*. London: P. Vailant, 1767; Early American Imprints, 28652.

Bleeker, Ann Eliza and Faugères, Margaretta V. *Posthumous Works of Ann Eliza Bleeker, in Prose and Verse: to Which Is*



*Added a Collection of Essays, Prose and Poetical by Margaretta V. Faugères.* New York: Printed by T. & J. Swords, 1793; Early American Imprints, 25208.

### Source

Detsi-Diamanti, Zoe. *Early American Women Dramatists 1775–1860.* New York: Garland, 1998.

## Federalist

Americans who supported the proposed CONSTITUTION were referred to as Federalists. They advocated the formation of a strong centralized government, one that would be less swayed by the passions and tumult of the general populace. When the Constitution came to a vote, it was ratified; the Federalists proved successful because of their keen organizational and rhetorical skills. *THE FEDERALIST PAPERS* (1787) were a series of essays written individually under the pseudonym “Publius,” later assumed to be James MADISON, Alexander HAMILTON, and John JAY. Samuel Low’s comedy *The Politician Out-Witted* (1788) is a SATIRE on the ANTI-FEDERALIST opposition to the Constitution.

### Sources

Ferling, John E. *A Leap in the Dark: The Struggle to Create the American Republic.* New York: Oxford University Press, 2003.

Kammen, Michael G. *A Machine That Would Go of Itself: The Constitution in American Culture.* New York: Knopf, 1986.

Rakove, Jack N. *Original Meanings: Politics and Ideas in the Making of the Constitution.* New York: Knopf, 1996.

## *The Federalist (The Federalist Papers)*

by Alexander Hamilton, James Madison, and John Jay (1787–1788) essays

Under the pen name “Publius” (the pseudonym was chosen to imply that they spoke for the best interests of the public), Alexander HAMILTON, James MADISON, and John JAY wrote eighty-five essays to persuade the voters at the New York State convention to support ratification of the CONSTITUTION of the United States. These essays, which were a clause-by-clause defense of the Constitution, appeared in newspapers such as the *Independent Journal* from late 1787 to 1788. Later, they were published together under the title *The Federalist* (also called *The Federalist Papers*). The identity of “Publius” was kept secret at the time, but it is now generally accepted that Hamilton wrote fifty-one of the essays; Madison wrote twenty-six; Jay wrote five; and Hamilton and Madison jointly wrote three. Madison wrote the two most famous essays, numbers 10, “The Utility of the Union as a Safeguard Against Domestic Faction and Insurrection,” and 51, “The Structure of the Government Must Furnish the Proper Checks and Balances Between the Different Departments.”

The authors of *The Federalist* argued that the new constitution would guarantee a well-organized national government. Defending the creation of the new republic, Madison stressed that the success of a free government was to be measured by its ability to control “an interested and overbearing majority.” Madison continued: “To secure the public good and private rights against the danger of such a faction, and at the same time to preserve the spirit and form of popular government, is then the great object to which our enquiries are directed.”

Both Madison and Hamilton defended provisions in the Constitution that guarded against governmental abuse. In essay number 51, for example, Madison emphasized that the separation of the departments of governments and a system of checks and balances would protect the public good:

It may be a reflection on human nature, that such devices should be necessary to control the abuses of government. But what is government itself but the greatest of all reflections on human nature? If men were angels, no government would be necessary. If angels were to govern men, neither external nor internal controls on government would be necessary. In framing a government which is to be administered by men over men, the great difficulty lies in this: you must first enable the government to control the governed; and in the next place, oblige it to control itself.

Hamilton argued that the creation of federal courts with power over the legislature—in other words, judicial review—would provide additional security against excesses of government. In essay number 78, “The Judiciary Department,” he stated: “The courts were designed to be an intermediate body between the people and the legislature, in order, among other things, to keep the latter within the limits assigned to their authority. . . . Where the will of the legislature declared in its statutes, stands in opposition to that of the people declared in the constitution, the judges ought to be governed by the latter, rather than the former.”

Jay spoke to the importance of unity among the states. Given the pressing domestic and foreign problems facing the United States at the end of the eighteenth century, Jay emphasized the importance of entrusting Congress with power:

. . . Congress was composed of many wise and experienced men. That being convened from different parts of the country, they brought with them and communicated to each other a variety of useful information. . . . That they were individually interested in the public liberty and prosperity, and therefore that it was not less their inclination, than their duty, to recommend only such measures, as after the most mature deliberation they really thought prudent and advisable.

The eighty-five essays in *The Federalist* expressed the belief that the Constitution was the best plan of government that could have been created in 1787. Because the three authors did not stress the conflicts and compromises that had taken place at the convention in Philadelphia, they placed the Constitution in its most favorable light. The authors admitted that the new national government had considerably more power than the national government under the ARTICLES OF CONFEDERATION, but as a federal republic its powers were limited and would be used to protect rather than violate the rights of the people. *The Federalist* remains the most authoritative and profound explanation of the Constitution, and the most famous contribution to American discourse on government.

## Work

*The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787.* . . . 2 volumes. New York: J. & M. Lean, 1788; Amherst, N.Y.: Prometheus Books, 2000; Early American Imprints, 21127, 35581.

## Sources

- Bailyn, Bernard. *The Debate on the Constitution: Federalist and Antifederalist Speeches, Articles, and Letters during the Struggle over Ratification*. New York: Library of America, 1993.
- Ferling, John E. *A Leap in the Dark: The Struggle to Create the American Republic*. New York: Oxford University Press, 2003.
- Furtwangler, Albert. *The Authority of Publius: A Reading of The Federalist Papers*. Ithaca, N.Y.: Cornell University Press, 1984.
- Kesler, Charles R., ed. *Saving the Revolution: The Federalist Papers and the American Founding*. New York: Free Press, 1987.
- Wills, Garry. *Explaining America: The Federalist*. Garden City, N.Y.: Doubleday, 1981.

## Fenno, John (1751–1798) editor, essayist

John Fenno, born on August 12, 1751, was probably the son of an alehouse keeper and leather dresser, Ephraim Fenno, and his wife, Mary Chapman. Fenno attended The Old South Writing School on Boston Common and graduated circa 1768. He worked as an assistant teacher in a Massachusetts school and seems to have served during the AMERICAN REVOLUTION as secretary to General Artemas Ward (1727–1800). In May 1777 Fenno married Mary Curtiss. The couple moved to New York in 1789 to escape financial problems that threatened to overwhelm them in Boston.

An ardent supporter of the CONSTITUTION and of the government of George WASHINGTON, Fenno set out to create a political organ dedicated to the FEDERALIST Party. By April 15, 1789, the first issue of his *Gazette of the United States*

(1789–1790; 1791–1798) appeared just in time to announce the preparations for Washington's inauguration. Fenno saw himself as the editor of the newspaper rather than its publisher or printer, and pledged to his readers that he would publish not only the formal proceedings of Congress, but also complete descriptions of congressional debates. He declared that he would publish essays on "great subjects of government." Fenno's goal was to reach not only the elite Federalists of New York City but also its "mechanics" or artisans. Although Fenno insisted on the integrity of his reportage, opponents quickly accused him of being biased and inaccurate.

When the national government relocated to Philadelphia in 1790, Fenno moved his struggling newspaper there, too. Leading Federalists, such as Alexander HAMILTON, recognizing the importance of a progovernment paper, helped fund the *Gazette* and rescue Fenno from debt. Hamilton, in particular, used the pages of Fenno's paper to rally support for his national fiscal policies, publishing essays under the pseudonym "T. L." and "An American." Fenno was a mixed blessing for the Federalists. Many criticized him for his combative journalistic style. The more-elite Federalists, who preferred to rule without popular interference, were shocked by his insistence that there should be public discussion of political affairs.

Despite objections to Fenno's style and to his participatory ideology, the *Gazette* developed the largest national circulation of any newspaper in the 1790s. Fenno remained an admirer of George Washington and of a strong, active Congress. He believed the Constitution was inviolate, and he vigorously opposed any amendments to it. From his perspective, any criticism of the government or its policies dishonored the nation itself. Thomas JEFFERSON, increasingly opposed to the policies of Washington's administration, financially supported the rival newspapers of Philip FRENEAU and Benjamin Franklin BACHE and used them to air his political views.

Fenno did not hesitate to criticize those who opposed the federal government, and by 1791 the battles in print between the Jeffersonian Freneau and the Federalist Fenno frequently carried over into the streets. Yet, despite the brawls in print and in pubs, Fenno's *Gazette* continued to publish serious philosophical essays on politics, including John ADAMS's *Discourses on Davila* (1805); to carry foreign news from Europe; and to print essays on such controversial topics as slavery and religious tolerance. Fenno also occasionally published POETRY.

When the yellow-fever epidemic broke out in Philadelphia in 1793, Fenno refused to evacuate the city despite a panic so great that, as he wrote, "Husbands deserted their wives; wives their husbands; children their parents." Fenno, his wife, and their fourteen children survived. When a second epidemic broke out, Fenno again refused to flee to safety, saying that it was his "duty to continue here as long as other printers remain at their posts." He succumbed to the fever on September 14, 1798.

## Works

*Gazette of the United States*. New York: John Fenno, 1789–1793; Early American Imprints.

Fenno, John. *Letters of John Fenno and John Ward Fenno, 1779–1800: Part 1: 1779–1790*, edited by John B. Hench. Worcester: American Antiquarian Society, 1980.

## Source

Pasley, Jeffrey L. *The Tyranny of Printers: Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

## Fergusson, Elizabeth Graeme (1737–1801) poet, translator, diarist

Elizabeth Graeme Fergusson was born in Philadelphia on February 3, 1737, the youngest of nine children of the socially prominent Ann Diggs and Dr. Thomas Graeme. Her parents, advocates of ENLIGHTENMENT child-rearing theories, saw that their sons and daughters were well educated. Elizabeth Graeme studied philosophy and theology, and by the age of fifteen, was conversant in French and German and could translate Latin. She took up literary pursuits as a distraction, undertaking an ambitious project, the translation of François de Salignac de la Mothe-Fénelon's (1651–1715) *Le Télémaque: des écoles ou Les aventures de Télémaque, fils d'Ulysse* (*The Adventures of Telemachus, the Son of Ulysses*).

Fergusson organized one of the earliest American literary salons, modeled after the French gatherings. The Graeme Park Club met every Saturday, bringing together a group of women that included the poets Susanna WRIGHT, Annis Boudinot STOCKTON, and Hannah GRIFFITTS. Eventually, the Club absorbed its male counterpart, the SWAINS, a group of writers and painters organized by William SMITH. Throughout the 1750s and 1760s the artist Benjamin West (1738–1820) and writers Joseph Reed (1741–1785) and Jacob Duché (1737–1798), together with Elizabeth Graeme's talented female circle, advanced the reputation of belles lettres in the colonies.

Fergusson contributed verses to the weekly meetings, using the pseudonym "Laura." Her "A Parody on the Foregoing Lines by a Lady, assuming the Name of LAURA" parodied Alexander Pope:

*How happy is the country Parson's lot?  
Forgetting Bishops, as by them forgot  
Tranquil of spirit, with an easy mind,  
To all his Vestry's votes he sits resign'd:  
Of manners gentle, and of temper even,  
He jogs his flocks, with easy pace, to heaven.*

Following a trip to England, where she was befriended by literary people such as the novelist Laurence Sterne (1713–

1768), Elizabeth circulated to the Club the journal she had kept while in London.

In 1765 Elizabeth's mother died, and she returned from England to assume the domestic management of the family's estate. In April 1772, despite her father's objections, the thirty-five-year-old Elizabeth married a poor Scottish immigrant, Henry Hugh Fergusson. Soon after the marriage, Dr. Graeme died, leaving Graeme Park to his daughter. The Fergussons lived together only three years, for in 1775 Henry Fergusson left for England, perhaps to handle some family business. He returned in 1777, in the midst of the AMERICAN REVOLUTION, arriving in Philadelphia with General Howe's army of occupation. American officials, noting his LOYALISM, would not allow him to join his wife on the estate. To dispel suspicions that she too was a British sympathizer, Elizabeth Graeme Fergusson donated generously to the American cause.

General George WASHINGTON allowed Elizabeth several opportunities to visit her husband in British-held Philadelphia. She proved impolitic, however, agreeing on several occasions to carry incriminating notes or to serve as an intermediary in questionable negotiations between the Revolutionary government and its enemies. At war's end Henry was branded a traitor, and his wife's estate was confiscated. Elizabeth and Henry, separated by an ocean, never saw each other again.

For several years after the war, Elizabeth sustained a vigorous effort to have Graeme Park returned to her. She petitioned the Pennsylvania government, insisting that the estate belonged solely to her and that she was being unjustly punished for her husband's political sins. In a petition to the government she challenged the legal assumption that a wife's property became her husband's property, insisting on married women's property rights (which Abigail ADAMS urged her husband to champion in the new nation). Fergusson's struggle to regain her property dragged on, and her financial condition worsened. The state government restored her rights to Graeme Park in 1791, but by then Fergusson was impoverished, and was forced to sell the estate.

Elizabeth Graeme Fergusson spent the remainder of her life assisting in the upbringing of her late sister's children, and, as she told a friend in 1798, "reading the letters of departed friends," including those from her husband, before burning them all. To the end, she spoke affectionately of her "own dear Henry," yet denied that she shared his political beliefs. "I was," she wrote to John DICKINSON, "ever on the side of my country." Elizabeth Graeme Fergusson died on February 23, 1801.

## Sources

Ousterhout, Anne M. *The Most Learned Woman in America: A Life of Elizabeth Graeme Fergusson*. University Park: Pennsylvania State University Press, 2003.

Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2004.

### **Filson, John** (circa 1753–1788) *historian*

An early American adventurer, John Filson was born in East Fallowfield, Pennsylvania, the son of Davison Filson, a farmer, and Eleanor Clarke Filson. Filson is best remembered for his contribution to the early frontier history of Kentucky, and for his hand in creating the legend of Daniel Boone (1734–1820). His early education included the local common school and West Nottingham Academy in Maryland, where he studied the classics, mathematics, and surveying. Having inherited his father's farm in 1776, Filson preferred to work as a surveyor. He was drawn to Kentucky by opportunities for surveyors and by speculation in military land warrants or bounties paid to Revolutionary War veterans, which could be bought at a depreciated value. Having established himself in Kentucky, Filson succeeded in securing title to some thirteen thousand acres, most by warrant and some by purchase. Filson quickly seized on a scheme to increase the value of his land.

In 1784 he published the first written history of Kentucky, *The Discovery, Settlement, and Present State of Kentucke*. Filson's history was based in part on his own experience and in part on interviews he conducted with frontiersmen, including Daniel Boone. In a manner similar to Thomas JEFFERSON's *Notes on the State of Virginia*, Filson included information about Kentucky's topography, soil quality, and climate. Although the information he provided is purported to be factual, his descriptions fell just shy of paradise, a practice in keeping with Filson's plan to attract settlers to the region.

The appendix contained "The Adventures of Col. Daniel Boon," an allegedly first-person report that was probably written by Filson. It served as an endorsement of Filson's claims and, at the same time, helped to establish the Boone legend:

This account of my adventures will inform the reader of the most remarkable events of this country. —I now live in peace and safety, enjoying the sweets of liberty, and the bounties of Providence, with my once fellow-sufferers, in this delightful country, which I have seen purchased with a vast expence of blood and treasure, delighting in the prospect of its being, in a short time, one of the most opulent and powerful states on the continent of North-America; which, with the love and gratitude of my countrymen, I esteem a sufficient reward for all my toil and dangers.

The most accurate portion of the book was an engraved map of Kentucky. Despite its flaws, Filson's *Discovery* sold in numerous editions, including publications in London and Paris.

In 1785 Filson returned to Kentucky and established himself as a merchant. He never married, and his fortunes, like those of many speculators, continued to rise and fall throughout his career. During Filson's first year in Kentucky, he served as a teacher in a private school in Lexington. He continued to make exploratory and surveying trips into the frontier in Illinois and Ohio. During one of those trips, Filson disappeared.

### **Work**

Filson, John. *The Discovery, Settlement, and Present State of Kentucke* . . . Wilmington, Del.: James Adams, 1784; New York: Corinth Books, 1962; Early American Imprints, 18467, 25648.

### **Sources**

Faragher, John Mack. *Daniel Boone: The Life and Legend of an American Pioneer*. New York: Holt, 1992.

Hallock, Thomas. *From the Fallen Tree: Frontier Narratives, Environmental Politics, and the Roots of a National Pastoral, 1749–1826*. Chapel Hill: University of North Carolina Press, 2003.

Walton, John. *John Filson of Kentucke*. Lexington: University of Kentucky Press, 1956.

### **Fiske, Sarah Symmes** (1652–1692) *theologian*

Little is known about the life of Sarah Symmes Fiske, whose spiritual biography, *A Confession of Faith; Or, a Summary of Divinity*, was written in 1677 when Fiske was twenty-five years old. She was born in Charleston, Massachusetts, and probably was reared on her parents' farm. Around 1671, at the age of nineteen, she married the Reverend Moses Fiske, who served as minister in the Congregational church at Braintree from 1672 to 1708. The couple had fourteen children; only eight survived infancy.

Fiske's only literary work, *A Confession* was prompted by her acceptance to full membership in the Braintree church. Fiske's command of language, grammar, and style in this brief, eight-page narrative suggests that she had received a solid education despite her rural environment, modest circumstances, and gender.

*A Confession* moves logically and steadily through subjects of theology not considered by seventeenth-century Calvinists to be appropriate topics for a woman's spiritual biography. Instead of emphasizing internal matters of grace and the inner turmoil of the salvation-seeking writer, the work is devoted to sketching Puritan theology and logic. Fiske's discussion of Puritan theology—including the nature of Christ, sin, predestination, death, and grace—reveals considerable erudition, as do her discussions of the sacraments and the detrimental impact of guilt on individual character. *A Confession* also contains a Puritan historiography that details God's redemptive plan for the world. The narrative was published in 1704, twelve years after Fiske's death.



**Work**

Fiske, Sarah. *A Confession of Faith: or, A Summary of Divinity. Drawn Up By a Young Gentle-Woman, in the Twenty-Fifth Year of Her Age.* . . . Boston: Printed for Benjamin Eliot, 1704; Early American Imprints, 1156.

**Source**

Rothman, Ellen K., ed. *New England Women and Their Families in the 18th and 19th Centuries—Personal Papers, Letters, and Diaries Series A, Manuscript Collections from the American Antiquarian Society.* Bethesda, Md.: University Publications of America, 1997.

**Foster, Hannah Webster (1758–1840) novelist**

*You have now emerged from that mist of fanciful folly, which, in a measure obscured the brilliance of your youthful days. True, you figured among the first rate coquettes; while your friends, who knew your accomplishments, lamented the misapplication of them; but now they rejoice at the returning empire of reason.*  
—*The Coquette* (1797)

Hannah Webster Foster's *THE COQUETTE, OR, THE HISTORY OF ELIZA WHARTON* was one of the first epistolary novels—a work written as a series of letters—in American literary history. Born on September 10, 1758, in Salisbury, Massachusetts, Hannah Webster was the daughter of Hannah Wainwright and her merchant husband, Grant Webster. Hannah's mother died when she was four years old, and her father sent her to boarding school in 1762. While in her early twenties, she met the Reverend John Foster of Cambridge, Massachusetts, and in April 1785 she married the young Dartmouth graduate. The couple settled in Brighton, Massachusetts, where Reverend Foster served as pastor of the First Church for forty-five years. The Fosters had six children, one of whom died in infancy. It was not until after the birth of their last child, Harriet, that Hannah Foster published *The Coquette, or, The History of Eliza Wharton*.

Published anonymously "By a Lady of Massachusetts," *The Coquette* followed the formula of the *SENTIMENTAL NOVEL*, which was then popular in England. The book recounts the seduction of a young woman and the destruction of her reputation. Advertisements for the novel claimed it was "Founded on Fact"; Foster based her tale on the life of Elizabeth Whitman of Hartford, Connecticut, who had run away with a dishonorable lover, been abandoned, and died, alone and friendless, after giving birth to an illegitimate child. The account was first reported on July 29, 1788 in *The Salem Mercury*, and was widely read. Foster skillfully adapted the story, creating a villain—the seducer, Major Peter Sanford—in the style of English novelist Samuel Richardson. Her heroine, Eliza Wharton, is a complex character who rebels against

society's gender norms; although her life ends in tragedy and disgrace, Eliza has chosen to be a victim of self-destruction rather than a victim of social restraints.

When published in 1797, *The Coquette* was immediately successful. It was reprinted in 1802 and eight more times between 1824 and 1828. By the end of the nineteenth century, the novel saw a total of thirteen editions. The author remained anonymous until 1866, when Hannah Webster Foster's name appeared on the title page. Foster's only other published work, *The Boarding School; or Lessons of a Preceptress to her Pupils* (1798), took the form of popular advice manuals of the day, and offered instruction on reading and writing, needlework and dance, through a series of lectures from a teacher to her students.

Little is known of Foster's life following publication of *The Coquette*. She moved from Massachusetts to Montreal, Canada, to live with Eliza Cushing, her daughter. Foster died in Montreal on April 17, 1840, at the age of eighty-one.

**Work**

Foster, Hannah Webster. *The Coquette, or, The History of Eliza Wharton.* Boston: Printed by Samuel Etheridge for E. Larkin. Early American Imprints, 32142.

**Sources**

- Barnes, Elizabeth. *States of Sympathy: Seduction and Democracy in the American Novel.* New York: Columbia University Press, 1997.
- Bontatibus, Donna R. *The Seduction Novel of the Early Nation: A Call for Socio-Political Reform.* East Lansing: Michigan State University Press, 1999.
- Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America.* New York: Oxford University Press, 2004.
- Stern, Julia A. *The Plight of Feeling: Sympathy and Dissent in the Early American Novel.* Chicago: University of Chicago Press, 1997.

**Franklin, Ann Smith (1696–1763) printer**

One of the first women printers in the American colonies, Ann Smith Franklin was born in Boston, the daughter of Samuel and Anna Smith. In 1723 she married James Franklin (1697–1735), a printer who had trained in England. The couple had five children.

James Franklin had established his own printing business and newspaper, the *NEW-ENGLAND COURANT*, in Boston prior to his marriage. He also had a reputation as a voice for the anti-Puritan opposition. Patterned after Joseph Addison's (1672–1719) and Richard Steele's (1672–1729) *Spectator*, the *Courant* relentlessly attacked the Puritan hierarchy through one of its principal leaders, Cotton MATHER, an influential clergyman. In 1722 Franklin was arrested, censured and jailed for libel. In 1723 the assembly prohibited publication of the *Courant* without a prior review of its contents. James

continued to publish the paper, avoiding censorship by placing it under the temporary control of his half brother and apprentice, Benjamin FRANKLIN.

In 1723 the two brothers had a falling-out. Benjamin left the business and the city for Philadelphia, and from this point forward Ann Franklin filled the role of assistant printer and shopkeeper. The *Courant* ceased publication in 1726, when the Franklins relocated to Newport, a busy port city in the relatively liberal colony of Rhode Island. They established the first printing press in Rhode Island, publishing the *Rhode-Island Almanack*, which was also known as *Poor Robin's Almanack* (see ALMANACS). In 1732 the Franklins started a second periodical, the *Rhode-Island Gazette*, with James as the editor and Ann as assistant printer. It failed within eight months, but the business was sustained by the almanac, government printing contracts, and a bookstore.

James died in 1735 following a lengthy illness. Ann Franklin thereupon assumed full responsibility for the business, which flourished under her management. She quickly issued her first solo publication, *A Brief Essay on the Number Seven* (1735). In 1736 she became the official printer for the Rhode Island assembly, retaining this lucrative position until her death. From 1736 to 1741 she continued to publish the almanac under the original pseudonym of "Poor Robin." Beginning in 1738 she wrote most of the material for the almanac herself.

Successful as a printer and businesswoman, Franklin also assumed the responsibilities of a master craftsman, training her two surviving daughters as typesetters and shopkeepers. Her surviving son, James Jr., was dispatched to Philadelphia to apprentice with his uncle, Benjamin Franklin, returning to Newport in 1748 as a partner in his mother's business. In 1758 Franklin and her son launched the *Newport Mercury*, the first successful newspaper in Rhode Island. James Jr. served as editor and publisher, and Ann, who was ill and semiretired, wrote some of the copy.

When Franklin's surviving children died, she was once again forced to assume full responsibility for the business. In partnership with Samuel Hall, Franklin continued to publish the newspaper, making her the fourth female publisher in colonial America. The business was legally dissolved after her death in 1763.

### Works

Franklin, Ann. *A Brief Essay on the Number Seven*. Newport: Printed by the author, 1735; Early American Imprints, 3879.  
*Newport Mercury*. Newport, R.I.: James Franklin; June 19, 1758–Dec. 30, 1820; Early American Imprints.

### Sources

Chapin, Howard M. *Ann Franklin of Newport, Printer, 1736–1763*. Cambridge, Mass.: Harvard University Press, 1924.  
 Ford, Margaret Lane. "Types and Gender: Ann Franklin, Colonial Printer," in *A Living of Words: American Women in Print*

*Culture*, edited by Susan L. Albertine. Knoxville: University of Tennessee Press, 1995, 1–17.

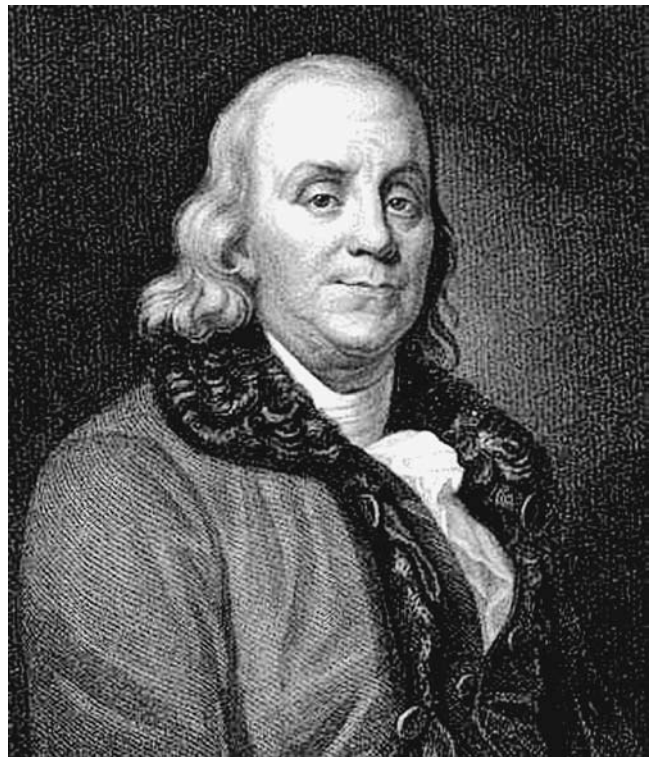
Rushmore, Edna Keeler. *Ann Franklin and Elizabeth Timothy: Colonial Women Printers*. Madison, N.J.: Golden Hind Press, 1937.

**Franklin, Benjamin** (1706–1790) *printer, philosopher, writer, scientist*

*Without Freedom of Thought, there can be no such Thing as Wisdom; and no such Thing as publick Liberty, without Freedom of Speech.*

—"Silence Dogood," no. 8 (July 9, 1722)

Benjamin Franklin, statesman, inventor, printer, and polymath, was one of the few early Americans to secure a Eu-



Portrait of Benjamin Franklin, 1778, by Joseph-Siffred Duplessis

ropean reputation as a natural philosopher, or scientist. His *AUTOBIOGRAPHY* (1773) was first published in Paris, in French. An English translation appeared two years later. Back home in the colonies, Franklin's common-sense brand of philosophy combined with his cleverly turned phrases gained public attention, especially in his *Poor Richard's Almanack* (1732–1757). The maxims of Poor Richard became standard American proverbs.

Statesman, diplomat, and signer of the DECLARATION OF INDEPENDENCE, Franklin was born January 17, 1706, in Boston, Massachusetts, the youngest son of Josiah Franklin, a tallow maker and a Puritan immigrant from England, and his second wife, Abiah Folger. Franklin received his early education at the South Grammar School (predecessor to the Boston Latin School), where students were prepared for a career in the ministry. His father apparently decided against the ministry, however, and Benjamin was sent to George Brownell's English School. Although Franklin's formal education came to an end by the time he had reached the age of ten, he continued to read widely on his own.

Franklin's career was redirected to the crafts, but he disliked his father's trade and had no interest in the other local crafts. Franklin was finally apprenticed to his half brother James Franklin (1697–1735), who had only recently returned from England where he had been apprenticed as a printer. James opened his own business in 1717, and by 1721 he was publishing his own newspaper, the *NEW-ENGLAND COURANT*. Benjamin set type, delivered papers, and completed all of the less-desirable duties of an apprentice. Eager to write but convinced that James would not print his work, Benjamin submitted a series of articles under the pseudonym Silence Dogood. The articles attacked the Puritan establishment and in particular Cotton MATHER, the influential Puritan minister. Benjamin's articles were consistent with James's anti-Puritan editorials. At the same time, his pseudonym assumed the identity of a knowledgeable and levelheaded goodwife, which was in diametric opposition to his brother's sexist editorial policy. Nevertheless, James published the Dogood articles.

In 1722 the Puritan authorities responded to the articles by censoring and imprisoning James for libel. Benjamin operated the printing shop in his brother's absence. In 1723 the assembly prohibited James from publishing the *Courant* without submitting the copy for official review. James avoided censorship by "satisfying" Benjamin's indenture and thus placing the newspaper under his younger brother's control. Benjamin became the publisher in name only; he continued as his brother's apprentice under a newly executed secret indenture. Although they had joined forces to oppose the authorities, the two brothers were not compatible. As Benjamin Franklin noted in his autobiography, he may have been a troublesome apprentice, but James was an abusive master.

In September 1723, following a major quarrel with his brother, Benjamin Franklin left Boston for Philadelphia

and for a job as a printer with Samuel Keimer. Although his apprenticeship ended in turmoil, Franklin had benefited from the experience. From the beginning his career was founded on his experience as a printer and publisher. He made a number of important contacts as a printer in Philadelphia, including Pennsylvania governor Sir William Keith (1680–1749). Keith encouraged Franklin to establish his own printing shop, promising him a lucrative contract for the government's printing needs and offering to underwrite the start-up costs. The governor suggested, however, that Franklin travel to England in order to purchase the necessary equipment and supplies. After arriving in London in 1724, Franklin learned that the promised loan from Keith did not exist. Thus stranded, he found a job at Samuel Palmer's print shop. He also found time to write, publishing an anonymous, satirical PAMPHLET questioning the existence of God, called *A Dissertation on Liberty and Necessity, Pleasure and Pain* (1725). The popularity of the pamphlet opened the doors to London's dissident intellectual community, and Franklin used the opportunity to expand his knowledge of contemporary British philosophy and politics. In 1726, by a prearranged plan, Franklin returned to Philadelphia with his new employer, a QUAKER merchant named Denham. After Denham died in 1727, Franklin returned to Samuel Keimer's printing shop as manager. Having experienced the benefits of London's intellectual life, Franklin started the JUNTO, a club devoted to politics and philosophy.

In 1728 he entered into a partnership with one of his friends. The two established their own printing shop and made plans to start a newspaper. Instead, they found themselves involved in an ugly competition with Keimer. Franklin responded with a series of essays highly critical of Keimer's new paper, the *Universal Instructor in All Arts and Sciences: and Pennsylvania Gazette*. The strategy worked; Keimer's circulation dropped, and Franklin and Meredith were able to buy the paper cheaply the following year. They shortened the name to the *PENNSYLVANIA GAZETTE*. In the early 1730s Franklin borrowed money from his friends in the Junto and purchased Meredith's share of the business. As sole proprietor of the *Pennsylvania Gazette*, Franklin emerged as a serious and dedicated craftsman, who benefited from his earlier experience as a printer, writer, and merchant. The *Gazette* was immediately successful.

On September 1, 1730, Franklin and Deborah Read entered into a common-law marriage. Deborah Read was still legally married to John Rogers (d. 1745?), who had deserted her to flee debtors but whose official death had not been reported. Franklin already had an illegitimate son, William (1731–1813), whose mother is unknown. Franklin and Deborah Read had two children, a son, Francis Folger (1732–1736); and a daughter, Sarah (1743–1808).

In 1732 Franklin published the first volume of *Poor Richard's Almanack*. Over the next twenty-five years it be-



came one of the most widely read and quoted journals in the British colonies. Franklin used the *Almanack* and its fictitious author, Richard Saunders, to showcase his wit and philosophy. Along with information about the weather, Franklin offered an array of aphorisms, some the creations of his own imagination, others recycled and updated to fit an eighteenth-century American audience. Franklin's aphorisms blended style and wit with practical advice, as in:

*A little neglect may breed mischief . . .  
for want of a nail, the shoe is lost;  
for want of a shoe the horse is lost;  
for want of a horse the rider is lost.*

Franklin remained active as a printer and publisher until 1748. In 1731 he helped establish the Library Company of Philadelphia, the first subscription library in America, and served as its first president. Franklin also taught himself to read, write, and speak German fluently, and, to a lesser degree, to read French, Spanish, Italian, and Latin. He became interested in science, supporting John BARTRAM's botanical field trips, conducting his own experiments into the new science of electricity, and corresponding with scientists in England. Franklin's scientific findings were so significant that his letters were published in London as *Experiments and Observations on Electricity* (1751). During this period he also helped found the American Philosophical Society, the first major American institution dedicated to science. Franklin's interests had a decidedly practical side as well: borrowing on his knowledge as a printer, Franklin devised a new technique to print paper currency that could not be easily counterfeited. He was also keenly interested in fire prevention.

Eager to break free of his day-to-day responsibilities, Franklin formed a partnership with David Hall in 1748. Under the agreement, Hall assumed full responsibility for the printing shop and Franklin shared in the profits for the next eighteen years, at which time Hall became the sole proprietor.

Franklin's plans for an undisturbed life of science and philosophy were complicated by his popularity and influence. In 1748 he was elected to the Philadelphia city council, and the following year he was appointed a justice of the peace. In 1751 he was elected to the state assembly. Beginning in 1753 he served as deputy postmaster general for the British colonies, and in 1754 he was appointed as a delegate from New England and the middle colonies to the Albany Congress. Franklin's "Plan of Union" called for formal coordination among the colonies as a defensive and developmental initiative. Although it garnered much interest, the "Plan of Union" failed to pass in the various state legislatures. It did, however, establish Franklin as a leading advocate for the American colonies.

Despite his many political duties, Franklin still found time to write and publish on a wide variety of subjects, including

A  
DISSERTATION  
ON  
*Liberty and Necessity,*  
PLEASURE and PAIN.

---

*Whatever is, is in its Causes just  
Since all Things are by Fate; but purblind Man  
Sees but a part o' th' Chain, the neareſt Link,  
His Eyes not carrying to the equal Beam  
That poises all above.*

Dryd.



L O N D O N:  
Printed in the Year MDCCXXV.

*Title page for Benjamin Franklin's first pamphlet, which he wrote and typeset himself*

education, science, politics, and religion. His accomplishments as an author and scientist were widely recognized. In 1753 he received honorary master's degrees from HARVARD and Yale along with a prize for scientific achievement from the Royal Society. In 1756 he was elected to membership in the Royal Society and was awarded an honorary master's degree, from the College of William and Mary, his third.

In 1757 Franklin made his second trip to England, as an agent for Pennsylvania. He immediately concerned himself with British attitudes toward the colonies, which were viewed there as adjuncts and dependencies of England. In 1759 Franklin published the first in a series of pro-American propaganda pieces, "A Defense of the Americans." This and subsequent



pieces, including *The Interest of Great Britain Considered* (1760), argued that given their economic and military importance to England, the colonies should be treated as crucial and therefore equal members of the imperial system.

Although he was unable to influence major changes in English colonial policy, Franklin made numerous important political and social contacts in England. He used the opportunity to tour Great Britain, meeting with a number of leading ENLIGHTENMENT thinkers, including Adam Smith (1723–1790) and David Hume (1711–1776). He also became active in science organizations, including the Royal Society and in the Club of Honest Whigs. In 1759 Franklin received an honorary doctorate from the University of St. Andrews in Scotland. Oxford University bestowed a similar degree in 1762.

Following his return to Philadelphia in 1762, Franklin remained active in colonial politics, playing a leading role in the movement to end proprietary government in Pennsylvania. In 1764 he was appointed as colonial representative to England to petition for a change from proprietary to royal government. However, events altered Franklin's mission prior to his departure, and he assumed a dual role as Pennsylvania's representative in the dispute over the STAMP ACT. Once again Franklin became the unofficial voice of the colonies in London, writing a series of pieces protesting the Stamp Act and testifying before a Parliamentary committee. The position became official when Georgia appointed Franklin as its agent in 1768. New Jersey and Massachusetts followed Georgia's lead in 1769 and 1770, respectively. Franklin continued to write essays in support of the American position, including his "Causes of the American Discontents before 1768" (1768) and "Rules by Which a Great Empire May be Reduced to a Small One" (1773). He also used his third trip to England as an opportunity to make important new contacts on the Continent, visiting Germany in 1766 and France in 1767, at which time he was presented to King Louis XV (1710–1774).

Despite Franklin's many individual successes, his mission to England ended in failure. He was unable to win official support for the colonies, and he left England in 1775 convinced that rebellion was eminent. When he arrived in Philadelphia, the battles of Lexington and Concord had already occurred. Franklin was immediately appointed as a delegate to the Second Continental Congress, where he joined forces with John ADAMS to promote a formal DECLARATION OF INDEPENDENCE from England. After a lengthy and bitter debate, Congress voted in favor of the Declaration, appointing Franklin, Adams, and Thomas JEFFERSON to the committee to draft the appropriate document. Although Jefferson was the author of the original draft, Franklin helped with the revisions. He also helped draft the original and notably democratic Pennsylvania state constitution of 1776.

Franklin returned to Europe for a fourth time in 1776, when he received a congressional appointment as commissioner to France, an appointment he held jointly with Silas

Deane (1737–1789) and Arthur Lee (1740–1792). Their mission met with mixed results. On the personal level, Franklin immediately became a favorite of the French court and society. On the diplomatic level, negotiations for French financial and military support progressed slowly until news arrived concerning the American victory at Saratoga in 1777. Appointed as minister plenipotentiary, Franklin busied himself with all aspects of foreign diplomacy, negotiating loans, passports, and prisoner exchanges. In 1781 Franklin joined Adams, Jefferson, John JAY, and Henry Laurens (1724–1792) as a member of the commission to negotiate peace with England. Franklin cosigned the final peace accord on September 3, 1783, and subsequently remained in Europe to negotiate recognition and treaties with other nations.

In 1785 Franklin finally returned to Philadelphia. He continued to write and experiment despite illness, but his interests took a decidedly practical turn. He served on the supreme council of Pennsylvania, accepted an appointment as president of the Pennsylvania Society for Promoting the Abolition of Slavery, and represented Pennsylvania as a delegate to the Constitutional Convention. In 1788 he formally ended his public career. Franklin died of pleurisy on April 17, 1790, at his home in Philadelphia.

## Works

Franklin, Benjamin. *Poor Richard, 1733. An Almanack . . .*, as Richard Saunders. Philadelphia: Printed by the author, 1732; subsequent editions, 1733–1746; *Poor Richard Improved*, 1748–1757; Early American Imprints.

Franklin. *The Papers of Benjamin Franklin*, edited by Leonard W. Labaree and others, 38 volumes to date. New Haven: Yale University Press, 1959– .

Franklin. *Poor Richard 1733: A Facsimile of the Only Copy Known . . .* Philadelphia: Phillip H. & A. S. W. Rosenbach Foundation, 1977.

Franklin. *Benjamin Franklin's Autobiography: An Authoritative Text, Backgrounds, Criticism*. 1868. Edited by J. A. Leo Lemay and P. M. Zall. New York: Norton, 1986.

Franklin. *Writings*, edited by J. A. Leo Lemay. New York: Library of America, 1987.

## Sources

Brands, H. W. *The First American: The Life and Times of Benjamin Franklin*. New York: Doubleday, 2000.

Gaustad, Edwin S. *Benjamin Franklin*. Oxford & New York: Oxford University Press, 2006.

Lemay, J. A. Leo. *The Life of Benjamin Franklin*. Philadelphia: University of Pennsylvania Press, 2006.

Talbot, Page, and Richard S. Dunn. *Benjamin Franklin: In Search of a Better World*. New Haven: Yale University Press, 2005.

## Recommended Writings

*The Silence Dogood Letters* (Nos. I, II, IV, VII) (1722)

"A Witch Trial at Mount Holly" (1730)

*Poor Richard's Almanack* (1733–1758)  
 “Hints for Those That Would Be Rich” (1736)  
 “The Speech of Miss Polly Baker” (1747)  
 “On Transported Felons” (1751)  
 “Join or Die” (1754)  
 “The Way to Wealth” (1758)  
 “An Edict by the King of Prussia” (1773)  
 “The Sale of the Hessians” (1777)  
 “On the Morals of Chess” (1779)  
*Dialogue Between Franklin and the Gout* (1780)  
*Information to Those Who Would Remove to America* (1784)  
 “Remarks Concerning the Savages of North America” (1784)  
 Constitutional Convention, *Speech at the Conclusion of Deliberations* (1787)  
 Constitutional Convention, *Speech on Subject of Salaries* (1787)  
*An Address to the Public for Promoting the Abolition of Slavery* (1789)  
 “Plan for Improving the Condition of the Free Blacks” (1789)  
*The Autobiography* (1868)

### Studying Benjamin Franklin

Benjamin Franklin, elder statesman, inventor, diplomat, editor, and scientist, was also a compiler of ALMANACS and the author of PAMPHLETS, essays, letters, and an autobiography. Franklin studies have attracted literary scholars, historians, and the general public, inspiring a rich collection of materials; more than five thousand books and more than six hundred biographies are listed in the Library of Congress catalogue. With the recent celebration of the three-hundredth anniversary of Franklin's birth, interest in his life and work continues to grow. For a study of Franklin's life, students have a wide array of recent biographies to choose from and should consider consulting J. A. Leo Lemay's authoritative first two volumes of a projected seven-volume biography, *The Life of Benjamin Franklin, Volume 1. Journalist, 1706–1730* (Philadelphia: University of Pennsylvania Press, 2005) and Lemay, *The Life of Benjamin Franklin, Volume 2. Printer and Publisher, 1730–1747* (Philadelphia: University of Pennsylvania Press, 2005). Also see Gordon S. Wood's *The Americanization of Benjamin Franklin* (New York: Penguin, 2004); Walter Isaacson's *Benjamin Franklin: An American Life* (New York: Simon & Schuster, 2003); Edmund Sears Morgan's *Benjamin Franklin* (New Haven: Yale University Press, 2002); H. W. Brands's *The First American: The Life and Times of Benjamin Franklin* (New York: Doubleday, 2000); and Claude-Anne Lopez's *My Life with Benjamin Franklin* (New Haven: Yale University Press, 2000).

For a collection of scholarly essays, see *Benjamin Franklin: In Search of a Better World*, edited by Page Talbott, Richard S. Dunn, and John C. Van Horne (New Haven: Yale University Press, 2005); *Reappraising Benjamin Franklin: A Bicentennial Perspective*, edited by Lemay (Cranbury, N.J.: Associated University Presses, 1993); and *The Oldest Revolutionary: Essays on Benjamin Franklin*, edited by Lemay (Philadelphia:

University of Pennsylvania Press, 1976). For Franklin and politics, see Robert Middlekauff's *Benjamin Franklin and His Enemies* (Berkeley: University of California Press, 1996). For Franklin and science, see Joyce E. Chaplin's *The First Scientific American: Benjamin Franklin and the Pursuit of Genius* (New York: Basic Books, 2006); Philip Dray's *Stealing God's Thunder: Benjamin Franklin's Lightning Rod and the Invention of America* (New York: Random House, 2005); Stanley Finger's *Dr. Franklin's Medicine* (Philadelphia: University of Pennsylvania Press, 2005); Brandon Brame and Deborah Jean Warner's *Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America* (Philadelphia: University of Pennsylvania Press, 1999); and I. Bernard Cohen's *Benjamin Franklin's Science* (Cambridge, Mass.: Harvard University Press, 1990). For a solid starting point in researching Franklin as a diplomat and his life in Paris, see Stacy Schiff's *A Great Improvisation: Franklin, France, and the Birth of America* (New York: Holt, 2005) and Claude-Anne Lopez's *Mon Cher Papa: Franklin and the Ladies of Paris* (revised edition; New Haven: Yale University Press, 1990).

The Benjamin Franklin papers are located at Yale University, and since 1959 thirty-eight volumes from this authoritative collection have been published and more volumes will continue to appear in print: *The Papers of Benjamin Franklin*, edited by Leonard W. Labaree and others (New Haven: Yale University Press, 1959– ).

Electronic databases include *The Papers of Benjamin Franklin*, sponsored by the American Philosophical Society and Yale University (<<http://www.yale.edu/franklinpapers/index.html>> viewed April 27, 2007); a digital version of the Franklin Papers, created and maintained by the Packard Humanities Institute: (<<http://www.franklinpapers.org/>> viewed April 27, 2007); and the most comprehensive electronic source, from Lemay, *Benjamin Franklin: A Documentary History* (<<http://www.english.udel.edu/lemay/franklin/>> viewed April 27, 2007). For a good overview of Franklin along with images and facsimiles, see *Franklin & Friends* at the University of Delaware Library (<<http://www.lib.udel.edu/ud/spec/exhibits/franklin/index.htm>> viewed May 15, 2007). Another excellent site for students is *The Benjamin Franklin Tercentenary* (<<http://www.benfranklin300.com/>> viewed April 27, 2007).

### French and Indian War (1754–1763)

The territorial conflicts between French and British for dominance of the Ohio valley and Canadian lands and their important fur and trading routes were known as the French and Indian War or (once it had spread to Europe in 1756) the Seven Years' War. General Edward Braddock (1695–1755) commanded the British; General WASHINGTON and Sir William Johnson (1715–1774), the colonists, and Louis-Joseph de Montcalm-Grozon, Marquis de Montcalm (1712–1759), the French. These three forces engaged in a series of battles:

in the fight for Fort Necessity (1754), Washington defeated the French; the British prevailed over the French at Fort Duquesne (1758); the French captured Fort William Henry (1757) and Fort Ontario (1758); and the British, Montreal (1760). The French then surrendered their territories in the St. Lawrence valley and west to the Mississippi with the signing of the Treaty of Paris in 1763. Throughout these conflicts, both the British and the French tried to solicit Indian alliance with the IROQUOIS, Shawnee, and DELAWARE. Though Iroquois and Mohawk aided the combatants at various moments during the war and for substantial payment in goods and lands, the Six Nations confederacy largely remained neutral in this empire-driven conflict. In 1758, when the French withdrew from Fort Duquesne, the Iroquois and Mohawk understood that a key shift in trading dominance had occurred and agreed to support the British for a final victory over the French at Fort Niagara on Lake Ontario in 1759.

Literary works that commemorate or draw upon the French and Indian War in particular include Ann Eliza BLEECKER's *The History of Maria Kittle* (1797), James Fenimore Cooper's (1759–1851) *The Last of the Mohicans* (1826) and *The Deerslayer* (1841); Henry Wadsworth Longfellow's (1807–1882) “Evangeline, A Tale of Acadie” (1847); and John Gardiner Calkins Brainard's (1796–1828) *Letters Found in the Ruins of Fort Braddock: Including an Interesting American Tale* (1824).

### Sources

Calloway, Colin Gordon. *The American Revolution in Indian Country: Crisis and Diversity in Native American Communities*. Cambridge & New York: Cambridge University Press, 1995.

Grenier, John. *The First Way of War: American War Making on the Frontier, 1607–1814*. Cambridge & New York: Cambridge University Press, 2005.

Jennings, Francis. *Empire of Fortune: Crowns, Colonies, and Tribes in the Seven Years War in America*. New York: Norton, 1990.

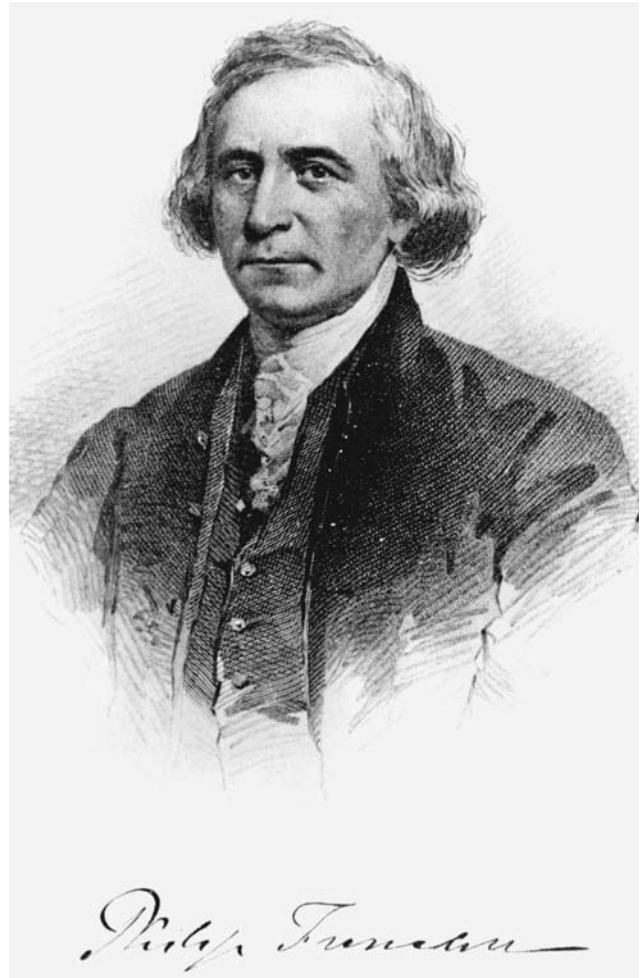
Nash, Gary B. *Red, White, and Black: The Peoples of Early North America*, fourth edition. Upper Saddle River, N.J.: Prentice Hall, 2000.

### Freneau, Philip (1752–1832) poet, journalist

*An age employed in edging steel  
Can no poetic raptures feel . . .  
No shaded stream, no quiet grove  
Can this fantastic century move.*

—“To an Author” (1795)

Philip Morin Freneau was the first professional American journalist as well as one of the earliest lyric poets in America. As a newspaper editor, Freneau became an influential propagandist and satirist for the AMERICAN REVOLUTION and, later, for Jef-



Portrait of Philip Morin Freneau

fersonian democracy. Freneau also secured a legacy through his political and satirical poems, but he is recognized in American literature chiefly for his journalism and poetry.

Known as the “Poet of the Revolution,” Freneau was born in New York City on January 2, 1752, the son of a Pierre Freneau, a French Huguenot merchant and Agnes Watson, his Scottish wife. The family moved to Monmouth County, New Jersey, when Freneau was five, and he was tutored there by the evangelist William Tennent Jr. In 1768 he went to the College of New Jersey (later Princeton University) where he became a member of the American Whig Society and an enthusiastic participant in political debates with fellow students, such as James MADISON of Virginia and Hugh Henry BRACKENRIDGE of Pennsylvania. During this time Freneau began developing his skills as both a poet and a satirist, and collaborated with Brackenridge and Madison on a picaresque romance titled “Father Bombo’s Pilgrimage to Mecca,” which may stand as the first piece of prose fiction written in Amer-



*Account of the Capture of the Ship Aurora -*  
 On the 25. of May in beating down Delaware Bay we unfortunately met with  
 a small sloop from the British loaded with Corn which hindered us from  
 standing out to Sea that night whereby in all probability we should  
 have avoided the Enemy which afterwards captured us -  
 Friday Morning May, 26. The Air very smoky and the Wind somewhat  
 faintish, though it afterwards freshened up. The Wind was so that  
 we stood off N.E. after putting the Pilot on board the small sloop, putting  
 Handcuffing the Prisoner, and sending the Prize for Cape May. About  
 three o'clock in the afternoon we discovered three Sail bearing from us about  
 E.N.E. they were not more than two leagues from us when we discovered  
 them from the fore top, at the same time we could see them from the  
 Quarter Deck, one appeared to be a pretty large ship, the other two  
 Brigs. we soon found they were in chase of us: we therefore tacked im-  
 mediately, so all sail we could crowd and stood back for the Bay. My di-  
 vice to the officers was to stand for Cape Hatteras or any part of the Jersey  
 shore and run the ship on the flab rather than be taken. but this was  
 disregarded. we still continued to stand in till we saw Cape Hatteras  
 the frigate in the mean time gaining on us ahead, about ten half an hour

Manuscript page from Freneau's July 14, 1780 "Account of the Capture of the Ship Aurora" by a British frigate off the coast of Delaware, in which he recounts the hardships of his captivity

ica. On September 25, 1771, Freneau and Brackenridge wrote their commencement poem, *A Poem on the Rising Glory of America* (1772), which expresses an optimism for America's cultural and political future.

After graduation, Freneau continued to write poetry while working briefly as a schoolteacher. In 1775, he returned to New York City, where he spent his time writing anti-British verses. When full-scale war threatened, he left the city for work on a sugar plantation in the West Indies. He returned home in 1778 and joined the militia. He also tried his hand at privateering for the Americans, but he was soon arrested by the British and incarcerated for six weeks on a British prison ship in the New York harbor. By the time he was released, Freneau was a passionate advocate for the American cause and deeply committed to republican ideals.

Freed from the prison ship, Freneau moved to Philadelphia where he found work as an editor and contributor of poetry for several periodicals, including the *Freeman's Journal* and the *United States Magazine*. In 1786 he published a slim volume titled *The Poems of Philip Freneau, Written Chiefly*

During the Late War. Of the 111 poems, all but thirteen had explicitly American or patriotic themes. Stylistically, some of the most interesting and successful poems were those lampooning Britain's key figures in the American military campaigns. Using irony and outright mockery, poems like "General Gage's Soliloquy," "The Midnight Consultations," and "General Gage's Confession" rendered their subjects, and the British cause itself, futile and ridiculous. On the other hand, the ELEGY "On Walking over the Ground of Long Island, near New-York, Where Many Americans Were Interred from the Prison Ships, during the War with Great Britain," and "The Tomb of the Patriots" balanced the glory of battle with the horrors of casualties. Freneau's awareness of the personal sacrifices made for the sake of the country by Revolutionary soldiers is evident in "The American Soldier," in which he reminds his readers to show consideration for "He, who once warred on Saratoga's plains, [who] sits musing o'er his scars and wooden leg."

A second volume of poems, *The Miscellaneous Works of Mr. Philip Freneau*, containing his *Essays* and *Additional Poems*,



appeared in 1788. These essays and tales highlight Freneau's gift for SATIRE, sense of humor, and moral convictions.

Freneau produced some of his best-known verse on nature in the mid 1780s. "The Wild Honey-Suckle" (1786) presents "Nature's self" as a benevolent, romantic force that protects the "Fair flower, that dost so comely grow," by providing "guardian shade." In the "Indian Burying-Ground," (1787) Freneau espouses deist beliefs and honors native traditions.

His "On the Emigration to America, and Peopling the Western Country" (1784) addresses his contempt for slavery:

*O come the time, and haste the day,  
When man shall man no longer crush,  
When Reason shall enforce her sway,  
Nor these fair regions raise our blush,  
Where still the African complains,  
And mourns his yet unbroken chains.*

In another antislavery poem, "To Sir Toby" (1792), Freneau draws on his visit to Jamaica in 1784 and condemns the cruelty he witnesses there. Although Freneau owned slaves at one time, he manumitted his slaves before New Jersey abolished slavery.

On April 15, 1790 Freneau, married Eleanor Forman, a member of a wealthy New Jersey family. The couple had four daughters. Shortly after their marriage, the Freneaus moved to Philadelphia where Philip worked in the office of the Secretary of State. He soon began editing the Jeffersonian *National Gazette* (1790–1793). In 1795 Freneau attempted a short-lived retirement from politics and urban life, returning to Monmouth County and editing the *Jersey Chronicle*. When the opportunity arose, however, he moved to New York to edit the *Time Piece and Literary Companion*, which he hoped would find success as a nonpartisan periodical; it did not. Disappointed, Freneau settled into another semiretirement, returning in 1800 to Monmouth County and writing verse. In 1832 he lost his way in a snowstorm and died of exposure on December 18.

Although at least three volumes of his collected work were published in his lifetime, Freneau's reputation seems to have suffered because his work was associated so closely and exclusively with the American Revolution. It can be argued, however, that his poems, which reflected a deep love of nature and a sentimental regard for the American countryside and home life, are precursors to the Romantic movement of the nineteenth century.

## Works

Freneau, Philip Morin. *Unpublished Freneauana*, edited by Charles F. Heartman. New York: Printed for the editor, 1918.  
Freneau. *Letters on Various Interesting and Important Subjects*. 1799. Edited by Harry Hayden Clark. New York: Scholars' Facsimiles and Reprints, 1943.

Freneau. *The Last Poems of Philip Freneau*, edited by Lewis Gaston Leary. New Brunswick: Rutgers University Press, 1945.

Freneau. *Prose*. New Brunswick, N.J.: Scarecrow Press, 1955.

Freneau. *The Poems of Philip Freneau, Poet of the American Revolution*, edited by Fred Lewis Pattee. New York: Russell & Russell, 1963.

Freneau. *The Newspaper Verse of Philip Freneau: An Edition and Bibliographical Survey*, edited by Judith R. Hiltner. Troy, N.Y.: Whitston, 1986.

## Sources

Austin, Mary Stanislas. *Philip Freneau, the Poet of the Revolution: A History of His Life and Times*. Detroit: Gale Research, 1968.

Bowden, Mary Weatherspoon. *Philip Freneau*. Boston: Twayne, 1976.

Marsh, Philip Merrill. *The Works of Philip Freneau, a Critical Study*. Metuchen, N.J.: Scarecrow Press, 1968.

## Recommended Writings

"The Power of Fancy" (1770)

"A Political Litany" (1775)

"The Wild Honey-Suckle" (1786)

"The Indian Burying Ground" (1787)

"To Sir Toby" (1792)

"The Country Printer" (1794)

"On the Causes of Political Degeneracy" (1798)

"On the Universality and Other Attributes of the God of Nature" (1815)

"On Observing a Large Red Streak Apple" (1822)

## Studying Philip Freneau

Philip Freneau was a printer, essayist, and poet whose creative talents and rhetorical skills significantly contributed to the Revolutionary War effort. In addition to supporting and commemorating the PATRIOT's cause, Freneau's POETRY addressed philosophical topics, such as DEISM and rationalism; literary elements of SATIRE and eulogy; and environmental and social interests in nature and Native Americans. Students will benefit from a long and continued interest in Freneau studies, beginning with the earliest biographies that include: Mary S. Austin and Helen Kearny Vreeland's *Philip Freneau, the Poet of the Revolution: A History of His Life and Times* (New York: A. Wessels, 1901; Detroit: Gale Research, 1968); Fred Lewis Pattee's *Bibliography of Philip Freneau* (New York: Dodd, Mead, 1902); and Lewis Gaston Leary's *That Rascal Freneau; A Study in Literary Failure* (New York: Octagon Books, 1964). Critical essays and studies on Freneau include Philip M. Marsh's *The Works of Philip Freneau, A Critical Study* (Metuchen, N.J.: Scarecrow Press, 1968) and Richard C. Vitzthum's *Land and Sea: The Lyric Poetry of Philip Freneau* (Minneapolis: University of Minnesota Press, 1978). For more general studies that also treat Freneau's contemporaries, student should consult Emory

Elliott's *Revolutionary Writers: Literature and Authority in the New Republic, 1725–1810* (New York: Oxford University Press, 1982) and William C. Dowling's *Poetry and Ideology in Revolutionary Connecticut* (Athens: University of Georgia Press, 1990). For general historical background on printers in early America see Trish Loughran's *The Republic in Print: Print Culture in the Age of U.S. Nation Building, 1770–1870* (New York: Columbia University Press, 2007); Jeffrey L. Pasley's *"The Tyranny of Printers": Newspaper Politics in the Early American Republic* (Charlottesville: University Press of Virginia, 2001); Julie Hedgepeth Williams's *The Significance of the Printed Word in Early America Colonists' Thoughts on the Role of the Press* (Westport, Conn.: Greenwood Press, 1999); and Michael Warner's *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America* (Cambridge, Mass.: Harvard University Press, 1990).

Although students should consult the MLA Bibliography for more-recent titles about Philip Freneau, two references that might be helpful include Victor Hugo Paltsits's *A Bibliography of the Separate and Collected Works of Philip Freneau, Together with an Account of His Newspapers* (New York: B. Franklin, 1968) and Philip M. Marsh's *Freneau's Published Prose; A Bibliography* (Metuchen, N.J.: Scarecrow Press, 1970). A major collection of Freneau papers is located in the *Philip Morin Freneau Collection* at Princeton University.

### Friendly Club (1785–1807)

A literary society in early America, the Friendly Club had two locations: one in Hartford, Connecticut, which operated from circa 1785 to 1807; and one in New York City, which formed in 1789. The Hartford Friendly Club was composed of members from the CONNECTICUT WITS, including Richard Alsop (1761–1815), Joel BARLOW, Timothy DWIGHT, physician Elihu Hubbard Smith (1771–1798), and John TRUMBULL. These writers contributed works of SATIRE and wit to the journal *The Echo* (1785–1807). The New York Friendly Club, formed by Smith, was a continuation of the defunct Philological Society, focusing its attention on patriotic works and promoting American literature. Members included Alsop, Charles Brockden BROWN, William DUNLAP, James Kent (1763–1847), and Smith. The New York club provided support for two prominent literary periodicals, *The American Review* (1799–1800) and *The Monthly Magazine* (1799–1802).

### Sources

Waterman, Bryan. *Republic of Intellect: The Friendly Club of New York City and the Making of American Literature*. Baltimore: Johns Hopkins University Press, 2007.

Warner, Michael. *The Letters of the Republic: Publication and the Public Sphere in Eighteenth-Century America*. Cambridge, Mass.: Harvard University Press, 1990.



***A Fable for Critics*** by James Russell Lowell (New York: Putnam, 1848) *poetry collection*

This book of satirical poems was originally published anonymously, although James Russell LOWELL, a well-known literary critic and editor, was quickly identified as the author. *A Fable for Critics* presents humorous critiques of many of Lowell's contemporaries, the mid nineteenth century's leading writers and intellectuals, including Thomas Carlyle, James Fenimore COOPER, Lydia Maria CHILD, Ralph Waldo EMERSON, Margaret FULLER, Nathaniel HAWTHORNE, Oliver Wendell HOLMES, and Edgar Allan POE. Although his criticisms are often harsh, Lowell is also good-natured enough to satirize himself as a would-be intellectual: "There is Lowell, who's striving Parnassus to climb, / With a whole bale of *isms* tied together with rhyme."

—Tiffany K. Wayne

**"The Fall of the House of Usher"** by Edgar Allan Poe (1839) *short story*

Featured in the September 1839 *Burton's Gentleman's Magazine* (see *THE GENTLEMAN'S MAGAZINE*), this masterpiece of Gothic literature by Edgar Allan POE uses the uncertain mental states of the three main characters—an unnamed narrator and twins Roderick and Madeline Usher—to weave a tale of isolation, madness, and mystery. The narrator, a visitor to the Usher estate, learns that Madeline has died, and though he tries to comfort her brother the two men become increasingly agitated in the house. By utilizing a story-within-a-story technique and showing images in pairs, Poe creates a sense of disorientation and fear. A rising cacophony of noises in the house builds until Madeline herself appears and collapses on

her brother, embracing him in death. Mirroring Roderick's mental deterioration, the house splits in two and collapses as the narrator flees. Poe's use of enigmatic imagery leaves the story open to a variety of symbolic interpretations.

#### Sources

Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*, edited by Gary Richard Thompson. New York: Norton, 2004.

Woodson, Thomas, ed. *Critical Interpretations of "The Fall of the House of Usher."* Englewood Cliffs, N.J.: Prentice-Hall, 1969.

—E. N. S.

**Farley, Harriet** (1813–1907) *editor, essayist, poet, fiction writer*

Harriet Farley was born in Claremont, New Hampshire, the daughter of Reverend Stephen and Lucy Saunders Farley. At age fourteen, she began contributing to her family's income with such occupations as plaiting straw, sewing, and teaching school. In 1838, Farley moved to Lowell, Massachusetts, to work in the textile mills. She contributed essays, fiction, and poetry to *THE LOWELL OFFERING* (1840–1845). In 1842, she was chosen to be one of its editors, becoming in 1843 an owner and publisher as well. After *The Lowell Offering* ceased, Farley revived it as *The New England Offering* (1847–1850), which she edited single-handedly. Her other publications include *Shells from the Strand of the Sea of Genius* (1847), *Operatives' Reply to Hon. Jere. Clemens* (1850), *Happy Nights at Hazel Nook* (1854), and *Fancy's Frolics* (1880). Farley married John I. Donlevy in 1854, had one child, and spent the later decades of her life in New York City.



**Source**

Robinson, Harriet Hanson. *Loom and Spindle; or, Life among the Early Mill Girls*, revised edition. 1898. Kailua, Hawaii: Pacifica, 1976.

—Judith Ranta

**Fashion** by Anna Mowatt Ritchie (1850) *play*

*Fashion! or, Life in New York* was Anna Mowatt RITCHIE's first play to be professionally produced. It premiered on March 26, 1845 to an audience that included literary figures such as Edgar Allan POE, Mordecai M. Noah, and Nathaniel Parker WILLIS; the play had a run of twenty performances. *Fashion* is significant historically because it is considered to be the most successful nineteenth-century play written by an American female. Through the characters of the Tiffany family, Ritchie examines the lives of America's elite and their fixation on European culture. Mrs. Tiffany is preoccupied with status and goes to outrageous lengths to appear sophisticated. Meanwhile, Mr. Tiffany is a detached husband who resorts to illegal activities to keep up with his wife's spending. *Fashion* features the stock characters of the Yankee and the minstrel black, though Ritchie makes these normally flat characters act as moral compasses.

**Source**

Richards, Jeffrey H. *Early American Drama*. New York: Penguin, 1997.

—Jennifer M. Smith

**Fern, Fanny**

See Parton, Sara Payson Willis

**Field, Eugene** (1850–1895) *journalist, poet*

Born in St. Louis, Missouri, Eugene Field worked for newspapers in St. Joseph and Kansas City, as well as for the *Denver Tribune*, before settling in 1883 in Chicago. Writing for the *Chicago Daily News*, he became one of the first featured columnists in American newspapers. Over the next twelve years he filled his column, "Sharps and Flats," with humor and verse that had enormous popular appeal. Field reused much of his material in his books, which include the parody *Tribune Primer* (1881), *A Little Book of Western Verse* (1889), and *A Little Book of Profitable Tales* (1889). His *Love Affairs of a Bibliomaniac* (1896) addressed his interest in book collecting. Today he is remembered mostly for his children's poetry, such as "Little Boy Blue" and the "Dutch Lullaby" (better known as "Wynken, Blynken, and Nod").

**Sources**

Conrow, Robert. *Field Days: The Life, Times, & Reputation of Eugene Field*. New York: Scribner, 1974.

Saum, Lewis O. *Eugene Field and His Age*. Lincoln: University of Nebraska Press, 2001.

**Fields, Annie Adams** (1834–1915) *poet, essayist, novelist*

Born in Boston, Massachusetts, Annie Adams became the second wife of publisher and author James Thomas FIELDS in 1854. After his death in 1881, Fields lived with her best friend and companion, Sarah Orne JEWETT, until Jewett's death in 1909. Fields was a central figure in Boston's literary circles; her home on Charles Street became a gathering place for some of the most successful writers of the day, including Willa Cather, William Dean HOWELLS, Henry JAMES, Rudyard Kipling, Harriet Beecher STOWE, Alfred Tennyson, Samuel L. CLEMENS, Sarah Wyman Whitman, and Henry Wadsworth LONGFELLOW. While primarily recognized for her skill and generosity as a patron of other literary talents, Fields also wrote several books and essays that have lasting historical value, including a biography of Stowe, two volumes of poetry, and memoirs of her many friendships.

**Source**

Gollin, Rita K. *Annie Adams Fields: Woman of Letters*. Amherst: University of Massachusetts Press, 2002.

—Sabrina Ehmke Sergeant

**Fields, James Thomas** (1817–1881) *editor, poet*

Born in Portsmouth, New Hampshire, James Thomas Fields migrated to Boston, where he started out in the book industry as a clerk at the Old Corner Bookstore. There, he helped to expand the store's publishing business, eventually rising to become one of the nation's most influential publishers. It was at Fields's encouragement that Nathaniel HAWTHORNE transformed a short story into his first novel, *THE SCARLET LETTER* (1850). In addition to being W. D. TICKNOR's partner at what became TICKNOR & FIELDS publishing house, Fields was an active poet, and, between 1861 and 1871, he edited *THE ATLANTIC MONTHLY*. After his retirement, Fields published poetry as well as several volumes of memoirs, including *Yesterdays with Authors* (1872).

**Source**

Tryon, Warren Stenson. *Parnassus Corner: A Life of James T. Fields, Publisher to the Victorians*. Boston: Houghton Mifflin, 1963.

**Finley, Martha** (1828–1909) *children's author*

The creator of one of the most popular children's book series, Martha Finley was born in Chillicothe, Ohio, and spent her adolescence and early adulthood in South Bend, Indiana. After teaching school for a few years, in 1856 Finley began

writing exemplary children's tales for the Presbyterian Board in Philadelphia, using the pseudonym Martha Farquharson. In the novels that established Finley's fame—*Elsie Dinsmore* (1867) and its sequels—traditional Protestant Christian virtues also figure prominently. Finley began the series inspired, she said, by an answer to prayers offered during a time of infirmity and financial difficulty. The *Elsie Dinsmore* novels were published over a course of three and a half decades and followed the title character from childhood to old age through twenty-eight volumes. Between their first appearance and World War II, they sold over five million copies. Never a favorite of critics, Finley's books find few admirers among today's readers, who are likely to be put off by the heavy-handed moralizing, stylistic ineptitude, and offensive characterizations of the lower classes, blacks, Mormons, and Catholics exhibited in the series. Finley continued her extremely prolific output well into her seventies, having produced more than ninety books for children and adults by the time of her death.

#### Source

Brown, Janet E. "The Saga of Elsie Dinsmore," *University of Buffalo Studies*, 17 (1945).

—Brett Barney

#### Flint, Timothy (circa 1780–1840) novelist, editor

Born in North Reading, Massachusetts, Timothy Flint graduated from Harvard in 1800 and entered the ministry, eventually becoming a missionary in Arkansas and Missouri. He recounted his experiences there in *Recollections of the Last Ten Years* (1826) and used them as background material for several novels that are among the earliest examples of FRONTIER FICTION. From 1827 to 1830 he also published *The Western Monthly Review*, a literary journal. He edited and probably largely wrote the *Personal Narrative of James Ohio Pattie* (1831) and *Biographical Memoir of Daniel Boone* (1833).

#### Source

Folsom, James K. *Timothy Flint*. New York: Twayne, 1965.

#### Folklore

Washington IRVING was the first American author to gain a literary reputation by exploiting the rich resources of American folklore, an amalgam of the preliterate legends, beliefs, and practices of a common people. In "RIP VAN WINKLE," for example, he drew upon traditional German tales that would have been familiar to New York's Dutch settlers. Using the frame of the folktale and its indulgence in fantasy and whimsy to comment on political and social situations, Irving tells the story of a man whose twenty-year sleep spans the American Revolution, allowing him to observe aspects of both change and continuity in American life.

Other myths, TALL TALES, and outsized characters grew out of the folklore of westward expansion as well as of the CIVIL WAR and its aftermath. American folk heroes include Daniel Boone, whose opening of the wilderness is recounted in Timothy FLINT's *Biographical Memoir of Daniel Boone* (1833); Davy CROCKETT, the bear-fighting pioneer and war hero; and Mike Fink, the rowdy boatman. In the characters of Billy the Kid and Jesse James, the romance of the hero and the outlaw fuse. Native Americans such as Crazy Horse and Sitting Bull became legendary figures as well in the epic battles of the American West. William Cody, as "Buffalo Bill," seized on the American obsession with frontier heroes and the noble Indians they fought in his popular shows that toured the United States and Europe.

During this period scholars such as Henry Rowe SCHOOLCRAFT began to make the study of folklore a science, taking special care to collect and preserve the stories and traditions of Native Americans. Other writers who drew heavily on the rich stock of American folklore include Bret HARTE and Mark Twain (see Samuel Langhorne CLEMENS).

The rich store of black folklore that had been accumulating for two centuries by the time of the Civil War was reflected in slave narratives that flourished during the Abolition Movement and during Reconstruction; in fiction by black writers, such as William Wells Brown, whose *CLOTEL* was published in 1853; and in popular works by white writers such as Harriet Beecher STOWE—*UNCLE TOM'S CABIN* (1852)—and Twain—*ADVENTURES OF HUCKLEBERRY FINN* (1884). Even so, black folklore, as primarily an oral tradition, went largely untapped in written literature, and when presented for a white audience, it was most often in distorted form, as in the MINSTREL SHOWS popular during the mid and late 1800s.

#### Sources

Beardslee, Karen E. *Literary Legacies, Folklore Foundations: Selfhood and Cultural Tradition in Nineteenth- and Twentieth-Century American Literature*. Knoxville: University of Tennessee Press, 2001.

Brown, Carolyn S. *The Tall Tale in American Folklore and Literature*. Knoxville: University of Tennessee Press, 1987.

Dorson, Richard M. *America in Legend: Folklore from the Colonial Period to the Present*. New York: Pantheon, 1973.

Prahlad, Anand, ed. *The Greenwood Encyclopedia of African American Folklore*. Westport, Conn.: Greenwood Press, 2006.

#### Foote, Mary Hallock (1847–1938) short-story writer, novelist, illustrator

*And it is a pleasure to record that both Nancy and the ditch are behaving as dutifully as girls and water can be expected to do, when taken from their self-found paths and committed to the sober bounds of responsibility.*

—"The Watchman" (1894)

The youngest of four children born to a close-knit Quaker family near Milton, New York, Mary Hallock grew up to lead a self-described “exiled” existence in the West. A promising artist, she attended the Cooper Union School of Design for Women in New York City, where she mastered the woodcutting techniques that became the mainstay of her illustrating career. By 1870, she was regularly contributing woodcuts to magazines such as *ST. NICHOLAS* and *SCRIBNER’S MONTHLY*, and, through her friendship with classmate Helena de Kay, Hallock had become part of a social circle of gifted and elite artists. Henry Wadsworth LONGFELLOW commissioned her to illustrate a GIFT-BOOK edition of his *The Hanging of the Crane* (1874); Hallock also illustrated Nathaniel HAWTHORNE’s gift edition of *THE SCARLET LETTER* (1876).

In 1876 she married Arthur DeWint Foote, a Yale educated mining engineer, and moved to California, where Arthur had a position with the New Almaden mine. “No girl ever wanted less to ‘go West’ with any man, or paid a man a greater compliment by doing so,” she said. From California she maintained her career as an illustrator and wrote sketches of Western life to accompany her correspondence back east. At the urging of an editor at *Scribner’s Monthly* (later *THE CENTURY*), Foote started writing fiction as well. Though she considered herself a “romancer” by nature, stories such as the acclaimed “In Exile” (1881) are marked by realistic portrayals of relationships and feminine sacrifice in a Western landscape. William Dean HOWELLS, Helen Hunt JACKSON, and Rudyard Kipling were among Foote’s many admirers.

While many nineteenth-century writers celebrated the West as a land of new opportunities, rugged independence and almost limitless resources, Foote focused instead on the losses associated with Western migration, of the loss of culture, society, and family that led to her sense of rootlessness. Her first novels—*The Led-Horse Claim: A Romance of a Mining Camp* (1883), *John Bodewin’s Testimony* (1886), and *The Last Assembly Ball* (1889)—are based on her Leadville, Colorado, experiences and chronicle Western development through the lens of competing, endlessly contested mining claims. *The Chosen Valley* (1892) and *Coeur d’Alene* (1894) are based on experiences from her days in Boise, Idaho.

In 1895 the Footes settled in Grass Valley, California. Foote published *The Desert and the Sown*, considered one of her finest novels, in 1902. She later wrote historical novels and three autobiographical novels: *The Valley Road* (1915), *Edith Bonham* (1917) and *The Ground Swell* (1919). As Lee Ann Johnson notes, Foote’s strongest writing is her late fiction, written after the author had accepted and embraced the West as her home. Whereas Foote’s novels before the turn of the century typically portray the East as stable cultural foundation and the West as unstable, in the later novels the values are reversed: the East is unsteady and the West becomes a haven.

By the time of her death at age ninety-one, Foote’s work had fallen into relative obscurity. Interest was revived with

Wallace Stegner’s Pulitzer Prize-winning novel *The Angle of Repose* (1971), which is based on Foote’s life and which draws upon a trove of Foote’s personal correspondence. Although Stegner’s novel borrows directly from Foote’s history for characters and settings, even quoting heavily from her letters throughout, it remains a work of fiction rather than biography. In 1972, Rodman Paul edited a collection of Foote’s unpublished reminiscences, *A Victorian Gentlewoman in the Far West* (1972).

### Source

Johnson, Lee Ann. *Mary Hallock Foote*. Boston: Twayne, 1980.  
—Deborah Evans

### Ford, Paul Leicester (1865–1902) bibliographer, historian, editor, novelist

When Paul Leicester Ford was born in Brooklyn, New York, his father owned what was probably the finest collection of Americana in the nation. As an infant Ford was injured in a fall that permanently damaged his spine. He used his family’s enormous personal library to educate himself and at the age of eleven published his first book, a genealogy of his famous great-grandfather, Noah Webster. With his father, Gordon Lester Ford, and his brother, Worthington Ford, Paul compiled the bibliographies *Winnowings in American History* (1890–1891) and made available scholarly editions of such historically important works as the ten-volume *Writings of Thomas Jefferson* (1892–1894), *The True George Washington* (1896), and *The Many-Sided Franklin* (1899). Ford also used his intimate knowledge of American history to write two highly popular novels: *Honorable Peter Stirling and What People Thought of Him* (1894), generally taken to be a portrait of Grover Cleveland; and *Janice Meredith: A Story of the American Revolution* (1899). As co-editor of *Library Journal* (1890–1893), Ford proposed a number of practical reforms that have since been widely adopted, including interlibrary loan. After the deaths of his parents, he and Worthington donated most of the family’s books to the New York Public Library. Ford was shot and killed by a brother, Malcolm, who had been left out of their father’s will.

### Source

DuBois, Paul Z. *Paul Leicester Ford: An American Man of Letters, 1865–1902*. New York: Burt Franklin, 1977.

### Fourierism

Based on the theories of French sociologist Charles Fourier, Fourierism was a popular social movement in the United States during the 1840s and 1850s. Fourier advocated a reorganization of society into “phalansteries” or “phalanxes”—units of approximately 1,600 individuals of different but complementary talents who would live together as one fam-

ily, each contributing his or her skills to the general support of the community. Fourierism was introduced in the United States by the reformer Albert Brisbane, whose *Social Destiny* (1840) discussed its philosophy. Fourier's first important American disciple was Parke GODWIN, a journalist who published *A Popular View of the Doctrines of Charles Fourier* in 1844.

Fourierist colonies sprang up around the country—the North American Phalanx in Red Bank, New Jersey; FRUITLANDS, a Bronson ALCOTT endeavor in Harvard, Massachusetts; an outpost in Texas founded by Fourier's lieutenant, Victor Considérant; and, most famously, BROOK FARM in West Roxbury, Massachusetts. Under Brisbane's leadership, the Brook Farm collective, which was associated with such literary figures as Nathaniel HAWTHORNE and Margaret FULLER, published the Fourierist journals *The Phalanx* and *THE HARBINGER*. Fourierism was a short-lived social experiment; the phalanxes all failed, and toward the end of the 1850s what had been a popular movement faded from the public consciousness.

### Sources

Guarneri, Carl. *The Utopian Alternative: Fourierism in Nineteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 1991.

Kessous, Naaman. *Two French Precursors of Marxism: Rousseau and Fourier*. Brookfield, Vt.: Avebury, 1996.

Spencer, M. C. *Charles Fourier*. Boston: Twayne, 1979.

### Frank Leslie's Illustrated Newspaper (1855–1922) newspaper

Seven years after arriving in New York from London with the goal of starting his own illustrated weekly, Frank LESLIE published the first issue of his *Illustrated Newspaper* on December 15, 1855. Leslie modeled his publication on the *London Illustrated News*, for which he had worked for several years. Though *Frank Leslie's* was not the first illustrated paper in the United States, it played a significant part in reconfiguring the role and status of pictorial reporting in the last half of the nineteenth century.

Since the 1830s, American newspapers had included illustrations, but the engravings were rarely, if ever, timely. In addition, they were expensive to produce, so by the 1850s illustration had largely disappeared in the daily press. In the daily papers, pictures were seen as ancillary to the text, and thus, as expendable. Leslie imagined a publication in which pictures were primarily responsible for relaying the news, but such an ambition ran contrary to popular perceptions of illustrations, which many literate Americans viewed as an inferior form of communication.

Leslie, therefore, had two major barriers to overcome—financial and cultural—before his newspaper could be successful. To tackle the expense of creating engravings, Leslie

devised a new specialized production process that allowed multiple craftsmen to work on a single engraving; with multiple engravers working on one piece, Leslie could publish illustrations more quickly and more cheaply than his competitors. This innovation allowed him to print timely illustrations for current news stories.

From the beginning, the newspaper reached out to a wide, inclusive audience, publishing sensational stories and illustrations to draw in readers, and pairing the sensational with calls for municipal reform. Although the newspaper struggled during its first few years, its circulation had reached 142,000 by the beginning of 1860. At the end of the year, circulation topped 164,000.

Leslie's established a reputation as the newspaper with the most, and the widest array of, illustrations. While competing illustrated papers borrowed engravings from other publications, nearly all of Leslie's were original. But even with its originality and the boon for pictorial reporting brought on by the CIVIL WAR, Leslie's struggled in the years following the war.

Leslie continued to build his publishing empire in the 1870s, starting several new periodical and book publications, but he continued to amass debt as well, and his *Illustrated Newspaper* suffered. When Leslie died in 1880, his wife, Miriam Leslie, took control of his publishing house and of the *Illustrated Newspaper*. Under her direction, the paper again flourished for a time; in 1889, Miriam Leslie sold the newspaper to the Judge Publishing Company, under whose direction *Frank Leslie's Illustrated Newspaper* was published until 1898. In that year, one of the newspaper's editors bought Leslie's and made it successful in the first decades of the twentieth century. Eventually retitled *Frank Leslie's Weekly*, the newspaper was last published on June 24, 1922.

### Source

Brown, Joshua. *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America*. Berkeley: University of California Press, 2002.

—Elizabeth Lorang

### Frank Leslie's Popular Monthly (1876–1905) periodical

Founded during the zenith of Frank LESLIE's publishing career, *Frank Leslie's Popular Monthly* became the ninth periodical in the Leslie family. At its founding, the family miscellany cost \$2.50, compared to the standard \$4.00 for similar monthlies. The magazine did well from the outset and within several years had amassed a circulation of sixty thousand, despite Leslie's financial troubles and bankruptcy of the late 1870s. At Frank Leslie's death in 1880, he had published the magazine for less than four years. His wife Miriam, whom he had married in 1873, then legally changed her name to Frank Leslie, and she continued to publish the *Popular Monthly*, as



well as several additional publications that had been founded and edited by her late husband. Under her control, the magazine prospered until the 1890s, when the magazine began to face competition from new, cheaper family magazines like *McClure's* (1893). Leslie gradually relinquished her responsibilities to the publishing house and the magazine, but she kept ties to the *Popular Monthly* until 1905. The new editor, Ellery Sedgwick, eventually renamed the publication the *American Magazine*, which survived until 1956.

In addition to its artwork and pictorial reporting, the magazine published a variety of material, including short stories and serialized fiction, travel literature, humor, and informative articles. Joaquin MILLER, Harriet Prescott SPOFFORD, and Horatio ALGER, among others, wrote fiction for the magazine. Though not frequent contributors, both John Greenleaf WHITTIER and Bret HARTE were published in the *Monthly* as well. Late in the magazine's life and during Sedgwick's editorship, the work of Stephen CRANE appeared in its pages.

### Source

Mott, Frank Luther. *A History of American Magazines*, volume 3. Cambridge: Belknap Press of Harvard University Press, 1938.

—Elizabeth Lorang

**Frederic, Harold** (1856–1898) *novelist, short-story writer*

*He simply got into deep water, poor soul, and we've floated him out again, safe and sound. That's all. But all the same, I was right in what I said. He was a mistake in the ministry.*

—*The Damnation of Theron Ware* (1896)

Born and educated in Utica, New York, Harold Frederic began his professional career as a photographer's assistant. He later became a reporter for his hometown newspaper, the *Utica Observer*, where he was eventually promoted to editor. He went on to become editor of the *Albany Evening Journal* and London correspondent for *THE NEW YORK TIMES*. Although he remained in journalism, he was able to parlay the skills of observation acquired in that field into a career as a writer of realist fiction (see REALISM).

Frederic published contemporary novels set in his native Mohawk Valley, including *Seth's Brother's Wife* (1887) and its sequel, *The Lawton Girl* (1890). After publishing *In the Valley* (1890), a romance set during the Revolutionary War, he began to produce his most distinguished realist works, novels set during the CIVIL WAR and told from a civilian's point of view: *The Copperhead* (1893), *Marsena* (1894), and *In the Sixties* (1897). His best-known novel, *The Damnation of Theron Ware* (1896), tells the story of a Methodist minister's fall from grace after his exposure to the higher criticism of the Bible,

the new science's emphasis on sensory perception, and contemporary aestheticism.

### Sources

Bennett, Bridget. *The Damnation of Harold Frederic: His Lives and Works*. Syracuse, N.Y.: Syracuse University Press, 1997.

Briggs, Austin. *The Novels of Harold Frederic*. Ithaca, N.Y.: Cornell University Press, 1969.

Myers, Robert M. *Reluctant Expatriate: The Life of Harold Frederic*. Westport, Conn.: Greenwood Press, 1995.

### Free Religious Association

This nonsectarian, almost secular association had no church or creed and was meant to be a spiritual society for thinking individuals. Founded in 1865, it was supported by such luminaries as Bronson ALCOTT, Ralph Waldo EMERSON, and Thomas Wentworth HIGGINSON. *The Index*, a socioreligious weekly promoting freethinking, was affiliated with the group.

### Source

Persons, Stow. *Free Religion: An American Faith*. New Haven, Conn.: Yale University Press, 1947.

**Freeman, Mary E. Wilkins** (1852–1930) *short-story writer, novelist*

Born in Randolph, Massachusetts, Mary E. Wilkins was educated at Mount Holyoke College and the Glenwood Seminary in West Brattleboro, Vermont. She lived in Brattleboro with her parents until their deaths. In 1884 she returned to Randolph, where she lived with a childhood friend, Mary Wales, for almost twenty years. In 1902, after a decade-long courtship, she married Dr. Charles M. Freeman and moved to Metuchen, New Jersey, which remained her home for the remainder of her life.

Freeman's best work was published before her marriage and drew heavily on rural New England life. Although she published more than thirty books, she is best known for her first two publications, *A HUMBLE ROMANCE AND OTHER STORIES* (1887) and *A NEW ENGLAND NUN AND OTHER STORIES* (1891). A keen observer of human psychology, Freeman made a powerful contribution to the LOCAL-COLOR movement with her portrayals of repressed people trapped in the decaying Puritanism of the New England of her day. Many of her early stories focus on the struggles of aging, unmarried women in New England villages.

In the 1890s Freeman turned to the novel, producing such works as *Pembroke* (1894), perhaps her most popular work of long fiction. She also wrote historical and social novels, a drama about the Salem witchcraft trials, and a volume of stories on the supernatural. Late in life she turned back to her original métier, producing *Edgewater People* (1918), a collection of stories whose strength rivals that of her earliest literary productions.

## Sources

- Glasser, Leah Blatt. *In a Closet Hidden: The Life and Work of Mary E. Wilkins Freeman*. Amherst: University of Massachusetts Press, 1996.
- Marchalonis, Shirley, ed. *Critical Essays on Mary Wilkins Freeman*. Boston: G. K. Hall, 1991.
- Westbrook, Perry D. *Mary Wilkins Freeman*. Boston: Twayne, 1988.

## French, Alice (1850–1934) short-story writer

*"Octave seemed to view humanity as having three sexes—men, women, and Octave Thanet. . . . Thanet saw only the model of heterosexuality around her and never questioned its morality."*

—Lillian Faderman, *Surpassing the Love of Men* (1981)

Alice French, a pioneering author of Midwestern regionalist fiction, was born in Andover, Massachusetts, but moved with her family to Davenport, Iowa, when she was six years old. The oldest of six children, French enjoyed a comfortable childhood thanks to her father's prosperous manufacturing business. Her family's fortune permitted French to receive the best schooling available, and when she was sixteen she was sent back to Andover to be educated at the prestigious all-female Abbot Academy and then to Vassar College in Poughkeepsie, New York. Though unhappy at school, at the Abbot Academy French met Octavia Putnam, the beloved roommate whose first name inspired French's androgynous pen name, "Octave Thanet."

French began to focus seriously on her writing after completing her education in 1871. That year, while French was touring Europe with her family, her short story "Hugo's Waiting" was published in the *Davenport Gazette*. Trips to Europe provided French with literary inspiration for years to come, as can be seen in her story, "My Lorelei" (1880), a self-described "Heidelberg Romance." This story, written in diary form, recounts the blossoming friendship/romance between the frank narrator Constance and the beautiful, mysterious Undine—the seductive "lorelei," or mythological siren, of the story's title.

"My Lorelei" touches on a theme that permeates much of French's fiction: the love, or "romantic friendship" that can exist between two women, and how these relationships are affected by the hetero-normative injunction to marry men. This subject was very close to French's own heart; when she was twenty-six, she had moved in with her companion Jane Crawford. The two women combined their fortunes and their households, dividing their time between a home in Davenport and a plantation in Arkansas, which they called "Thanford," a name derived from the combination of their last names.

One might expect French, who was raised by a feminist mother and who shared her life with another woman, to be a staunch advocate of women's rights. Though a good portion of

her fiction, most notably her short-story collections *A Book of True Lovers* (1897) and *A Slave to Duty & Other Women* (1898), deals with issues surrounding women's independence from men, French was a social conservative, an antisuffragist (see SUFFRAGISM), and a Social Darwinist. This conservative viewpoint complicates her fiction. Though French's regionalist, or LOCAL-COLOR short stories contain many positive Midwestern characters, the narrator is often a transplanted New Englander (like French) who, albeit admiringly, describes life in the heartland from the position of an outsider.

French lived out her days with Crawford, mentoring fellow Midwestern and female authors until her death at age eighty-four. At the time of her death, she was a well-regarded literary figure, lauded with awards and honorary degrees for her contributions to Midwestern literature. Though she faded into obscurity along with many female regionalists during the ensuing decades, recent efforts by feminist scholars to recover these local colorists as well as lesbian authors has led to a revived interest in her work.

## Sources

- Faderman, Lillian. *Surpassing the Love of Men: Romantic Friendship and Love between Women from the Renaissance to the Present*. New York: Morrow, 1981.
- McMichael, George. *Journey to Obscurity: The Life of Octavia Thanet*. Lincoln: University of Nebraska Press, 1965.

—Robin Smith

## Frontier Fiction

The notion of a frontier in American literature stems from the earliest period of European settlement, when the continent seemed a vast wilderness. Settlers took it as their mission to civilize this New World, which was populated by indigenous peoples whom the settlers considered, paradoxically, both uncivilized savages and noble innocents living close to nature. These contradictory attitudes toward Native Americans were mirrored in the fundamentally conflicted idea American pioneers had of their own relationship to the land. On the one hand, the pioneers saw themselves as bringing civilization to the wilderness. On the other hand, the pioneer was—as the French observer of early American life Hector de Crèvecoeur argued—a "new man" spurning the corruption of Europe and seeking to re-establish a bond with nature similar to that which the Native Americans already enjoyed. This idea of a regenerative frontier accords with the writing of European Romantics such as Jean-Jacques Rousseau and William Wordsworth, whose term "natural piety" expresses the idea that man is good by virtue of his proximity to nature, not because of a closeness to religious doctrine or to the state. For the Puritans, however, the frontier was lawless territory; the untamed forest and wilderness were breeding grounds for the machinations of the devil and of the ungodly.

The works of James Fenimore COOPER and Nathaniel HAWTHORNE offer examples of these contradictory attitudes toward the frontier. Cooper's Natty Bumppo consorts with the Indians and regards the steady encroachment of white civilization as a corruption of the pristine lands on which he has roamed and hunted. The civilization of the town constricts Natty's freedom of movement, and he bitterly resents the officious and tyrannous methods of settlers—particularly in *THE PIONEERS* (1823), the first novel in the LEATHER-STOCKING TALES.

Hawthorne, on the other hand, often portrays his Puritan ancestors' distrust of the unsettled wilderness. In *THE SCARLET LETTER* (1850) he suggests that the strict guidelines of Puritanism are in part understandable as a way of disciplining anarchic individualism—passions that in Romanticism have dignity but also threaten the existence of community. When Hester Prynne enters the wilderness in *The Scarlet Letter*, she may be expressing her individualism, but she is also isolating herself from the community; she is in danger of exulting in passions that lead to self-indulgence. Hawthorne does not attempt to resolve the romantic and Puritan tensions his characters face in living on the frontier of wilderness and civilization.

Outside of New England and upstate New York, where Hawthorne and Cooper set their fiction and where their sensibilities were shaped, writers in the South, Southwest, and West developed still other visions of the frontier. Writers such as William Gilmore SIMMS produced works that portray the South as a place where the frontier was unburdened by Puritan moralizing. Although Simms, among others, acknowledged the violence at the heart of a slave-owning and Indian-fighting society, he equated the exploration of the frontier, the agrarian economy, and the eventual growth of an aristocratic landowning class with progress.

In the Southwest and West, writers such as Bret HARTE and Mark Twain (Samuel Langhorne CLEMENS) provided a robust and rollicking version of frontier life. This was the land of folklore and TALL-TALE heroes, including Davy CROCKETT, Daniel Boone, and later Paul Bunyan. After the CIVIL WAR, WESTERNS, often published in DIME NOVELS portraying the lawman's confrontation with the outlaw, became a dominant vehicle of frontier fiction. Figures such as Wild Bill Hickok, lawman, and Billy the Kid, outlaw, represented not so much conflicting tensions in frontier fiction and folklore as aspects of the same drive to express the energy of unbridled individualism.

Mark Twain's *ADVENTURES OF HUCKLEBERRY FINN* is perhaps the definitive statement about the frontier in American literature. Huck finds civilization confining, yet his difficulties are not resolved by heading out for new territory. Still, by the end of the story his adventures in the wilderness of the river have catalyzed his growth and made him wise. Rather than return to the civilization that Aunt Sally represents, he decides to go west. The novel thus illustrates the allure of the

frontier as a place of possibilities but also shows that neither individual nor societal problems can be resolved by a simple removal to the frontier.

### Sources

- Jacobs, Wilbur R. *On Turner's Trail: 100 Years of Writing Western History*. Lawrence: University Press of Kansas, 1994.
- Nobles, Gregory H. *American Frontiers: Cultural Encounters and Continental Conquest*. New York: Hill & Wang, 1997.
- Slotkin, Richard. *The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800–1890*. Norman: University of Oklahoma Press, 1998.
- Smith, Henry Nash. *Virgin Land: The American West as Symbol and Myth*. Cambridge, Mass.: Harvard University Press, 1950.

### Fruitlands

This utopian cooperative community was founded in Harvard, Massachusetts, in 1844 by Bronson ALCOTT. Originally Alcott had planned a rural location where members would live off the land as vegetarians and, through education and labor, achieve “the harmonic development of their physical, intellectual, and moral natures.” Like most other nineteenth-century communes, this one was short-lived: the collective disbanded after only seven months. Louisa May ALCOTT later satirized the extreme idealism of the Fruitlands experiment in “Transcendental Wild Oats,” a sketch that appeared in 1876.

### Source

- Francis, Richard. *Transcendental Utopias: Individual and Community at Brook Farm, Fruitlands, and Walden*. Ithaca, N.Y.: Cornell University Press, 1997.

### Fuller, Henry B. (1857–1929) novelist, poet, critic

A Chicago native, Henry B. Fuller's name became associated with the city after the publication of his best-known work, *The Cliff-Dwellers* (1893). Focused on the lives of office workers in one high-rise building, the book became known as the first important American novel of the city and a forerunner of literary naturalism.

Fuller was a well-traveled book critic whose first novel, *The Chevalier of Pensieri-Vani* (1890), published under the pen name Stanton Page, was about the differences between European and American culture. Fuller continued to alternate between fiction about continental refinement and gritty American REALISM throughout his novel-writing career. He also published two collections of verse, *The New Flag* (1899) and *Lines Long and Short* (1917), and was active in Chicago literary circles, particularly in the group that kept the influential magazine *Poetry* vital.

### Sources

- Pilkington, John. *Henry Blake Fuller*. New York: Twayne, 1970.



Scambray, Kenneth. *A Varied Harvest: The Life and Works of Henry Blake Fuller*. Pittsburgh, Pa.: University of Pittsburgh Press, 1987.

**Fuller, Margaret** (1810–1850) *editor, poet, critic, polemicist*

*Male and female represent the two sides of the great radical dualism. But, in fact, they are perpetually passing into one another. . . . There is no wholly masculine man, no purely feminine woman.*

—*Woman in the Nineteenth Century* (1845)

Margaret Fuller was born into Boston's Brahmin class (Oliver Wendell Holmes Sr.'s term for the Boston aristocracy) and educated by her father. By the age of six she could recite Latin translations. She had a gift for languages and great literary aspirations that, when they threatened to set her too far apart from her contemporaries, resulted in her parents' sending her to a girls' school in Groton, Massachusetts, where she was socialized as a young lady. Fuller first made her way in the world as a schoolteacher but soon found a better outlet for her talents in the seminar-style "conversations" for women held every Saturday afternoon at Elizabeth PEABODY's home in Boston. These sessions, held from 1839 to 1844, provided Fuller with the material for her most significant work, *Woman in the Nineteenth Century* (1845).

The seminars also brought Fuller to the attention of Boston's male intellectual elite, starting with Ralph Waldo EMERSON and Nathaniel HAWTHORNE, who married Elizabeth Peabody's sister Sophia in 1842. Later Fuller was chosen by the members of the TRANSCENDENTAL CLUB as editor of their journal, *THE DIAL*. Her book *Summer on the Lakes, in 1843* (1844) attracted the attention of Horace GREELEY, who invited Fuller to become the literary critic for his newspaper, the *NEW-YORK TRIBUNE*. Her criticism of writers such as Henry Wadsworth LONGFELLOW and James Russell LOWELL put her in bad standing with some members of the Boston literati, but her work for the newspaper was held in such high esteem that she was able to continue writing for it as a foreign correspondent. Lowell, stung by her humiliating remarks about him, reciprocated by criticizing her egotism and malevolence in his *A FABLE FOR CRITICS* (1848).

Fuller went to Europe in 1846 and stayed for nearly five years. Finally settling in Italy, she met the Italian nobleman Giovanni Angelo, Marchese Ossoli. Ossoli and Fuller had a son together and married. Ossoli became involved in the Italian revolutionary cause, and Fuller began to write a book about its leader, Giuseppe Mazzini (1805–1872). When the revolution faltered, the Ossolis boarded a ship bound for the United States, which sank off the New York coast during a storm. Fuller and her family did not survive, and although some of their belongings were recovered, her Mazzini manuscript was lost.



July 1846 daguerreotype of Margaret Fuller—the best-known likeness of her

Fuller was an apparent model for Zenobia in Hawthorne's novel *THE BLITHEDALE ROMANCE* (1852).

### Principal Books by Fuller

*Summer on the Lakes, in 1843*. Boston: Little & Brown / New York: C. S. Francis, 1844.

*Woman in the Nineteenth Century*. New York: Greeley & McElrath, 1845.

*Papers on Literature and Art*, 2 volumes. New York: Wiley & Putnam, 1846.

*Memoirs of Margaret Fuller Ossoli*, edited, with contributions, by Ralph Waldo Emerson, James Freeman Clarke, and William Henry Channing, 2 volumes. Boston: Phillips, Sampson, 1852.

*At Home and Abroad, or Things and Thoughts in America and Europe*, edited by Arthur B. Fuller. Boston: Crosby, Nichols, 1856.

*Life Without and Life Within; or, Reviews, Narratives, Essays, and Poems*, edited by Arthur B. Fuller. Boston: Brown, Taggard & Chase / New York: Sheldon / Philadelphia: Lippincott, 1859.

*Art, Literature, and the Drama*, edited by Arthur B. Fuller. Boston: Brown, Taggard & Chase / New York: Sheldon / Philadelphia: Lippincott, 1860.



"Lines written in her Brother's Journal."  
 R F Fuller

The temple round  
 Spread green the pleasant ground;  
 The fair colonnade  
 Of pure marble pillars made;  
 Strong to sustain the roof  
 Time and tempest-proof;  
 Yet amid which the lightest breeze  
 Can play as it pleases;  
 The sublime hall  
 Be free to all  
 Who can receive  
 The power which first we see,  
 The guide of youth,  
 Unswerving truth;  
 In the inner shrine  
 Stands the image divine  
 Only seen  
 By those whose deeds have worthy been  
 Priestlike clean,  
 But who initiated are  
 Declare,

*Margaret and Her Friends or Ten Conversations with Margaret Fuller upon the Mythology of the Greeks and Its Expression in Art*, reported by Caroline W. Healey. Boston: Roberts Brothers, 1895.

## Letters

*The Letters of Margaret Fuller*, 6 volumes, edited by Robert Hudspeth. Ithaca, N.Y.: Cornell University Press, 1983–1994.

## Studying Margaret Fuller

Margaret Fuller is now recognized as one of the founders of the women's rights movement, and much of her work is on this theme. Phyllis Cole's "Stanton, Fuller, and the Grammar of Romanticism" (*New England Quarterly*, 73, no. 4 [2000]: 533–559) offers concrete examples of Fuller's influence on Elizabeth Cady STANTON. Fuller's earliest work is transcendental, including various essays she published while editor of the transcendentalist journal *THE DIAL*. While at *The Dial* in July of 1843 Fuller published the essay "The Great Lawsuit. Man versus Men. Woman versus Women," which she eventually revised and expanded as *Woman in the Nineteenth Century*, published in 1845. Her 1844 *Summer on the Lakes, in 1843*, is a travel narrative that traces her journey to Chicago and the Wisconsin Territory. Her observations of Native Americans and of the pioneer families she saw, especially the women, are a combination of the Romantic and realistic, a quality characteristic of Fuller's work during this period. Fuller began a job at Horace GREELEY'S *NEW-YORK TRIBUNE* in the fall of 1844. While at the *Tribune* she wrote reviews of literature and art, as well as social criticism. Fuller had always concerned herself with the social condition, but this motif became much more prominent in her work during this period. She is especially well known for visiting women's prisons and asylums and for her work to draw attention to the conditions found in those institutions. After traveling to Europe in 1846 Fuller wrote more than thirty dispatches for the *Tribune* over four years. The dispatches are epistolary in nature and taken as a whole are often regarded as her finest work. Especially noteworthy are the dispatches she wrote while running a hospital for wounded soldiers during the Italian Revolution of 1848. Their stark realism is striking, and their origin from behind the walls of Rome offer an inside perspective on the Revolution.

A good beginning text of Fuller's work is *The Essential Margaret Fuller*, edited by Jeffrey Steele (New York: Rutgers University Press, 1992). This compilation includes the full texts of *Woman in the Nineteenth Century* and *Summer on the Lakes*, as well as some of the shorter essays she wrote for *The Dial* early in her career and selected poetry, letters, and columns from the *New-York Tribune*. It also includes "Autobiographical Romance," a memoir that Fuller wrote in her thirties but did not publish during her lifetime.

Any study of Fuller must begin with *Woman in the Nineteenth Century*, a text that was often criticized in her day for being too disorganized and difficult to follow. More-recent scholarly work has focused on the rhetorical strategies Fuller used to construct this treatise on women's rights. Three introductory perspectives are Judith Mattson Bean's "Conversation as Rhetoric in Margaret Fuller's *Woman in the Nineteenth Century*" (*In Her Own Voice: Nineteenth Century American Women Essayists*, edited by Sherry Lee Linkon. New York: Garland, 1997: pp. 27–40), Sandra Gustafson's "Choosing a Medium: Margaret Fuller and the Forms of Sentiment" (*American Quarterly*, 47, no. 1 [1995]: 34–65), and Annette Kolodny's "Inventing a Feminist Discourse: Rhetoric and Resistance in Margaret Fuller's *Woman in the Nineteenth Century*" (*Nineteenth Century American Women Writers*, edited by Karen Kilcup. Malden: Blackwell, 1998: pp. 206–230).

Research on *Summer on the Lakes* should begin with Nicole Tonkovich's "Traveling in the West, Writing in the Library: Margaret Fuller's *Summer on the Lakes*" (*Legacy*, 10, no. 2 [1993]: 79–102) and Christina Zwarg's "Footnoting the Sublime: Margaret Fuller on Black Hawk's Trail" (*American Literary History*, 5, no. 4 [1993]: 616–642).

There are several good studies of Fuller's body of work as a whole. *Margaret Fuller's Cultural Critique: Her Age and Legacy* is a collection of essays by Fuller scholars edited by Fritz Fleischmann (New York: Peter Lang, 2000). Jeffrey Steele examines themes found in all of Fuller's work in *Transfiguring America: Myth, Ideology, and Mourning in Margaret Fuller's Writing* (Columbia & London: University of Missouri Press, 1993).

Critics have also been interested in the ways Fuller interacted with other authors of her time, especially fellow Transcendentalists such as Ralph Waldo EMERSON and Nathaniel HAWTHORNE. Christina Zwarg offers a book-length study of Fuller's relationship with Emerson in *Feminist Conversations: Fuller, Emerson, and the Play of Reading* (Ithaca: Cornell University Press, 1995). Thomas Mitchell examines Fuller's relationship with Nathaniel Hawthorne in "This Mutual Visionary Company: Nathaniel Hawthorne and Margaret Fuller" (*Margaret Fuller's Cultural Critique: Her Age and Legacy*, 109–120).

Reading of criticism on Fuller's *Tribune* years should begin with Annamaria Formichella Elsdén's "Margaret Fuller's *Tribune* Dispatches and the Nineteenth-Century Body Politic" (*The Only Efficient Instrument: American Women Writers and the Periodical, 1837–1916*, edited by Aleta Feinsod Cane and Susan Alves. Iowa City: University of Iowa Press, 2001: pp. 23–44).

There are many biographical studies of Fuller, but the most comprehensive is Charles Capper's two-volume *An American Romantic Life* (New York & Oxford: Oxford University Press, 1992, 2007). Also noteworthy are *Minerva and the Muse: A Life of Margaret Fuller* by Joan von Mehren

(Amherst: University of Massachusetts Press, 1994), *The Woman and the Myth: Margaret Fuller's Life and Writings* by Bell Gale Chevigny (Boston: Northeastern University Press, 1994), and *Margaret Fuller: Writing a Woman's Life* by Donna Dickenson (New York: St. Martin's Press, 1993).

There is much yet to be done on Fuller's life and work; Larry Reynolds's "Prospects for the Study of Margaret Fuller" (*Resources for American Literary Study*, 26, no. 2 [2000]: 139–158) is a survey of the work left to do.

—Student Guide by Michelle Fankhauser

***A Farewell to Arms*** by Ernest Hemingway (New York: Scribners, 1929) *novel*

Often called a “study in doom” in love and war, *A Farewell to Arms* firmly established Ernest HEMINGWAY’s literary reputation as a major American writer. Narrator Frederic Henry, an American volunteer ambulance driver in the Italian army during WORLD WAR I, falls in love with nurse Catherine Barkley after an Austrian mortar shell severely wounds his legs. Near the conclusion of his recuperation in a Milan hospital, Henry learns that Catherine is pregnant. When he returns to the front, the war goes badly, and during the Italians’ retreat Henry becomes aware of the chaos and madness of the war and barely escapes execution by Italian battle police. Henry deserts the army and returns to Catherine, whom he finds northwest of Milan in Stresa on holiday. Warned that he is about to be arrested for desertion, Henry rows Catherine up Lake Maggiore to Switzerland. After spending a happy winter in a mountain house near Montreux, Henry and Catherine go to Lausanne in March to be near a hospital. Catherine’s baby, delivered by caesarian section, is stillborn. Catherine dies, and Henry is left to walk back to their hotel alone in the rain. The novel underscores Hemingway’s conviction that in a world whose dispensations defy reason, one must live life fully and cultivate a stoic discipline that will enable one to meet whatever fate lies ahead.

### Sources

Baker, Carlos. *Hemingway: The Writer as Artist*. Fourth edition. Princeton, N.J.: Princeton University Press, 1972.

Oliver, Charles M., ed. *Ernest Hemingway’s A Farewell to Arms: A Documentary Volume*. Dictionary of Literary Biography,

volume 308. Detroit: Brucoli Clark Layman/Thomson Gale, 2005.

Reynolds, Michael S. *Hemingway’s First War: The Making of A Farewell to Arms*. Princeton, N.J.: Princeton University Press, 1976.

—John C. Unrue

**Farrell, James T.** (1904–1979) *novelist, short-story writer*

James T. Farrell grew up among Irish-American working-class families on the South Side of Chicago who provided the material for his fiction. He saw both poverty and middle-class affluence in the lives of his parents and grandparents, and he used his observations in works that explore the inequality of circumstances and upbringing in his characters’ lives. Farrell went to Catholic schools in Chicago and attended classes at De Paul University and the University of Chicago, dropping out before graduating, to pursue his writing. During his long career he published more than fifty books, including twenty-four novels and seventeen volumes of short stories. Although Farrell is often labeled a naturalist (see NATURALISM), biographer Edgar M. Branch maintains that he may more accurately be described as a “critical realist” who depicted the destinies of his characters “shaped by their milieu and the period, by their particular roles in society, and by their qualities of character.” According to Branch, Farrell “conceived of his writing as an evolving but single body of work: a complex sequence encompassing his several cycles of novels and other fiction.”

Farrell’s most admired achievement is the Studs Lonigan trilogy: *Young Lonigan: A Boyhood in Chicago Streets* (1932), *The Young Manhood of Studs Lonigan* (1934), and *Judgment*



*Day* (1935), which told the story of a young man's struggle to succeed while recording the effect of the GREAT DEPRESSION on the Irish Catholic enclave in Chicago. Farrell dramatized the opportunities and the corruption of city life in a style reminiscent of Theodore Dreiser, whom he acknowledged as an influence.

Farrell also published the O'Neill-Flaherty series: *A World I Never Made* (1936), *No Star Is Lost* (1938), *Father and Son* (1940), *My Days of Anger* (1943), and *The Face of Time* (1953). The main character, Danny O'Neill, differs from Studs Lonigan in that Danny is able to cope with the forces that threaten to overwhelm him. In the trilogy comprised of *Bernard Clare* (1946), *The Road Between* (1949), and *Yet Other Waters* (1952), Farrell shifts his attention to struggling artists and radical political activists in Depression-era New York City, with flashbacks set in Chicago. Farrell's nonfiction includes *A Note on Literary Criticism* (1936) and *The Fate of Writing in America* (1946).

### Sources

- Branch, Edgar M. *James T. Farrell*. New York: Twayne, 1971.  
 Branch. *Studs Lonigan's Neighborhood and the Making of James T. Farrell*. Newton, Mass.: Arts End Books, 1996.  
 Wald, Alan M. *James T. Farrell: The Revolutionary Socialist Years*. New York: New York University Press, 1978.

### Fast, Howard (1914–2003) novelist

Howard Fast wrote in a range of genres but is best known for his historical fiction, especially *Citizen Tom Paine* (1943), one of several works he wrote about the Revolutionary War era, and *Freedom Road* (1944), set during Reconstruction. His novel *Spartacus* (1951) chronicles a Roman slave revolt. Fast also worked as a screenwriter in Hollywood. A man of outspoken radical beliefs, he wrote about his membership in the Communist Party from 1943 to 1956 in *The Naked God* (1957).

### Source

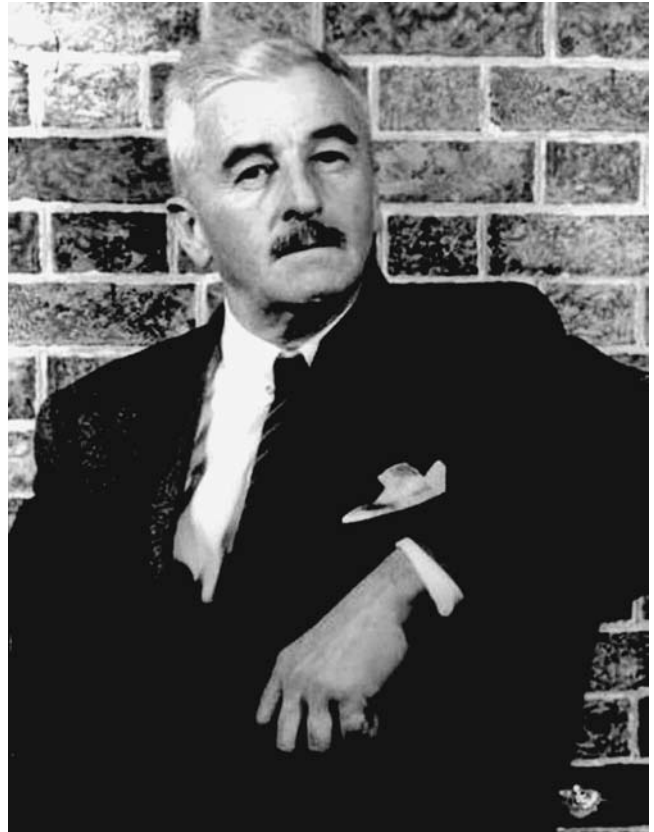
- Macdonald, Andrew. *Howard Fast: A Critical Companion*. Westport, Conn.: Greenwood Press, 1996.

### Faulkner, William (1897–1962) novelist, short-story writer, screenwriter

*I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and by sublimating the actual into apocryphal I would have complete liberty to use whatever talent I might have to its absolute top.*

—Interview, *The Paris Review* (1956)

One of the most innovative and critically acclaimed writers of the twentieth century, William Faulkner remained



William Faulkner, 1954

throughout his life very much a son of Mississippi. He was born September 25, 1897, in New Albany, Mississippi, the oldest son of Murry and Maud Butler Falkner—he added the “u” to the spelling of his name as an adult. He was named for his great-grandfather, William Cuthbert Falkner, who had achieved prominence as a lawyer, politician, railroad entrepreneur, a colonel in the Civil War, and best-selling novelist, and who was killed by a former business partner some eight years before his great-grandson's birth.

Faulkner grew up in Oxford, Mississippi, home of the University of Mississippi. A prolific reader, he blossomed as a writer under the tutelage of Phil Stone, a lawyer who arranged for the publication of his first book, a poetry collection titled *The Marble Faun* (1926). Another key relationship from Faulkner's youth was a romance with Estelle Oldham; when she agreed to marry a law student with better prospects in 1918, Faulkner enlisted in the Royal Canadian Air Force as a cadet pilot, hoping to fly combat missions in WORLD WAR I. The war ended before he was commissioned.

During his apprenticeship years, Faulkner lived for a time in New Orleans, where he fostered a relationship with writer Sherwood ANDERSON, who encouraged him to write about his home in Mississippi. Faulkner wrote two novels—

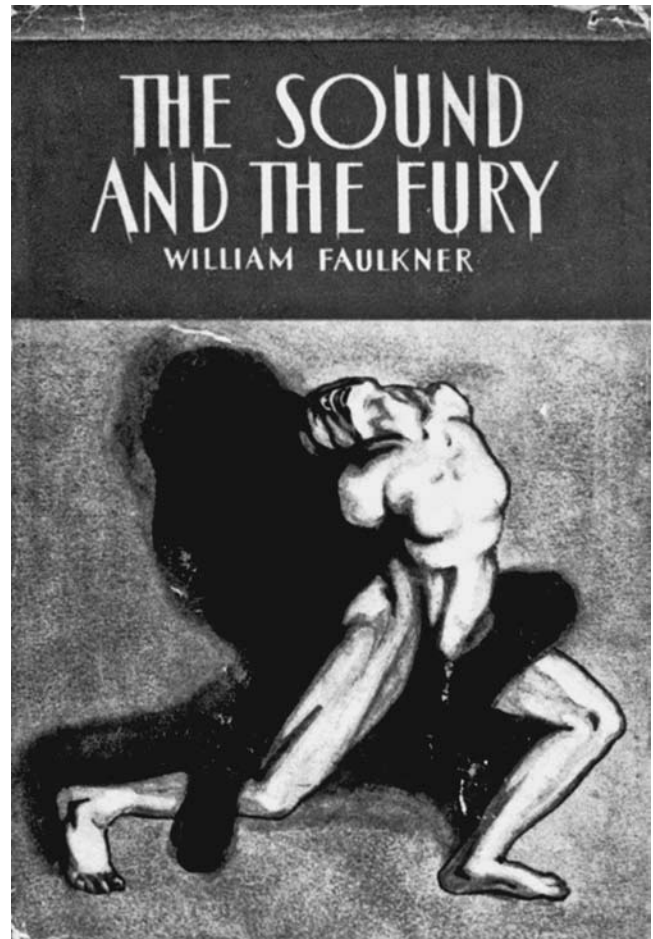
*Soldiers' Pay* (1926), about the return home of a wounded, disfigured soldier, and *Mosquitoes* (1927), about artists in New Orleans—before beginning to explore his Mississippi material in fiction, beginning with *Sartoris* (1929). In 1929 he and Estelle married following her divorce from her first husband, and the following year he bought a decrepit antebellum mansion on the outskirts of Oxford that he named Rowan Oak, after a legendary tree with protective powers described in James Frazer's *The Golden Bough*. It was his home and sanctuary for the rest of his life.

Even though Faulkner published work regularly—including ten novels in the 1930s and 1940s—hard times and poor book sales forced him to take work in Hollywood, usually for director Howard Hawks; he received screenwriting credits for six movies, most notably *To Have and Have Not* (1944) and *The Big Sleep* (1946). He also wrote short stories to make quick money. Despite favorable reviews, nearly all of his novels were out of print by 1945.

The neglect of Faulkner's accomplishments began to change when Malcolm Cowley edited a compendium of Faulkner's fiction for VIKING's Portable series. *The Portable Faulkner* (1946) initiated a resurgence in critical and popular interest in Faulkner's work, which culminated when he was awarded the Nobel Prize in literature for 1949. Faulkner continued to be productive, publishing five more novels before his death. In 1957 he began a stint as writer in residence at the University of Virginia, partly to be nearer his daughter and grandchildren. For the next several years he divided his time between Oxford and Charlottesville. He died of a heart attack July 6, 1962, in Byhalia, Mississippi.

Most of Faulkner's fiction after *Sartoris* was set in his fictional YOKNAPATAWPHA COUNTY—his “postage stamp of native soil”—which was based closely on Lafayette County, Mississippi. After he had to make drastic cuts in *Sartoris* to please his publisher (it was published uncut as *Flags in the Dust* in 1973), Faulkner said that he wrote his fourth novel, *THE SOUND AND THE FURY* (1929), for himself, with little hope of publication. He had been experimenting with stylistic innovations, but in this novel, his experimentation reached new heights as he employed modernistic techniques (see MODERNISM) such as fragmented prose, STREAM OF CONSCIOUSNESS, and broken time to tell the moving story of the decline of the Compsons, a once-proud Southern family.

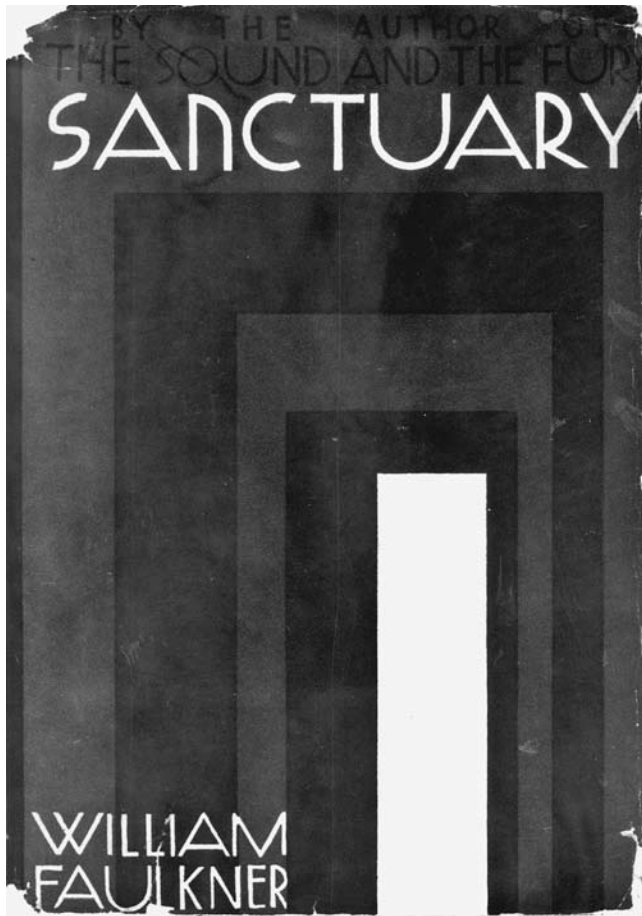
Over the next decade or so, Faulkner built upon this artistic success with novels now regarded as masterpieces. *AS I LAY DYING* (1930) tells of the death and burial of Addie Bundren, the matriarch of a poor farm family, through a series of first-person monologues by fifteen narrators. *SANCTUARY* (1931), one of Faulkner's few early bestsellers, recounts a sordid tale of Temple Drake, a University of Mississippi coed who is raped and abducted into an underworld of bootleggers, gangsters, and prostitutes in a Memphis whorehouse.



Dust jacket for Faulkner's fourth novel, which takes its title from William Shakespeare's *Macbeth*, 5.5: "... a tale, / Told by an idiot, full of sound and fury, / Signifying nothing"

*LIGHT IN AUGUST* (1932) is Faulkner's first great novel on the subject of race, in which the possible black lineage of Joe Christmas, seemingly white, leads to his downfall. Faulkner revisited the heritage of Southern racism in many of his other works, particularly in *ABSALOM, ABSALOM!* (1936), regarded by many as his greatest novel. The focus of the work is Thomas Sutpen, a mysterious stranger who comes to Yoknapatawpha County in the 1830s, builds a plantation and starts a family only to have his dream of an aristocratic dynasty shattered because of a secret from his past. The attempts of the novel's narrators to understand and make sense of Sutpen's story reveal how the past continues to affect and haunt the present.

The Civil War is a crucial element in *Absalom, Absalom!* and other Faulkner novels, especially *THE UNVANQUISHED* (1938), which began as a series of short stories about young Bayard Sartoris and his black friend Ringo as they grow up during the war. *Go Down, Moses* (1942) also began as a series



Dust jacket for Faulkner's scandalous 1931 novel centered on the rape of a Mississippi coed

of stories revealing the history of the McCaslin family, whose patriarch committed miscegenation compounded by incest by fathering a child with a slave who was his own daughter. The book focuses on the complexities of race relations and Southern history; it also is Faulkner's most sustained treatment of the relationship of humans with the land, represented most potently in "The Bear," a hunting story in which the death of a legendary bear presages the destruction of the wilderness.

Faulkner's later novels are not generally as well regarded as those from his earlier period. *Intruder in the Dust* (1948) is a murder mystery involving Lucas Beauchamp, a key black character who had appeared in *Go Down, Moses*. Part-prose and part-drama, *Requiem for a Nun* (1951) is a sequel to *Sanctuary*, in which a married Temple Drake must deal with the murder of her child by her black nursemaid. Faulkner considered his magnum opus to be *A Fable* (1954), an allegorical novel set during WORLD WAR I about a Christlike corporal who succeeds, briefly, in stopping the war.

His greatest accomplishment during the second half of his career is the SNOPEs TRILOGY, which chronicles the movement into Yoknapatawpha of the Snopes, poor whites who begin to become one of the most important families in the county, marking the passing of the old aristocratic hierarchy. The first novel in the trilogy, *The Hamlet* (1940), documents Flem Snopes's rise to prominence at a rural country store, first as clerk and then as husband to the store owner's pregnant daughter, Eula. As the novel ends, Flem and Eula move to the town of Jefferson, thus paving the way for the second novel in the trilogy, *The Town* (1957), in which Flem consolidates his wealth and power. In *The Mansion* (1959), Flem meets his downfall when an angry kinsman takes revenge against him.

Faulkner's writing style—whose rhetorical complexity is a marked contrast to the work of his contemporaries such as F. Scott FITZGERALD and Ernest HEMINGWAY—is notable for its innovations in narrative technique, but equally compelling are the philosophical, cultural, and sociological ramifications of his fiction. His novels, particularly those set in Yoknapatawpha County, may be read as an epic chronicle of Southern life—as many early critics tended to do—but by no means should his work be read solely from a regionalist or historical perspective. The "universal truths" in his fiction about "the human heart in conflict with itself," as Faulkner phrased it in his Nobel Prize speech, have afforded thousands of published interpretations of his work from every possible critical approach.

—John B. Padgett

### Principal Books by Faulkner

- The Marble Faun*. Boston: Four Seas, 1924.  
*Soldiers' Pay*. New York: Boni & Liveright, 1926.  
*Mosquitoes*. New York: Boni & Liveright, 1927.  
*Sartoris*. New York: Harcourt, Brace, 1929. Original, uncut version edited by Douglas Day as *Flags in the Dust*. New York: Random House, 1973. Original version newly edited by Noel Polk in *Novels, 1926–1929*. New York: Library of America, 2006.  
*The Sound and the Fury*. New York: Cape & Smith, 1929.  
*As I Lay Dying*. New York: Cape & Smith, 1930.  
*Sanctuary*. New York: Cape & Smith, 1931. Unrevised version edited by Polk as *Sanctuary: The Original Text*. New York: Random House, 1981.  
*These 13*. New York: Cape & Smith, 1931.  
*Idyll in the Desert*. New York: Random House, 1931.  
*Miss Zilphia Gant*. Dallas: Book Club of Texas, 1932.  
*Light in August*. New York: Smith & Haas, 1932.  
*A Green Bough*. New York: Smith & Haas, 1933.  
*Doctor Martino and Other Stories*. New York: Smith & Haas, 1934.  
*Pylon*. New York: Smith & Haas, 1935.  
*Absalom, Absalom!* New York: Random House, 1936.  
*The Unvanquished*. New York: Random House, 1938.  
*The Wild Palms*. New York: Random House, 1939.  
*The Hamlet*. New York: Random House, 1940; revised, New York: Random House, 1964.



- Go Down, Moses and Other Stories*. New York: Random House, 1942.
- Intruder in the Dust*. New York: Random House, 1948.
- Knight's Gambit*. New York: Random House, 1949.
- Collected Stories of William Faulkner*. New York: Random House, 1950.
- Requiem for a Nun*. New York: Random House, 1951.
- Mirrors of Chartres Street*. Minneapolis: Faulkner Studies, 1953.
- A Fable*. New York: Random House, 1954.
- Big Woods*. New York: Random House, 1955.
- Faulkner at Nagano*, edited by Robert A. Jelliffe. Tokyo: Kenkyusha, 1956.
- The Town*. New York: Random House, 1957.
- New Orleans Sketches*, edited by Carvel Collins. New Brunswick, N.J.: Rutgers University Press, 1958. Republished. Jackson: University of Mississippi, 2002.
- Faulkner in the University: Class Conferences at the University of Virginia, 1957–1958*, edited by Frederick L. Gwynn and Joseph Blotner. Charlottesville: University Press of Virginia, 1959.
- The Mansion*. New York: Random House, 1959.
- The Reivers*. New York: Random House, 1962.
- Early Prose and Poetry*, edited by Collins. Boston: Little, Brown, 1962.
- Faulkner at West Point*, edited by Joseph L. Fant III and Robert Ashley. New York: Random House, 1964. Republished. University Press of Mississippi, 2002.
- The Wishing Tree*. New York: Random House, 1964.
- Essays, Speeches & Public Letters*, edited by James B. Meriwether. New York: Random House, 1966. Revised. New York: Modern Library, 2004.
- The Faulkner-Cowley File: Letters and Memories, 1944–1962*, edited by Malcolm Cowley. New York: Viking, 1966.
- Lion in the Garden: Interviews with William Faulkner 1926–1962*, edited by Meriwether and Michael Millgate. New York: Random House, 1968.
- The Big Sleep*, by Faulkner, Jules Furthman, and Leigh Brackett. New York: Irvington, 1971.
- The Marionettes: A Play in One Act*. Charlottesville: Bibliographical Society, University of Virginia, 1975.
- Mayday*. South Bend, Ind.: University of Notre Dame Press, 1976.
- Selected Letters of William Faulkner*, edited by Blotner. New York: Random House, 1977.
- Mississippi Poems*. Oxford, Miss.: Yoknapatawpha, 1979.
- Uncollected Stories of William Faulkner*, edited by Blotner. New York: Random House, 1979.
- To Have and Have Not*, by Faulkner and Furthman. Madison: University of Wisconsin Press, 1980.
- The Road to Glory*, by Faulkner and Joel Sayre. Carbondale & Edwardsville: Southern Illinois University Press, 1981.
- Helen: A Courtship*. Oxford, Miss.: Yoknapatawpha, 1981.
- Faulkner's MGM Screenplays*, edited by Bruce F. Kawin. Knoxville: University of Tennessee Press, 1982.
- Elmer*, edited by Dianne Cox. Northport, Ala.: Seajay, 1983.

# LIGHT IN AUGUST

WILLIAM FAULKNER

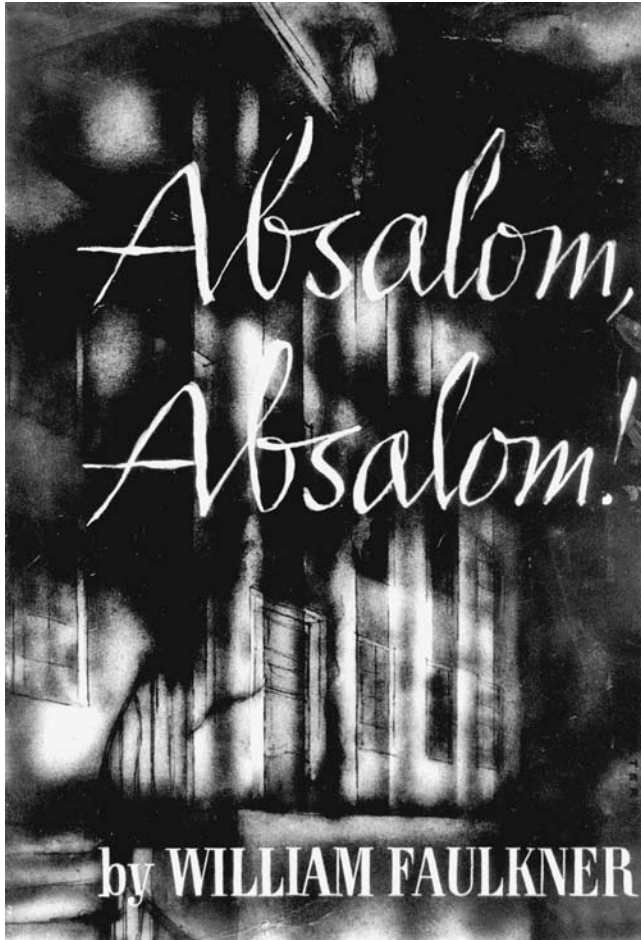


HARRISON SMITH & ROBERT HAAS

Title page for Faulkner's seventh novel. He explained that the title, which has no direct connection to the story, referred to "a peculiar quality to the light" in the South during the month of August.

- Father Abraham*, edited by Meriwether. New York: Red Ozier Press, 1983; New York: Random House, 1984.
- The DeGaulle Story*, edited by Louis Daniel Brodsky and Robert W. Hamblin. Jackson: University Press of Mississippi, 1984.
- Vision in Spring*, edited by Judith Sensibar. Austin: University of Texas Press, 1984.
- Battle Cry*, edited by Brodsky and Hamblin. Jackson: University Press of Mississippi, 1985.
- William Faulkner Manuscripts*, 25 volumes, edited by Blotner, Thomas L. McHaney, Millgate, and Polk. New York & London: Garland, 1986–1987.
- Country Lawyer and Other Stories for the Screen*, edited by Brodsky and Hamblin. Jackson: University Press of Mississippi, 1987.
- Stallion Road*, edited by Brodsky and Hamblin. Jackson: University Press of Mississippi, 1989.





Dust jacket for Faulkner's 1936 novel in which four unreliable narrators combine to tell the story of Thomas Sutpen's tragic career

Novels, 1936–1940: *Absalom, Absalom!*, *The Unvanquished*, *If I Forget Thee, Jerusalem* [*The Wild Palms*], *The Hamlet*, edited by Polk. New York: Library of America, 1990.

Novels, 1930–1935: *As I Lay Dying*, *Sanctuary*, *Light in August*, *Pylon*, edited by Polk. New York: Library of America, 1994.

Novels, 1942–1944: *Go Down, Moses*, *Intruder in the Dust*, *Requiem for a Nun*, *A Fable*, edited by Polk. New York: Library of America, 1994.

*Conversations with William Faulkner*, edited by M. Thomas Inge. Jackson: University Press of Mississippi, 1999.

Novels, 1926–1929: *Soldiers' Pay*, *Mosquitoes*, *Flags in the Dust*, *The Sound and the Fury*, edited by Polk. New York: Library of America, 2006.

### Studying William Faulkner

William Faulkner wrote a total of nineteen novels and more than one hundred short stories between 1919 and his death in 1962. His career can be divided into roughly three

periods: an apprenticeship period, consisting of sketches, poems, short fiction, and his earliest novels; his period of greatness, beginning with *THE SOUND AND THE FURY* in 1929 and continuing until WORLD WAR II; and his later years, during which he finished the last two novels of the SNOPEs TRILOGY.

Students wishing to study Faulkner should probably start with works published 1929–1942, which represent the height of his achievement. Because he set most of his work in his fictional YOKNAPATAWPHA COUNTY, based on Lafayette County, Mississippi, some commentators have attempted to read Faulkner as a kind of historical chronicle of the county, and/or as a microcosm of the South. For readers who would like to attempt such a reading, a good starting point is the novel *THE UNVANQUISHED* (1938), a Civil War novel about the Sartoris family, which also has the advantage of being relatively easy to read, lacking many of the rhetorical flourishes and highly experimental prose forms common in other works. Other accessible novels from this period include *AS I LAY DYING* (1930), which is “told” via monologues by fifteen different speakers, and *SANCTUARY* (1931).

More difficult, both in length and subject matter, are *LIGHT IN AUGUST* (1932), with a large cast of characters and serious subject matter, and *Go Down, Moses* (1942), a sprawling novel about the McCaslin family that includes one of Faulkner's great stories, “The Bear.” *THE SOUND AND THE FURY* (1929) and *ABSALOM, ABSALOM!* (1936), the two novels most often regarded as Faulkner's masterpieces, require a great deal of readers, and the experience of reading them has often been described as requiring a reader to learn how to read all over again. The difficulties of comprehending these novels is, in fact, part of the effect Faulkner intended, as both works are concerned at least in part with the difficulties of forming meaning out of narrative.

Anyone wishing to study the life of Faulkner would be advised to begin with Joseph Blotner's *Faulkner: A Biography*, originally published by Random House in two volumes in 1974, then as a revised one-volume edition (New York: Random House, 1984). David Minter's *William Faulkner: His Life and Work* (Baltimore, Md.: Johns Hopkins University Press, 1980) combines highlights from Faulkner's life with corresponding moments in the fiction. Other commendable biographies and histories include Jay Parini's *One Matchless Time: A Life of William Faulkner* (New York: HarperCollins, 2004); Joel Williamson's *William Faulkner and Southern History* (New York: Oxford University Press, 1993); and Don Doyle's *The Roots of Yoknapatawpha: A History of Lafayette County, Mississippi* (Chapel Hill: University of North Carolina Press, 2001).

Faulkner has been the subject of countless critical studies, a list that by one reckoning has been exceeded only by William Shakespeare. Acclaimed studies of Faulkner include Olga Vickery's *The Novels of William Faulkner: A Critical Interpretation* (Third edition; Baton Rouge: Louisiana State University Press, 1995), Michael Millgate's *The Achievement of*

*William Faulkner* (New York: Random House, 1966; Lincoln: University of Nebraska Press, 1978), and Cleanth Brooks's *The Yoknapatawpha Country* (1963; Baton Rouge: Louisiana State University Press, 1990) and *Toward Yoknapatawpha and Beyond* (1978; Baton Rouge: Louisiana State University Press, 1990), the latter of which is largely about his non-Yoknapatawpha novels. *The Faulkner Journal*, published twice a year, is also a good source for criticism.

For close focus on selected works, the "Reading Faulkner" series by the University Press of Mississippi in Jackson offers line-by-line reading of several novels, including *The Sound and the Fury* (by Stephen M. Ross, 1996), *Sanctuary* (by Edwin T. Arnold, 1996), *The Unvanquished* (by James C. Hinkle and Robert McCoy, 1995), and *Light in August* (by Hugh M. Ruppersburg, 1994), and a volume on *Collected Stories* (by Theresa M. Towner and James B. Carothers, 2006), with additional books in the series forthcoming. Garland Publishers in New York, in addition to publishing twenty-five volumes of Faulkner manuscripts (1986–1987), has an "Annotations to the Novels" series that offers similar guides to several other novels, including *Absalom, Absalom!* (by David Paul Ragan, 1991), *As I Lay Dying* (by Dianne C. Luce, 1990), *Go Down, Moses* (by Nancy Drew Taylor, 1994), *Sanctuary* (by Melinda McLeod Rousselle, 1989), *The Hamlet* (by Catherine D. Holmes, 1996), and *The Town* (by Merrill Horton, 1996). Twayne Publishers in New York has published several studies of individual novels, including *The Sound and the Fury: Faulkner and the Lost Cause*, by John T. Matthews (1990); *Light in August: A Study in Black and White*, by Alwyn Berland (1992); *As I Lay Dying: Stories Out of Stories*, by Warwick Wadlington (1992); *Go Down, Moses: The Miscegenation of Time*, by Arthur F. Kinney (1996); and *Absalom, Absalom!: The Questioning of Fictions*, by Robert Dale Parker (1991).

A few recent (or recently reissued) works are also indispensable resources for the study of Faulkner. *William Faulkner A to Z: The Essential Guide to His Life and Work*, by A. Nicholas Fargnoli and Michael Golay (New York: Facts on File, 2002), provides an affordable single-volume reference on titles, themes, and even characters and places that appear in his fiction, as well as comprehensive listings of Faulkner's publications and bibliographies for further research. *A William Faulkner Encyclopedia*, edited by Robert W. Hamblin and Charles A. Peek (Westport, Conn.: Greenwood Press, 1999), also serves as a reference guide to Faulkner's titles and themes via articles by various contributors that are a bit more scholarly in scope and intent than entries in Fargnoli and Golay's guide. Two books by Edmund L. Volpe, one published originally in the 1960s but recently republished, are handy guides to Faulkner's novels and short stories, respectively: *A Reader's Guide to William Faulkner: The Novels* (1964; Syracuse, N.Y.: Syracuse University Press, 2003), and *A Reader's Guide to William Faulkner: The Short Stories* (Syracuse, N.Y.: Syracuse University Press, 2004). Students may also want to investigate *William Faulkner on the Web* (<[http://www.mcsr.](http://www.mcsr.olemiss.edu/~egjbp/ Faulkner)

[olemiss.edu/~egjbp/ Faulkner](http://www.mcsr.olemiss.edu/~egjbp/ Faulkner)>) and join the online Faulkner Discussion List by sending the message "subscribe faulkner" to [md@listserv.olemiss.edu](mailto:md@listserv.olemiss.edu).

—John B. Padgett

### Fauset, Jessie Redmon (1882–1961) *editor, writer, educator*

An important figure in the HARLEM RENAISSANCE, Jessie Redmon Fauset was denied admission to Bryn Mawr College because of her race and instead attended Cornell University, where she graduated Phi Beta Kappa in 1905. After teaching in public schools in Washington, D.C., she earned an M.A. from the University of Pennsylvania in 1919. Moving to New York, she became the literary editor of *THE CRISIS* (1919–1926), where she fostered the talents of such writers as Countee CULLEN, Claude MCKAY, Jean TOOMER, and Langston HUGHES. Hughes credited Fauset, Charles Johnson, and Alain Locke as "the three people who mid-wifed the so-called New Negro literature into being. Kind and critical—but not too critical for the young—they nursed us along until our books were born." With W. E. B. DU BOIS, she founded *Brownies' Book* (1920–1921), for which she wrote the dedication: "To children, who with eager look / Scanned vainly library shelf, and nook, / For History or Song or Story / That told of Colored People's glory,— / We dedicate the *Brownies' Book*." In 1927 Fauset returned to teaching at DeWitt Clinton High School in New York City, where she taught French until 1944. In addition to the writing she did for periodicals, Fauset published four novels—*There is Confusion* (1924), *Plum Bun* (1929), *The Chinaberry Tree* (1931), and *Comedy: American Style* (1933)—in which she presents mainly middle-class African American characters confronting racial and sexual barriers as they seek happiness.

### Source

McLendon, Jacquelyn Y. *The Politics of Color in the Fiction of Jessie Fauset and Nella Larsen*. Charlottesville: University Press of Virginia, 1995.

### Fearing, Kenneth (1902–1961) *poet, novelist*

The Chicago-born Kenneth Fearing moved to New York City after he graduated from the University of Wisconsin in 1924. Fearing, who early in his career wrote pseudonymously for PULP MAGAZINES, initially made his reputation as a poet, publishing *Angel Arms*, the first of his seven volumes of poetry, in 1929. He became well known in the 1930s as a proletarian poet, capturing the atmosphere and vernacular of the city in hard-boiled verse. In his prose as well as his poetry, Fearing wrote satirically about the disintegration of middle-class values in contemporary society. In his first novel, *Hospital* (1939), Fearing depicts several crises occurring at a large metropolitan hospital at three in the afternoon, just

after a drunken janitor has turned off the power, from the perspectives of multiple first-person narrators—a technique he employed in his six subsequent novels. Fearing's most successful novel was *The Big Clock* (1946), a thriller in which the multiple perspectives add to the suspense of a witness to a murder being pursued by the murderer.

### Sources

Barnard, Rita. *The Great Depression and the Culture of Abundance: Kenneth Fearing, Nathanael West, and Mass Culture in the 1930s*. New York: Cambridge University Press, 1995.

Fearing, Kenneth. *Complete Poems*, edited by Robert M. Ryley (Orono, Maine: National Poetry Foundation, 1993).

### Federal Theatre Project (1935–1939)

One of several arts programs established under the Works Progress Administration during President Franklin Roosevelt's first term, the Federal Theatre Project was created to provide work for unemployed theater workers—actors, writers, directors, stage technicians, and support people—during the GREAT DEPRESSION. At its height the project employed more than 12,000 people, nine out of ten of whom had been on relief rolls. The project operated in more than forty cities in twenty-two states and also formed companies that toured rural areas. Among its innovations, the project produced the “Living Newspaper,” which dramatized social and economic issues. The project also subsidized original, experimental theater, new playwrights, and lowered ticket prices with the aim of maintaining and revitalizing theater in the United States.

### Sources

Flanagan, Hallie. *Arena: The Story of the Federal Theater*. New York: Duell, Sloan and Pearce, 1940.

Gagey, Edmond. *Revolution in American Drama*. New York: Columbia University Press, 1947.

*The New Deal Stage* <<http://memory.loc.gov/ammem/fedtp/ftthome.html>>.

### Federal Writers' Project (1935–1943)

The Federal Writers' Project, established as part of the Federal Works Progress Administration, provided work for unemployed white-collar workers during the GREAT DEPRESSION. Project writers, who were paid a subsistence wage of \$20 a week, produced state guidebooks, now considered classics of Americana—book-length histories of the people, places, culture, and geography of the individual states. Writers also worked on life histories, almanacs, historical pamphlets, collections of folklore, and other writing assignments concerned with local and national history and culture. Government employment of writers was a controversial policy attacked by conservatives and others who believed that the arts should not receive direct support from public funds. The Federal Writers'

Project, like many other New Deal programs, ceased to operate by the beginning of WORLD WAR II. At its peak, the project employed in its local and state branches some 6,500 writers.

### Source

Mangione, Jerre. *The Dream and the Deal: The Federal Writers' Project, 1935–1943*. Boston: Little, Brown, 1972.

### Ferber, Edna (1885–1968) short story writer, playwright, novelist

Edna Ferber became a popular writer with her stories about a businesswoman named Emma McChesney, which were collected in three volumes published in 1913–1915. But Ferber's reputation is founded on her novels, especially *So Big* (1924), for which she became the first Jewish-American woman to win the PULITZER PRIZE, *Show Boat* (1926), *Cimarron* (1930), and *Giant* (1952). In her fiction Ferber portrayed career women, gamblers, the land rush in Oklahoma in the 1880s, the logging industry in Wisconsin, the oil industry in Texas, and modern Alaska. *Showboat* was made into a popular and often-revived classic stage musical.

Ferber also had considerable success as a playwright, especially with *The Royal Family* (1928), a satire about an acting family based on the Barrymores; *Dinner at Eight* (1932), a light comedy about a fashionable dinner party; and *Stage Door* (1936)—all works she wrote with George S. KAUFMAN.

### Sources

Gilbert, Julie Goldsmith. *Edna Ferber: A Biography*. Garden City, N.Y.: Doubleday, 1978.

Shaugnessy, Mary Rose. *Women and Success in American Society in the Works of Edna Ferber*. New York: Gordon Press, 1977.

### Fields, Dorothy (1905–1974) lyricist

Dorothy Fields was the only major woman lyricist in an era dominated by male songwriters. Her father was vaudeville star Lew Fields, part of the comedy duo of Weber Fields. Dorothy went to work on Tin Pan Alley, where she became known as “The Fifty-Dollar-A-Night Girl” because she could create a lyric overnight to fit a composer's melody.

With composer Jimmy McHugh, Fields wrote songs for revues at Harlem's Cotton Club as well as for Broadway, where they created such hits as “I Can't Give You Anything but Love” (1928) and “On the Sunny Side of the Street” (1930), in which Fields showed that she could weave colloquial expressions—“Gee, I'd like to see you looking swell, baby,” “If I never made a cent, I'd be rich as Rockefeller”—into unsentimental but still romantic lyrics. When Fields and McHugh followed the westward migration of songwriters to Hollywood, they created such classic songs as “I Feel a Song Comin' On” and “I'm in the Mood for Love” (1935).



RKO teamed Dorothy Fields with Jerome Kern for several motion pictures starring Fred Astaire and Ginger Rogers. Fields took an abbreviated Kern melody, sixteen-bars long instead of the usual thirty-two-bar chorus, and fashioned "Lovely to Look At," which fit into the fashion-model theme of the show *Roberta* (1935). Fields also added new lyrics to "I Won't Dance," a song Kern had originally written with Oscar HAMMERSTEIN II. In Hammerstein's lyric, the singer refuses to dance because he is not a very good dancer; in Fields's revision, the singer refuses to dance because he feels the physical proximity will be sexually irresistible: "For heavens rest us / I'm not asbestos." Fields and Kern wrote their best score together for *Swing Time* (1936), which featured the witty "A Fine Romance" ("You're calmer than the seals in the Arctic Ocean / At least they flap their fins to express emotion") and the plangent ballad "The Way You Look Tonight."

She continued to write both "book" and "lyrics" for successful shows in the 1950s, 1960s, and 1970s, at a time when rock music was pushing most other traditional songwriters aside. With Arthur Schwartz, she wrote the songs for *A Tree Grows in Brooklyn* (1953) and *By the Beautiful Sea* (1954), and, with Cy Coleman, *Sweet Charity* (1966), which produced such rousing hits as "Big Spender" and "If My Friends Could See Me Now."

#### Source

Winer, Deborah Grace. *On the Sunny Side of the Steeet: The Life and Lyrics of Dorothy Fields*. New York: Schirmer, 1997.

—Philip Furia

#### "Fifty Grand" (1927) short story

Originally published in the *Atlantic Monthly* and collected in *Men Without Women* (1927), Ernest HEMINGWAY's "Fifty Grand" is based on a 1922 championship fight in New York between Benny Leonard and Jack Britton. In the story, welterweight fighter Jack Brennan, convinced that he no longer has the endurance to defeat Jimmy Walcott, bets \$50,000 on Walcott. Through seven rounds Brennan fights well but takes a beating thereafter. In the eleventh round, with the fight in Walcott's control, Walcott deliberately hits Brennan with a low blow that should have disqualified him. Determined to preserve his \$50,000, Brennan remains on his feet, tells the referee that the blow was not low, and then brings Walcott down with his own low blow, clearly a foul. The fight is awarded to Walcott, and Brennan has averted an apparent double cross by Walcott and the gamblers.

#### Sources

Brucoli, Matthew J. *Classes on Ernest Hemingway*. Columbia: Thomas Cooper Library, University of South Carolina, 2002.

Baker, Carlos. *Hemingway: The Writer as Artist*, fourth edition. Princeton, N.J.: Princeton University Press, 1972.

—John C. Unrue

#### Finney, Charles (1905–1984) novelist

Charles Finney published his first and most famous novel, *The Circus of Dr. Lao*, in 1935. Detailing the arrival of a Chinese man's fantastic circus of comic, bizarre, and mythological creatures in a small, sleepy Arizona town, *The Circus of Dr. Lao* won the American Booksellers Association Prize for the "most original" novel of the year. But it received mixed reviews and struggled to stay in print until the 1950s when it was rediscovered and reprinted. Working mainly as a reporter for the *Arizona Daily Star* in Tucson, Finney published two other novels, *The Unholy City* (1937) and *Past the End of the Pavement* (1939), and a memoir of his time as a young soldier in China, *The Old China Hands* (1962).

—R. John Williams

#### Fisher, Vardis (1895–1968) novelist

Vardis Fisher grew up in Idaho and set much of his fiction in the West. His early novels *Toilers of the Hills* (1928) and *Dark Bridwell* (1931), which dealt with the harshness of frontier life, put him in the regionalist tradition (see REGIONALISM). He wrote a tetralogy—*In Tragic Life* (1932), *Passions Spin the Plot* (1934), *We Are Betrayed* (1935), and *No Villain Need Be* (1936)—about the life of Vridar Hunter, an autobiographical character who grows up on a Western farm, experiences war, and becomes a professor at a Mormon college. Fisher's reputation reached its peak in 1939 with the publication of *Children of God*, an historical novel about Joseph Smith and the Mormons. In the 1940s Fisher began a series of twelve novels known as his Testament of Man series, which traced the development of humanity from its beginnings. The series begins with *Darkness and the Deep* (1943), *The Golden Rooms* (1944), and *Intimations of Eve* (1946)—novels that treat the evolution of humans from ape-man to Neanderthal to hunters and gatherers—and culminates with *Orphans in Gethsemane* (1960), a revision and enlargement of his tetralogy.

#### Sources

Chatterton, Wayne. *Vardis Fisher: The Frontier and Regional Works*. Boise, Idaho: Boise State College, 1972.

Flora, Joseph M. *Vardis Fisher*. New York: Twayne, 1965.

#### Fitzgerald, F. Scott (1896–1940) novelist, short-story writer

... sometimes I think the impersonal and objective quality of my talent, and the sacrifices of it, in pieces, to preserve its essential value has some sort of epic grandeur.

—letter to Scottie Fitzgerald

The dominant influences on F. Scott Fitzgerald's life and career were literature, Princeton, aspiration, money, alcohol,





F. Scott Fitzgerald, circa 1924

and his wife, Zelda Sayre FITZGERALD. He grew up in St. Paul, Minnesota, and was raised a Catholic but left the Church in his twenties. The son of an unsuccessful businessman, Fitzgerald developed in his boyhood and at school intense feelings about wealth and the American class system, which he wrote into his fiction.

After Newman, a New Jersey Catholic prep school, Fitzgerald entered Princeton as a member of the Class of 1917. At college he neglected his studies in order to serve a literary apprenticeship. He wrote for the *Nassau Literary Magazine* and the *Tiger* humor magazine, and he provided the lyrics for three Triangle Club musicals. He was about to flunk out of college when he took an army commission in 1917; to his lasting regret he did not experience battle. In the army he wrote a novel, which he rewrote as *THIS SIDE OF PARADISE*. Stationed at Camp Sheridan, Alabama, he fell in love with an archetypal Southern belle, Zelda Sayre.

Fitzgerald was an exemplary figure for America during his times. He achieved early success during the 1920s—which he named “The Jazz Age”—when his fiction and conduct expressed the ebullience of the postwar boom. As a member of the expatriate group in France during the 1920s, he formed a difficult friendship with Ernest HEMINGWAY. In the 1930s

he was regarded as a failure whose work was irrelevant to the concerns of the GREAT DEPRESSION.

During his lifetime his fiction was underrated or dismissed as trivial because the reputation-makers regarded his characters and their values as trivial. He was better known and more widely read as the author of popular magazine stories—which provided most of his income—than as a novelist. His brilliant style, wit, warm tone, and the poetry of his prose were regarded as facile; he was labeled an irresponsible writer who had squandered his gifts to make money. But Fitzgerald was a painstaking writer and rewriter who labored to achieve readability and emotional power. He was a hard-working professional with high literary ambitions who published four novels, a play, and four volumes of short stories between 1920 and 1935.

One of the glamor figures in American literature, Fitzgerald achieved success and celebrity with his first novel, *This Side of Paradise* (1920), set at Princeton, and embarked on an extravagant life with his eccentric wife. Despite his alcoholism and the strain of her eventual insanity, he published two masterpiece novels—one of which, *THE GREAT GATSBY* (1925), is a leading contender for designation as “the great American novel.” Jay Gatsby is the best-known figure in American fiction and is recognized by people who have not read the novel.

Fitzgerald was the first celebrated young writer associated with the great editor Maxwell PERKINS at CHARLES SCRIBNER’S SONS, whose stable of geniuses came to include Ernest Hemingway and Thomas WOLFE. Fitzgerald’s second novel, *The Beautiful and Damned* (1922), which examined the ruin of an attractive weak couple, was not an advance in his novelistic technique. Since Fitzgerald’s novels earned comparatively little money when they were published, most of his writing time went into the 160 stories published in mass-circulation magazines—principally *THE SATURDAY EVENING POST*. Although written to sell, they included “WINTER DREAMS” (1922), “THE LAST OF THE BELLES” (1929), “ONE TRIP ABROAD” (1930), and “BABYLON REVISITED” (1931). His three novelettes are classics of the form: “MAY DAY” (1920), “THE DIAMOND AS BIG AS THE RITZ” (1922), and “THE RICH BOY” (1926).

*The Great Gatsby* (1925)—a short novel of 50,000 words, published before Fitzgerald was thirty—achieved a control of structure and point of view previously absent in his work. A study of romantic commitment and betrayal, it is also an examination of the American Dream and American society during the boom years. Fitzgerald’s name and work are closely connected with the 1920s because he was a brilliant social historian who utilized details to evoke the feelings and moods associated with time and place. The description of Gatsby’s party and the guest list evoke the excitement and vulgarity of “the greatest, gaudiest spree in history.” The reviews for the novel were mixed, with the favorable ones very strong; but the sales of about 23,000 copies were disappointing.

Fitzgerald's fourth and best novel, *TENDER IS THE NIGHT* (1934), was published nine years after *The Great Gatsby*; and the delay, which partly resulted from the necessity to write commercial stories that would pay Zelda Fitzgerald's medical bills, damaged its reception when it appeared during the Depression. Most of the reviewers were unimpressed or unfriendly. The flashback structure was unappreciated, and the causes for the deterioration of the hero, Dick Diver, were largely misunderstood. James Dickey, who admired the novel, remarked that "If they could get Dick Diver, none of us is safe."

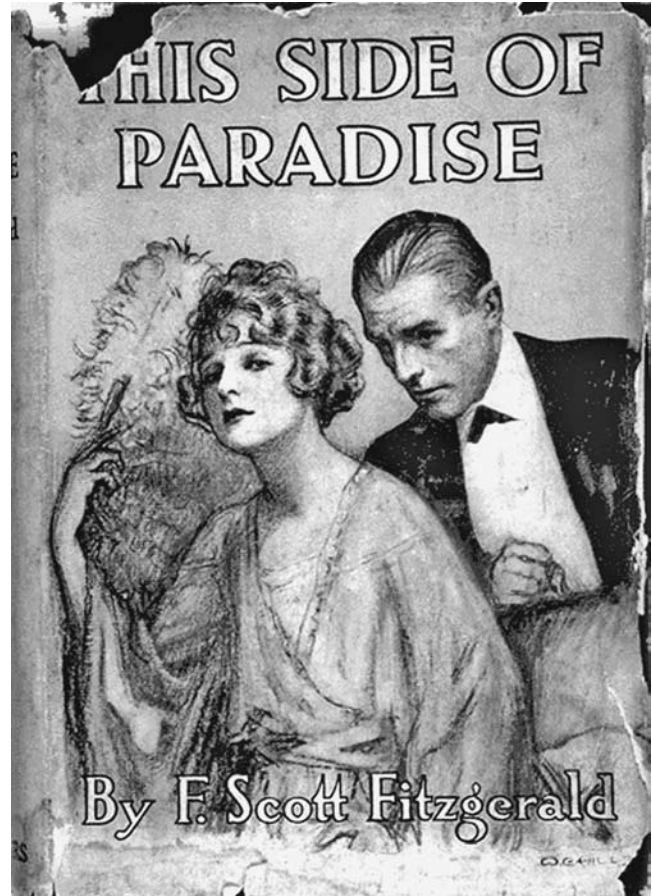
Following the failure of *Tender Is the Night* to restore or advance Fitzgerald's literary standing, he experienced a physical and nervous breakdown, accompanied by financial worries, which he wrote about in the *Esquire* confessional essays posthumously collected in *THE CRACK-UP* (1945). Unable to continue writing popular magazine fiction, he went to Hollywood in 1937 to work for MGM on screenplays—at which he was not successful. At his death he was writing a Hollywood novel, published as a work in progress as *The Last Tycoon* (see *THE LOVE OF THE LAST TYCOON*) in 1941. In its unfinished form it is one of the best novels inspired by the movie industry.

During his lifetime and into the twenty-first century Fitzgerald had two reputations: as a playboy and as a gifted writer—with his wastrel image predominating among general readers and Fitzgerald groupies. He became the subject of exaggerated or false anecdotes that interfered with the proper judgment of his work. Fitzgerald died believing himself a failure, and the obituaries treated him as a casualty of the 1920s: a writer who had wasted his ability and sold out. A spontaneous reappraisal generated by readers began in the mid 1940s with the reprintings of *The Great Gatsby*; this reappraisal became a revival in the 1950s. John O'HARA wrote in 1945, "All he was was our best novelist, one of our best novella-ists, and one of our finest writers of short stories." At the end of the 1960s F. Scott Fitzgerald was safely positioned among the greatest American writers.

—Matthew J. Bruccoli

### Principal Books by Fitzgerald

- Fie! Fie! Fi-Fi!* Cincinnati, New York & London: The John Church Co., 1914. *Fie! Fie! Fi-Fi: A Facsimile of the 1914 Acting Script and Musical Score*. Columbia, S.C.: University of South Carolina Press, 1996.
- The Evil Eye*. Cincinnati, New York & London: The John Church Co., 1915.
- Safety First*. Cincinnati, New York & London: The John Church Co., 1916.
- This Side of Paradise*. New York: Scribners, 1920.
- Flappers and Philosophers*. New York: Scribners, 1920.
- The Beautiful and Damned*. New York: Scribners, 1922.
- Tales of the Jazz Age*. New York: Scribners, 1922.
- The Vegetable*. New York: Scribners, 1923.



Dust jacket for Fitzgerald's first novel, which was read as announcing the rebellious young generation of the Jazz Age

- The Great Gatsby*. New York: Scribners, 1925. Cambridge Edition, edited by Matthew J. Bruccoli. Cambridge & New York: Cambridge University Press, 1991.
- All the Sad Young Men*. New York: Scribners, 1926.
- Tender Is the Night*. New York: Scribners, 1934. *Tender Is the Night, "With the Author's Final Revisions,"* edited by Malcolm Cowley. New York: Scribners, 1951. Everyman Centennial Edition, edited by Bruccoli. London: Dent, 1996.
- Taps at Reveille*. New York: Scribners, 1935.
- The Last Tycoon*, edited by Edmund Wilson. New York: Scribners, 1941. *The Love of the Last Tycoon: A Western*, Cambridge Edition, edited by Bruccoli.. Cambridge & New York: Cambridge University Press, 1993.
- The Crack-Up*, edited by Wilson. New York: New Directions, 1945.
- The Stories of F. Scott Fitzgerald*, edited by Cowley. New York: Scribners, 1951.
- Afternoon of an Author*, edited by Arthur Mizener. Princeton, N.J.: Princeton University Library, 1957.





Dust jacket for Fitzgerald's fourth novel, his most personal work, which treats the "intricate destiny" of Richard Diver, who wanted "to be a good psychologist—maybe to be the greatest one that ever lived"

*The Pat Hobby Stories*, edited by Arnold Gingrich. New York: Scribners, 1962.

*The Apprentice Fiction of F. Scott Fitzgerald, 1909–1917*, edited by John Kuehl. New Brunswick, N.J.: Rutgers University Press, 1965.

*Thoughtbook of Francis Scott Key Fitzgerald*, edited by Kuehl. Princeton, N.J.: Princeton University Library, 1965.

*F. Scott Fitzgerald In His Own Time: A Miscellany*, edited by Matthew J. Bruccoli and Jackson R. Bryer. Kent, Ohio: Kent State University Press, 1971.

*The Basil and Josephine Stories*, edited by Bryer and Kuehl. New York: Scribners, 1973.

*F. Scott Fitzgerald's Ledger*, edited by Bruccoli. Washington, D.C.: Bruccoli Clark/NCR Microcard Books, 1973.

*Bits of Paradise: 21 Uncollected Stories by F. Scott and Zelda Fitzgerald*, edited by Scottie Fitzgerald Smith and Bruccoli. New York: Scribners, 1973.

*F. Scott Fitzgerald's Screenplay for Three Comrades* by Erich Maria Remarque, edited by Bruccoli. Carbondale & Edwardsville: Southern Illinois University Press, 1978.

*The Notebooks of F. Scott Fitzgerald*, edited by Bruccoli. New York: Harcourt Brace Jovanovich/Bruccoli Clark, 1978.

*F. Scott Fitzgerald's St. Paul Plays: 1911–1914*, edited by Alan Margolies. Princeton, N.J.: Princeton University Library, 1978.

*The Price Was High: The Last Uncollected Stories of F. Scott Fitzgerald*, edited by Bruccoli. New York: Harcourt Brace Jovanovich/Bruccoli Clark, 1979.

*Poems 1911–1940*, edited by Bruccoli. Bloomfield Hills, Mich. & Columbia, S.C.: Bruccoli Clark, 1981.

*The Stories of F. Scott Fitzgerald*, edited by Bruccoli. New York: Scribners, 1989.

*F. Scott Fitzgerald Manuscripts*, edited by Bruccoli. 18 volumes. New York & London: Garland, 1990–1991.

*F. Scott Fitzgerald: A Life in Letters*, edited by Bruccoli. New York: Touchstone/Simon & Schuster, 1995.

*F. Scott Fitzgerald on Authorship*, edited by Bruccoli with Judith Baughman. Columbia, S.C.: University of South Carolina Press, 1996.

*Before Gatsby: The First Twenty-Six Stories*, edited by Bruccoli with Baughman. Columbia, S.C.: University of South Carolina Press, 2001.

### Studying F. Scott Fitzgerald

F. Scott Fitzgerald's literary career covered two decades. In the 1920s he enjoyed celebrity and financial rewards; in the 1930s he experienced critical neglect and money troubles. Although he wrote that "there are no second acts in American lives," his career had two posthumous acts: the rediscovery or revival during the late 1940s and early 1950s, followed by the critical reappraisal of the 1960s and 1970s that made *THE GREAT GATSBY* (1925) the most widely taught American novel and elevated Fitzgerald to a secure position among the major American writers.

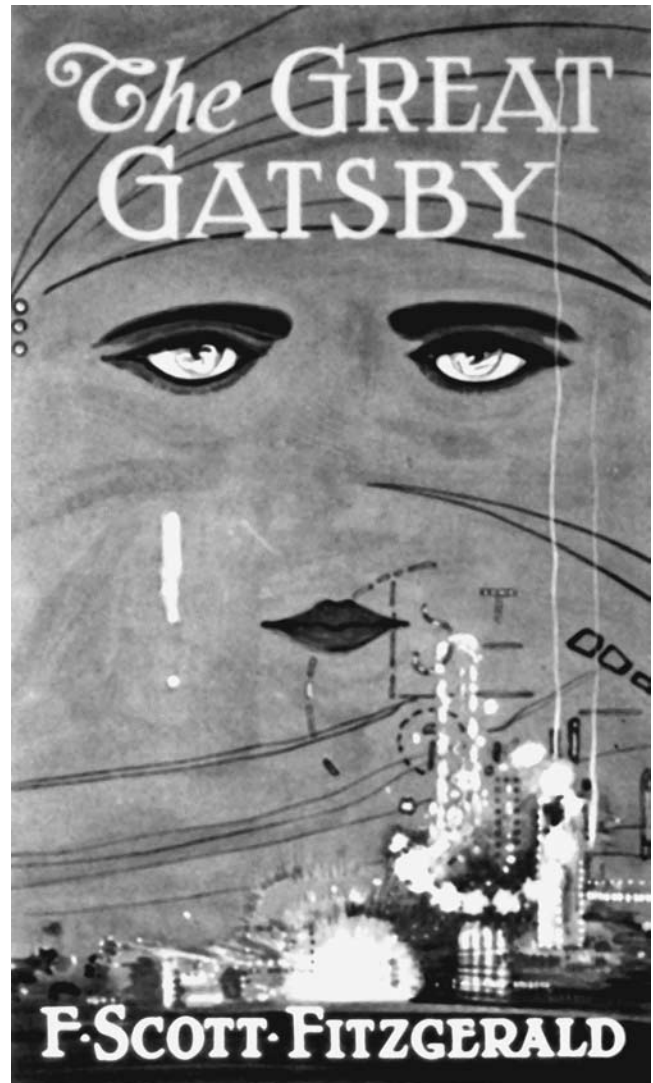
Study of Fitzgerald properly starts with his first novel, *THIS SIDE OF PARADISE* (1920), which launched him as a key literary figure in what he christened "THE JAZZ AGE." His astonishing technical development was proclaimed five years later in *The Great Gatsby*—which, nonetheless, was not a marked popular or critical success at the time of its publication. Fitzgerald's most substantial financial rewards and fame resulted from his 160 short stories published in the mass-circulation magazines. There was a close literary relationship between his commercial stories and his novels; he tested themes and characters in his magazine work for development in his novels. Fitzgerald's greatest novels, *The Great Gatsby* and *TENDER IS THE NIGHT* (1934), cannot be fully appreciated without knowledge of the stories connected with them. Fitzgerald's stories and novelettes merit close study apart from their connections with his novels. Fitzgerald published four volumes of stories during his lifetime, and nearly all of his previously uncollected stories have been republished.

The standard Fitzgerald biography is Matthew J. Bruccoli's *Some Sort of Epic Grandeur* (Second Revised Edition. Columbia: University of South Carolina Press, 2002); *The Romantic Egoists: A Pictorial Autobiography from the Scrapbooks and Albums of F. Scott and Zelda Fitzgerald*, edited by their daughter Scottie and others (New York: Scribners, 1974), supplements the biographies. There has been considerable biographical writing—some of it meretricious—about Fitzgerald and his tragic wife; indeed, there is a Zelda Fitzgerald industry that punishes him for her insanity. All of the Zelda-inspired books should be used with caution. The standard primary bibliography is Bruccoli's *F. Scott Fitzgerald: A Descriptive Bibliography* (Revised Edition. Pittsburgh: University of Pittsburgh Press, 1987). Fitzgerald was a brilliant letter writer; his letters have been published in five collections and are essential for the study of his life and work. The most convenient volume is *F. Scott Fitzgerald: A Life in Letters* (New York: Touchstone/Simon & Schuster, 1995), edited by Bruccoli.

The wide range of critical material about Fitzgerald is to be used cautiously. Some of it is far-fetched; some of it is misleading; and some of it is bad for Fitzgerald. Henry Claridge edited the comprehensive four-volume collection *F. Scott Fitzgerald: Critical Assessments* (Near Robertsbridge, East Sussex, U.K.: Helm Information, 1991). *The Fitzgerald/Hemingway Annual* was published from 1969 to 1979. *The F. Scott Fitzgerald Review* began publication in 2002. *The Great Gatsby* has generated far more scholarship and criticism than Fitzgerald's other novels, and it varies greatly in quality and good sense. Some is very bad. Two reliable guides are Roger Lathbury's *Gatsby* volume in the *Literary Masterpieces* series (Detroit: Manly/Gale Group, 2000) and Bruccoli's *F. Scott Fitzgerald's The Great Gatsby: A Documentary Volume* (Dictionary of Literary Biography, volume 219. Detroit: Bruccoli Clark Layman/The Gale Group, 2000). *Tender Is the Night* has received much less attention than *The Great Gatsby*; but it is well served by *The Reader's Companion to F. Scott Fitzgerald's Tender Is the Night*, edited by Bruccoli with Judith S. Baughman (Columbia: University of South Carolina Press, 1996), and *F. Scott Fitzgerald's Tender Is the Night: A Documentary Volume*, edited by Bruccoli and George Parker Anderson (Dictionary of Literary Biography, volume 273. Detroit: Bruccoli Clark Layman/Thomson Gale, 2003).

Fitzgerald study has been plagued by untrustworthy texts—especially for classroom use. The best in-print *Gatsby* text is in the Cambridge University Press Fitzgerald edition. The best *Tender Is the Night* text is the 1996 British Everyman edition, unavailable in the United States. All current Scribner editions of Fitzgerald are to be used with caution—especially *Gatsby*.

Writings about Fitzgerald are listed in Jackson Bryer's *The Critical Reputation of F. Scott Fitzgerald* (Hamden, Conn.: Archon, 1967) and *Supplement One Through 1981* (Hamden, Conn.: Archon, 1984). These secondary bibliographies can be updated by reference to the annual



*Dust jacket for Fitzgerald's third novel. In August 1924, he wrote to a friend, "That's the whole burden of this novel—the loss of those illusions that give such color to the world that you don't care whether things are true or false as long as they partake of the magical glory."*

MLA bibliographies available in print or online in major libraries.

Fitzgerald's manuscripts are at Princeton. The most comprehensive Fitzgerald research collection is described in the illustrated catalogue compiled by Park Bucker: *The Matthew J. and Arlyn Bruccoli Collection of F. Scott Fitzgerald at the University of South Carolina* (Columbia: University of South Carolina Press, 2004). The University of South Carolina Fitzgerald Centenary Website can be accessed at <<http://www.sc.edu/fitzgerald/index.html>>.

—Matthew J. Bruccoli



**Fitzgerald, Zelda Sayre** (1900–1948) *novelist*

The eccentric wife of F. Scott FITZGERALD, Zelda Fitzgerald has become a feminist cult figure and the subject of exaggerated claims about her putative collaboration with him. She was certainly a powerful influence on his life and work—but not necessarily a good one. Zelda Fitzgerald published one unsuccessful novel in her lifetime, *Save Me the Waltz* (1932). Her writing—including short stories—is witty but undisciplined. She suffered a mental breakdown in 1930 and spent most of her remaining life in sanitariums.

**Sources**

Fitzgerald, Zelda. *The Collected Writings of Zelda Fitzgerald*, edited by Matthew J. Bruccoli. New York: Scribners, 1991.  
Milford, Nancy. *Zelda: A Biography* (New York: Harper & Row, 1970).

—Morris Colden

**Flanner, Janet** (1892–1978) *journalist*

Janet Flanner spent much of her life in Paris. As “Genet,” she contributed a fortnightly column “Letter from Paris” to *THE NEW YORKER* from 1925 to 1975. She also wrote a novel, *The Cubical City* (1926), and *An American in Paris* (1940), a memoir. Three volumes of her *Paris Journal* appeared in 1965, 1971, and 1972.

**Source**

Wineapple, Brenda. *Genet: A Biography of Janet Flanner*. New York: Ticknor & Fields, 1989.

**Flappers and Philosophers** by F. Scott Fitzgerald

(New York: Scribners, 1920) *short-story collection*

F. Scott FITZGERALD’s first volume of stories—all of which had been published in magazines—followed *THIS SIDE OF PARADISE* (1920). “The Offshore Pirate,” “The Ice Palace,” and “Bernice Bobs Her Hair” were *SATURDAY EVENING POST* stories that shaped his reputation as a “flapper writer” whose stories were limited to the concerns of youth.

**Source**

Bruccoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

**“Flowering Judas”** (1930) *short story*

“Flowering Judas,” originally published in *The Hound & Horn*, is one of six stories by Katherine Anne PORTER inspired by the Mexican cultural revolution of the early 1920s. As the title story in her first collection, *Flowering Judas* (1930), it established her reputation in American letters. The protagonist of the story, Laura, is an idealistic

young American woman who has come to Mexico to participate in the revolution. But she has quickly become disenchanted with revolutionary leaders who have replaced noble passion with cynical self-interest. After Laura delivers drugs to Eugenio, a fellow revolutionary, to help him endure his miserable incarceration in a vermin-infested jail, he takes them all at once and dies.

The title of the story is taken from T. S. ELIOT’s poem “Gerontion,” but the allusion is to Judas Iscariot, the prototypical betrayer. Betrayal is the theme of the story, for Laura, participating in death instead of life, has betrayed her essential female self—a common theme in Porter’s canon.

**Source**

Carr, Virginia Spencer, ed. “Flowering Judas”: *Katherine Anne Porter*. *Women Writers: Texts and Contexts*. New Brunswick, N.J.: Rutgers University Press, 1993.

Porter, Katherine Anne. *The Collected Stories of Katherine Anne Porter*. New York: Harcourt, Brace & World, 1965.

—Darlene Harbour Unrue

**Fortune** (1930– ) *periodical*

A magazine about business, *Fortune* was established by Henry Luce, the founder of *Time*. Although it has concentrated on the development of industry, finance, and technology, the magazine has also employed distinguished literary figures such as Archibald MACLEISH, and James AGEE.

**For Whom the Bell Tolls** by Ernest Hemingway (New York: Scribners, 1940) *novel*

Often considered Ernest HEMINGWAY’s best novel, *For Whom the Bell Tolls* reveals Hemingway’s commitment to truth and his determination to present an honest view of the SPANISH CIVIL WAR and the people involved in it. Robert Jordan, a Spanish teacher from Montana fighting on the Loyalist side against the Fascists, joins a small group of guerillas in the Guadarrama Mountains whose help he needs to blow up a bridge at the beginning of a Loyalist attack on Fascist forces. Despite resistance of the guerrilla leader Pablo, Pilar, Pablo’s “woman,” pledges her support, and others of the group follow her lead. Jordan quickly falls in love with Maria, a young woman brutalized and raped by the Fascists, who has been rescued by the guerilla band from a Fascist train. Jordan recognizes that both sides commit atrocities during the war and that human nature cannot be superceded by political dogma: “[To] get a full picture of what is happening you cannot read only the party organ,” he says. Jordan and the guerillas successfully destroy the bridge, but at the beginning of their escape Jordan’s leg is broken when his horse is knocked down by an exploding shell, making it impossible for him to continue. Jordan remains behind to defy the approaching Fascist patrol. Against her will, Maria is put on a horse and forced to leave Jordan, who faces certain death.

### Source

Baker, Carlos. *Hemingway: The Writer as Artist*. Fourth edition. Princeton, N.J.: Princeton University Press, 1972.

—John C. Unrue

***The Four Million*** by O. Henry (New York: McClure, Phillips, 1906) *short story collection*

The second short-story volume by O. Henry, the pen name for William Sydney PORTER, *The Four Million* is comprised of twenty-five stories. It features some of O. Henry's most distinguished stories, including the "The Gift of the Magi" and "The Furnished Room." Typical of much of O. Henry's fiction, the stories are set in New York and generally conclude with the surprise endings for which the author is famous. Refuting Ward McAllister's famous comment that only four hundred people in New York matter, O. Henry says in the preface that the census taker's "larger estimate of human interest has been preferred in marking out the field of these little stories of the 'Four Million.'" As well as explaining the title, O. Henry's comment exemplifies the warm sentiments for ordinary people revealed throughout the collection.

### Source

Current-Garcia, Eugene. *O. Henry: A Study of the Short Fiction*. New York: Twayne, 1993.

—Laurie Champion

***Four Quartets*** by T. S. Eliot (New York: Harcourt, Brace, 1943) *poems*

*Four Quartets*, a long meditation on the meaning of being in time and the possibility of being redeemed from time, is T. S. ELIOT's last major work and the summit of his achievement. It consists of four parallel poems, published individually between 1935 and 1942, and as a sequence in 1943. The series seeks to capture those rare moments in which one is conscious of intersections between time and eternity. It draws upon decades of Eliot's reflection on idealist philosophy, Eastern religion, Christian mysticism, and the language of poetry; it also draws upon his experience in contemporary history (personal distress, including a failed marriage, and public disasters, including two world wars and a world depression). A major idea, contained in the epigraph from Heraclitus, is that the way up and the way down are one and the same. Both thematic and structural, this motif suggests that the ascent to wisdom and to God requires an emptying of the senses and a descent into darkness. The religious content, universal in the beginning, gradually coalesces through allusions to the Bible, Dante, St. John of the Cross, and Julian of Norwich into a Christian revelation of the Logos.

The individual poems in *Four Quartets* have much in common. Each is named for a particular place; each has five parts and is related to one of the four seasons and one of the four elements. Each has a similar structure: part one consists of a

meditation on time and place suggested in part by the place named in its title; part two begins with a highly poetic lyric, followed by a prosaic meditation; part three suggests a horizontal journey in time and a vertical journey into the self; part four is a lyrical prayer; and part five is a meditation on time and art, concluding with a return to the beginning. As suggested by the title, the sequence is analogous to a musical composition with contrapuntal arrangements of ideas, symbols, and themes.

The first Quartet, "Burnt Norton," is named for an English house with a rose garden visited by Eliot in the summer of 1934. It is associated with spring and with the element of air. The second, "East Coker," is named for the English village from which Eliot's ancestors set out for the New World in the seventeenth century and to which Eliot's ashes were to be returned. It is associated with summer and with the earth. The third, "The Dry Salvages," is named for a group of rocks in the north Atlantic near the Massachusetts coast, where Eliot spent his boyhood summers; it also contains descriptions of the Mississippi River near his childhood home in St. Louis. It is associated with autumn and with water. The final poem, "Little Gidding," is named for a seventeenth-century religious community that became a sanctuary during the English Civil War. Composed in 1942 during the bombing of London, "Little Gidding" is a meditation on wartime suffering and the providence of God. It incorporates the accumulated wisdom of Christian mystics and poets and is associated with fire and with winter. The last movement completes both the individual poem and the four-part sequence by recapitulating major themes and returning to the images of "Burnt Norton," the first poem in the series.

### Sources

Blamires, Harry. *Word Unheard: A Guide Through Eliot's Four Quartets*. London: Methuen, 1969.

Gardner, Helen. *The Composition of Four Quartets*. New York: Oxford University Press, 1978.

—Jewel Spears Brooker

**Frank, Waldo** (1889–1967) *critic, novelist*

Raised in an upper-middle-class Jewish family in New Jersey, Waldo Frank graduated with high honors from Yale in 1911. He began to make a name for himself in 1916 when he and others founded *THE SEVEN ARTS*, a short-lived avant-garde literary magazine. His first book, *Our America* (1919), promoted as a "psychoanalysis of a nation," established Frank as a leading intellectual. His novels include *The Dark Mother* (1920), in which a young man's mystical vision leads him on a search for a fulfilling identity; *Rahab* (1922), a story of a prostitute who keeps her faith in God; *Holiday* (1923), a depiction of racism in the South; and *The Bridegroom Cometh* (1938), which charts a woman's life through seven crises. Frank published several more works of nonfiction that probed the American past and present, the development of American industrialism, and the need for revolutionary

change. Among his more noteworthy titles are *The Re-Discovery of America* (1929), *In the American Jungle* (1937), and *Chart for Rough Water* (1940).

### Source

Carter, Paul J. *Waldo Frank*. New York: Twayne, 1967.

***From Death to Morning*** by Thomas Wolfe (New York: Scribners, 1935) *short-story collection*

The only collection of WOLFE's stories published during his lifetime, *From Death to Morning* includes "The Web of Earth," "The Four Lost Men," and "Gulliver." The reviewers complained that Wolfe did not write conventionally structured short stories.

—Morris Colden

***The Front Page*** (produced 1928) *play*

A fast-paced, brash, no-holds-barred comedy-melodrama on political corruption and the excesses of yellow journalism in 1920s Chicago, *The Front Page*, co-authored by Ben HECHT and Charles MACARTHUR, is one of the most frequently revived plays of its era. The original production, directed by George S. KAUFMAN, premiered on August 14, 1928, at the Times Square Theatre in New York City and ran for 276 performances. The framing device for the play is the attempt of reporter Hildy Johnson to quit the "newspaper racket" to marry a small-town girl. His editor, Walter Burns, convinces his top reporter to cover one last story—the escape of Earl Williams, a death row inmate and alleged Bolshevik, on the eve of his execution for accidentally shooting a black policeman. The two newspapermen must contend with an unscrupulous sheriff and a corrupt mayor—both of whom are running for reelection on a platform of reforming the "Reds with a rope"—to get the true story and prevent the execution. Filled with pithy, often racist, language and the colorful character types and atmosphere of the Jazz Age, *The Front Page* spawned three major Broadway revivals as well as movie, television, and other stage adaptations.

### Sources

Hecht, Ben, and Charles MacArthur, *The Front Page*. New York: Covici-Friede, 1928.

Hilton, George W., ed. *The Front Page: From Theater to Reality*. New York: Smith & Kraus, 2002.

—James Fisher

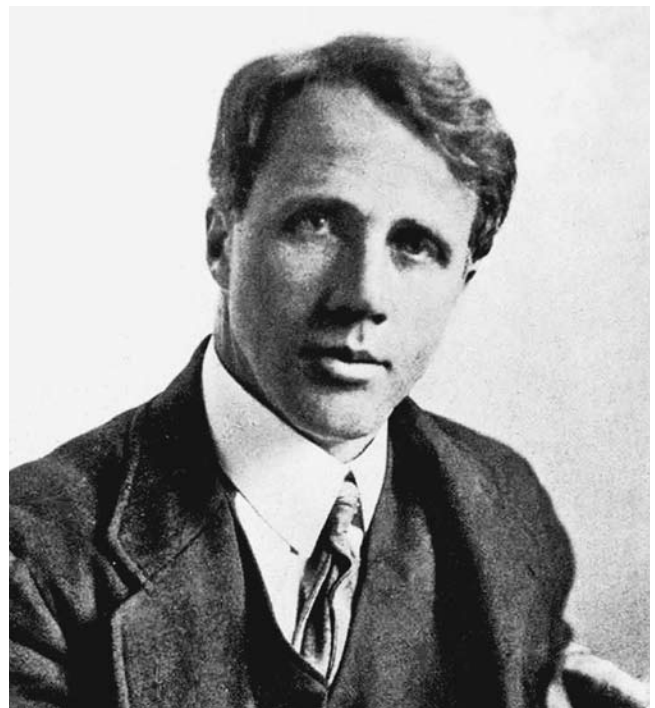
**Frost, Robert** (1874–1963) *poet*

*I am one of the few artists writing. I am one of the few who have a theory of their own upon which all their work down to the least accent is done. I expect to do something to the present state of literature in America.*

—letter to a former student, August 6, 1913

The recipient of many honors, including PULITZER PRIZES for four of his collections—*New Hampshire* (1923), *Collected Poems of Robert Frost* (1930), *A Further Range* (1936), and *A Witness Tree* (1942)—Robert Frost presented to the public an image of himself as a kindly poet-farmer and became the most popular major poet in twentieth-century America. Unlike modernist poets (see MODERNISM), Frost wrote in the tradition and forms of the nineteenth-century English romantic poets, crafting accessible verse that seemed to many readers to evoke an uncomplicated, rural world at odds with modern culture. But Frost was by no means old-fashioned, and, as his posthumously published private letters show, he was no less sophisticated or self-consciously an artist than were contemporaries such as Ezra POUND, T. S. ELIOT, William Carlos WILLIAMS, and Wallace STEVENS. As one of the poets who reinvigorated American verse in the wake of WORLD WAR I, Frost responded to the tenor of his time and tragedy in his private life, often writing poems in which he used metaphors drawn from nature to confront modern anxieties and fears. In his 1939 essay "The Figure a Poem Makes," Frost wrote that a poem provides "a momentary stay against confusion."

Although Robert Frost has always been associated with New England, he was born in San Francisco on March 26, 1874, to Easterners who had moved West. His Harvard-educated father, William Prescott Frost Jr., had brought his wife to California, where he planned to make his career in



Robert Frost, 1915

For Stewart from Robert  
On the Day January 1961

DEDICATION

~~Summery~~

~~Summery~~ artists to participate

In the august occasions of the state

Seems something for us all to celebrate.

This day is for my cause a day of days,

And his be poetry's old-fashioned praise

Who was the first to think of such a thing.

This tribute verse to be his own I bring

Is about the new order of the ages

That ~~in~~ the Latin of the founding sages

God nodded His approval of as good.

So much those sages knew and understood

( The mighty four of them were Washington,

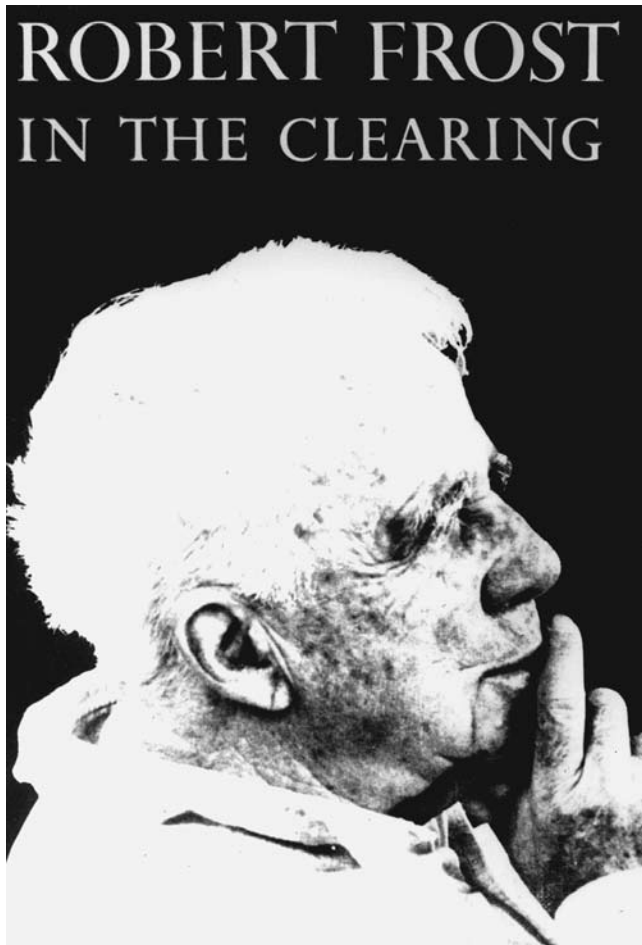
John Adams, Jefferson, and Madison ) -

So much they saw as consecrated seers

They must have seen how in two hundred years

Revised typescript for the poem Robert Frost planned to read at John F. Kennedy's presidential inauguration. Blinded by the sun, he instead recited a poem he had written earlier. This copy was inscribed to Stewart Udall, whom Kennedy appointed secretary of the interior.





Dust jacket for Frost's last book

journalism and politics, but he succumbed to tuberculosis in 1885. Frost's mother, Isabelle, then returned to the East to become a schoolteacher in New Hampshire and Massachusetts.

Frost graduated from Lawrence High School in Massachusetts as class poet and coaledictorian with his future wife, Elinor Miriam White, who went on to earn a college degree—unlike Frost, who dropped out of Dartmouth after his first term and later attended Harvard for eighteen months as a special student. In the last years of the century, Frost wrote poetry without much success as he worked as a mill worker, reporter, and teacher. His marriage to Elinor was filled with tensions, to which was added a great grief when the couple's first child died at three years of age in 1900—one of the events that later inspired "Home Burial," a poem that treats a couple whose affections are alienated by their different ways of grieving for their child.

From 1900 to 1909, the Frosts lived on a farm in Derry, New Hampshire. During these years, as his family grew to include five children, Frost continued to work on his po-

etry, writing many of the poems that later made his reputation but managing to place only a few of them in American periodicals. Leaving the farm, Frost taught school in Plymouth, New Hampshire, and in 1912, fearing his work would not be recognized in America, he moved his family to England. In an intense three-month period, he assembled *A Boy's Will* (1913), a volume of verse that traced a boy's maturation, which received mixed reviews. But his next book, *North of Boston* (1914), which includes such poems as "MENDING WALL," "After Apple-Picking," and "The Wood-Pile" as well as dramatic-dialogue poems such as "THE DEATH OF THE HIRED MAN" and "Home Burial," was a triumph. In letters Frost explained that in his poetry he was consciously seeking to "make music" out of what he called "the sound of sense." Frost was able to combine the vernacular and patterns of New England speech with blank verse, finding a productive tension between the irregularity of speech and the constraints imposed by even a loose iambic pentameter line—an original contribution to prosody.

When the forty-year-old Frost returned to the United States in 1915, *North of Boston* had established him as a leading poet, and he began to give public readings and accept university appointments, first at Amherst College and later at the University of Michigan, Harvard, and Dartmouth, before settling at Amherst in 1949. His fame grew with the publication of *Mountain Interval* (1916)—which included "THE ROAD NOT TAKEN," "An Old Man's Winter Night," and "Birches"—and with his subsequent collections. Frost's poems are so frequently anthologized that perhaps no other American poet has made as great a mark on the American consciousness. Whether it is "STOPPING BY WOODS ON A SNOWY EVENING," the poem he called his "best bid for remembrance," "Fire and Ice," "Acquainted with the Night," "Neither Out Far or In Deep," "Provide, Provide," or "Design," Frost's crafted verse transforms colloquial speech into profound commentary on the human condition. The eighty-six-year-old poet recited his poem "The Gift Outright" at the 1961 inauguration of President John F. Kennedy.

Since Frost's death, revelations about his personal life, depicting him as a jealous, selfish, distrustful man who struggled with depression and guilt, have tarnished the persona he so carefully created. But nothing he was as a man detracts from the enduring value of his achievement as a poet.

—George Parker Anderson

### Principal Books by Frost

*A Boy's Will*. London: David Nutt, 1913. New York: Holt, 1915.

*North of Boston*. New York: Holt, 1914.

*Mountain Interval*. New York: Holt, 1916.

*Selected Poems*. New York: Holt, 1923.

*New Hampshire*. New York: Holt, 1923.

*Several Short Poems*. New York: Holt, 1924.  
*Selected Poems*. New York: Holt, 1928.  
*West-Running Brook*. New York: Holt, 1928.  
*A Way Out: A One Act Play*. New York: Harbor Press, 1929.  
*The Lovely Shall Be Choosers*. New York: Random House, 1929.  
*Collected Poems of Robert Frost*. New York: Holt, 1930.  
*The Lone Striker*. New York: Knopf, 1933.  
*Selected Poems: Third Edition*. New York: Holt, 1934.  
*From Snow to Snow*. New York: Holt, 1936.  
*A Further Range*. New York: Holt, 1936.  
*Collected Poems of Robert Frost*. New York: Holt, 1939.  
*A Witness Tree*. New York: Holt, 1942.  
*Come In and Other Poems*, edited by Louis Untermeyer. New York: Holt, 1943. Enlarged as *The Road Not Taken*. New York: Holt, 1951.  
*A Masque of Reason*. New York: Holt, 1945.  
*The Pocket Book of Robert Frost's Poems*, edited by Untermeyer. New York: Pocket Books, 1946.  
*The Poems of Robert Frost*. New York: Modern Library, 1946.  
*Steeple Bush*. New York: Holt, 1947.  
*A Masque of Mercy*. New York: Holt, 1947.  
*A Sermon*. New York: Spiral Press, 1947.  
*Complete Poems of Robert Frost, 1949*. New York: Holt, 1949.  
*Hard Not To Be King*. New York: House of Books, 1951.  
*Aforesaid*. New York: Holt, 1954.  
*A Remembrance Collection of New Poems*. New York: Holt, 1959.  
*You Come Too*. New York: Holt, 1959.  
*Dedication/The Gift Outright/The Inaugural Address*. New York: Holt, Rinehart & Winston, 1961.  
*In the Clearing*. New York: Holt, Rinehart & Winston, 1962.  
*Selected Poems of Robert Frost*. New York, Chicago, San Francisco & Toronto: Holt, Rinehart & Winston, 1963.  
*Robert Frost: Farm-Poultryman*, edited by Edward Connery Lathem and Lawrance Thompson. Hanover, N.H.: Dartmouth Publications, 1963.  
*Selected Letters of Robert Frost*, edited by Thompson. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1964.  
*Selected Prose of Robert Frost*, edited by Hyde Cox and Lathem. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1966.  
*The Poetry of Robert Frost*, edited by Lathem. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1969.  
*Robert Frost on Writing*, edited by Elaine Barry. New Brunswick, N.J.: Rutgers University Press, 1972.  
*Robert Frost: Poetry and Prose*, edited by Lathem and Thompson. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1972.

### Studying Robert Frost

Robert Frost's creative longevity, great popularity, and critical acclaim have made him one of the most written about poets in America. But students should begin with the works them-

selves. *The Poetry of Robert Frost*, edited by Edward Connery Lathem (1969), should be supplemented with *Robert Frost: Poetry and Prose*, edited by Lathem and Lawrance Thompson (1972), and *Selected Prose of Robert Frost*, edited by Hugh Cox and Lathem (1966). A convenient one-volume collection is *Robert Frost: Collected Poems, Prose, and Plays*, edited by Richard Poirier and Mark Richardson (New York: Library of America, 1995).

To get a sense of the man himself, students should read *Selected Letters of Robert Frost*, edited by Thompson (1964), along with *Interviews with Robert Frost*, edited by Lathem (New York: Holt, Rinehart and Winston, 1966), and Raymond L. Cook's *Robert Frost: A Living Voice* (Amherst: University of Massachusetts Press, 1974), which includes transcripts of twelve talks Frost gave at the Bread Loaf School of English, Middlebury College, during the last decade of his life. Recommended recordings are *Robert Frost Reads His Poetry* (New York: Caedmon Records, TC1060, 1957) and *Robert Frost Reads from his Works: Yale Series of Recorded Poets* (New York: Decca Records, DL 9127, 1966). *Robert Frost: A Poet's Quarrel with the World* (1963) is an Academy Award-winning black-and-white documentary.

Biographical studies of Robert Frost are numerous and divergent. Early positive portraits include Sidney Cox's *A Swinger of Birches: A Portrait of Robert Frost* (New York: New York University Press, 1957) and Elizabeth Shepley Sergeant's *Robert Frost: The Trial by Existence* (New York: Holt, Rinehart, & Winston, 1960). John Evangelist Walsh's *Into My Own: The English Years of Robert Frost, 1912–1915* (New York: Grove, 1988) is a detailed study of Frost's life during a critical period. The official biographer of Frost, Lawrance Thompson, unmasked the dark side of the poet, showing him to be a manipulator, gossip, and abuser, and thereby changed the way the poet was perceived. His three-volume biography of Frost began in 1966 with *Robert Frost: The Early Years, 1874–1915*, was followed in 1970 by *Robert Frost: The Years of Triumph, 1915–1938*, and in 1976 by the final volume, written with R. H. Winnick, *Robert Frost: The Later Years, 1935–1963*. All three were published by Holt Rinehart, and Winston; a one-volume version, *Robert Frost: A Biography*, was published in 1982. Subsequent biographers of Frost have attempted to correct—some would say whitewash—Thompson's presentation and have provided new perspectives on Frost's place in American letters. More-recent biographies include Stanley Burnshaw's *Robert Frost Himself* (New York: G. Braziller, 1986), William H. Pritchard's *Frost: A Literary Life Reconsidered* (second edition, Amherst, Mass.: University of Massachusetts Press, 1993), Jeffrey Meyers's *Robert Frost: A Biography* (Boston: Houghton Mifflin, 1996), and Jay Parini's *Robert Frost: A Life* (New York: Holt, 1999). Parini's biography has a useful supplement, "Afterword: Robert Frost and His Biographers."

The large number of critical studies of Frost and collections of essays on his life and works are daunting. A good

general study is Philip L. Gerber's *Robert Frost* (revised edition, Boston: Twayne, 1982), which includes a helpful overview, "Testing Greatness: Frost's Critical Reception." Important essays on Frost are included in *Robert Frost: A Collection of Critical Essays*, edited by James M. Cox (Englewood Cliffs, N.J.: Prentice-Hall, 1962); the three volumes of *Frost: Centennial Essays*, edited by Jac L. Tharpes (Jackson: University Press of Mississippi, 1974, 1976, 1978); *Robert Frost: The Critical Reception*, edited by Linda Wagner (New York: Burt Franklin, 1977); and *Robert Frost: Studies of the Poetry*, edited by Kathryn Gibbs Harris (Boston: G. K. Hall, 1979). Since 1991 The Robert Frost Society has published an annual *Robert Frost Review* that provides readers with a sense of the trends in Frost scholarship.

Useful guides for serious research on Frost are *Robert Frost: A Bibliography, 1913–1974*, a primary bibliography compiled by Frank Lentricchia and Melissa Christensen Lentricchia (Metuchen, N.J.: Scarecrow Press, 1976), and Peter Van Egmond's *Robert Frost: A Reference Guide, 1974–1990* (Boston, Mass.: G. K. Hall, 1991), which can be supplemented with the Modern Language Association's annual bibliography. Students might also wish to consult *Robert Frost Encyclopedia*, edited by Nancy Lewis Tuten and John Zubizarreta (Westport, Conn.: Greenwood Press, 2001), *Cambridge Companion to Robert Frost*, edited by Robert Faggen (Cambridge & New York: Cambridge University Press, 2001), and *Critical Companion to Robert Frost: A Literary Reference for His Life and Work*, edited by Deirdre Fagan (New York: Facts on File, 2007). Collections of Frost's papers are at the University of Virginia, Amherst College, Dartmouth College, and the Huntington Library in San Marino, California.

—Gary L. Kerley

**Fuchs, Daniel** (1909–1993) *novelist, screenwriter, short-story writer*

Daniel Fuchs wrote three respected novels about poor Jews in Brooklyn during the Depression: *Summer in Williamsburg* (1934), *Homage to Blenheim* (1936), and *Low Company* (1937). They are proletarian fiction—social realism—but not political protest works. The novels were overlooked by critics and sold poorly. Fuchs went to Hollywood and did not publish another novel until *West of the Rockies* (1971). His screenplays included *Criss Cross*, *Panic in the Streets*, and *Love Me*

or *Leave Me*—for which he won an Academy Award. Fuchs's fiction was rediscovered in the 1960s.

**Sources**

Fuchs, Daniel. "Introduction," in *Homage to Blenheim*. Detroit: Omnigraphics, 1990.

Miller, Gabriel. *Daniel Fuchs*. Boston: Twayne, 1979.

—Morris Colden

**The Fugitives**

The poets and critics known as the Fugitives evolved from an informal discussion group that brought together people from Nashville and from Vanderbilt University. The original discussants were most interested in philosophy, but in the 1920s the interests of the participants turned primarily to poetry as members brought their poems for close reading, analysis, and discussion. The coterie attracted national attention when they published *The Fugitive* (1922–1925), a magazine of poetry and criticism that Robert Penn WARREN later described as "a manifestation of modernism, or rather a battleground for debating modernism and traditionalism." The sixteen Fugitives who contributed to the magazine included John Crowe RANSOM, Donald DAVIDSON, Merrill MOORE, Allen TATE, Warren and Laura RIDING. As their name implies, the Fugitives thought of themselves as outside the literary mainstream. In a whimsical foreword to the first issue of *The Fugitive*, the group described itself as fleeing "from nothing faster than from the high-caste Brahmins of the Old South," who they held responsible for what was "known rather euphemistically as Southern Literature." Some of the Fugitives later became AGRARIANS, a group that published their political and social views in *I'LL TAKE MY STAND* (1930).

**Sources**

Bradbury, John M. *The Fugitives: A Critical Account*. Chapel Hill: University of North Carolina Press, 1958.

Cowan, Louise. *The Fugitive Group: A Literary History*. Baton Rouge: Louisiana

State University Press, 1959.

Davidson, Donald, and others. *The Fugitives: An Anthology of Verse*. New York: Harcourt, Brace, 1928.

—Mary C. Vinnedge

***Fahrenheit 451*** by Ray Bradbury (New York: Ballantine, 1953) *novel*

Ray BRADBURY's most popular work, *Fahrenheit 451* (referring to the temperature at which paper burns), is a dystopian science-fiction novel that imagines a world in which firemen do not put out fires: they burn books. Written in nine days and originally titled *The Fireman*, the novel critiques current-day events through a projection of the future, inspiring comparisons to George Orwell's *Nineteen Eighty-Four* (1949). In Bradbury's antiutopia the government bans books, determined to keep the masses sedated on trivia and popular entertainment. The novel's hero is a book-burning fireman named Guy Montag, who has begun to question his work.

Although many contemporary readers saw Bradbury's allegorical fiction as a critique of the paranoia surrounding the Red Scare led by Senator Joseph McCarthy, the two forces that compel book burning in the novel are more likely mass entertainment—television and radio—and the assumption that books have the potential to offend and confuse people. In a central scene, Montag's supervisor, Beatty, reads a list of decontextualized quotations from great books, all of which seem to contradict one another: what use, Beatty asks, is all of this contradiction? *Fahrenheit 451* has been adapted for the stage and produced as a motion picture, directed in 1967 by the French director François Truffaut.

#### Source

Touponce, William F. *Ray Bradbury and the Poetics of Reverie: Fantasy, Science Fiction, and the Reader*. Ann Arbor: University of Michigan Research Press, 1984.

—Marshall Boswell

**Faust, Irvin** (1924– ) *novelist*

A New Yorker, Irvin Faust saw action in Europe and the Philippines during World War II. After the war he attended CCNY and then earned an M.A. and an Ed.D. from Columbia University. While working most of his life as a guidance director at Garden City High School, Faust published seven novels and two collections of stories. His most successful novel, *Willy Remembers* (1971), exemplifies Faust's technique of melding social history with fiction; he relies heavily on the emotions associated with songs, athletes, public figures and public events to generate reader responses. Readers are expected to recognize the references in novels that are set in the 1900 Boxer Rebellion (*Foreign Devils*, 1973) or the Italo-Ethiopian War (*Jim Dandy*, 1994). Irvin Faust has been unlucky. The critics have denied him his proper place in twentieth-century American fiction, and his books have become unfashionable.

—Morris Colden

#### Sources

"Irvin Faust on his Novels," *American Writing Today*, edited by Richard Kostelanetz. Troy, N.Y.: Whitson, 1991, pp. 212–218.

"Irvin Faust," *Conversations with Writers II*. Detroit: Brucoli Clark / Gale, 1978, pp. 46–72.

#### Feminist Literary Criticism

Feminist literary criticism examines, interprets, and seeks to redress the marginalization of women through a critical response to literature, within the larger context of a male-dominated literary establishment. Feminist literary criticism also challenges, and aims to correct, broader assumptions and prejudices about female behavior, both within and with-



out the realm of literature. Though this brand of criticism can trace its roots to women's suffragette movements of the late nineteenth century, feminist criticism as an institutional presence within college humanities programs did not truly assert itself until the 1960s.

One of the most influential works of feminist thought published after the war, and a lasting touchstone for many contemporary feminist critics, is French writer Simone de Beauvoir's *The Second Sex* (1949). In this work, Beauvoir reexamines not only women's role within Western culture but also the way major male literary figures have depicted female characters within their work. Back in the United States, Betty Friedan's *The Feminine Mystique* (1963), while it did not focus on literature per se, nevertheless provided many subsequent feminist critics with a model for detecting the ways in which an antifemale bias is sustained and enforced in a wide range of cultural artifacts. These two books influenced a great many American feminist critics who emerged in the late 1960s, particularly Kate Millet, who in *Sexual Politics* (1969) traced what she saw as the tacit misogyny evident in the work of male writers including Norman MAILER and Henry Miller; and Mary Ellman, whose *Thinking About Women* (1968) disclosed how such writers as Jane Austen and Mary McCARTHY, among others, shaped assumptions about female identity. Two major works from the late 1970s solidified this first wave of U.S. feminist criticism: Elaine Showalter's *A Literature of their Own* (1977), which typified what she called "gynocriticism," that is, criticism focusing exclusively on female experience, and Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic: The Woman Writer and the 19th Century* (1979), which analyzed the motif mentioned in the title as one of the key expressions of female dissatisfaction in nineteenth-century literature.

By the early 1980s, women's studies programs had become the norm on U.S. college campuses, and with this new visibility came a shift in feminist scholarship. Drawing inspiration from the so-called French feminism of writers such as Hélène Cixous and Julia Kristeva, these new U.S. critics began to change their focus from a study of female roles to an exploration of feminine discourse, examining the role of gender in writing itself. During the 1990s, the scope of feminist criticism expanded to incorporate techniques drawn from psychoanalysis, race theory, and Marxist criticism. More than fifty years after Simone de Beauvoir's landmark work, the basic principles of feminist thought have been clearly established. The work of redefining the literary tradition, recommending responses to it, and attempting to understand the effect of social and literary gender bias has been energetically pursued.

### Sources

Felski, Rita. *Literature after Feminism*. Chicago: University of Chicago Press, 2003.

Flynn, Elizabeth A. *Feminism beyond Modernism*. Carbondale: University of Southern Illinois Press, 2002.

Gallop, Jane. *Around 1981: Academic Feminist Literary Theory*. New York: Routledge, 1992.

Warhol, Robyn R., and Diane Price Herndl. *Feminisms: An Anthology of Literary Theory and Criticism*, revised edition. New Brunswick, N.J.: Rutgers University Press, 1997.

—Marshall Boswell

### Ferlinghetti, Lawrence (1920– ) publisher, poet, novelist

One of the founders of the San Francisco BEAT movement, Lawrence Ferlinghetti was born in Yonkers, New York, and brought up by relatives. He graduated from the University of North Carolina with a journalism degree and served in the U.S. Navy during WORLD WAR II. He returned to New York and studied at Columbia University, then in Paris at the Sorbonne, where he completed a dissertation in French, "The City as a Symbol in Modern Poetry." In 1950 Ferlinghetti settled in San Francisco. He consorted with local artists and wrote reviews for the *San Francisco Chronicle* and the *Arts Review*. In 1953 he established the City Lights Bookstore and publishing house, which was at the center of the SAN FRANCISCO RENAISSANCE. City Lights became notable for its pocket editions of poetry; Ferlinghetti collected his own poems in *Pictures of the Gone World* (1955). He also initiated poetry readings. Allen GINSBERG read his acclaimed *HOWL* (1956) at City Lights, and the poem was subsequently published in the pocket series. Ferlinghetti came into his own as a popular poet with the publication of *A Coney Island of the Mind* (1958). It remains his best-selling work, and is praised for its unpunctuated free form that seems inspired by jazz. *Open Eye, Open Heart* (1973) has also received considerable critical praise. He published the *City Lights Anthology* in 1974.

### Sources

Silesky, Barry. *Ferlinghetti, the Artist in His Time*. New York: Warner, 1990.

Smith, Larry. *Lawrence Ferlinghetti, Poet-At-Large*. Carbondale: Southern Illinois University Press, 1983.

### Fiedler, Leslie (1917–2003) critic, novelist

Born in Newark, New Jersey, Leslie Fiedler attended New York University, where he received a B.A. in 1938. He continued his education at the University of Wisconsin, where he completed his M.A. in 1939 and his Ph.D. in 1941. He taught at several universities, including Montana State and the State University of New York at Buffalo. Fiedler's most important work is his first work in a trilogy that critically examines American literature, *Love and Death in the American Novel* (1960). Along with *Waiting for the End* (1964), a collection

of essays about American culture and society, Fiedler has written with a flair and iconoclasm rare among intellectuals in academia. He has challenged, for example, the idea of the literary canon and its exclusion of popular culture in *What Was Literature: Class Culture and Mass Society* (1982). His *Collected Essays* appeared in 1971; *Fiedler on the Roof: Essays on Literature and Jewish Identity*, in 1991; and *A New Fiedler Reader*, in 1999. His work as a short-story writer and novelist is less well known.

### Sources

Kellman, Steven G., and Irving Malin, eds. *Leslie Fiedler and American Culture*. Newark: University of Delaware Press, 1999.

Winchell, Mark Royden. *Leslie Fiedler*. Boston: Twayne, 1985.

### Fierstein, Harvey (1954– ) playwright

A Brooklyn native, Harvey Fierstein went to Brooklyn public schools and received a B.F.A. degree in art from Pratt Institute in 1973. In the early 1970s he began a career as a drag performer in New York City clubs and played a lesbian in Andy Warhol's only play, *Pork* (1971). Fierstein wrote a series of unpublished plays (*Freaky Pussy* [produced 1974], *Flatbush Tosca* [produced 1975], and *Cannibals Just Don't Know Better* [produced 1978]). As an actor he appeared in the films *Garbo Talks*, *The Harvest*, and *Mrs. Doubtfire* as well as in television shows. But he is best known for the Tony Award–winning *Torch Song Trilogy* (produced 1981), which concerns the life of Arnold Beckoff, a professional female impersonator, and *Safe Sex* (produced 1987), a trilogy of one-act plays. He wrote the book for the Broadway musical *La Cage aux Folles*; although the book was not published until 1987, the 1983 production won Fierstein a Tony Award for distinguished achievement in theater. Fierstein writes candidly and eloquently about gay life and has managed a career in and out of the mainstream. *The Sissy Duckling* (2002) is an illustrated children's book.

### Flanagan, Thomas (1923–2002) novelist, educator

Born in Connecticut, Thomas Flanagan received his B.A. from Amherst (1945) and his M.A. (1949) and Ph.D. (1958) from Columbia University. He taught at the University of California, Berkeley, and at the State University of New York at Stony Brook as a specialist in Irish literature. His first historical novel, *The Year of the French* (1979), won a NATIONAL BOOK AWARD and was highly praised for both its style and its understanding of history. The novel is set in 1798, the year of a failed Irish rebellion. *The Tenants of Time* (1988) begins with the Fenian movement in Ireland in 1867 and ends with the death of the great Irish politician Charles Stewart Parnell in 1891. *The End of the Hunt* (1994) continues the story of modern Ireland's history to the Easter Rising of 1916 and its aftermath in the 1920s.

### *Fool for Love* by Sam Shepard (produced 1983) play

*Fool for Love* is one of the major plays of Sam SHEPARD's mature style. While retaining some of the expressionistic qualities of his early work, the play is a work of psychological realism that looks back to the theater of Eugene O'Neill and Tennessee Williams. The entire play—which Shepard's stage directions indicate should “be performed relentlessly without a break”—takes place in a squalid motel room. The principal characters are May, a dissatisfied short-order cook, and her wayward lover—and half brother—Eddie, a cowboy stuntman who has just returned to May after an affair with an elusive countess, who waits offstage in a Mercedes Benz. As the couple fights, a figure called the Old Man watches from the side of the stage, interacting with the actors from a different, but somehow connected, plane of reality. Later, May's lover, a gentle custodian named Martin, shows up at the hotel, late for his date, while the countess shoots up, then sets fire to, Eddie's car. As the play proceeds, it is revealed that both Eddie and May, who cannot let each other go despite their sharp differences, are linked by the loss of their shared father, represented here by the mysterious Old Man. The play uses conventional figures from pop culture—the big-hearted waitress, the swaggering cowboy, both of them star-crossed lovers—to create a unique blend of surreal Postmodern theater and dramatic realism.

### Sources

DeRose, David J. *Sam Shepard*. New York: Twayne, 1992.

Shepard, Sam. *Fool for Love*. San Francisco: City Lights Books, 1983.

—Marshall Boswell

### Foote, Shelby (1916–2005) novelist, historian

*The novelist and the historian are seeking the same thing: the truth—not a different truth, the same truth—only they reach it, or try to reach it, by different routes. . . . I have combined the two. Accepting the historian's standard without his paraphernalia, I have employed the novelist's methods without his license.*

—Mississippi Quarterly (1964)

Shelby Foote was born in Mississippi and educated at the University of North Carolina. After WORLD WAR II he began to write novels heavily influenced by William Faulkner. His most notable work is generally considered to be his three-volume history of the Civil War, *The Civil War: A Narrative* (1958–1974), which brings to history all the skills of a novelist. The trilogy scrupulously re-creates history and uses language at a level of eloquence rarely attained by professional historians. Foote is one of few twentieth-century American writers to treat the writing of history as literature. His early novels also describe the details and effects of the Civil War,

including *Follow Me Down* (1950) and *Shiloh* (1952). Foote researched the Civil War for twenty years before returning to fiction, producing the novel *September* (1977), the story of whites who kidnap an African American boy. In 1981 Foote published *The Novelist's View of History*. Foote achieved popular recognition as the chief commentator for Ken Burns's PBS documentary *The Civil War* (1990).

### Sources

Foote, Shelby. *Conversations with Shelby Foote*, edited by William C. Carter. Jackson: University Press of Mississippi, 1989.  
Panabaker, James. *Shelby Foote and the Art of History: Two Gates to the City*. Knoxville: University of Tennessee Press, 2004.  
Phillips, Robert L., Jr. *Shelby Foote: Novelist and Historian*. Jackson: University Press of Mississippi, 1992.

### Forché, Carolyn (1950– ) poet

Carolyn Forché was born in Detroit, Michigan. She earned her B.A. at Michigan State University in 1972 and her M.F.A. from Bowling Green State University in 1975. Her poetry collections are *Gathering the Tribe* (1976), *The Country between Us* (1981), *The Angel of History* (1994), and *Blue Hour* (2003). She won the NATIONAL BOOK CRITICS CIRCLE AWARD in 2003 for the poem "Blue Hour." Forché has also edited an anthology, *Against Forgetting* (1993), in which she collected poetry written from various "contexts of extremity" of the previous hundred years. Further, she has translated the Spanish poetry of Claribel Alegria, the French poetry of Robert Desnos, and the Arabic work of Mahmoud Darwish.

### Source

Smith, Leonora. "Carolyn Forché: Poet of Witness," in *Still the Frame Holds: Essays on Women Poets and Writers*, edited by Shelia Richards and Yvonne Pacheco Tevis. San Bernardino: Borgo, 1993, pp. 15–28.

—Tod Marshall

### Ford, Richard (1944– ) novelist, short-story writer

... what I am a proponent of is forgetting. Forgetting dreams, grievances, old flaws in character—mine and others'. To me there is no hope unless we can forget what's said and gone before, and forgive it.

—*The Sportswriter* (1986)

Richard Ford was born in Jackson, Mississippi, home of Eudora Welty, who placed him in charge of her literary estate just before her death. His father was a traveling salesman; as a result, Ford spent much of his youth living in Little Rock, Arkansas, at the Marion Hotel, managed by his grandfather. Ford received his B.A. in 1966 from Michigan State University and his M.F.A. in 1970 from the University of California,

Irvine. His first novel, *A Piece of My Heart* (1976), is a Southern novel in the grim and violent tradition of William Faulkner and Erskine Caldwell. Partly in response to the poor critical reception of his next book, *The Ultimate Good Luck* (1981), Ford put his literary career on hold to take a job as a writer for *Inside Sports*. When publication of the magazine ended, Ford returned to fiction with the book that made his career, *The Sportswriter* (1986), whose title character is wry, intelligent Frank Bascombe, a once-promising literary novelist who now works as a sportswriter while coming to terms with his new single life after his amiable divorce from someone he refers to only as X. The book was favorably compared to John UPDIKE's *Rabbit* novels (see *RABBIT ANGSTROM*) and to Walker PERCY's *THE MOVIEGOER* (1961), and was a finalist for the PEN/FAULKNER AWARD.

Ford followed up *The Sportswriter* with a short-story collection of violent tales set in the modern American West, *Rock Springs* (1987), written in the grim, minimalist style (see *MINIMALISM*) of Raymond CARVER and Tobias Wolff. *Wild Life* (1990) is a novel about adultery and firefighting set in the mountains of Montana. *Independence Day* (1995), his most successful novel, is a sequel to *The Sportswriter*, picking up Frank Bascombe's story ten years later. Now a realtor living and working in New Jersey, Bascombe spends this second installment on a Fourth of July road trip with his teenage son. The novel became the first book ever to win both the Pulitzer Prize and the PEN/FAULKNER AWARD.

After the triumph of *Independence Day*, Ford concentrated on shorter works, first with a trio of novellas, *Women with Men: Three Stories* (1997), and later with a more traditional collection of tales focused on contemporary relationships, *A Multitude of Sins: Stories* (2001). The third installment of the Frank Bascombe saga, *The Lay of the Land*, appeared in 2006.

### Sources

Guagliardo, Huey, ed. *Perspectives on Richard Ford*. Jackson: University Press of Mississippi, 2000.  
Walker, Elinor Ann. *Richard Ford*. New York: Twayne, 2000.

—Marshall Boswell

### Fox, Paula (1923– ) novelist, children's writer, memoirist

Paula Fox has earned acclaim for both her children's books and her adult novels. The daughter of writers, she was born in New York and lived for three years in Cuba with her grandmother. She attended Columbia University from 1955 to 1958. Her first book for children, *Maurice's Room*, was published in 1966, followed quickly by *Poor George* (1967), a novel for adults. Her most important and successful adult novel is a slim, emotionally taut novel about a crumbling marriage, *Desperate Characters* (1970), set amid the intellectual class in late 1960s New York. As a children's author,



Fox has received many awards, including the Newbery Medal for *The Slave Dancer* (1973), the Christopher Award and the Newbery Honor Book Award for *One-Eyed Cat* (1984), and the Newbery Honor Book Award for *The Village by the Sea* (1989). In 2001 she published the first volume of her memoirs, *Borrowed Finery*, which was followed in 2005 by *The Coldest Winter: A Stringer in Liberated Europe*.

#### Source

Townshend, John Rowe. *A Sense of Story: Essays on Contemporary Writers for Children*. New York: Lippincott, 1971; revised as *A Sounding of Storytellers*, 1979.

—Marshall Boswell

#### Frank, Pat (1907–1964) novelist, journalist

Pat Frank was born Harry Hart Frank in Chicago in 1907. He attended the University of Florida in 1925–1926. Frank worked as a journalist throughout Florida before serving in the Office of War Information during WORLD WAR II, after which he moved to Washington, D.C., to launch a career as a novelist. Under the pseudonym Pat Frank, he published his first novel, *Mr. Adam*, in 1946. Frank's other books include *Hold Back the Night* (1952) and *Forbidden Area* (1956). Frank is best known for his *Alas Babylon* (1959), a tale about a group of people in Florida trying to survive the aftermath of a Soviet-led nuclear attack.

—Marshall Boswell

#### Franzen, Jonathan (1959– ) novelist, essayist

*At the heart of my despair about the novel had been a conflict between my feeling that I should Address the Culture and Bring News to the Mainstream, and my desire to write about the things closest to me, to lose myself in the characters and locales I loved. . . . As soon as I jettisoned my perceived obligation to the chimerical mainstream, my third book began to move again.*

—“Perchance to Dream” (1996)

Jonathan Franzen is the author of the best-selling novel of 2001, *THE CORRECTIONS*, winner of the NATIONAL BOOK AWARD. He was born in Chicago and grew up in Webster Groves, Missouri, an affluent suburb of St. Louis. He attended Swarthmore College, where he received his B.A. degree in 1981; he spent a year at Free University in West Berlin on a Fulbright fellowship.

His first novel, *The Twenty-Seventh City* (1988), was published when he was twenty-eight. A story of city politics and race in St. Louis (the twenty-seventh largest city in the United States), the novel received positive reviews and earned Franzen a Whiting Writers' Award. His next novel, *Strong Motion* (1992), is about a pair of lovers investigating strange seismic

activity in Massachusetts, which they think might be tied to the activities of a major chemical company in the area.

When this novel, too, was greeted with favorable reviews but modest sales, Franzen fell into a period of depression and doubt about his career, recounted in his essay “Perchance to Dream,” which appeared in *Harper's* in 1996. In the essay Franzen called for serious literary writers of his generation to try to reconnect with a wide-ranging readership. His prescription was for authors to write what was closest to their hearts in the hope that readers would connect again with fiction that shared their own confusion and anguish. He accomplished this goal with his third novel, *The Corrections*, a novel about a modern family dissolving in depression, self-deception, and drug addiction. The book reprised Franzen's longtime interest in the perils of big business and the New Economy, not to mention in the general commodification of contemporary life, and yet these weighty concerns were presented in the context of an emotionally resonant, and at times hilariously funny, family drama. Franzen was criticized when he asked that his book, which won the National Book Award, be withdrawn as a selection by the Oprah Winfrey Book Club.

He followed *The Corrections* with *How to Be Alone* (2002), a collection of his essays for *The New Yorker* and *Harper's*. His most recent book is a humorous, self-effacing memoir of growing up in the 1970s, *The Discomfort Zone: A Personal History* (2006).

#### Sources

Annesley, James. “Market Corrections: Jonathan Franzen and the ‘Novel of Globalization,’” *Journal of Modern Literature*, 29, no. 2 (2006): 111–128.

Green, Jeremy. “Jonathan Franzen, Oprah Winfrey, and the Future of the Social Novel,” in *Late Postmodernism: American Fiction at the Millennium*. New York: Palgrave Macmillan, 2005.

—Marshall Boswell

#### Frazier, Charles (1950– ) novelist, travel writer

*At another time the scene might have had about it a note of the jaunty. All the elements . . . suggested the legendary freedom of the open road: the dawn of day, sunlight golden and at a low angle. . . . But after such wet and miserable nights . . . Inman felt like God's most marauded bantling.*

—*Cold Mountain* (1997)

Charles Frazier was born in Asheville, North Carolina, home of legendary Southern writer Thomas Wolfe. Frazier earned both his B.A. and his Ph.D. from the University of South Carolina (in 1973 and 1976 respectively) and taught American literature at the University of Colorado and at the University of North Car-



olina. In 1985 he published a Sierra Club Travel Guide to Ecuador, Peru, Bolivia, the Amazon Basin, and the Galapagos titled *Adventuring in the Andes*, which he co-authored with Donald Seacrest. The real-life Civil War experiences of his great-great-uncle, W. P. Inman, served as the basis for his first novel, *Cold Mountain* (1997), which became one of the biggest-selling novels in the history of Atlantic Books and won a NATIONAL BOOK AWARD. The product of seven years of research and rewriting, *Cold Mountain* is the story of Inman's three-hundred-mile journey home after the Civil War to be with the woman he loves; it is also a gripping tale of female survival and solidarity as well as a hymn to the stark, unforgiving beauty of the southern Appalachians. The terse lyricism and harsh violence of the book recall the work of William Faulkner, Ernest Hemingway, and, most directly, Cormac McCARTHY. *Thirteen Moons* (2006), another historical novel, is about a man's memories of running a trading post on the edge of the Cherokee Nation in the early nineteenth century.

### Sources

Gifford, Terry. "Terrain, Character and Text: Is *Cold Mountain* by Charles Frazier a Post-Pastoral Novel?" *Mississippi Quarterly*, 55 (Winter 2001–2002): 87–96.

Piacentino, Ed. "Searching for Home: Cross-Racial Bonding in Charles Frazier's *Cold Mountain*," *Mississippi Quarterly*, 55 (Winter 2001–2002): 97–116.

—Marshall Boswell

### French, Marilyn (1929– ) novelist, nonfiction writer

Born in New York City, Marilyn French was educated at Hofstra University (B.A. 1951) and later at Harvard, where she earned an M.A. (1964) and a Ph.D. (1972). She is a feminist author who studies the treatment of women throughout history. Her most influential work is *The Women's Room* (1977), a novel about the growth of a woman pursuing graduate studies at Harvard in the 1960s. French's other works include *Beyond Power: On Woman, Men, and Morals* (1985); a generational saga of mothers and daughters, *Her Mother's Daughter* (1987); and *From Eve to Dawn: A History of Women* (2002). *A Season in Hell: A Memoir* (1998) is a bitter account of her four-year experience with esophageal cancer.

### Source

Pearlman, Mickey, ed. *Mother Puzzles: Daughters and Mothers in Contemporary American Literature*. New York: Greenwood Press, 1989.

—Marshall Boswell

### Friedman, Bruce Jay (1930– ) novelist, short-story writer, playwright

Born in New York, Friedman most often writes about the neurotic Jewish male. *Stern* (1962), his first novel, signaled his

penchant for black humor. *A Mother's Kisses* (1964) satirizes the Jewish mother by dramatizing her negative influence on a neurotic son. *About Harry Towns* (1974), one of Friedman's best-known works, is a collection of connected stories about a middle-aged screenwriter. Friedman's later fiction includes *The Slightly Older Guy* (1995) and *A Father's Kisses* (1996).

Friedman has also produced popular plays, including *Scuba Duba* (produced 1967) and *Steambath* (produced 1971). His stories are collected in *Far from the City of Class* (1963), *Black Angels* (1966), *Let's Hear It for a Beautiful Guy* (1984), and *The Collected Short Fiction of Bruce Jay Friedman* (1995). He tends to see contemporary life as ridiculous and comic. He has also published *The Lonely Guy's Book of Life* (1978), a parody of self-help manuals. *Even the Rhinos Were Nymphos: Best Nonfiction* appeared in 2000.

### Source

Schulz, Max F. *Bruce Jay Friedman*. New York: Twayne, 1974.

### From *Here to Eternity* by James Jones (New York: Scribners, 1951) novel

James JONES's classic war novel about the U.S. Army just before the Japanese attack on Pearl Harbor is set in Hawaii and is dominated by three characters. First Sergeant Milton Anthony Warden is tough, but he commands his company's respect. Warden seduces Karen, the wife of Captain Holmes, an incompetent officer. Warden begins the affair only with pleasure and vengeance in mind—he hates officers—but he falls in love. Because he wants to marry Karen, he agrees to her plan that he apply for an officer's commission, which will protect him and allow Karen to retain custody of her son should the affair be discovered.

Angelo Maggio, a young soldier from Brooklyn, has joined the army only to escape his job as a shipping clerk. Even though he is a complainer, he has a cheerful personality and the men like him, especially Robert Prewitt, Maggio's drinking buddy. When Maggio misses curfew and refuses to sneak back to base, he is sentenced to six months of hard labor. Maggio is now so desperate to get out of the army that he conceives of committing an offense that will put him in solitary confinement and lead to his discharge from the army for insanity. Put in the so-called hole for twenty-four days, Maggio survives beatings and interrogations and is discharged from the army.

Prewitt, Maggio's friend, comes from Harlan County, Kentucky, and has joined the army after several years on the road. At age thirty he is still a private, but the army means everything to him. A capable boxer, "Prew" nevertheless refuses to join the company boxing team, after blinding a friend in the ring. Prew is given "the treatment"—harsh physical punishment, heavy surveillance, and hard labor—for his obstinacy. On furloughs in Honolulu he finds solace with a prostitute, Lorene, with whom he falls in love. Prewitt's friend Sergeant

Judson kills Berry, and Prewitt kills Judson in a knife fight that leaves him badly cut. He deserts but feels guilty because he cannot join the action after the attack on Pearl Harbor. When a patrol spots him trying to return to his company, he keeps on running and is shot to death.

This novel provided an inside view of the army with an authenticity that surpassed other successful war novels such as Norman MAILER's *THE NAKED AND THE DEAD* (1948) and Irwin SHAW's *The Young Lions* (1948). Jones's vivid, fluent writing established his reputation as a major American writer.

### Sources

Garrett, George. *James Jones*. San Diego: Brucoli Clark / Harcourt Brace Jovanovich, 1984.

Giles, James R. *James Jones*. Boston: G. K. Hall, 1981.

Waldmeir, Joseph J. *American Novels of the Second World War*. The Hague: Mouton, 1969.

### Fuller, Charles (1939– ) playwright

Charles Fuller grew up in Philadelphia and attended Villanova University and La Salle College. His first play, *The Village: A Party*, later retitled *The Perfect Party*, was produced in 1968. He devoted his career to plays about blacks in a racist society. His *Zooman and the Sign* (produced 1980), about a family faced with the murder of their young daughter, won two Obie Awards. He is best known for *A Soldier's Play* (produced 1981) which was made into the motion picture *A Soldier's Story* and is only the second play by an African American playwright to win a Pulitzer Prize. In this work, Fuller presents the trial of a black soldier accused of murder.

### Source

Anadolu-Okur, Nilgun. *Contemporary African American Theater: Afrocentricity in the Works of Larry Neal, Amiri Baraka, and Charles Fuller*. New York: Garland, 1997.





**Galloway, Joseph** (circa 1731–1803) *statesman*

Joseph Galloway, a well-known LOYALIST, was born in West River, Maryland, into a wealthy mercantile family known for its large estates, particularly in Pennsylvania. He moved to Philadelphia as a young man and took up the practice of law. In October 1753 he married Grace Growden, uniting his fortunes with the wealth of one of the richest and most important families in Pennsylvania. In 1756, while still in his twenties, Galloway won election to the colonial assembly, returning to office until 1776 with only one interruption. From 1766 to 1775 he served as Speaker of the Assembly.

Galloway wrote about the relationship between Great Britain and her North American colonies. His *A Candid Examination of the Mutual Claims of Great-Britain and the Colonies* (1775) is a classic statement of the Loyalist position on the imperial-colonial relationship. In it, Galloway asserts Parliament's right to govern the colonies but denies the wisdom of taxation. Realizing that American representation in Parliament was not practical and thus was not a solution to the problem of "no taxation without representation," in 1774, as a delegate to the Continental Congress, Galloway proposed the creation of an American legislature to share power with Parliament over colonial affairs. This Plan of Union required a written constitution that would clearly establish the powers of and limitations upon both governments. The Congress narrowly defeated his compromise plan, and Galloway fell from favor with his American colleagues.

In Galloway's *A Candid Examination* he defended both his compromise plan and his own behavior during the deepening political crisis. Now considered solidly in the

Loyalist camp, Galloway refused to acknowledge the legitimacy of the Second Continental Congress; Galloway insisted that there was no legitimate American government, and thus each colony must negotiate its own settlement with Great Britain. As a result, he was forced to flee his home in Philadelphia for the safety of his country estate. When the British occupied Philadelphia in 1776, however, Galloway returned to the city to serve as a magistrate of police and superintendent of the port. By 1778 the American army had reclaimed Philadelphia, and Galloway sailed to England. Hoping to preserve his estate, he left his wife behind to occupy their townhouse. The strategy failed, and the couple was never reunited.

In England, Galloway quickly emerged as one of the chief advocates for the Loyalists in exile. He testified before Parliament in 1779, expressing the frustration of the Loyalists and voicing their conviction that the war could have been easily won had General William Howe and Admiral Richard Howe provided solid military leadership. Galloway also continued to make his case for a written constitution that established limits on Parliamentary supremacy in his *Historical and Political Reflections on the Rise and Progress of the American Rebellion*, written in exile in 1780. The surrender of Cornwallis at Yorktown made his argument moot.

Despite his loyalty to the Crown and his opposition to independence, Galloway's identity as an American remained strong. In 1793 he petitioned the Pennsylvania government for permission to return home, but his request was denied. Joseph Galloway died on August 29, 1803, after twenty-five years in exile.



## Works

Galloway. *A Candid Examination of the Mutual Claims of Great-Britain, and the Colonies: With a Plan of Accommodation, on Constitutional Principles*. New York: J. Rivington, 1775; Early American Imprints, 14059.

Galloway, Joseph. *Historical and Political Reflections on the Rise and Progress of the American Rebellion*. . . . London: Printed for G. Wilkie, 1780; Woodbridge, Conn.: Research Publications, 1986.

## Sources

Ferling, John E. *The Loyalist Mind: Joseph Galloway and the American Revolution*. University Park: Pennsylvania State University Press, 1977.

Newcomb, Benjamin H. *Franklin and Galloway: A Political Partnership*. New Haven: Yale University Press, 1972.

## *The Generall Historie of Virginia* by John Smith (London: I. D. & I. H., 1624) history

*The Generall Historie of Virginia, New-England, and the Summer Isles* is a five-volume account of the colonization of Virginia from the first attempts to establish a colony at ROANOKE in 1585 to the later founding of JAMESTOWN in 1607. In the opening chapters Smith criticizes the initial leaders for poor management and the colonizers for having a weak work ethic. He describes the period of his own leadership of Jamestown, from September 1608 to August 1609, as one of stabilized living and economic conditions. Throughout *The Generall Historie*, Smith refers to himself in the third person, as Captain John Smith. Perhaps one of the best-known sections appears in book 3, chapter 2, when Smith describes his capture by Chief Powhatan and his rescue by Powhatan's daughter, Pocahontas:

. . . having feasted him after their best barbarous manner they could, a long consultation was held, but the conclusion was, two great stones were brought before Powhatan: then as many as could layd hands on him, dragged him to them, and thereon laid his head, and being ready with their clubs, to beate out his braines, Pocahontas the Kings dearest daughter, when no intreaty could prevaile, got his head in her armes, and laid her owne upon his to save him from death: whereat the Emperour was contented he should live to make him hatchets and her bells, beads, and copper; for they thought him as well of all occupations as themselves.

John Smith's *The Generall Historie* serves as an historical narrative, a personal account, and as one of the first examples of creative nonfiction.

## Sources

Lemay, J.A. Leo. *Did Pocahontas Save Captain John Smith?* Athens: University of Georgia Press, 1992.

Schmidt, Susan. *Landfall along the Chesapeake: In the Wake of Captain John Smith*. Baltimore: Johns Hopkins University Press, 2006.

## Gill, John (1732–1785) printer

Born May 17, 1732 in Charlestown, Massachusetts, John Gill was apprenticed at an early age to a Boston printer, Samuel Kneeland, whose daughter he married in 1756. Gill's career in publishing took its most positive turn when he established a partnership with Benjamin EDES. In 1755 Gill and Edes published the *BOSTON GAZETTE, or, Country Journal*. Their printing business flourished; along with newspapers, Edes and Gill published PAMPHLETS and American editions of English books.

Beginning with the protests against the STAMP ACT in 1765, the *Gazette* became a major organ for anti-British articles and editorials, and Gill and Edes became important printers of patriotic literature. As a result, the offices of Gill and Edes also evolved into one of the key locations for meetings of the PATRIOT leadership, allegedly serving as a meeting place for participants in the Boston Tea Party (1773).

Unlike his partner, who was active in the rebellion, Gill remained aloof from active participation. During the British occupation of the city in 1775, Edes fled Boston for Watertown. Edes continued to publish the *Gazette* from Watertown, but the partnership was effectively dissolved. Gill remained in Boston and was arrested for sedition.

Following the British evacuation in 1776, Gill began his own newspaper, the *Continental Journal and Weekly Advertiser*. In contrast to the *Gazette*, the *Continental Journal* reflected a conservative perspective, adopting many of the positions advocated by the nationalists. After supporting James Bowdoin (1726–1790) for governor in 1785, Gill became the official printer for Massachusetts. He was relatively successful, but he quit the publishing business in 1785 in protest of a state tax that was attempting to control the news through taxation. He found the legislation reminiscent of the British Stamp Act. Gill died in 1785, leaving his family in serious debt.

## Work

*The Boston Gazette, or, Country Journal*. Boston: B. Edes & J. Gill, 1755–1793; New Canaan, Conn.: Readex Microprint, n.d.

## Source

Copeland, David A. *Colonial American Newspapers: Character and Content*. Newark: University of Delaware Press, 1997.

## Goddard Family (Sarah Updike Goddard [circa 1700–1770], Mary Katherine Goddard [1738–1816], William Goddard [1740–1817]) printers

The Goddard newspaper dynasty began with Sarah Updike Goddard, born in Rhode Island to Lodowick and Abigail

Newton Updike. The family name, originally Opdyck, was Anglicized by Sarah's father, who amassed a modest fortune as a landowner and holder of public offices. In her youth, Sarah Updike received instruction in both French and Latin from a tutor. She remained single for perhaps thirty-five years, then married Dr. Giles Goddard of Groton, Connecticut, in December 1735. The couple settled in New London, Connecticut, where Giles practiced medicine until his death in 1757.

Sarah's son William carried the family into the newspaper business in 1762, when he established the first printing shop in Providence and produced the first issue of *The Providence Gazette and Country Journal*. William edited the newspaper, but it was Sarah who financed it. Moving to Providence soon after the paper was launched, she and her daughter Mary Katherine immediately began work in the print shop and became accomplished printers.

The only member of his printing family to learn the trade through apprenticeship, William had trained with James Parker, a highly regarded New Haven printer. Ironically, Parker was the controller of the British postal service, which William set out to destroy during the revolutionary crisis; and it was from Parker, of course, that William acquired his knowledge of the colonial postal system. On his twenty-first birthday, William celebrated the end of his apprenticeship by becoming a journeyman printer in New York City. Armed with this experience, he returned to Providence, Rhode Island, in 1762 to establish the newspaper.

Despite the family's talent and determination, *The Providence Gazette* failed in 1765. The Goddards could not break the monopoly on the Rhode Island printing business held by Ann FRANKLIN, widow of the brother of Benjamin FRANKLIN. Contributing to his failure, however, was William's tendency to be combative rather than diplomatic; he quarreled aggressively with Franklin and other Newport printers. William's temper also threatened to sabotage his later success in Philadelphia, where he feuded with his partners, the politically and socially well-established Joseph GALLOWAY and Thomas Wharton (1735–1778), and insulted a rival printer in his newspaper. Sarah Goddard urged her son to be more diplomatic.

After the failure of the *Gazette*, William moved to New York City, leaving Sarah, then a widow in her sixties, to manage the print shop. She produced ALMANACS and PAMPHLETS and in 1766 revived the *Gazette*. For the next two years Sarah published the weekly newspaper, ran a bookstore, and established a bookbindery, creating a printing business successful enough to be sold at a profit in 1768. Sarah Goddard used her position as the city's second printer to express her commitment to women's rights; she printed the first American edition of the *Letters of the Right Honourable Lady M—y W—y M—e* (Mary Wortley Montague). She also showed her patriotic leanings, reprinting John DICKINSON's *Letters from a Pennsylvania Farmer*.

After the sale of her printing and publishing business, Sarah moved to Philadelphia to assist her son William in his new publishing ventures. By this time William was printing the *Pennsylvania Chronicle*, and once again Sarah provided funds for its operation. The *Chronicle* was a success, with a circulation of more than 2,500 by 1770. On the whole, Sarah preferred to remain in the background as her son established himself as a local editor and printer, but she did supervise their print shop when he went away on business. Sarah died in January 1770.

Mary Katherine Goddard had also joined William in Philadelphia in the late 1760s. When her brother decided to expand his business, opening a new printing shop in Baltimore in 1773 and publishing that city's first newspaper, the *Maryland Journal*, and the *Baltimore Advertiser*, Mary Katherine moved to Maryland to manage both enterprises. This allowed William, an ardent PATRIOT, to undertake the project of establishing an intercolonial postal system in opposition to the British system.

By May 1775 the masthead of the *Maryland Journal* read "Published by M. K. Goddard." Efficient and widely respected, Mary Katherine not only ran the paper but also served as Baltimore's only printer throughout the AMERICAN REVOLUTION. In January 1777 she published the first copy of the DECLARATION OF INDEPENDENCE to include the names of the signers. In 1775 the city named her postmaster of Baltimore, making her probably the first woman to hold such a position.

The success of William's most ambitious printing ventures, in Maryland, depended heavily on Mary Katherine's steady management of the *Maryland Journal*. She gave the newspaper its identity as a strongly patriotic organ, providing full coverage of the Battle of Bunker Hill (1775) and other pre-Revolutionary and Revolutionary events. When William turned his attention back to the newspaper following the adoption of his postal system by the Continental Congress, he immediately began to involve the paper in controversy. Without Sarah Goddard to act as intermediary and restraining influence, William was soon engaged in a feud with his sister that ended decades of family partnership.

In 1784 William took control of the *Maryland Journal*, and Mary Katherine countered by publishing an almanac to rival the annual offering the two had traditionally issued together. Mary Katherine's almanacs, both those done in partnership with her brother and those published independently, were profitable and of a high literary caliber. They carried scientific essays, fables, maxims, anecdotes, and her own nature descriptions such as "Some Remarkable Observations & Reflections on that Remarkable Bird the Stork." She created a literary character, the "Allegany Philosopher," who appeared in several of the almanacs. It was generally acknowledged that Mary Katherine was a better printer than her brother, evidenced by the cleaner, neater print of her almanacs and by their more uniform spelling and capitalization.

Mary Katherine abandoned printing when efforts to reconcile with her brother failed. She remained in her postmaster office until 1789, when she was dismissed on the grounds that it was not appropriate for a woman to travel alone. More than two hundred leading Baltimore businessmen endorsed her petition to remain in her job. Unsuccessful in her appeal, Mary Katherine spent the next twenty years managing a bookshop. She died in 1816 at the age of seventy-eight.

Shortly after the break with Mary Katherine, William traveled to Rhode Island, returning to Maryland with a bride, Abigail Angell, and her brother, James Angell, who joined William as a business partner. William later sold his interest in the *Maryland Journal* and retired to Rhode Island with his wife and five children. There he remained in semiretirement until his death in 1817.

The Goddard family record in publishing and printing remains impressive. They published newspapers in Rhode Island, Pennsylvania, and Maryland; they operated successful printing shops, bookstores, and bookbinderies; they established reputations as high quality printers and made their newspapers outlets for radical views on both politics and women's rights. Sarah and Mary Katherine Goddard broke new ground for women in business, putting their names on the masthead of major newspapers, holding appointive positions for the government ordinarily occupied by men, and demonstrating a talent for entrepreneurial capitalist ventures. With William they formed a modest but influential family empire in the field of publishing.

## Works

*The Pennsylvania Chronicle and Universal Advertiser*. Philadelphia: W. Goddard, 1767–1774; Early American Imprints.

Goddard, William. *The Partnership: or, The History of the Rise and Progress of the Pennsylvania Chronicle, &c. Wherein the Conduct of Joseph Galloway, Esq; Speaker of the Honourable House of Representatives of the Province of Pennsylvania, Mr. Thomas Wharton, Sen., and Their Man Benjamin Towne, My Late Partners, with My Own, Is Properly Delineated, and Their Calumnies against Me Fully Refuted*. By William Goddard. Philadelphia: Printed by the author, 1770; Early American Imprints, 11669, 11670, 11671.

*The Maryland Journal, and the Baltimore Advertiser*. Baltimore: William Goddard, 1773–1794; Early American Imprints.

Goddard. *The Plan for Establishing a New American Post-Office*. Boston, 1774.

## Source

Miner, Ward L. *William Goddard, Newspaperman*. Durham, N.C.: Duke University Press, 1962.

## Godfrey, Thomas (1736–1763) poet, playwright

Thomas Godfrey's *The Prince of Parthia* (1767) was the first play to be written and professionally staged by an Ameri-

can. Godfrey's work is crucial to the understanding of early American literature, as it represents the maturation of the American writer, blending European influences with American experience.

Born in Philadelphia, Godfrey was the son of Thomas Godfrey Sr., who invented the navigator's quadrant. After his father's early death in 1749, Godfrey was apprenticed to a watchmaker. He had begun to write at a young age, and his early talent attracted the attention of William SMITH, the provost of the College, Academy, and Charitable School of Philadelphia, who would become his patron. Smith introduced Godfrey to the literary and artistic circles of Philadelphia, which included Benjamin West (1738–1820) and Francis HOPKINSON.

In 1758 Smith's *American Magazine* introduced Godfrey's first poems. (These were later also published in London.) In that same year Smith secured a commission for Godfrey as an ensign in the Pennsylvania militia. The military service was uneventful (garrison duty at Fort Henry), but it provided some of the ideas for poems collected posthumously in *Juvenile Poems on Various Subjects* (1765), such as the pastoral, "To the Memory of General Wolfe" and "Victory. A Poem." Godfrey made the acquaintance of a group of North Carolinians, and in 1759, he moved south to Wilmington.

Godfrey's *The Court of Fancy* (1762) was the first, and most pronounced, American use of Chaucerian work (in this case Geoffrey Chaucer's *The Parlement of Foules*; circa 1378–1381) that broke free of traditional eighteenth-century verse. Included in *Juvenile Poems on Various Subjects*, it emphasized collegiality, which was a testament to Godfrey's appreciation of the circle of artists he had befriended in Philadelphia. This theme is evident in his drinking song, "Dithyrambic on Wine":

Come! Let Mirth our hours employ,  
The jolly God inspires;  
The rosy juice our bosom fires,  
And tunes our souls to joy.

Godfrey is most remembered, however, as the author of *The Prince of Parthia*, a blank verse tragedy produced in 1767. The play was based on Nicholas Rowe's *Tamerlane*, an allegorical eulogy of William III and an attack on Louis XIV. *Tamerlane* was widely performed in London in the early half of the eighteenth century, and because of its frequent production it was one of the chief means for the dissemination of Whig and Lockean ideas. Thus, *The Prince of Parthia* stands as not only a significant achievement for early American theater, but also as a cultural artifact of the political philosophy shared by many eighteenth-century colonial Americans. It spoke of the danger of excessive human passion when it fuels absolute power and the need for a responsible government to tame this passion. *Parthia* was staged at a time when Americans were still reeling from the STAMP ACT and when



the fears of despotic British government were growing in the colonies.

Godfrey died unexpectedly in August 1763 after contracting fever due to exposure to the sun. His work was posthumously published by his friend Nathaniel Evans.

### Works

Godfrey, Thomas. *The Court of Fancy*. Philadelphia: Printed and sold by William Dunlap, 1762; Early American Imprints, 9127.

Godfrey. *Juvenile Poems on Various Subjects. With the Prince of Parthia, a Tragedy*. Philadelphia: Printed by Henry Miller, 1765; Early American Imprints, 9983.

### Sources

Henderson, Archibald. Introduction to *The Prince of Parthia, a Tragedy* by Thomas Godfrey. Boston: Little, Brown, 1917.

Meserve, Walter J. *An Emerging Entertainment: The Drama of the American People to 1828*. Bloomington & London: Indiana University Press, 1977.

Shuffelton, Frank. "The Voice of History: Thomas Godfrey's *Prince of Parthia*." *Early American Literature*, 13 (1978): 12–23.

### Gookin, Daniel (1612–1687) *historian*

A Puritan and missionary, Daniel Gookin was born near Kent, England around 1612. He spent his early childhood in county Cork, Ireland, before coming to Virginia in November 1621. Although he was politically and socially successful in Virginia, a ban on religious nonconformity led Gookin to resettle in Massachusetts in 1644. In Cambridge, Gookin served as a deputy in the assembly in 1649 and again from 1651 to 1652. He was a member of the General Court of Assistants from 1653 to 1675 and from 1677 to 1687. Gookin held the rank of sergeant major in the militia from 1676 to 1680 and then major general from 1680 to 1687. He was the colony's Indian Supervisor for more than twenty-five years (1656–1657; 1661–1687). In the *Petition of the Poor Distressed Pequits [sic] Now Living at Poquatuck*, 21 May 1664, attributed to Gookin, he argues that the Native Americans be granted eight-thousand acres, "a convenient Track of land elsewhere in the woods."

Inspired by John ELIOT's missionary efforts to convert the ALGONQUIAN and other local tribes, Gookin became deeply involved with establishing the Praying Towns (see PRAYING INDIANS) and facilitating the propagation of Christianity. As the Indian Supervisor for the colony of Massachusetts, Gookin spent some twenty years amassing knowledge of the local tribes. His *Historical Collections of the Indians in New England Of Their Several Nations, Numbers, Customs, Manners, Religion and Government Before the English Planted There* (1792), completed in 1674, is one of the best sources for information on Indian religion, political organization,

culture, and farming practices. It also gives a detailed account of Eliot and other missionaries who attempted to convert the Indians to Christianity. Gookin argued that Indians who were converted ought to face no barriers in their assimilation into English culture. Although he hoped that the Society for Propagating the Gospel in Foreign Parts would print his work, the missionary society declined.

Gookin's sympathy for the Indians who embraced Christianity is even more evident in his *An Historical Account of the Doings and Sufferings of the Christian Indians in New England in the Years 1675, 1676, 1677* (1836). The book details the mistreatment of Indians during KING PHILIP'S WAR, a series of battles between colonists and Native Americans in 1675 and 1676. Gookin's account is an attempt to counter the biased treatment of these Indians in histories by Increase MATHER and William Hubbard (1621–1704). Gookin supported Metacomb's War, apparently to the dismay of fellow colonists, and noted in *Historical Collections* that converting Native Americans "in the beginning of the war," would have prevented "many and great mischiefs." Gookin's frank defense of the Christianized or "praying Indians" alienated many colonists, but he regained his popularity by opposing the King's efforts to revoke or reform the Massachusetts CHARTER.

Gookin died on March 19, 1687. His oldest son, Daniel Gookin Jr., carried on his father's commitment to the local Native Americans, serving as the Congregationalist minister to the Indians at Natick.

### Work

Gookin, Daniel. *Historical Collections of the Indians in New England Of Their Several Nations, Numbers, Customs, Manners, Religion and Government Before the English Planted There . . .*, in Massachusetts Historical Society Collections, first series 1, 1792: 141–227; New York: Arno, 1972; Early American Imprints, 24362, 24530.

### Sources

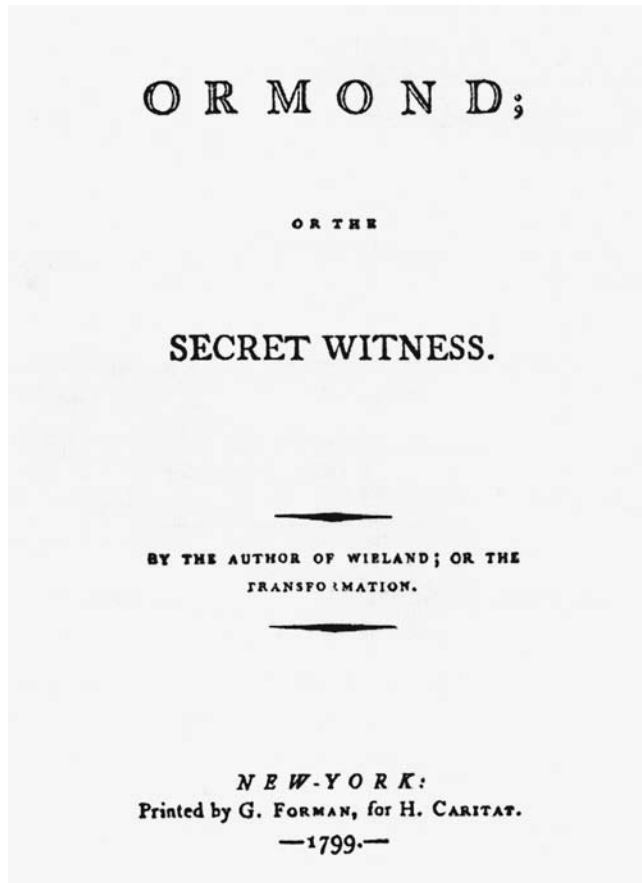
Connole, Dennis A. *The Indians of the Nipmuck Country in Southern New England, 1630–1750: A Historical Geography*. Jefferson, N.C.: McFarland, 2000.

Gookin, Frederick William. *Daniel Gookin, 1612–1687: Assistant and Major General of the Massachusetts Bay Colony: His Life and Letters and Some Account of His Ancestry*. Chicago: Privately printed [R. R. Donnelley], 1912; Chicago: Library Resources, 1970.

### Gothic Romance

The Gothic romance is a type of novel characterized by sensational plots, romantic settings, and horrifying themes, initiated by British authors such as Ann Radcliffe (*The Mysteries of Udolpho* [1794]), Matthew G. Lewis (*The Monk* [1796]), and Mary Shelley (*Frankenstein* [1818]). In early America





Title page for Charles Brockden Brown's third novel in the Gothic tradition

the Gothic romance modified the British landscapes by substituting dilapidated mansions and country houses for castles and dense woods for the cultivated English countryside. Gothic style uses rich, ornate language to create fantastic scenarios and sensationalized themes, while the use of unreliable narrators complicates the plot psychologically. In the *NEW REPUBLIC*, in particular, the Gothic served as a critique of values and assumptions of human rationality. Cathy N. Davidson elaborates: "the Gothic can subtly challenge the status quo of so-called traditional or premodern society, especially progressive philosophical or economic theories (liberalism, deism, rationalism) based on a notion of human perfectability."

Charles Brockden BROWN was the most notable Gothic novelist of eighteenth-century America. In his novels the Gothic form intensifies a critique of ENLIGHTENMENT ideals, so that the plots of *WIELAND* (1798), *Ormond* (1799), *Edgar Huntly* (1799), and *Arthur Mervyn* (1799) include characters who display erratic behavior overwhelming those with more rational intentions. In this regard the Gothic novel is both subversive and thrilling.

## Works

- Brown, Charles Brockden. *Wieland; Or the Transformation. An American Tale*. New York: Printed by T. & J. Swords for H. Caritat, 1798. Edited by Emory Elliott. Oxford: Oxford University Press, 1998; Early American Imprints, 33461, 35247.
- Brown. *Edgar Huntly; Or Memoirs of a Sleep-Walker*. Philadelphia: H. Maxwell, 1799; Kent, Ohio: Kent State University Press, 1984.
- Brown. *Ormond; Or the Secret Witness*. New York: Printed by G. Forman for H. Caritat, 1799; Kent, Ohio: Kent State University Press, 1982.
- Brown. *Arthur Mervyn; Or, Memoirs of the Year 1793*, part 1, Philadelphia: H. Maxwell, 1799; part 2, New York: George F. Hopkins, 1800; 1 volume, Kent, Ohio: Kent State University Press, 1980.
- Brown. *Clara Howard; In a Series of Letters*. Philadelphia: Asbury Dickins, 1801; Kent, Ohio: Kent State University Press, 1986.
- Brown. *Three Gothic Novels*. New York: Library of America, 1998.
- Mitchell, Isaac. *The Asylum, or, Alonzo and Melissa*. . . . Poughkeepsie, N.Y.: Joseph Nelson, 1811; Early American Imprints, second series, 23406.
- Rush, Rebecca. *Kelroy, A Novel*. Philadelphia: Bradford & Inskeep; New York: Inskeep & Bradford, 1812; New York: Oxford University Press, 1992; Early American Imprints, second series, 26670.
- Wood, Sally Sayward Barrell Keating. *Julia, and the Illuminated Baron*. . . . Portsmouth, N.H.: C. Peirce, 1800.
- Wood. *Dorval; Or, The Speculator*. . . . Portsmouth, N.H.: Printed at the Ledger Press by Nutting & Whitelock, for the Author, 1801.
- Wood. *Amelia, or, The Influence of Virtue an Old Man's Story*. Portsmouth, N.H.: W. Treadwell, 1802.
- Wood. *Ferdinand & Elmira: A Russian Story*. Baltimore, Md.: Printed for Samuel Butler, by John West Butler, 1804; Early American Imprints, second series, 7795.

## Sources

- Davidson, Cathy N. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.
- Elliott, Emory. *Revolutionary Writers: Literature and Authority in the New Republic 1725–1810*. Oxford: Oxford University Press, 1982.
- Kafer, Peter. *Charles Brockden Brown's Revolution and the Birth of American Gothic*. Philadelphia: University of Pennsylvania Press, 2004.

## Recommended Writings

- Brown, Charles Brockden. *Wieland; Or the Transformation* (1798)
- Brown. *Edgar Huntly; or Memoirs of a Sleep-Walker* (1799)
- Brown. *Ormond; or the Secret Witness* (1799)
- Brown. *Arthur Mervyn; or, Memoirs of the Year 1793* (1799–1800)
- Brown. *Clara Howard; in a Series of Letters* (1801)
- Rush, Rebecca. *Kelroy* (1812)

### Studying the Early American Gothic Novel

The Gothic novel has its origins in England in the late eighteenth century, and for a background of these works students should consult: Kate Ferguson Ellis's *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology* (Urbana: University of Illinois Press, 1989); Maggie Kilgour's *The Rise of the Gothic Novel* (London: Routledge, 1995); Jerrold E. Hogle's *The Cambridge Companion to Gothic Fiction* (Cambridge: Cambridge University Press, 2002); and Paula R. Backscheider and Catherine Ingrassia's *A Companion to the Eighteenth-Century English Novel and Culture* (Malden, Mass.: Blackwell, 2005). General reference sources on the Gothic novel include Dan J. McNutt's *The Eighteenth-Century Gothic Novel: An Annotated Bibliography of Criticism and Selected Texts* (New York: Garland, 1975), and Diane Long Hoeveler and Tamar Heller's *Approaches to Teaching Gothic Fiction: The British and American Traditions* (New York: Modern Language Association of America, 2003).

For a study of the Gothic novel in America, see Mary Mauritia Redden's *The Gothic Fiction in the American Magazines (1765–1800)* (Washington, D.C.: Catholic University of America Press, 1900); Frederick S. Frank's *Through the Pale Door: A Guide to and through the American Gothic* (New York: Greenwood Press, 1990); Teresa A. Goddu's *Gothic America: Narrative, History, and Nation* (New York: Columbia University Press, 1997); Marek Wilczyński's *The Phantom and the Abyss: The Gothic Fiction in America and Aesthetics of the Sublime, 1798–1856* (New York: Peter Lang, 1999); Allan Lloyd Smith's *American Gothic Fiction: An Introduction* (New York: Continuum, 2004); Peter Kafer's *Charles Brockden Brown's Revolution and the Birth of American Gothic* (Philadelphia: University of Pennsylvania Press, 2004); Dorothy Zayatz Baker's *America's Gothic Fiction: The Legacy of Magnalia Christi Americana* (Columbus: Ohio State University Press, 2007).

Students interested in learning more about Charles Brockden Brown should consult the Study Guide following the Brown entry in this volume.

### Grainger, James (1721?–1766?) physician, poet, farmer

Yet, planter, let humanity prevail.—  
Perhaps thy Negroe, in his native land,  
Possess large fertile plains, and slaves, and herds:  
Perhaps, whene'er he deign'd to walk abroad,  
The richest silks, from where the Indus rolls,  
His limbs invested in their gorgeous pleats:  
Perhaps he wails his wife, his children, left  
To struggle with adversity. . . .

—*The Sugar-Cane* (1764)

Poet, physician, and West Indian sugarcane farmer, James Grainger was born in Scotland about 1721. His father, John

Grainger, Esq., was by some accounts a gentleman who fell onto hard times financially; at one point he had held a position as a customs agent. Grainger entered the University of Edinburgh at age thirteen or fourteen, not unusual for his time, to study medicine. From 1745 to 1748 his studies were interrupted by the War of the Austrian Succession, which caused troops from England and Hanover to occupy Edinburgh at various times. Grainger consequently served a three-year term as an army surgeon before returning to study and receiving his doctor of medicine degree on March 14, 1753. Grainger then moved to London, where he enjoyed a modest career as a physician and writer, contributing from May 1756 to May 1758 to the *Monthly Review*, which according to John Gilmore was “one of the most successful and best regarded periodicals of the day,” known as well for its “generous payment.”

Grainger continued to compose POETRY, which was not an uncommon practice for medical men of his day. His “Solitude. An Ode,” published in the fourth volume of Robert Dodsley's *Collection of Poems . . . By Several Hands* (1755), gave Grainger some notoriety. During this time he also developed associations with major literary figures of the day, such as lexicographer Samuel Johnson, and rising figures such as novelist Oliver Goldsmith. In 1754 Grainger became acquainted with John Bourryau, a young man whom Grainger tutored and later collaborated with on literary projects, including translations of poems by Roman poets, Tibullus, and Ovid's *Epistolae Heroïdum* (Letters of Heroines). The former project drew Grainger into heated debates on translations with Tobias Smollett (1721–1771), novelist and critic. In 1756 Grainger met the Reverend Thomas Percy (1729–1811), with whom Grainger shared a longtime correspondence. Percy often served as a sounding board for Grainger's literary pursuits, and through the letters, Grainger's biography was preserved.

When Bourryau inherited property in St. Kitts, West Indies, he offered Grainger the opportunity for four years of travel and upon their return, an annual sum of £200 a year for life. In 1759, even though Grainger was enjoying a modest career in London, he decided to accompany Bourryau to the West Indies. Grainger, however, was not to continue on with Bourryau, for while onboard the ship, Grainger was asked to attend to a widow's family that was suffering from smallpox. He married one of the daughters, Daniel Mathew Burt, a wealthy heiress, shortly after arriving in St. Kitts.

In keeping with his earlier literary interests, Grainger continued writing, focusing now on his Caribbean home and writing long poems in the georgic style, based upon the Roman poet Virgil's *Georgics*, which depicted idealized rural life, or in his case, plantation culture. In 1763 Grainger returned to London for a visit and presented his literary friends with his poem, *The Sugar-Cane* (1764), a detailed rendition of the West Indian sugarcane industry and plantation culture on St. Christopher's Island (St. Kitts). In his writing, Grainger detailed slave life, describing housing,

health, work, and the habits and beliefs of slaves. Central to Grainger's portrait were the virtuous planter and slave as "The Genius of Africa," each image serving to justify plantation culture while providing a comprehensive commentary on slave plantation society.

The scholar Thomas Krise identifies *The Sugar-Cane* as one of best depictions of an eighteenth-century sugar plantation and notes the skill in which Grainger combines poetics with detailed information: "The effect of reading the full poem with the full footnotes is to enjoy a tour de force of the West Indies at the height of the sugar-and-slavery system when these small island colonies produced more wealth for Great Britain than all the North American colonies combined." In 1766 Grainger moved his family to a new home on St. Kitts. Although he had plans to continue writing poetry, he died within the year.

### Work

*The Sugar-Cane: A Poem. In Four Books. With Notes.* London: Printed for R. & J. Dodsley, 1764.

### Source

Gilmore, John. *The Poetics of Empire: A Study of James Grainger's The Sugar Cane.* London & New Brunswick, N.J.: Athlone Press, 2000.

## The Great Awakening

The Great Awakening refers to a period of religious fervor that began in early America around the 1730s and 1740s. (The dates of these revivals vary. A. Owen Aldridge, for example, marks the emergence of the Great Awakening from New England to Georgia as either 1739–1744 or 1734–1749.) Historian and minister Joseph Tracy first applied the term in the 1840s to describe the awakenings as "a single, grand movement on an inter Colonial scale." From Maine to Georgia, charismatic ministers led revivals that inspired mass conversions in the churches and communities.

Characterized by revivalist camp meetings led by itinerant preachers and connections to abolitionism, the revivals of the Great Awakening crossed age, class, gender, and race lines. Gatherings attracted crowds of one thousand on more than sixty occasions. Twenty thousand people gathered in Boston and Philadelphia to hear Britain's Reverend George WHITEFIELD, a famous Anglican preacher whose tour of the colonies helped spark the spread of Evangelicalism. Some scholars attribute this interest in Evangelicalism to a rejection of conventional church structures, especially in terms of class and race. By contrast, the Great Awakening was more inclusive in its membership.

Jonathan EDWARDS described the revival in a May 30, 1735 letter to Benjamin COLMAN. The letter, which serves as the basis for Edwards's *A Faithful Narrative of the Surprising Work of God* (1736), testifies to the spread-

ing "concern about the great things of religion" and to the subsequent shift from small-mindedness to community consciousness:

The town seems to be full of the presence of God; our young people when they get together instead of frolicking as they used to are altogether on pious subjects. . . . This work seems to be upon every account an extraordinary dispensation of Providence. 'Tis extraordinary upon the account of [the] universality of it in affecting all sort, high and low, rich and poor, wise and unwise, old and young, vicious and moral . . . 'tis very extraordinary as to the degrees of gracious communications, and the abundant measures in which the Spirit of God has been poured out in many persons . . . and its making such swift progress from place to place.

Edwards represents public enthusiasm as a reaction to spontaneous events that, once introduced into a community, naturally inspired a change in spirit.

As the revivals moved into the southern colonies, slaves attended services and joined congregations. Itinerant Evangelical preachers welcomed black members and supported the abolitionist tenet that all Christians were equal before God. Olaudah EQUIANO, who became a Methodist, reported on the mass appeal of the evangelical services:

I came to a church crowded with people; the church-yard was full likewise, and a number of people were even mounted on ladders, looking in at the windows. I thought this a strange sight, as I had never seen churches, either in England or the West Indies, crowded in this manner before.

In 1739, Benjamin FRANKLIN described his first impression of Whitefield's preaching:

The Multitudes of all Sects and Denominations that attended his Sermons were enormous and it was matter of Speculation to me who was one of the Number, to observe the extraordinary Influence of his Oratory on his Hearers, and how much they admir'd and respected him, notwithstanding his common Abuse of them, by assuring them they were naturally *half Beasts and half Devils*.

Franklin had "silently resolved that [Whitefield] should get nothing" when the collection plate was passed along; however, he was so moved when Whitefield finished his sermon, that he emptied his "Pocket wholly into the Collector's Dish."

Phillis WHEATLEY celebrated the Great Awakening in "On the Death of the Rev. Mr. George Whitefield" with praises for Whitefield's preaching:

*Thy sermons in unequalled accents flowed,  
And ev'ry bosom with devotion glowed;  
Thou didst, in strains of eloquence refined,  
Inflame the heart, and captivate the mind.*

Speaking to the emotional and intellectual appeal of the Great Awakening, Edwards, Franklin, and Wheatley all illustrate its impact on popular culture in early America.

The Great Awakening was not without critics, however. Charles CHAUNCY, whose rationalist philosophy was expressed in *Seasonable Thoughts on the State of Religion in New England* (1743), found the revivalism to be characterized by “convulsions and distortions” rather than by genuine spirituality. Chauncy is representative of the Old Lights who opposed the New Lights of the Great Awakening.

### Sources

Conforti, Joseph A. *Jonathan Edwards, Religious Tradition, and American Culture*. Chapel Hill: University of North Carolina Press, 1995.

Elliott, Emory, and Timothy D. Hall. *Contested Boundaries: Itinerancy and the Reshaping of the Colonial American Religious World*. Durham, N.C.: Duke University Press, 1994.

Lambert, Frank. *Inventing the “Great Awakening.”* Princeton: Princeton University Press, 1999.

### Green, Anne Catherine Hoof (circa 1720–1775) printer

Known as the “printer to the province of Maryland,” Anne Catherine Hoof Green was probably born in Holland and came to Pennsylvania as a child. In April 1738 she married Jonas Green (1712–1767), a journeyman printer from a noted Boston printing family who had moved to Philadelphia. In late 1738 Anne and Jonas Green resettled in Annapolis, Maryland, where Jonas began publishing colonial records and documents and printing business advertisements for local merchants and shippers. In 1745 he revived the colony’s weekly newspaper, the *Maryland Gazette*, filling its four pages with news from abroad and from neighboring colonies, letters to the editor, obituaries, marriage announcements, and advertisements.

While her husband slowly established his reputation within the Maryland community, serving as an Annapolis alderman and postmaster, as well as its only newspaper editor, Anne Green earned a secondary income as an entrepreneur, selling “Choice good Coffee” and “very good Chocolate.” Her business was limited by her domestic duties, which included the care of fourteen children. When her husband died in 1767, leaving her with five dependent children, Anne Green quickly moved to take over his printing business. The *Gazette* continued without a break, her son William joining her at the press. The masthead read “Anne Catherine Green & Son.”

The colonial government was at first reluctant to acknowledge Anne Green as a “public” printer, or to pay her a salary as they had paid her late husband, but by the end of the year their doubts had dissolved. Over the years Green printed the colony’s official records, including the *Acts and Votes and Proceedings* of the assembly and such legal works as the *Deputy Commissary’s Guide* (1774), a large volume by Elie Valette detailing the procedures and forms to be used in probating wills and settling estates.

In addition to the newspaper, Green published a yearly ALMANAC, several political PAMPHLETS, and some satirical works. Indeed, as the only newspaper in Maryland until the summer of 1773, Anne Green’s *Gazette* played a critical role in the pre-Revolutionary crisis. It carried communications from the northern colonies and news of protests against British trade acts, including the Boston Tea Party (1773) and the nonimportation agreements (1765–1775), and Britain’s passage of the Coercive Acts in 1774. Although the paper had a decided patriotic bias, Green allowed both the pro- and anti-British positions to be aired in her newspaper. Green died on March 23, 1775.

### Work

*Maryland Gazette*. Annapolis, Md.: J. Green, 1745–1813; Early American Imprints.

### Source

Walker, Gay. *Women Printers in Early American Printing History*. New Haven: Yale University Library, 1987.

### Green, Joseph (circa 1706–1780) pamphleteer

Joseph Green, sometimes known as “Josey” Green or “Stillier Josey,” was a rum distiller who proudly wore the mantle of New England’s “anti-laureate.” A graduate of HARVARD, Green quickly emerged as Boston’s chief tavern wit in the 1720s. His satirical manuscripts circulated widely, amusing readers in merchants’ clubs from Portsmouth, New Hampshire, to Newport, Rhode Island. Using skeptical commentary and parody, Green targeted everyone from officious public servants to pompous political orators, and the writers of obsequious and overblown obituaries. More than most, Green understood the role of print as a medium in his colonial society—and he was masterful at marketing his own work. He often gave his PAMPHLETS lurid titles, suggesting that inside the covers readers would find shocking exposés and revealing accounts of such subjects as the rituals of the Freemasons. He frequently distributed his work in manuscript form in order to convey the notion that the contents were so dramatic that he did not dare to publish them.

The issues Green raised were serious even though his style was mocking. Offended by the self-righteousness and hypocrisy of some New Light or evangelical ministers, Green exposed the sexual hypocrisy of evangelists such as the Reverend William Cooper (1694–1713). In “The Disappointed



Cooper” (written in 1743, published in 1774), Green lampoons the old man’s marriage to a young redheaded woman half his age:

*A Cooper there was, he Work’d at his Trade  
Old barrells he mended, & new ones he made  
So stiff in his way, he had Will for his Name  
Yet he liv’d a long while in good credit & fame  
Chorus: But his credit Will lost—lost how? do ye ask  
Why he put an old bung in a new red-oak cask.*

Green did not spare the Old Light, or conservative, ministers either. In the 1720s and early 1730s, he parodied the poems of Mather Byles as each of them appeared in print. His goal in works like *Parody of a Psalm by Byles* (1733) was to deflate his victim’s vanity and to gain literary recognition. In the parody, Green transforms Byles’s musings on the wonders of the sea in his “A Psalm at Sea” into an evocation of seasickness. Byles responded with his own attempt at parody in which he condemned Green’s poem as “doggerell.” Noting that Byles wrote of his cat named Muse, Green expressed his confidence that the cat “purr’d in metre” and “mew’d in rhyme.”

As his friends knew, Green was more than a sensationalist and a satirist. He was a cultured man, a classical scholar who owned one of the largest private libraries in Boston. Despite his penchant for bawdy verse, he was a religious man and a charter member of the Society for Propagating the Gospel in Foreign Parts. Indeed, Green was capable of writing poetry that reflected a deep spiritualism, including *An Eclogue Sacred to the Memory of . . . Jonathan Mayhew* (1766), a pastoral ELEGY that demonstrated the poet’s mastery of this genre’s form and conventions.

Conservative in his politics, Green nevertheless opposed arbitrary power of any sort. He refused a royal appointment as a member of the Massachusetts council in 1774 when the British government revoked the CHARTER of Massachusetts following the Boston Tea Party (1773). Yet, Green could not support the Revolution when it came. In 1775, already a man in his late sixties, he joined other LOYALISTS in their flight from New England. Unlike many exiles, however, Green went well prepared: he took some £25,000 in cash and stocks.

Joseph Green died in London on December 11, 1780, with no heirs despite his marriage in 1761 to Elizabeth Cross Austin. A friend captured Green’s personality in this epitaph:

*Siste Viator, here lies one,  
Whose life was whim, whose soul was pun,  
And if you go too near his hearse  
He’ll joke you, both in prose and verse.*

## Works

Green, Joseph. *The Dying Speech of Old Tenor, on the 31st of March 1750; Being the Day Appointed for his Execution*. Boston: Sold by Rogers & Fowle, 1750; Tarrytown, N.Y.: W. Abbatt, 1923; Early American Imprints, 40538.

Green. *Entertainment for a Winter’s Evening: Being a Full and True Account of a Very Strange and Wonderful Sight Seen in Boston on the Twenty-Seventh of December [1749] at Noon-Day*. Boston: Printed and sold by G. Rogers, 1750; Early American Imprints, 6510, 6511, 28766.

## Sources

Duggan, Thomas Vincent. *Joseph Green—the Boston Butler*. Master’s thesis, Columbia University, 1942.

Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.

Shields. *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750*. Chicago: University of Chicago Press, 1990.

## Griffitts, Hannah (1727–1817) poet, essayist

Hannah Griffitts was born into a QUAKER household in Philadelphia on July 29, 1727. Her mother, Mary Norris, came from one of the colony’s most prominent families; her father, Thomas Griffitts, was mayor of the city and sat on the Supreme Court of Pennsylvania. Hannah never married, remaining within her parents’ household until they died.

Griffitts was a devout Quaker and dedicated her poetic gifts to God. In keeping with the Quaker pacifist tradition, she expressed some reservations about the AMERICAN REVOLUTION, especially the revolutionaries’ hostility to Quakers who refused to serve in the army. In a poem, “On the Death of John Roberts and Abraham Carlisle,” she lamented the injustice of the arrest, imprisonment and execution as traitors of two such pacifists:

*And you, the guiltless victims of the day  
 . . . have fallen  
 A Prey to Laws . . .  
 Long shall your Names survive the brutal deed  
 And fair, transmitted down to better times  
 Stand the reproach of ours.*

By 1777, however, Griffitts seemed ready, and even eager, to proclaim her patriotism.

Griffitts’s energy during her long life was devoted to literary pursuits. She is among the most prolific writers of her era, leaving behind more than two hundred manuscript poems, all signed “Fidelia,” as well as a number of essays and an extensive correspondence with other female colonial poets such as Susanna WRIGHT and Elizabeth Graeme FERGUSON.

Although Griffitts wrote from age ten to ninety, she never allowed her POETRY to be published, preferring to share her intellectual involvement in the religious, political, and social issues of the day with her trusted friends. She was part of a network of female belletrists who also preferred to circulate their work in manuscript rather than see it appear in print. She died on August 24, 1817, having dedicated elegies, mediations, SATIRES, and political poems to the muse of poetry, “long banished and disused.”

### Sources

- Blecki, Catherine La Courreye, and Karin A. Wulf, eds. *Milcah Martha Moore's Book: A Commonplace Book from Revolutionary America*. University Park: Pennsylvania State University Press, 1997.
- Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2004.



***The Galaxy*** (1866–1878) *periodical*

William Conant Church and Francis Pharcellus Church founded the *Galaxy* in 1866 as a New York magazine intended to compete with the major New England literary monthlies, particularly *THE ATLANTIC MONTHLY*. The Churches edited the magazine during its twelve-year existence, though a number of contributing editors worked under them. The most famous of these was Mark Twain (see Samuel Langhorne CLEMENS), who wrote and edited the “Memoranda” column between 1870 and 1871.

Like other American miscellanies such as *LIPPINCOTT’S*, *The Galaxy* published multiple genres on diverse topics. Its pages included editorials, literary criticism and reviews, as well as articles on science and history. Many of the magazine’s essays, particularly those on literature, were transatlantic in content. Appropriately, Henry JAMES contributed regularly; *The Galaxy* published a number of his travel essays and his literary criticism. For literature, *The Galaxy* relied heavily on serialized fiction, especially that of British authors. Serials by American women were also a common feature of the magazine; Rebecca Harding DAVIS, Rose Terry COOKE, and Constance Fenimore WOOLSON appeared with some frequency. Four of Walt WHITMAN’s poems first appeared in its pages, as did poems by Joaquin MILLER and Alice and Phoebe CARY.

*The Galaxy*’s circulation peaked during Twain’s tenure as editor of the “Memoranda” column, but it was never financially successful. The last issue of *The Galaxy* appeared in January 1878.

—Elizabeth Lorang

**Garland, Hamlin** (1860–1940) *short-story writer, novelist*

*Haskins worked like a fiend, and his wife, like the heroic little woman that she was, bore also uncomplainingly the most terrible burdens. They rose early and toiled without intermission till the darkness fell on the plain, then tumbled into bed, every bone and muscle aching, to rise with the sun the next morning to the same round of the same ferocity of labor.*

—*Under the Lion’s Paw* (1889)

Born in western Wisconsin, Hamlin Garland moved with his family to Iowa in 1869. In 1881, when his family moved again to a homestead in what was then the Dakota Territory, Garland found employment in Illinois and Wisconsin before working his own homestead near present-day Leola, South Dakota, for a year in 1883. The experience of farming in the harsh conditions typical of frontier homesteads in the upper Midwest informed his later writing.

After his 1884 graduation from Cedar Valley Seminary in Osage, Iowa, Garland went east to teach at the Boston School of Oratory. In Boston he came under the dual influences of Henry GEORGE’s social theories and William Dean HOWELLS’s literary REALISM. Returning home to what had become known as the Middle Border region, Garland combined these influences with his own experience to produce the six stories published as *Main-Travelled Roads* in 1891. The collection was published in four enlarged American editions between 1899 and 1930 and eventually included



twelve stories that were characterized by detailed observations and dedicated reflection of regional values—a combination Garland labeled *veritism* in his 1894 critical work, *Crumbling Idols*.

Garland wrote three political reform novels, including *Jason Edwards: An Average Man* (1892), which endorsed Henry George's theory of taxation. Returning to the settings and plots with which he was most familiar, he wrote *Rose of Dutcher's Cooley* (1895), which tells the story of a Wisconsin farm girl's attempt to become a writer in Chicago. Much of Garland's later work was autobiographical; *A Son of the Middle Border* (1917) narrates his family's story to the author's thirty-third year, and the Pulitzer Prize-winning sequel to that book, *A Daughter of the Middle Border* (1921) treats the next decade and a half. Garland died at age seventy-nine, having written more than forty books.

### Sources

McCullough, Joseph B. *Hamlin Garland*. Boston: Twayne, 1978.

Nagel, James, ed. *Critical Essays on Hamlin Garland*. Boston: G. K. Hall, 1982.

Pizer, Donald. *Hamlin Garland's Early Work and Career*. New York: Russell & Russell, 1969.

**Garrison, William Lloyd** (1805–1879) editor, essayist

*I am in earnest—I will not equivocate—I will not excuse—I will not retreat a single inch; and I will be heard!*

—*Revolution adopted by the Anti-Slavery Society* (1843)

Born into poverty in Newburyport, Massachusetts, William Lloyd Garrison grew up to be a radical reformer. He began his career in 1829 editing *The Genius of Universal Emancipation* in Baltimore with antislavery pioneer and editor Benjamin Lundy (1789–1839), but was imprisoned for libel the following year. On January 1, 1831, he published the first issue of *THE LIBERATOR*, an abolitionist weekly he continued for the next thirty-four years, until the declaration of the Emancipation Proclamation made its thesis obsolete. Despite its relatively small circulation, *The Liberator* was enormously influential.

Garrison also organized the Anti-Slavery Society, which drew in important writers and orators. After Congress passed the thirteenth amendment outlawing slavery in 1865, Garrison took up the causes of women's suffrage, temperance, and world peace. His works include *Thoughts on African Colonization* (1832); *Sonnets* (1843); and *Selections* (1852), which includes speeches as well as polemical writings.

### Sources

Alonso, Harriet Hyman. *Growing up Abolitionist: The Story of the Garrison Children*. Amherst: University of Massachusetts Press, 2002.

Mayer, Henry. *All on Fire: William Lloyd Garrison and the Abolition of Slavery*. New York: St. Martin's Press, 1998.

Merrill, Walter McIntosh. *Against Wind and Tide: A Biography of William Lloyd Garrison*. Cambridge, Mass.: Harvard University Press, 1963.

***The Gates Ajar*** by Elizabeth Stuart Phelps (Boston: Ticknor & Fields, 1868) novel

Elizabeth Stuart Phelps was twenty-four years old when *The Gates Ajar* was published by TICKNOR & FIELDS. The novel is written in the form of a diary by a young woman, Mary Cabot, whose brother has been killed in a CIVIL WAR battle. Royal's death has left his sister doubting her faith in God, but she is comforted by her aunt Winifred, a minister's wife, who believes in a material, domestic Heaven, where Mary will live with her brother for eternity. *The Gates Ajar* sold more than eighty thousand copies in the United States by the end of the century. It had a powerful impact on those who had lost loved ones in the Civil War, but it also inspired controversy within the American religious community.

### Source

Phelps, Elizabeth Stuart. *Three Spiritualist Novels*, edited by Nina Baym. Urbana and Chicago: University of Illinois Press, 2000.

—Jenny Putzi

***The Gentleman's Magazine*** (1837–1840) magazine

After trying to establish a monthly magazine in England, William E. Burton immigrated to the United States in 1834. Here, he launched the *Gentleman's Magazine* in July 1837 while working as an actor and theater manager. During different periods of its brief, three-year run, the magazine also went by the names *Gentleman's Magazine and Monthly American Review* and *Burton's Gentleman's Magazine*.

Burton intended *The Gentleman's Magazine* to include articles on art, literature, sports, and theater. Having previous experience as a contributor to *KNICKERBOCKER MAGAZINE*, Burton, especially at first, did much of the writing for *The Gentleman's Magazine*. In 1839 he brought in Edgar Allan Poe as a co-editor. While Poe held this position, his "THE FALL OF THE HOUSE OF USHER" and "Silence" appeared in the magazine. In June 1840, the editors parted company, and six months later Burton sold the *Gentleman's Magazine* to George R. Graham, who merged the periodical with one of his own to create *GRAHAM'S MAGAZINE*.

—Elizabeth Lorang

## George, Henry (1839–1897) *economist, editor*

*So long as all the increased wealth which modern progress brings goes but to build up great fortunes, to increase luxury and make sharper the contrast between the House of Have and the House of Want, progress is not real and cannot be permanent.*

—*Progress and Poverty* (1879)

Born in Philadelphia, Henry George left home at the age of sixteen and traveled to Calcutta. Serving as a foremast boy, he saw firsthand the degrading conditions that both citizens of the Indian subcontinent and common sailors endured. After his return to the United States, in 1857 he went to San Francisco, where for nearly a decade he struggled, barely making a living working in a printer's office, in gold mining, and as a freelance editor and writer.

In 1868 the *OVERLAND MONTHLY* printed George's article "What the Railroad Will Bring Us," which anticipated the ramifications of the transcontinental railroad completion and his later economic theory that social progress promotes unequal distribution of wealth. This latter idea he expanded in his greatest work, *Progress and Poverty* (1879), written while George was working as editor of the newly established Democratic newspaper the *Oakland Transcript*.

Initially printed at the author's own expense, *Progress and Poverty* went through more than one hundred editions and proved highly influential among the populace at large and with some writers, particularly William Dean HOWELLS and Hamlin GARLAND. George elaborated the book's thesis in six other books as well as in his own weekly, *The Standard* (1886–1892), and he used the popularity it won him with labor unions to stage two unsuccessful campaigns, in 1886 and 1897, for the New York mayor's office. Already ill before he undertook the second campaign, George died before the election.

### Sources

Rose, Edward J. *Henry George*. New York: Twayne, 1968.  
Wenzer, Kenneth C., ed. *An Anthology of Henry George's Thought*. Rochester, N.Y.: University of Rochester Press, 1997.

## *Georgia Scenes* by Augustus Baldwin Longstreet (Augusta, Ga.: Sentinel Press, 1835) *travel narrative*

Augustus Baldwin LONGSTREET insisted that his motive in writing *Georgia Scenes, Characters, Incidents &c, in the First Half Century of the Republic* was historiographic: Longstreet aimed to record and preserve "the manners, customs, amusements, wit, dialect, as they appear in all grades of society" in Augusta, Georgia, and its environs. Often cited as an early prototype of SOUTHWESTERN HUMOR, *Georgia Scenes* is a collection of eighteen sketches by Longstreet and one written by his friend, Oliver H. Prince. Longstreet's two narrators, Lyman Hall and Abraham Baldwin, represent the speech and

attitudes of the educated upper class and serve as foils for the various, mostly white, lower-class characters they encounter. This contrast is the basis for much of the humor of the volume, which is also leavened with scenes of gory violence. Most critics agree with Edgar Allan POE's enthusiastic approval of *Georgia Scenes* and value it as a pioneering work of LOCAL COLOR and as a glimpse into Southern vernacular culture in the early republic. A few critics, however, have objected to Longstreet's portraits as fundamentally classist or even sadistic.

—Brett Barney

### Source

Longstreet, Augustus Baldwin. *Augustus Baldwin Longstreet's Georgia Scenes Completed: A Scholarly Text*, edited by David Rachels. Athens: University of Georgia Press, 1998.

## The Gettysburg Address (1863) *speech*

On November 19, 1863, President Abraham Lincoln spoke at the dedication of a national cemetery at Gettysburg, Pennsylvania—the site, on July 1–3, 1863, of one of the bloodiest battles of the CIVIL WAR. Lincoln's stated purpose was to deliver a "few remarks," and when he uttered the scant three paragraphs he had written—in the wake of a two-hour oration delivered by Edward Everett—his address was thought to be of little significance. The audience seemed barely to have heard him, and Lincoln felt he had botched the job. In retrospect it is clear, however, that Lincoln had written one of the most eloquent and compelling arguments in favor of nationhood in American history.

Six versions of the address exist. The first, written at the White House, was revised on the way to the ceremony. The speech Lincoln delivered was a variation on what he had written. At Everett's request he wrote still another version, copies of which were sold at a fair with the proceeds benefiting Union army veterans. Two more versions were written for similar purposes.

### Sources

Borrit, G. S. *The Gettysburg Gospel: The Lincoln Speech That Nobody Knows*. New York: Simon & Schuster, 2006.  
Dos Passos, John, and Allan Nevins, eds. *Lincoln and the Gettysburg Address: Commemorative Papers*. Urbana: University of Illinois Press, 1964.  
White, Ronald. *The Eloquent President: A Portrait of Lincoln through His Words*. New York: Random House, 2005.  
Wills, Garry. *Lincoln at Gettysburg: The Words That Remade America*. Thorndike, Me.: G. K. Hall, 1992.

## Gift Books

Highly popular in the mid 1800s (from roughly 1825 to 1865), gift books were annual miscellanies—collections of

poetry, essays, and stories—that were customarily of a didactic nature. These books were typically bound in hard covers and had lavish illustrations. Patterned after the European literary almanacs that flourished in France, Germany, and England, the first American gift book, *Le Souvenir, or Picturesque Pocket Diary; Containing an Almanac, Ruled Pages for Memoranda, Literary Selections, and a Variety of Useful Information for 1825*, appeared in Philadelphia in 1824. A second volume appeared the next year, as did a competitor, the *Philadelphia Souvenir; A Collection of Fugitive Pieces from the Philadelphia Press, with Biographical and Explanatory Notes*, By J. E. Hall.

The first truly literary American gift book was *The Atlantic Souvenir*, which was published annually in Philadelphia from 1826 to 1832, and afterward in Boston, where it was combined with a competing publication and then appeared as *The Token and Atlantic Souvenir* from 1833 to 1842. Other East Coast gift books included New York's *The Talisman*. The formula took hold elsewhere in the country, inspiring books such as Cincinnati's *The Western Souvenir*, Detroit's *The Souvenir of the Lakes*, *The Charleston Book*, and *The New-Orleans Book*. During this period more than a thousand different gift books were produced—some once, some annually. These books were beautifully bound, sometimes in tooled leather, varnished papier-mâché, or inlaid mother-of-pearl.

Writers such as William Gilmore SIMMS, Lydia SIGOURNEY, Sarah Josepha HALE, and Harriet Beecher STOWE contributed work to gift books. Ralph Waldo EMERSON first appeared in print—anonously—in a gift book called *The Offering, for 1829*. Among the leading writers of the era probably only Herman MELVILLE, Henry David THOREAU, and Walt WHITMAN resisted selling work to such collections. In fact, gift books bucked the trend toward reprinting pirated English works, instead offering a paying venue for American writers.

Gift books performed other services as well, printing polemical works in favor of abolitionism and temperance and, during the CIVIL WAR, serving as an outlet for Union propaganda. Around the end of the war, however, the publication of gift books declined as monthly magazines increased in number and circulation.

### Source

Thompson, Ralph. *American Literary Annuals & Gift Books, 1825–1865*. New York: Wilson, 1936.

### *The Gilded Age* by Mark Twain and Charles Dudley

Warner (Hartford: American Publishing, 1873) *novel*  
Mark Twain (Samuel Langhorne CLEMENS) and Charles Dudley WARNER (Twain's friend and neighbor) collaborated to write *The Gilded Age*, a scathing comic indictment of the greed and excesses of the late nineteenth century. The book centers on a Tennessee family who moves to Missouri and

whose fate intertwines with those of others seeking their fortunes. The title plays upon “Golden Age,” which Twain and Warner viewed as an inaccurately optimistic description of their times. In calling the age “gilded” rather than “golden,” the authors implied that the usual indicators of national success, such as a booming economy and philanthropy, were in fact a veneer laid over a much bleaker social picture, in which the wealthy were corrupt and the poor were hopelessly trapped in their poverty. The title seemed to many Americans so accurate that “Gilded Age” became the common name for the era spanning from about 1865 to 1910. The book itself was not very well received by critics and today is considered one of Twain's minor works.

### Source

Twain, Mark. *The Gilded Age and Other Novels*, edited by Hamlin L. Hill. New York: Library of America, 2002.

—Amanda Gailey

### Gilder, Jeanette (1849–1916) *critic*

Born in Flushing, New York, Jeanette Gilder was the sister of editor and poet Richard Watson GILDER; she worked with him as an assistant editor at SCRIBNER'S MONTHLY, to which she also contributed a column called “Chats About Books,” the first literary gossip column in the country. Jeanette also wrote drama and music criticism for a variety of newspapers. With her other brother, Joseph, she founded and co-edited *The Critic* from 1881 to 1885, after which she served as the sole editor until 1906. She and Joseph also collaborated on *Essays from “The Critic”* (1883) and *Authors at Home* (1888). Gilder published *The Autobiography of a Tomboy* (1900) and *The Tomboy at Work* (1904), in which she humorously described her encounters with literati.

### Gilder, Richard Watson (1844–1909) *editor, poet*

Born in Bordentown, New Jersey, Richard Watson Gilder was a poet who made his living as an editor, first of a newspaper in Newark, New Jersey, and later of SCRIBNER'S MONTHLY and its successor, CENTURY MAGAZINE, in New York City. Gilder and his wife, the artist Helena de Kay, made their home into a literary salon where the Authors' Club, a literary society that included Brander MATTHEWS and Edward EGGLESTON, was founded in 1882. Gilder published sixteen volumes of poetry, including *The New Day* (1876), as well as books about Presidents Abraham Lincoln (1909) and Grover Cleveland (1910).

### Source

John, Arthur. *The Best Years of the Century: Richard Watson Gilder, Scribner's Monthly, and the Century Magazine, 1870–1909*. Urbana: University of Illinois Press, 1981.



**Gilman, Caroline H.** (1794–1888) *memoirist, poet*

Born in Boston, Caroline Howard married Samuel Gilman, a Unitarian minister, in 1819 and moved with him to Charleston, South Carolina. There, in 1832, she began a journal for youth—one of the first in the nation—called *Rose Bud* (later *Southern Rose*). Gilman collected the sketches she had written for the journal in her first domestic narrative, *Recollections of a Housekeeper* (1834). She followed that with *Recollections of a Southern Matron* (1838), another domestic narrative that reflected her affection for Charleston and included a justification of slavery. She also published several volumes of poetry, including *The Poetry of Travelling in the United States* (1838).

**Source**

Saint-Amand, Mary Scott. *A Balcony in Charleston*. Richmond, Va.: Garrett and Massie, 1941.

**Gilman, Charlotte Perkins** (1860–1935) *novelist, short-story writer, reformer*

*John is a physician, and perhaps—(I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—perhaps that is one reason I do not get well faster.*

*You see, he does not believe I am sick! And what can one do?*

—*The Yellow Wallpaper* (1892)

Born in Hartford, Connecticut, Charlotte Perkins was related through her father, the editor and biographer Frederick Beecher Perkins, to Lyman Beecher, Henry Ward BEECHER, Catharine Esther BEECHER, and Harriet Beecher STOWE. Frederick Perkins deserted the family shortly after his only daughter's birth, and Charlotte suffered throughout her childhood from his continuing rejection and her mother's constant need to move in search of work or to aid relatives. After a brief period at the Rhode Island School of Design, Charlotte Perkins taught art and designed greeting cards. In 1883, the same year she married the artist Charles Stetson, she published her first poem, which begins, "In duty bound, a life hemmed in. . ."

In 1885, following the birth of a daughter, Perkins sought treatment for postpartum depression from neurologist and writer S. Weir MITCHELL. The experience, including his prescription for total bed rest without intellectual stimulation and a rededication to domestic life, led Perkins to what she said was the brink of "utter mental ruin" and later provided the inspiration for her story "The Yellow Wallpaper" (1892). An indictment of the sexual status quo, the story is about a woman who is driven to madness by the well-meaning but destructive care administered by her husband, a physician. Perkins's story was also influenced by her separation from

her husband. She moved with her daughter from Providence, Rhode Island to Pasadena, California in 1887 and later to Oakland, where she became active in various socialistic reform movements. Perkins lived with her mother and an apparent lover, Adeline Knapp. During Perkins's protracted divorce proceedings, her mother died of cancer and her three-year relationship with Knapp ended. In 1894 when the divorce was finalized, Perkins relinquished custody of their daughter to her former husband—an action for which she was publicly condemned.

Perkins edited the *Pacific Monthly* from 1889 to 1891. During the 1890s Perkins toured the United States, lecturing on behalf of women's rights. She also wrote half a dozen well-received books on the subject; the most popular was *Women and Economics* (1898), which concluded that women's economic dependence on men harmed all of humanity.

In 1900 Perkins married her cousin George Houghton Gilman, and they remained together until his death in 1934, one year before her own. She continued to lecture and publish prolifically, producing a monthly magazine from 1909 to 1916 called *The Forerunner*. Gilman wrote poetry, some two hundred short stories, and three utopian novels, including the feminist classic *Herland* (1915), concerning an all-female society. Suffering from terminal breast cancer, Gilman committed suicide in 1935.

**Sources**

Davis, Cynthia J. *Charlotte Perkins Gilman and Her Contemporaries: Literary and Intellectual Contexts*. Tuscaloosa: University of Alabama Press, 2004.

Golden, Catherine J., and Joanna Schneider Zangrando, eds. *The Mixed Legacy of Charlotte Perkins Gilman*. Newark: University of Delaware Press, 2000.

Karpinski, Joanne B., ed. *Critical Essays on Charlotte Perkins Gilman*. New York: G. K. Hall, 1992.

Lane, Ann J. *To Herland and Beyond: The Life and Work of Charlotte Perkins Gilman*. New York: Pantheon, 1990.

**Gloux, Oliver** (1818–1883) *novelist*

Born in Paris, Oliver Gloux originally traveled to the United States as a cabin boy by way of Mexico. For ten years he lived in Arkansas and other parts of the Old Southwest, where he was supposedly adopted by an Indian tribe. Later travels took him to Spain, Turkey, and the Caucasus, but he returned to America to collect more material for his popular but clumsily written Westerns published under the pseudonym Gustave Aimard, such as *The Indian Chief* (1861) and *The Prairie Flower* (1861). He wrote more than eighty such novels between 1848 and 1875, earning him the nicknames "The Dumas of the Indians" and "The French James Fenimore Cooper." His novels were widely translated and were as popular in Europe as in America.



***Godey's Lady's Book*** (1830–1898) *magazine*

Louis A. Godey established *Godey's Lady's Book* in 1830 as a magazine for women that would both instruct and entertain. From its first issues, the magazine published a variety of material, including literature, advice, fashion, and sheet music. *Godey's* essays featured history and biography, as well as travel and art, but intentionally left out politics. The magazine was renowned for its spectacular engravings and illustrations, including its fashion plates. One of the most successful periodical publications of the nineteenth century, *Godey's Lady's Book* reached a circulation of 150,000 shortly before the CIVIL WAR. Though the magazine's circulation declined in later years, *Godey's* remained an important publication until it was purchased by Frank Munsey in 1892 and was joined with Munsey's *Puritan*.

In addition to its illustrations and engravings, a major factor in *Godey's* success was Sarah Josepha HALE's literary editorship, which began in 1837 and lasted until 1877. Prior to the arrival of Hale, literature in *Godey's* was mediocre at best, but under her direction the *Lady's Book* earned recognition as a literary magazine. Ralph Waldo EMERSON, Henry Wadsworth LONGFELLOW, Frances Osgood, Catharine Maria SEDGWICK, Lydia SIGOURNEY, Harriet Beecher STOWE, and Bayard TAYLOR all appeared in *Godey's* during Hale's editorship. Despite this list of powerful contributors, contemporary reviewers often faulted *Godey's* for relying on sentimental fiction; nothing scandalous ever appeared in the magazine—aside, perhaps, from Edgar Allan POE's circulation-boosting series "The New York Literati."

—Elizabeth Lorang

**Godwin, Parke** (1816–1904) *journalist, editor, biographer*

Born in Paterson, New Jersey, Parke Godwin graduated from Princeton University and took a job with the New York *Evening Post*, where he worked for editor William Cullen BRYANT, who later became his father-in-law. Godwin was a transcendentalist (see TRANSCENDENTALISM) and a reformer. He published a variety of polemical tracts and monographs, including *Democracy, Constructive and Pacific* (1844), and *A Popular View of the Doctrines of Charles Fourier* (1844). He used the *Post* and later the Fourierist (see FOURIERISM) journal *THE HARBINGER*, which he edited from November 1846 to February 1849, as outlets for his views. In 1846 and 1847, Godwin edited a two-volume translation of the autobiography of the German romantic writer Johann Wolfgang von Goethe (1749–1832), and from 1852 to 1857 he was political editor of PUTNAM's *MONTHLY MAGAZINE*. In 1883 he wrote a two-volume biography of Bryant, whom he had succeeded as the *Post's* editor in chief after Bryant's death in 1876. In 1883 and 1884 he edited four volumes of Bryant's works.

**Source**

Baker, Carlos. "Parke Godwin, Pathfinder in Politics and Journalism," in *The Lives of Eighteen from Princeton*, edited by Willard Thorp. Princeton, N.J.: Princeton University Press, 1946, pp. 212–231.

**"The Gold Bug"** by Edgar Allan Poe (1843) *short story*  
Featured in the June 1843 *Dollar Newspaper*, "The Gold Bug"—with more than three hundred thousand copies in circulation by the end of its first year in print—was the most popular story by Edgar Allan POE published in his lifetime. Set on Sullivan's Island near Charleston, South Carolina, it details William Legrand's attempts to discover treasure buried by the notorious pirate Captain William Kidd. The story revolves around the question of Legrand's sanity after he has been bitten by a gold-colored scarab: Does Kidd's treasure really exist, or is this a wild-goose chase led by a madman? The narrator's Watson-like rationality and the comic dialect of Legrand's servant, Jupiter, act as foils for Legrand's obsessive behavior.

By having a cipher play a key role in Legrand's treasure hunt, Poe took advantage of the public's obsession with cryptography, the art of writing in or solving codes. The tale's adventurous plot, unusual setting, contrasting characters, and beguiling cryptography have ensured that "The Gold Bug" remains one of Poe's most-read stories.

**Sources**

Poe, Edgar Allan. *Collected Works of Edgar Allan Poe*, edited by Thomas Ollive Mabbott. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969.

Poe. *Tales*. New York: Wiley & Putnam, 1845.

—Andy Lilley

***The Golden Era*** (1852–1895) *journal*

Founded in San Francisco in 1852 by J. Macdonough Ford and Rollin M. Daggett, *The Golden Era* was a literary weekly that played a major role in the development of the literary traditions of California and the American West. *The Golden Era* emerged out of San Francisco's burgeoning newspaper market in the aftermath of the gold rush, and soon after its founding circulation reached nine thousand, making it the most widely read journal of its kind in California. The editors emphasized scenes of California life and sought contributions from local writers, including miners, making it a favorite of readers and a target for critics. Several contributors became national literary figures and chroniclers of the Western experience, among them Bret HARTE, Joaquin MILLER, Charles Warren STODDARD, and Samuel Langhorne CLEMENS. In 1886 the paper moved to San Diego, and it folded there in 1895.

—Elizabeth Lorang

**Goodrich, Samuel Griswold** (1793–1860) *children's writer, editor*

*I have sought to give you pleasure, but I am more anxious that you should be wise and good. I have not forgotten that you have a life to live here and hereafter, and I hope you will never forget that happiness is the lot of the virtuous, and misery the certain doom of the wicked.*

—Peter Parley's *Tales about the Sun, Moon, and Stars* (1842)

Born in 1793 in Ridgefield, Connecticut, Goodrich was self-educated and he served in the War of 1812. He became a partner with George Sheldon in a bookselling business in Hartford, Connecticut, in 1816, assuming sole ownership after Sheldon's death. In 1823 he visited Europe and met many of the famous British literary figures of the day, including Sir Walter Scott and George Gordon, Lord Byron; on his return Goodrich began to write the *Peter Parley* children's books, a series that eventually comprised more than one hundred volumes. As "Peter Parley," Goodrich introduced juvenile literature into the mainstream, beginning with *The Tales of Peter Parley about America* in 1827. In addition to educational texts, Goodrich published volumes of verse, prose sketches, advice to parents, and a periodical, *Parley's Magazine* (1833–1844). He moved his bookselling and publishing business to Boston in 1826, and in 1828 he started publishing *The Token* (1828–1843; see GIFT BOOKS), an annual that introduced Nathaniel HAWTHORNE to the reading public and included works by Henry Wadsworth LONGFELLOW. Goodrich's *Recollections of a Lifetime* (1856) describes his relationships with other writers, including Hawthorne, whom he had hired to help write the Peter Parley books.

**Source**

Roselle, Daniel. *Samuel Griswold Goodrich, Creator of Peter Parley: A Study of His Life and Work*. Albany: State University of New York Press, 1968.

**Graham's Magazine** (1840–1858) *periodical*

From its start as a forum for mediocre sensational literature, *Graham's Magazine* quickly became a significant outlet for important works of American literature during the 1840s. As was common in the period, *Graham's* was founded through the merger of two unsuccessful periodicals and the purchase of their subscription lists. George R. Graham acquired the *Casket* in 1839 and *The Gentleman's Magazine* in November 1840. The first issue of *Graham's Magazine* appeared in December 1840. Among the major authors the journal featured were William Cullen BRYANT, James Fenimore COOPER, Oliver Wendell HOLMES, James Russell LOWELL, Frances

OSGOOD, and Edgar Allan POE. For little more than a year (1841–1842) Poe also worked as the magazine's literary editor; his successors included Rufus GRISWOLD and Bayard TAYLOR. By the middle of the 1840s, *Graham's* was a true miscellany, its pages supplying stories, poetry, biographies, essays on manners, travel articles, and reviews. Well known for the illustrations created exclusively for the magazine, *Graham's* featured many styles of art, including fashion plates similar to those in *GODEY'S LADY'S BOOK* and art of the American West, such as that of Karl Bodmer.

*Graham's* was an incredibly successful venture for its proprietor, but other risky business decisions ultimately cost him his fortune. In 1848 Graham sold the magazine to Samuel D. Patterson & Company. In 1850 Graham was once again in control, but the magazine's circulation was declining and never regained heights it had attained in the middle of the 1840s, when it had reached a circulation of perhaps forty thousand. In late 1857 or early 1858 Graham again sold the magazine, this time to Charles Godfrey Leland, and the last issue of *Graham's* was published in December 1858.

—Elizabeth Lorang

**Greeley, Horace** (1811–1872) *editor, reformer*

*Go West, young man, go West.*

—slogan popularized by Greeley

Horace Greeley was born in Amherst, New Hampshire, and served an early newspaper apprenticeship in his home state before traveling to New York City, where he first worked as a printer; he founded his own weekly, *The New Yorker*, in 1834. Greeley also edited two periodicals for the conservative Whig Party, and in 1841 he combined one of them, *Log Cabin*, with the *New Yorker* to form the *NEW-YORK TRIBUNE*, a daily newspaper that he edited for the next thirty years.

The success of the *Tribune* owed much to Greeley's editorials, which proved highly influential in the northern and western parts of the country. In his column Greeley advocated organized labor and FOURIERISM and expressed his opposition to monopolies. A reformer, Greeley favored temperance (see TEMPERANCE MOVEMENT), women's suffrage (see SUFFRAGISM), and a protective tariff to foster domestic production of goods. Although he opposed many of Abraham Lincoln's policies, Greeley was instrumental in securing Lincoln's presidential nomination. Greeley was an abolitionist (see ABOLITIONISM), yet he opposed the stringent measures imposed on the South after the CIVIL WAR by the Radical Republicans who controlled Congress.

In 1872 Greeley was nominated for the presidency by both the Liberal Republican and Democratic parties, but he was defeated by Ulysses S. Grant. Greeley published several nonfiction works, among them a two-volume history of abo-

litionism and the Civil War, *The American Conflict* (1864–1866); and a memoir, *Recollections of a Busy Life* (1868).

### Sources

Cross, Coy F. *Go West, Young Man!: Horace Greeley's Vision for America*. Albuquerque: University of New Mexico Press, 1995.

Schulze, Suzanne. *Horace Greeley: A Bio-Bibliography*. New York: Greenwood Press, 1992.

Williams, Robert Chadwell. *Horace Greeley: Champion of American Freedom*. New York: New York University Press, 2006.

**Green, Anna Katharine** (1846–1935) *novelist, short-story writer, poet*

*"There was no robbery. There is nothing missing," he again interrupted. "The whole affair is a mystery." "A mystery?" "An utter mystery."*

—*The Leavenworth Case* (1878)

A Brooklyn native and a graduate of Ripley College in Vermont, Anna Katharine Green wanted initially to be a poet. With her first novel, *The Leavenworth Case: A Lawyer's Story* (1878), however, Green became the first best-selling female detective fiction writer in America. In a career that spanned forty-five years she produced more than thirty detective novels, several short-fiction collections, a drama in verse, and a collection of poetry. Green was one of the most significant early contributors to the detective-fiction genre, which had been introduced some thirty years earlier by Edgar Allan Poe's "THE MURDERS IN THE RUE MORGUE" (1841).

Green's mother died in childbirth when Anna was three, and she was raised by her older sister and by her father, who later remarried. Influenced by her father's work as a criminal lawyer, Green provided exacting details in her novels of police procedure, attorney protocol, and investigative strategies; she also realistically portrayed the psychological and emotional motives of the criminal mind. Although she referred to her books as "criminal romances" to stress the importance of personal relationships in her novels, the emotional nature of her work did not overshadow the accuracy of her accounts, which were often inspired by true events.

In her writing Green gave characters evenhanded treatment regardless of class or gender: A lower-class man with good sense could be more gentlemanly than an awkward man born of the upper class, and although Green opposed SUFFRAGISM, her female detectives at times implicitly challenged the stereotypes of the period. Antedating Sir Arthur Conan Doyle's (1859–1930) Sherlock Holmes by almost a decade, Green introduced the series detective—in her first mysteries, Ebenezer Gryce; later, Amelia Butterworth and Violet Strange. As a creative device the series detective is one

of Green's several contributions that continues to influence writers of detective fiction.

Green married Charles Rohlf in 1884 and thereafter signed her work Mrs. Charles Rohlf; the couple had three children.

### Source

Maida, Patricia D. *Mother of Detective Fiction: The Life and Works of Anna Katharine Green*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1989.

—Elizabeth Leverton

**Grimké, Sarah** (1792–1873) and **Angelina Grimké** (1805–1879) *pamphleteers*

Sarah Moore Grimké and Angelina Emily Grimké were born into a family of wealthy South Carolina planters. They received no formal education, although Sarah taught herself law. She was denied an opportunity to practice her chosen profession. In the early 1820s the Grimké sisters renounced their parents' values and moved to Philadelphia, where they became Quakers and antislavery leaders. Both sisters were devoted to the causes of women's rights and ABOLITIONISM, and in 1836 Angelina published her *Appeal to the Christian Women of the South*, beseeching her peers to work for abolition.

The Grimké sisters were bold and effective orators and prolific pamphleteers. In 1837 Angelina published her *Appeal to the Women of the Nominally Free States* and, when attacked in print by the educator Catharine BEECHER for her unwomanly outspokenness, she responded with a pamphlet titled *Letters to Catharine Beecher in Reply to an Essay on Slavery and Abolitionism Addressed to A. E. Grimké* (1838).

Although both Grimké sisters equated slavery with sexism, Sarah was more dedicated to the cause of women's rights. She wrote the first women's rights pamphlet to appear in the United States, *Letters on the Equality of the Sexes and the Condition of Women* (1838). Sarah never married; when Angelina married in 1838, Sarah moved in with her sister and new brother-in-law, the antislavery orator Theodore Weld. Retired from public life, the Grimkés maintained their commitment to activism.

### Sources

Ceplair, Larry, ed. *The Public Years of Sarah and Angelina Grimké: Selected Writings, 1835–1839*. New York: Columbia University Press, 1989.

Lerner, Gerda. *The Grimké Sisters from South Carolina: Pioneers for Women's Rights and Abolition*, revised and expanded edition. Chapel Hill: University of North Carolina Press, 2004.

Yellin, Jean Fagan. *Women and Sisters: The Antislavery Feminists in American Culture*. New Haven, Conn.: Yale University Press, 1989.

**Griswold, Rufus** (1815–1857) *editor, journalist, critic*

Born in Vermont, Rufus Griswold left home at age fifteen. Upon arrival in New York in 1837, Griswold became the protégé of Horace GREELEY. Griswold achieved national fame with his anthology *The Poets and Poetry of America* (1842) and went on to publish *The Poets and Poetry of England* (1844), *The Prose Writers of America* (1847), and *The Female Poets of America* (1849) in the next seven years. Griswold is

best remembered as the literary executor of Edgar Allan POE's estate. He edited the first extensive collection of Poe's works and wrote a "Memoir" of Poe that many consider overly condemnatory, even slanderous.

#### Source

Bayless, Joy. *Rufus Wilmot Griswold: Poe's Literary Executor*. Nashville, Tenn.: Vanderbilt University Press, 1943.

—Sara Elizabeth Klotz





**Gale, Zona** (1874–1938) *short-story writer, novelist, playwright*

A Midwestern REGIONALIST, Zona Gale grew up in Wisconsin and set much of her fiction there. After graduating from the University of Wisconsin, she worked for newspapers in Milwaukee and New York City and as a freelance writer for magazines before returning to settle permanently in the town of her birth, Portage, in 1904. Gale published more than thirty books, including twenty-two volumes of fiction and seven plays. She found her main subject, the small Midwestern town, in her third book, *Friendship Village* (1908), a collection of twenty stories. After World War I, Gale became involved in progressive politics and her fiction became more critical of small-town life. In the novel *Birth* (1918), set in the grim town of Borage, Gale depicts a door-to-door salesman who is abandoned by his materialistic wife and who in turn abandons his young son. Her most acclaimed novel is *Miss Lulu Bett* (1920), the story of a woman serving as a domestic helper in her married sister's household. She won a PULITZER PRIZE for the dramatization of this novel. *Portage, Wisconsin and Other Essays* (1928) includes essays on Gale's life and parents and the role of the writer in American culture.

#### Sources

Derleth, August. *Still Small Voice: The Biography of Zona Gale*. New York: Appleton-Century, 1940.  
Simonson, Harold P. *Zona Gale*. New York: Twayne, 1962.  
Williams, Deborah Lindsay. *Not in Sisterhood: Edith Wharton, Willa Cather, Zona Gale, and the Politics of Female Authorship*. New York: Palgrave, 2001.

**Gardner, Erle Stanley** (1889–1970) *novelist*

A California lawyer who began writing for PULP MAGAZINES in the 1920s, Erle Stanley Gardner created the detective-fiction hero Perry Mason, a defense attorney who solves mysterious cases and always clears his client. Beginning with *The Case of the Velvet Claws* (1933), Mason appeared in more than eighty novels, winning his last verdict in *The Case of the Postponed Murder* (1973). Gardner, who also used the pseudonyms A. A. Fair and Carleton Kendrake, wrote other series as well as nonfiction and short stories and became the best-selling American author, with more than 200 million copies of his works sold. The Perry Mason character has appeared in a radio serial, several movies, and a long-running television program.

#### Source

Hughes, Dorothy B. *Erle Stanley Gardner: The Case of the Real Perry Mason*. New York: Morrow, 1978.

**Gellhorn, Martha** (1908–1998) *journalist, novelist*

Martha Gellhorn grew up in St. Louis and attended Bryn Mawr College for three years before beginning her career as a journalist. Her first mature book was *The Trouble I've Seen* (1936), a collection of stories based on her work for the Federal Emergency Relief Administration during the Depression (see GREAT DEPRESSION). Beginning with the SPANISH CIVIL WAR she became a war correspondent and covered most of the major world conflicts thereafter. During her time in Spain she met Ernest HEMINGWAY, whom she married in 1940 and divorced in 1945. Her other books include *A Stricken Field*

(1940), based on her firsthand observations of Czechoslovakia on the eve of the German invasion; *The Wine of Astonishment* (1948), a novel about WORLD WAR II; and *The Face of War*, a collection of her war reporting interspersed with commentary on her life and career (1959; revised, 1986). Gellhorn's forte as a fiction writer was the novella form, which led to the publication of the collection of *The Novellas of Martha Gellhorn* (1993).

#### Source

Rollyson, Carl. *Beautiful Exile: The Life of Martha Gellhorn*. London: Aurum Press, 2001.

#### "General William Booth Enters into Heaven"

by Vachel Lindsay (1913) *poem*

Originally published in the January 1913 issue of *POETRY*, "General William Booth Enters into Heaven" won the magazine's prize for best poem of the year and established Vachel LINDSAY as a significant American poet. The poem was inspired by, and quoted a refrain line from, Elisha A. Hoffman's popular hymn "Are You Washed in the Blood." It also included marginal notes suggesting a musical accompaniment. Collected in *General William Booth Enters into Heaven and Other Poems* (1913), Lindsay's work was praised for its American theme, its experimental form, and its elevation of popular lyrics.

—Brian McAllister

#### Gershwin, Ira (1896–1984) *lyricist*

Like so many songwriters of his era, Ira Gershwin was the son of Jewish immigrants from Eastern Europe. Studious and scholarly, he was designated as the family representative to meet with the principal when his younger brother George got into trouble, as he frequently did, in grade school. George's life changed, however, when a piano entered the household, and after a few years of taking lessons, he quit school to go to work as a piano player for one of Tin Pan Alley's sheet-music publishing firms. Soon, George was writing his own songs and had the biggest hit of his career with "Swanee" (1919) and his first Broadway musical score with *La, La, Lucille* (1921).

As George's musical career soared, Ira drifted from odd job to odd job as he worked on writing light verse for New York's daily newspapers. In 1918 he tried writing song lyrics but used the pen name of "Arthur Francis," based on the names of his sister and another brother, so as not to seem he was riding on George's success. After collaborating with other composers, in 1924 he settled into a partnership with George with their first successful Broadway musical, *Lady, Be Good!*, which starred another pair of siblings, Fred and Adele Astaire and produced such hits as "Fascinating Rhythm," "Oh, Lady Be Good," and, even though it was cut from the production, "The Man I Love."

During the remaining years of the "Roaring Twenties," the Gershwin brothers wrote a series of musical comedies that captured the frothy energy of the era and produced such songs as "Someone to Watch Over Me" (1926), "S Wonderful" (1927), and "I've Got a Crush on You" (1928). The brothers Gershwin saw the culmination of such musicals with *Girl Crazy* (1930), which featured such songs as "But Not For Me," "Embraceable You," and "I Got Rhythm."

For all their success with musical comedy, the Gershwin brothers aspired to more ambitious musical fare. The onslaught of the GREAT DEPRESSION made American audiences more receptive to political satire, and the Gershwins wrote scores for several satirical operettas in the tradition of Gilbert and Sullivan, one of which, *OF THEE I SING* (1931), became the first musical to win the PULITZER PRIZE for drama. The Gershwins moved into even more ambitious territory in 1935 with *PORGY AND BESS*, an opera based on DuBose HEYWARD's novel and successful stage play *Porgy*. Initially, George Gershwin collaborated with Heyward on such songs as "Summertime" and "My Man's Gone Now," but because Heyward was primarily a poet, Ira Gershwin was brought in to help join words with music. Ira also contributed several lyrics on his own, such as "It Ain't Necessarily So."

Like many songwriters during the Depression, the Gershwins moved to Hollywood where movie musicals afforded work. Despite studio executives' fears that the Gershwins were too "highbrow" for the movies, George assured them that he and Ira were coming out to "write hits." Irving BERLIN observed that no other songwriters could match the output of the Gershwin brothers during their year in Hollywood. The fact that they were writing songs for Fred Astaire movies spurred the brothers to their jazzy, witty, vernacular best in "Let's Call the Whole Thing Off" (1937), "They Can't Take That Away from Me" (1937), "A Foggy Day" (1937), and other classic songs.

Just as they were at the height of their creative collaboration, George Gershwin died of a brain tumor at the age of thirty-eight. Ira Gershwin was devastated at the loss of the brother he always considered the genius of the family and for years could not work. In 1941 he was drawn out of his grief to collaborate with composer Kurt Weill and playwright Moss HART on the experimental musical *Lady in the Dark*, and he continued to work on other musical shows and movies, most notably *A Star Is Born* in 1954, where he and composer Harold Arlen created one of Judy Garland's signature songs, "The Man That Got Away."

Ira Gershwin once described writing lyrics as a "mosaic" art, where the lyricist takes musical phrases and fits them with syllables, words, and phrases "with the infinite patience of a gemsetter." Other composers, such as Jerome Kern and Richard Rodgers, gave their lyricist long flowing melodies, but George's Gershwin's "stenciled style" built melodies around abrupt, staccato phrases that, as Ira once complained, gave a lyricist little room in which to "turn around." Yet, Ira fitted

those brief musical phrases brilliantly, as when George built a melody around a three-note phrase and Ira Gershwin took a four-syllable phrase “It’s wonderful” and truncated it to “S Wonderful.” Like other lyricists, he took his lyrical phrases “literally out of the air”—from slang, catchphrases, and ordinary colloquial speech. In doing so, he made the American vernacular sing.

Although Ira Gershwin wrote successfully with Arlen, Kern, and other great composers, his reputation rests primarily on the songs he wrote with his brother during their thirteen years of major collaboration. Among other songwriters, Ira Gershwin was known as “The Jeweller” for his ability to fashion witty, colloquial lyrics to his brother’s complex, abrupt melodies.

### Sources

Furia, Philip. *Ira Gershwin: The Art of the Lyricist*. New York: Oxford University Press, 1996.

Gershwin, Ira. *The Complete Lyrics of Ira Gershwin*, edited by Robert Kimball. New York: Knopf, 1993.

—Philip Furia

### Gibbsville, Pennsylvania *setting*

The fictional city of Gibbsville in the anthracite coal region of Pennsylvania is based on Pottsville, John O’HARA’s home town. He developed and augmented this community and the surrounding territory for thirty-five years. Most of his fiction is set elsewhere, but most of his best fiction is set in Gibbsville: *APPOINTMENT IN SAMARRA* (1934), “THE DOCTOR’S SON” (1935), *Ten North Frederick* (1955), and “Imagine Kissing Pete” (1960).

### Source

John O’Hara. *Gibbsville, PA*, edited by Matthew J. Bruccoli. New York: Carroll & Graf, 1992.

—Morris Colden

### Gibson, Charles Dana (1867–1944) *illustrator*

Charles Dana Gibson began his career as an illustrator in 1886 when he placed a drawing with the satirical weekly *Life*. He became a regular contributor to *Life* and other magazines; he also illustrated books, including those of Richard Harding Davis. In 1894 he published *Drawings*, the first of his own books that consisted of his illustrations and observations. His most lasting creation was the “Gibson Girl,” a refined, aristocratic version of the ideal American woman—tall, athletic, beautiful, independent—whose dress, hairstyle, and manner were so widely imitated that the image became an emblem of 1890s culture. As modeled on the artist’s wife, the Gibson Girl was featured in his *The Education of Mr. Pipp* (1899), a series of illustrations chronicling the European tour of a mismatched American couple with two beautiful daughters. The

book was made into a popular play of the same name and produced in 1905.

### Source

Gibson, Charles Dana. *The Best of Charles Dana Gibson*, edited by Woody Gelman. New York: Bounty Books, 1970.

—Tilly Newell

### Gilmer, Elizabeth Meriwether (1861–1951)

*journalist*

Elizabeth Meriwether married George O. Gilmer in 1882. Two years later he suffered a nervous breakdown from which he never recovered. His wife supported him financially for the remainder of his life. Gilmer began writing a weekly column for the *New Orleans Daily Picayune* in 1896 under the pen name Dorothy Dix. Her advice to the lovelorn proved to be highly popular, and in 1901 she went to work for the *New York Journal*, taking her column with her. The column appeared three times per week, but Gilmer also managed to exercise her reportorial skills, covering such events as murder trials involving women. In 1917 Gilmer and her column went back to the *Picayune*, where “Dorothy Dix Talks” was published for the next thirty-three years, becoming the longest-running column in the world and ending with her death. The column also generated two books: *Dorothy Dix—Her Book: Every-Day Help for Every-Day People* (1926) and *How to Win and Hold a Husband* (1939).

### Source

Kane, Harnett T. *Dear Dorothy Dix: The Story of a Compassionate Woman*. Garden City, N.Y.: Doubleday, 1952.

### Glasgow, Ellen (1873–1945) *novelist*

Born in Richmond, Virginia, Ellen Glasgow was largely self-educated and read widely, with the thinking of Charles Darwin being especially important to her development. Finding her father’s strict Puritanism and conservative Southern society stifling, she began to write fiction in the late 1880s, publishing the first of her nineteen novels, *The Descendant*, in 1897. Glasgow later wrote of this story of a self-destructive man and an unnecessarily self-sacrificing woman that “the germ of my future work, as well as my philosophy of life, lay hidden in that immature effort.” With her third novel, *The Voice of the People* (1900), Glasgow began to explore life in the South..

*Barren Ground* (1925), considered her masterpiece, focuses on Dorinda Oakley, who hopes to marry Dr. Jason Greylock and escape her poverty. When Greylock betrays her and marries another woman, Dorinda, already pregnant, loses her baby and has to return home to rural Virginia. Further setbacks fail to crush her, and she manages not only to master her fate but also to become a successful farmer. For its breadth



of social observations and psychological perception as well as its presentation of a fully realized, strong woman, *Barren Ground* is unequaled in Glasgow's body of work. Glasgow's subsequent novels—*The Romantic Comedians* (1926), *They Stooped to Folly* (1929), and *The Sheltered Life* (1932)—demonstrate her gifts as a novelist of manners and her astute analysis of relations between the sexes and Southern womanhood. Glasgow won a PULITZER PRIZE for the last novel published before her death, *In This Our Life* (1941), in which she tells the story of a prominent but declining Virginia family. Her autobiography, *The Woman Within*, was published in 1954, *The Letters of Ellen Glasgow* in 1958, and *The Collected Stories of Ellen Glasgow* in 1963.

### Sources

- Goodman, Susan. *Ellen Glasgow: A Biography*. Baltimore: Johns Hopkins University Press, 1998.
- Inge, M. Thomas, ed. *Ellen Glasgow: Centennial Essays*. Charlottesville: University Press of Virginia, 1976.
- Matthews, Pamela R. *Ellen Glasgow and a Woman's Traditions*. Charlottesville: University Press of Virginia, 1994.
- Scura, Dorothy M., ed. *Ellen Glasgow: New Perspectives*. Knoxville: University of Tennessee Press, 1995.

### Glaspell, Susan (1876–1948) playwright, novelist, biographer

Iowa-born Susan Glaspell graduated from Drake University in 1899 with a degree in journalism. She worked at Des Moines newspapers before turning to a freelance fiction career in popular magazines. Her melodramatic first novel, *The Glory of the Conquered* (1909), was a best-seller. In 1913 she married George Cram Cook, one of the founding members of the PROVINCETOWN PLAYERS, a group that launched Glaspell's career as a dramatist as well as that of Eugene O'NEILL. Her early play *Trifles* (produced 1916) has become a standard text in American literature anthologies and a classic of feminist literature. In this short drama, Glaspell probes the lives of women in a society dominated by men, exploring male and female points of view as investigators try to understand a woman's motivation for murdering her husband. Her first three-act play, *Bernice* (produced 1919), is a psychological study of male vanity, as a woman contrives to let her husband believe that her death is a suicide, the consequence of her passionate love for him. Her next two plays, *Inheritors* (produced 1921) and *The Verge* (produced 1921), showed the influence of Henrik Ibsen and confirmed Glaspell's stature as an acute analyst of the female mind.

Glaspell published dozens of short stories and also wrote a biography of George Cram Cook, *The Road to the Temple* (1926). Her later work includes *Alison's House* (produced 1930), a play based on the life of Emily Dickinson that won a PULITZER PRIZE, and the novels *Brook Evans*

(1928), *Fugitive's Return* (1929), *Ambrose Holt and Family* (1931), *The Morning Is Near Us* (1940), and *Judd Rankin's Daughter* (1945).

### Sources

- Ben-Zvi, Linda, ed. *Susan Glaspell: Essays on Her Theater and Fiction*. Ann Arbor: University of Michigan Press, 1995.
- Waterman, Arthur E. *Susan Glaspell*. New York: Twayne, 1966.

### *The Glass Key* by Dashiell Hammett (New York: Knopf, 1931) novel

Dashiell HAMMETT regarded his fourth novel, *The Glass Key*, as his best. It is, in the words of Raymond CHANDLER "the record of a man's devotion to a friend." Told in strictly objective limited-third-person narration, the novel is set in an unnamed city modeled on Baltimore. The primary character is Ned Beaumont, the right-hand man to political boss Paul Madvig. It is an election year, and Madvig has fallen stupidly in love with Janet Henry, the daughter of his party's senator, who does not share his affection. When the senator's son is murdered, Madvig is set to take the fall until Beaumont saves his friend against his will, finding himself romantically entangled with Miss Henry in the process. During the course of the novel, Beaumont uncovers unpleasant truths, which the characters are forced to face. Thus the title, referring to Janet Henry's dream in which she and Beaumont come upon a house in the forest with a locked door. They open the door with a glass key, which breaks in the lock, releasing a houseful of snakes that slither over them.

### Source

- Thompson, George. *Hammett's Moral Vision*. San Francisco: Emery Books, 2007.

—Richard Layman

### *The Glass Menagerie* by Tennessee Williams (produced 1944) play

Tennessee WILLIAMS wrote *The Glass Menagerie*, his first successfully produced full-length play, as a dramatic rendering of his family, particularly as a portrait of his emotionally disturbed sister, Rose. His sister's 1942 lobotomy served as an artistic catalyst for Williams's composition. He described writing the play in a 1944 letter as "an act of *compulsion*, not love. Just some weird necessity to get my sister on paper." Williams experimented with various genres for the story of his "sister's tragedy"—first writing a short story titled "Portrait of a Girl in Glass" and then a screenplay titled "The Gentleman Caller"—before settling on a play for the stage. The chosen title may have been inspired by Hart CRANE's poem "The Wine Menagerie."

Most of the action of *The Glass Menagerie* takes place in the memory of its narrator, Tom Wingfield, who begins the

play speaking from a fire escape, symbolic of the emotional escape he must make from his overbearing mother, Amanda, and his dependant sister, Laura. Tom immediately contrasts his role as narrator to a stage magician, insisting that the “illusions” of his memories will convey the emotional truth of his past. According the stage directions, as Tom introduces his family, a solid brick wall becomes translucent, revealing the Wingfields in their modest Depression-era St. Louis apartment. Williams’s use of back-lit muslin scrim emphasizes the haziness and sentimentality of Tom’s memory. In his production notes Williams defended the play’s “unrealistic” form: “When a play employs unconventional techniques, it is not, or certainly shouldn’t be, trying to escape its responsibility of dealing with reality, or interpreting experience, but is actually, or should be attempting to find a closer approach, a more penetrating and vivid expression of things as they are.”

Williams separates the drama into two parts: “Preparation for a Gentleman Caller” and “The Gentleman Calls.” The simple plot serves primarily as a frame through which the playwright can reveal character. In the play’s character list Williams describes Tom Wingfield’s nature as “not remorseless, but in order to escape from a trap he has to act without pity.” To help support the family Tom works at a stifling shoe warehouse where his coworkers call him Shakespeare because of his habit of writing poetry. His mother fears that Tom will emulate the destructive habits of her husband who abandoned the family many years previous.

Tom’s father haunts the play through a “larger-than-life-size” grinning photograph, and his mother dominates the family’s apartment with her “confused vitality clinging to another time and place.” Amanda grew up as the socialite daughter of a rich planter, pursued by many wealthy gentlemen callers, but made the “tragic mistake” of marrying beneath her social station. She now supports her family by selling lingerie at a downtown department store. Amanda’s purpose in life is to provide for her family, especially the painfully shy Laura, who exists primarily in a fantasy world of her music records and a collection of small delicate glass animals.

The Gentleman Caller, whose absence or presence defines the structure of the play, is Jim O’Connor, a boy Laura worshiped from afar in high school who Tom coincidentally brings home to meet his sister. But as Tom explained in his opening monologue, the Gentleman Caller symbolizes “the long delayed but always expected something that we live for.”

*The Glass Menagerie* premiered in Chicago on December 26, 1944, in the midst of WORLD WAR II. Although ticket sales initially lagged, the Chicago theatre critics championed the show and it quickly became both a critical and popular success. The *Chicago Tribune* described the play as “[e]tched in the shadow’s of a man’s memory, it comes alive in the theatre terms of words, motion, lighting, and music.” The play quickly moved to Broadway where it won 1945 Drama Critics Circle Award for best play. Williams most popular play,

*The Glass Menagerie* continues to be produced throughout the world and remains one of the greatest examples of American poetic drama.

### Source

Williams. *The Selected Letters of Tennessee Williams*, edited by Albert J. Devlin and Nancy M. Tischler. New York: New Directions, 2000–2004.

—Park Bucker

### *God’s Little Acre* by Erskine Caldwell (New York: Viking, 1933) novel

This Erskine CALDWELL novel focuses on the family of Ty Ty Walden, a Georgia cracker who has convinced two of his sons, Buck and Shaw, that there is gold waiting to be dug up somewhere on the family farm. Because Ty Ty is a “religious man” and has dedicated an acre of his land to his maker, he frequently shifts the location of “God’s little acre” lest he have to give any discovered gold to the church. An obese candidate for sheriff named Pluto Swint and an albino named Dave feature in this part of the narrative.

One major sub-plot involves a factory strike led by Ty Ty’s son-in-law, Will Thompson. Another involves a third son, named Jim Leslie, who has become wealthy, if corrupted, in the city. Beyond Ty Ty’s irrepressible version of sage commentary, the plot elements are dramatically and thematically linked by the carnal passions expressed by and for Ty Ty’s youngest daughter, Darling Jill, and his daughter-in-law, Griselda.

—Martin Kich

### Gold, Michael (1893–1967) novelist, playwright, editor

The writer known as Michael Gold was born Itzok Granich and grew up in an impoverished family on the Lower East Side of Manhattan, a refuge but also a site of exploitation for the teeming immigrant masses looking for a better world. He attended New York University for a year and entered Harvard as a provisional student but soon dropped out. A prominent exponent of PROLETARIAN LITERATURE, Gold early in his career became a Communist Party member and frequently contributed to *THE MASSES*. Three of his one-act plays were produced by the PROVINCETOWN PLAYERS between 1916 and 1920. He wrote as Irwin Granich until 1921, when he took the name Michael Gold because he feared that his own name had become too closely associated with radical organizations. Gold first coined the term *proletarian literature* in his article “Towards Proletarian Art,” which appeared in *The Liberator* in February 1921. During the 1920s he served as an editor for *The Liberator* and then for *The New Masses*. His first book was *Life of John Brown* (1924) and his early fiction was collected in *The Damned Agitator and Other Stories* (1926). He continued to

write plays, including *Hoboken Blues*, an experimental play intended for an entirely black cast, which was produced in 1928. His most famous work was the autobiographical novel *Jews without Money* (1930), at once a sympathetic treatment of the people who preserved their dignity in the ghetto and an expression of rage at their economic oppression. Remaining committed to the Communist movement, Gold in 1933 became a columnist for the *Daily Worker*. *The Hollow Men* (1941) is a collection of columns in which he criticizes writers such as Ernest HEMINGWAY, Archibald MACLEISH, Waldo FRANK, Robinson JEFFERS, and Sherwood ANDERSON for their literary faults and political defection.

### Sources

Bloom, James D. *Left Letters: The Culture Wars of Mike Gold and Joseph Freeman*. New York: Columbia University Press, 1992.

Pyros, John. *Mike Gold: Dean of American Proletarian Writers*. New York: Dramatika Press, 1979.

—Tilly Newell

***Gone with the Wind*** by Margaret Mitchell (New York & London: Macmillan, 1936) *novel*

Selling almost 1.5 million copies in its first year, *Gone with the Wind* is often cited as the fastest-selling book in U.S. publishing history. The success of the PULITZER PRIZE-winning novel surprised Margaret Mitchell, a lifelong Atlanta resident, who described her only book as “a simple yarn of fairly simple people.” The novel, which runs to 1037 pages, presents a romanticized version of the Old South as it follows the fortunes of heroine Scarlett O’Hara from her pre-Civil War life as a spoiled Southern belle on Tara, her family’s Georgia plantation, through the war and its aftermath. Mitchell evoked strong sympathies for her Southern characters, especially the strong-willed Scarlett. In the background were the slaves, who served—especially in the hugely successful 1939 movie based on the novel—only to recapitulate the stereotype of slaves devoted to their masters. The aura of the plantation, of a relaxed way of Southern living, captured the national imagination and distorted the period of Civil War and Reconstruction in which African Americans struggled to forge their own identities even as the states imposed segregation statutes that made African Americans second-class citizens.

### Sources

Pyron, Darden Asbury. *Southern Daughter: The Life of Margaret Mitchell*. New York: Oxford University Press, 1991.

Taylor, Helen. “*Gone with the Wind* and Its Influence.” *The History of Southern Women’s Literature*, edited by Carolyn Perry and Mary Louise Weaks. Baton Rouge: Louisiana State University Press, 2002.

—Monica F. Jacobe

**Gordon, Caroline** (1895–1981) *novelist, short-story writer*

The Kentucky-born Caroline Gordon was educated by her father, James Morris Gordon, a classics teacher. She graduated from Bethany College with a B.A. degree in 1916 and married the FUGITIVE poet Allen TATE in 1925. The couple divorced in 1946 but soon married a second time; they divorced again in 1959.

Gordon began her literary career when the British novelist Ford Madox Ford, for whom she was serving as a secretary, encouraged her in her work. Her first novel, *Penhally* (1931), embodies the author’s concern with family history and classical values. Her second novel, *Alex Maury, Sportsman* (1934) is a character study of a sportsman and a scholar. *None Shall Look Back* (1937) explored the Civil War and Gordon’s Southern roots even more intensely, while *The Garden of Adonis* (1937) and *The Women on the Porch* (1944) were set in the contemporary South. After the author converted to Roman Catholicism in 1947, her novels *Strange Children* (1951) and *The Malefactors* (1956) focused on spiritual themes and the search for grace. While Gordon considered herself a novelist and professed a distaste for writing short stories, she nevertheless published two collections during her lifetime, *The Forest of the South* (1945) and *Old Red, and Other Stories* (1963). She was also a literary critic, publishing *The House of Fiction: An Anthology of the Short Story, with Commentary* (1950; revised, 1960), which she edited with Tate, and *How to Read a Novel* (1957).

### Source

Waldron, Ann. *Close Connections: Caroline Gordon and the Southern Renaissance*. New York: Putnam, 1987.

**Gordon, Mack** (1904–1959) *lyricist*

Born in Poland, Morris Gittelson came to America with his family when he was three and grew up in Brooklyn. He quit high school to join a minstrel show and changed his name to “Mack Gordon.” Moving up to vaudeville as a singing comedian, he began writing songs and had early hits such as “Time on My Hands, You in My Arms” (with co-lyricist Harold Adamson and composer Vincent Youmans, 1930) and “Did You Ever See a Dream Walking?” with composer Harry Revel for the 1933 movie *Sitting Pretty*.

His collaboration with Revel at Paramount Studios produced more hits, such as “With My Eyes Wide Open I’m Dreaming” (1934), but Gordon was lured away by Darryl F. Zanuck, head of production at 20th Century-Fox, who paired him with composer Harry Warren on a series of escapist wartime musicals. Gordon and Warren created such songs as “Chattanooga Choo-Choo” (1941), “I Had the Craziest Dream” (1942), “There Will Never Be Another You,” “I’ve Got a Gal in Kalamazoo,” “Serenade in Blue,” “At Last” (1942), “You’ll Never Know” (1943), and “The More I See You” (1945).

Gordon's lyrics are casually vernacular, breezily witty, and, ebulliently youthful. Although his longest collaborations were with Revel and Warren, his most enduring song, "You Make Me Feel So Young," was written with composer Joseph Myrow for the 1946 motion picture *Three Little Girls in Blue*. With its lyrical urgency to "go play hide and seek" and "bounce the moon just like a toy balloon," the song exemplifies the effervescently buoyant touch Mack Gordon brought to a lyric.

—Philip Furia

***The Grapes of Wrath*** by John Steinbeck (New York: Viking, 1939) novel

Set in the historic Oklahoma Dust Bowl (1934–1935) and in California's orchard and stoop-crop fields, *The Grapes of Wrath* is considered by many as John STEINBECK's masterpiece and provides enduring images of America during the GREAT DEPRESSION. The narrative chapters of novel, which follow a representative Okie family, the Joads, alternate with essays on the land and the social conditions, chapters which allowed the author a platform to criticize the greed and selfishness of the growers and the discrimination and suffering endured by the migrants as a group as well as individually.

The Joads's long, arduous journey from their arid Oklahoma homesteads to the "promised land" of milk and honey in the West offers a parallel to the Biblical exodus of the Jews from Egypt to Canaan but with a far different outcome. Instead of relief, they suffer persecution after their arrival in California from the owners of the land. Steinbeck's accurate depiction of discrimination drew loud protests from many residents of the lush valleys near his hometown of Salinas, who labeled the author a Red sympathizer and organized protests against the novel's obvious sympathy for socialistic/communistic principles.

Moreover, with its sexual innuendoes and off-color humor, *The Grapes of Wrath* was also an immediate target for censors. Some critics considered it more propaganda than fiction while other criticized Steinbeck for what they labeled blatant sentimentality and bathos in his portrayal of Rosasharn Joad's ultimate self-sacrifice in offering her breast to a dying man in one of the novel's last scenes. Moreover, religious conservatives were offended by the portrait of the former evangelical preacher Jim Casy, who proclaimed, "There ain't no sin. There's just the things people do."

Yet, Steinbeck's poetic imagery and strong narrative, with its message of an unfair and uncompromising upper-class elite, attracted a broad readership and left a lasting impact. Considering its frequent allusions to Transcendental thought, the Bible, Greek mythology, and historical parallels (specifically the Civil and Mexican Wars), the complexity of the novel is unquestionable. The struggle of the "haves" and the "have nots" continues to resonate with

readers and will no doubt continue to do so, as Julia Ward Howe's "Battle Hymn of The Republic" suggests, until the Lord return to "trample out the vintage where the grapes of wrath are stored."

### Sources

DeMott, Robert, ed. *Working Days: The Journals of The Grapes of Wrath, 1938–1941*. New York: Viking, 1989.

Lisca, Peter with Kevin Hearle, eds. *The Grapes of Wrath*. The Viking Critical Edition. New York: Viking, 1997.

Wyatt, David. *New Essays on The Grapes of Wrath*. New York: Cambridge University Press, 1990.

Owens, Louis. *The Grapes of Wrath: Trouble in The Promised Land*. Twayne's Masterwork Series No. 27. New York: Twayne, 1989.

—Michael J. Meyer

### Great Depression (1929–1941)

In its severity and its length, the Great Depression marks the worst period of economic, social, and political turmoil in the history of the United States. The Great Depression seemed all the worse because it was preceded in the 1920s by one of the greatest economic booms in American history, marked by extravagant optimism and changes in social manners.

The flourishing economy of the 1920s culminated in the stock market crash of November 1929. Initially, both the government and business regarded this event as no more than a harbinger of a brief recession: stocks would recover and industrial productivity would bring the nation out of its slump. But lessening demand and falling prices provoked further cuts in production. Banking panics eroded confidence that the capitalist system could protect people's money. Although President Herbert Hoover made a belated effort to employ people and to aid business through government programs, his optimism at the time of the crash and his speeches in which he predicted that the economy would correct itself seemed callous and out of date by the time he was defeated by Franklin D. Roosevelt in 1932.

President Roosevelt promised a "New Deal," and during the first one-hundred days of his administration he proposed sweeping measures. For example, the National Industrial Recovery Act (later declared unconstitutional) aimed to stabilize prices and stimulate industrial activity. His administration later provided government support to writers with the FEDERAL THEATRE PROJECT and the FEDERAL WRITERS' PROJECT. To conservatives, Roosevelt's policies seemed like socialism or communism. Indeed, although Roosevelt did not seek the endorsement of communists, during some periods in the 1930s his administration drew considerable support from the American Communist Party, which formed a "Popular Front" with liberals to campaign on behalf of government programs that provided work and welfare.



In the short term, Roosevelt's policies resulted in some economic improvement and inspired hope among Americans. Under Harry Hopkins, head of the Federal Emergency Relief Administration, for example, people on relief were put to work in building programs. John STEINBECK provided a vivid picture of a government work camp in *THE GRAPES OF WRATH* (1939). Writers such as John DOS PASSOS and James T. FARRELL wrote with great sympathy about the government effort to help the poor and the labor classes. By 1935 the economy had made a small recovery, but it was not until 1943–1944, during the height of WORLD WAR II, that the nation experienced virtually full employment. Already in the late 1930s, Dos Passos and other writers were reevaluating their faith in government action and in liberalism.

### Sources

Garraty, John A. *The Great Depression: An Inquiry into the Causes, Course, and Consequences of the Worldwide Depression of the Nineteen-Thirties, As Seen by Contemporaries and in the Light of History*. New York: Anchor Press/Doubleday, 1987.

Louis, L. J., ed. *The Depression of the 1930's*. Melbourne, Australia: Cassell, 1968.

—Mary C. Vinnedge

***The Great Gatsby*** by F. Scott Fitzgerald (New York: Scribners, 1925) *novel*

The leading candidate for recognition as “the great American novel” and “the greatest twentieth-century American novel,” F. Scott FITZGERALD's third novel was not recognized as a masterpiece when it was published. It has become the defining novel of the 1920s and the most widely taught American novel, as well as a respected examination of American values and the theme of aspiration—what narrator Nick Carraway terms Gatsby's “heightened sensitivity to the promises of life.” But in 1925 it was regarded as sensational or sub-literary because it dealt with a racketeer's endeavor to regain his lost love by means of lavish parties and displays of conspicuous consumption. When Fitzgerald wrote an introduction for the 1934 reprint of his novel, he protested: “. . . I had recently been kidded half haywire by critics who felt that my material was such as to preclude all dealing with mature persons in a mature world. But, my God! It was my material, and it was all I had to deal with.” His material is now identified with American history and idealism. *The Great Gatsby* was resuscitated in 1945 as the key text in the Fitzgerald revival and has become a world classic.

Fitzgerald's previous novels did not promise the technical achievement of *The Great Gatsby*, which is complexly structured to provide the truth and lies about Jay Gatsby (born James Gatz) for the reader to assess. Much of the effectiveness of the novel derives from Nick Carraway, the

partially-involved narrator who functions as the conscience of the novel. Gatsby, the romantic idealist who believes that he can repeat the past, is destroyed by his devotion to a worthless woman and by his confusion of money with love. The poor boy who becomes a millionaire by extra-legal activities endeavors to recapture Daisy Buchanan by means of his newly acquired wealth. This ostentatious, mysterious character becomes the exemplar of the American dream and its flaws.

The effectiveness of the story and characters is reinforced through style. The novel is filled with phrases, sentences, and paragraphs that excite good readers: “The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word.” *The Great Gatsby* has been widely reprinted in untrustworthy texts. With a stylist of F. Scott Fitzgerald's genius, every word matters.

### Sources

Brucoli, Matthew J., ed. *F. Scott Fitzgerald's The Great Gatsby: A Documentary Volume*, Dictionary of Literary Biography, volume 219. Detroit: Brucoli Clark Layman/ The Gale Group, 2000.

Fitzgerald, F. Scott. *The Great Gatsby*, edited by Matthew J. Brucoli. Cambridge & New York: Cambridge University Press, 1991.

Fitzgerald. *The Great Gatsby: A Facsimile of the Manuscript*, edited by Brucoli. Washington: Brucoli Clark/NCR, 1973.

—Matthew J. Brucoli

***The Green Pastures*** by Marc Connelly (produced 1930) *play*

Marc CONNELLY reached the peak of his career when he received a PULITZER PRIZE for *The Green Pastures*, a “fable” in eighteen scenes adapted from Roark Bradford's folktales of African American life. Connelly directed the original production, which opened at the Mansfield Theatre on February 26, 1930, with an all-black cast—a rarity on Broadway at the time—and ran for 644 performances.

In the play, “De Lawd”—whose entrance is announced by the angel Gabriel shouting, “Gangway! Gangway for de Lawd God Jehovah!”—assists the minister of a small Southern church in recounting stories from the Old Testament that lead to the climactic story of the crucifixion of Jesus Christ. The depiction of familiar Bible tales filtered through stereotypical images of black life pleased Depression-era audiences, and the play was made into a hit movie in 1936. A 1954 revival failed as a result of changing attitudes about race and what were deemed racist images in the play.

—James Fisher

**Green, Paul** (1894–1981) *playwright*

A North Carolina native who graduated from and taught at the University of North Carolina, Paul Green made his reputation as the author of provocative one-act folk dramas and later was known for his outdoor “symphonic dramas,” which blended music, drama, and dance in epic productions celebrating historic events. Green entered the university in 1916 but left to fight in WORLD WAR I. At the end of the war he was stationed in Paris, where he was exposed to a cosmopolitan culture and attended operas and ballets. Upon his return to the North Carolina, he became actively involved in the Carolina Playmakers, a regional theater group directed by Frederick Henry Koch. His play *The Lord’s Will* (produced 1922) created controversy with its depiction of exploited mill workers. Green won the PULITZER PRIZE for *In Abraham’s Bosom*, a sympathetic exploration of black lives in the South that premiered at the Provincetown Playhouse in 1926 before transferring to Broadway for a successful run the next year. His early collections of plays include *The Lord’s Will and Other Plays* (1925), *Lonesome Road: Six Plays for the Negro Theater* (1926), *In the Valley and Other Carolina Plays* (1928), and *The House of Connelly and Other Plays* (1931). His play *The House of Connelly* (produced 1931), which depicted the decline of a Southern plantation, became the first play performed by the GROUP THEATRE, which later also put on Green’s *Johnny Johnson: The Biography of a Common Man* (produced 1936), an antiwar play with music by Kurt Weill. Green’s first outdoor drama, *The Lost Colony: A Symphonic Drama of Sir Walter Raleigh’s Ill-fated Colony on Roanoke Island in the Late Sixteenth Century*, was successfully produced in North Carolina on July 4, 1937. During the next forty years, he produced more than a dozen such plays in eight states, mainly in the South, including *Faith of Our Fathers: A Symphonic Drama of George Washington and the Revolutionary War* (produced in Washington, D.C., 1950), *Cross and Sword: A Symphonic Drama of the Spanish Settlement of Florida* (produced in St. Augustine, Fla., 1965), and *The Lone Star: A Symphonic Drama of Sam Houston and the Winning of Texas Independence from Mexico* (produced in Galveston, Tex., 1977).

**Sources**

Avery, Laurence G. *A Southern Life: Letters of Paul Green, 1916–1981*. Chapel Hill: University of North Carolina Press, 1994.  
 Kenny, Vincent S. *Paul Green*. New York: Twayne, 1971.

**Grey, Zane** (1872–1939) *novelist*

Born in Zanesville, Ohio, Zane Grey studied dentistry at the University of Pennsylvania and upon graduation in 1896 opened a practice in New York City. Inspired by his reading of James Fenimore Cooper and dime novels, he published his first novel, *Betty Zane* (1903), based on the exploits of his Ohio ancestors in defense of Fort Henry during a British attack in the Revolutionary War. At the invitation of Colonel C. J. “Buffalo” Jones, a former buffalo hunter who made his living

selling captured mountain lions, Grey spent summer 1907 on a Northern Arizona ranch, which turned his thoughts to the West as a setting and subject. He first wrote of his experience in a nonfiction work about Jones and mountain-lion hunting, *The Last of the Plainsman* (1908), but then began writing WESTERNS, putting his stamp on the genre Owen WISTER had established in *THE VIRGINIAN* (1902). He achieved his first popular success with the best-selling *Riders of the Purple Sage* (1912), a complicated work that features a gang of cattle rustlers, villainous Mormons, and evocative descriptions of the Western landscape. A notable theme developed in Grey’s novels, many of which were adapted for motion pictures, is that of a weak Easterner who finds strength of body and character in the redemptive West. The prolific Grey, who also wrote nonfiction books on travel and outdoor living as well as children’s fiction, produced work so quickly that his publisher, Harper, built up a backlog of his books, publishing more than twenty of his Western titles posthumously.

**Sources**

Jackson, Carlton. *Zane Grey*. Boston: Twayne, 1989.  
 Kimball, Arthur G. *Ace of Hearts: The Westerns of Zane Grey*. Fort Worth: Texas Christian University Press, 1993.  
 —George Parker Anderson

**Grimké, Angelina Weld** (1880–1958) *poet, dramatist*

Born in Boston, Angelina Weld Grimké as a six-year-old was sent to live with her mulatto father by her white mother, who explained to her estranged husband that the child needed the “love and sympathy of one of her own race.” Her father, Archibald Henry Grimké, was a former slave, the nephew of the abolitionists and women’s rights advocates Sarah Grimké and Angelina Grimké. A distinguished lawyer, he educated his daughter at prestigious Massachusetts schools and Carleton Academy at Northfield, Minnesota. Following her 1902 graduation from the Boston Normal School of Gymnastics, Grimké moved to Washington, D.C., where she taught at Armstrong Manual Training School and Dunbar High School. She published a few stories and poetry—which focused on unfulfilled love and racial injustice—in African American literary journals. Her three-act drama *Rachel* (1920) dramatizes the devastating effect of racism on a refined and sensitive young black woman. First performed in Washington in 1916, the play was a vehicle for the NAACP to denounce the lynching and the subjugation of African Americans, as was stated in the program for the performance: “This is the first attempt to use the stage for race propaganda in order to enlighten the American people relative to the lamentable condition of ten million of Colored citizens in this free Republic.”

**Sources**

Hull, Gloria T. “‘Under the Days’: The Buried Life and Poetry of Angelina Weld Grimké,” in *Conditions: Five* (Black Women’s

Issue), edited by Lorraine Bethel and Barbara Smith (1979), pp. 17–25.

Miller, Jeanne-Marie A. “Angelina Weld Grimké: Playwright and Poet.” *CLA Journal*, 21 (June 1978): 514–519.

—Patricia A. Young

### **The Group Theatre (1931–1941) organization**

An avant-garde organization of actors and directors, the Group Theater was founded in New York by Harold Clurman, Lee Strasberg, and Cheryl Crawford. The founders, inspired in part by the theories of the Russian theatrical director, teacher, and actor, Konstantin Stanislavsky, envisioned ensemble productions without stars that would serve progressive social aims—a force for MODERNISM on the Broadway stage. Their first success was Paul GREEN’s *The House of Connelly* (produced 1931). Clifford ODETS, who acted in that production, wrote several works specifically for the Group, including *Waiting for Lefty* and *Awake and Sing!*, both produced in 1935. The following year Odets remarked, “I don’t think I would ever have written a play if it hadn’t been for the Group.” Other notable productions included Sidney KINGSLEY’s *Men in White* (produced 1933), a play dedicated to selfless medical professionals; Irwin Shaw’s *The Gentle People* (produced 1939), about the determination of common Americans to resist Fascism; and William SAROYAN’s *My Heart’s in the Highlands* (produced

1939). Many of the Group Theatre figures, including directors and teachers Strasberg and Clurman, had a lasting impact on American drama.

### **Sources**

Clurman, Harold. *The Fervent Years: The Story of the Group Theatre and the Thirties*. New York: Knopf, 1945.

Smith, Wendy. *Real Life Drama: The Group Theatre and America, 1931–1940*. New York: Alfred A. Knopf, 1990.

### **Gunther, John (1901–1970) journalist**

John Gunther, who began his career as a reporter in Chicago on the *Daily News* in 1922, became one of the best-known journalists in the world by combining news reporting with travel and history writing. He made his reputation with his “Inside” travel books, beginning with *Inside Europe* (1936). He continued these well-informed accounts of life in continents and countries with books on Asia, Latin America, the United States, Africa, Russia, South America, and Australia. He also wrote a classic memoir, *Death Be Not Proud* (1949), about the death of his seventeen-year-old son.

### **Source**

Cuthbertson, Ken. *Inside: The Biography of John Gunther*. Chicago: Bonus Books, 1992.

**Gaddis, William** (1922–1998) *novelist*

—*Why, it's just like that story about Father's dying wish to have his bust sunk in Vancouver harbor . . . about James and Thomas . . . and the storm coming up . . . blowing his ashes back into their beards.*  
—*There never was a bust of Father, Anne. . . .*  
—*That's just what I mean, about stories getting started.*

—JR (1975)

William Gaddis was born in New York. He attended Harvard and published humorous articles in its magazine *The Lampoon*, but he left before graduating. He worked as a fact checker at *The New Yorker*, traveled widely in Europe and Central America, and published his first novel, *The Recognitions*, in 1955. Although the novel was well received, its reputation took on a kind of mystique accorded only to a few authors such as Thomas Pynchon. Gaddis seemed to have an encyclopedic knowledge of the world with a Joycean penchant for recondite allusions. Gaddis's second novel, *JR* (1975), was just as sophisticated: it contained not only penetrating observations on the contemporary world but also an exploration of the disinformation that confuses issues and daily life in the form of corporate life and shoddy business practices. *JR* won a NATIONAL BOOK AWARD in 1975.

*Carpenter's Gothic* (1985) seemed more accessible but no less concerned with a world that may be exhausting itself with information and pseudo-inventiveness. Gaddis's work has been called entropic because like Henry Adams in his autobiography Gaddis explores the extent to which the modern world's energy is enervating as well as inspiring. His last

novel published before his death, *A Frolic of His Own* (1994), explores the role of the law and litigiousness in American life. Like John BARTH and Don DeLillo, Gaddis is particularly attuned to the uses of language, of how institutions and professions use language to obscure rather than to illuminate meaning. *Agape Agape*—a history of the player piano—and *The Rush for Second Place: Essays and Occasional Writings* were both published in 2002.

**Sources**

Knight, Christopher J. *Hints and Guesses: William Gaddis's Fiction of Longing*. Madison: University of Wisconsin Press, 1997.

Moore, Steven. *William Gaddis*. Boston: Twayne, 1989.

**Gaines, Ernest J.** (1933– ) *novelist*

“Yes, I’m the teacher,” I said. “And I teach what the white folks around here tell me to teach—reading, writing, and ’rithmetic. They never told me how to keep a black boy out of a liquor store.”

—*A Lesson before Dying* (1993)

Ernest J. Gaines was born on a Louisiana plantation, and by the age of eight he was cutting sugar cane. He moved to California to attend high school. His first stories were published in *Transfer* magazine while he was attending San Francisco State College, where he earned his bachelor's degree in 1957 before graduate study at Stanford University. A regionalist, Gaines sets his fiction in Louisiana. His experience of racism informs all of his work. The works of





Ernest J. Gaines

William Faulkner also were a major influence as Gaines tried to come to terms with the sharecropping system in the South and the denigration of African Americans. Gaines's first two novels, *Catherine Carmier* (1964) and *Of Love and Dust* (1967), explore the passions and the conflicts of white-black relationships. The second novel is told in the first person, an approach that Gaines used successfully in his following works, *Bloodline* (1968) and *The Autobiography of Miss Jane Pittman* (1971). The strong sense of history and the individual voice in the latter work brought Gaines a large audience of readers, and the book was made into a television movie. Gaines's *In My Father's House* (1978), *A Gathering of Old Men* (1983), and *A Lesson before Dying* (1993) are later examples of his skill in characterization and in grasping Southern manners and history.

### Principal Books by Gaines

*Catherine Carmier*. New York: Atheneum, 1964.  
*Of Love and Dust*. New York: Dial, 1967.  
*Bloodline*. New York: Dial, 1968.

*A Long Day in November*. New York: Dial, 1971.

*The Autobiography of Miss Jane Pittman*. New York: Dial, 1971.

*In My Father's House*. New York: Knopf, 1978.

*A Gathering of Old Men*. New York: Knopf, 1983.

*A Lesson before Dying*. New York: Knopf, 1993.

*Mozart and Leadbelly: Stories and Essays*, edited by Marcia Gaudet and Reggie Young. New York: Knopf, 2005.

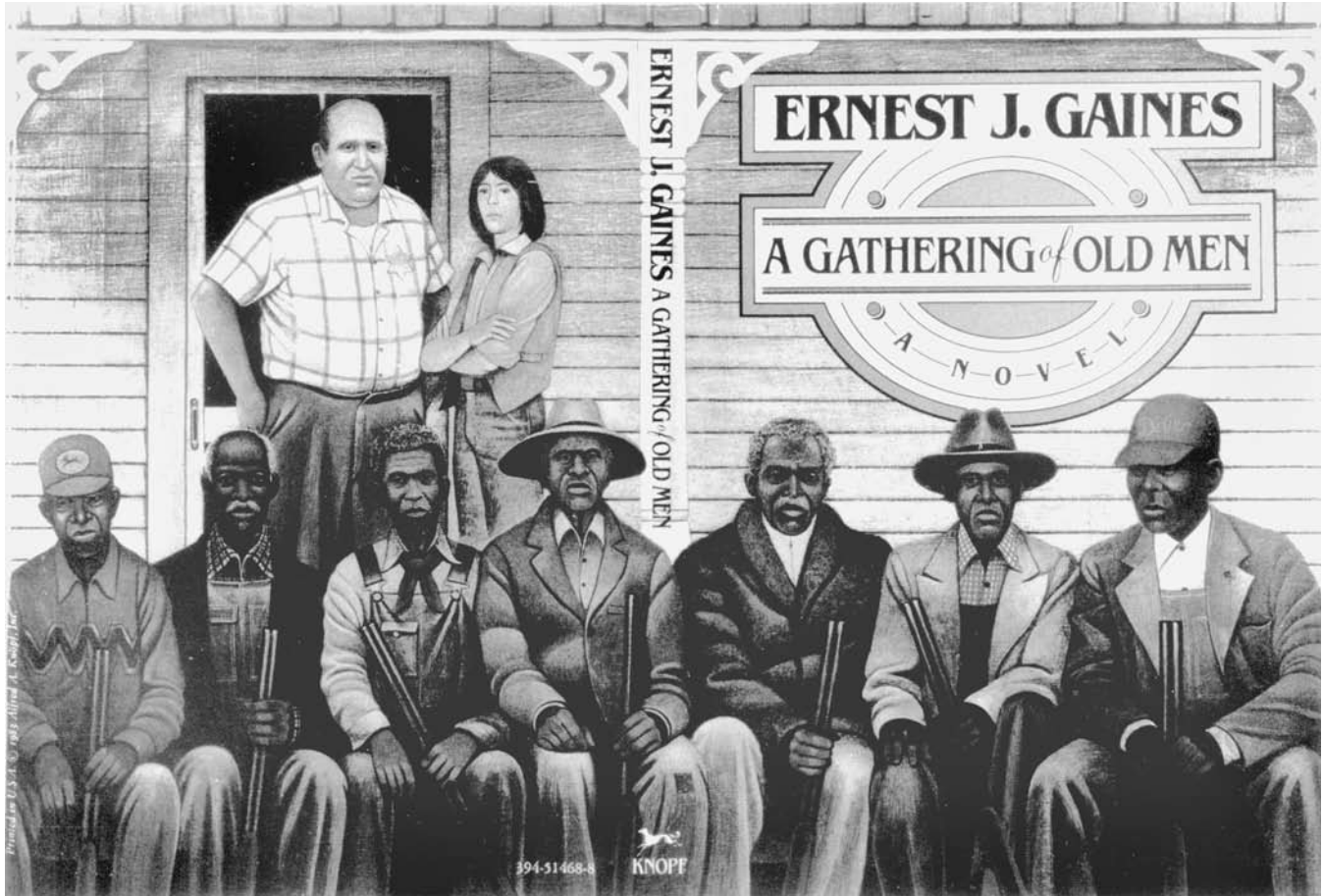
### Studying Ernest J. Gaines

Though Gaines has authored six novels as of 2007, a novella (*A Long Day in November* [1971]), and a collection of short fiction (*Bloodline* [1968]), students are well advised to begin with Gaines's two most famous works, *The Autobiography of Miss Jane Pittman* (1971) and *A Lesson Before Dying* (1993).

Students interested in the life and artistic development of Ernest J. Gaines—as told by Gaines in his own words—should begin with *Porch Talk with Ernest Gaines: Conversations on the Writer's Craft*, edited by Marcia Gaudet and Carl Wooten (Baton Rouge: Louisiana State University Press, 1990). Also of interest are *Conversations with Ernest Gaines*, edited by John Lowe (Jackson: University Press of Mississippi, 1995), and the recently published autobiographical writings *Mozart and Leadbelly: Stories and Essays* (New York: Knopf, 2005). The only biography of Gaines published to date is Anne Key Simpson's *A Gathering of Gaines: The Man and the Writer* (Lafayette: Center for Louisiana Studies, 1991).

The standard annotated bibliographical reference for Gaines's work is Mary Ellen Doyle's "Ernest J. Gaines: An Annotated Bibliography, 1956–1988" (*Black American Literature Forum*, 24, no. 1 [Spring 1990]: 125–150). This bibliography should be supplemented with those contained in the above-mentioned *Critical Reflections on the Fiction of Ernest J. Gaines* with Valerie M. Babb's *Ernest Gaines* (Boston: Twayne, 1991), and with the Modern Language Association's annual bibliography.

The student studying Gaines's work and its cultural context should begin with Babb's *Ernest Gaines*, taking note of the selected bibliography not only for the list of crucial secondary sources for Gaines's work but also for the list of selected books on black history and culture, Louisiana history and culture, and American history and culture—all of which a student will find useful as they navigate through Gaines's fictionalized Louisiana landscape. Karen Carmean's *Ernest J. Gaines: A Critical Companion* (New York: Greenwood, 1998) is a useful introduction to his works, with chapters on six of his most important novels and one on his short fiction, preceded by a biographical essay and concluding with a checklist of works by and about Gaines. Other essential book-length studies are *Critical Reflections on the Fiction of Ernest J. Gaines*, edited by David C. Estes (Athens: University of Georgia Press, 1994); Herman



Dust jacket for Gaines's 1993 novel, winner of the National Book Critics Circle Award for Fiction.

Beavers's *Wrestling Angels into Song: The Fictions of Ernest J. Gaines and James Alan McPherson* (Philadelphia: University of Pennsylvania Press, 1995); Keith Clark's *Black Manhood in James Baldwin, Ernest J. Gaines, and August Wilson* (Urbana: University of Illinois Press, 2002); and Mary Ellen Doyle's *Voices from the Quarters: The Fiction of Ernest J. Gaines* (Baton Rouge: Louisiana State University Press, 2002).

—Student Guide by Jeremy Cagle

**Gallant, Mavis** (1922– ) novelist, short-story writer

Montreal-born Mavis Gallant attended boarding school in Canada and completed high school in New York. She worked in Canada where she published articles in *Standard Magazine*. In 1950 she traveled to Paris to become a writer. She attracted the attention of *The New Yorker*, where many of her most important stories have appeared. Her first collection, *The Other Paris* (1956), explores the differences

between American and European sensibilities, a theme that reappears in her first novel, *Green Water, Green Sky* (1959). Gallant has published one collection of nonfiction, *Paris Notebooks: Essays and Reviews* (1986), and one play, *What Is to Be Done?* (produced 1982). Her other fiction collections include *Paris Stories* (2002).

#### Source

Smythe, Karen E. *Figuring Grief: Gallant, Munro and the Poetics of Elegy*. Montreal: McGill-Queen's University Press, 1992.

**Gardner, John** (1933–1982) novelist

*If fiction is really working well the reader curls up in his chair and forgets time. You know, you sit down after lunch and somebody is shaking you suddenly and saying aren't you gonna come to supper. . . .*

—Interview (1978)

The novelist John Gardner was born in Batavia, New York, where two of his novels, *The Resurrection* (1966) and *The Sunlight Dialogues* (1972), are set. His father was a farmer and his mother an English teacher. Gardner graduated from Washington University in 1955 and earned a Ph.D. in classical and medieval literature from Iowa State University in 1958. He taught at several colleges including Southern Illinois University and the State University of New York at Binghamton, where he founded and directed the writing program. Gardner's interest in medievalism and earlier periods of English literature informs his work, particularly the novel *Grendel* (1971), a reworking of *Beowulf*. Because of his philosophical experiments with point of view, he has been compared to John BARTH and William GASS. Gardner wrote a controversial nonfiction book, *On Moral Fiction* (1978), which some of his fellow writers thought of as moralizing—that is, putting moral beliefs before the creation of literature. Gardner wrote five other novels, including *Mickelsson's Ghosts* (1982), and two short-story collections: *The King's Indian* (1974) and *The Art of Living* (1981). His controversial biography of Chaucer, *The Life and Times of Chaucer* (1977), brought charges of plagiarism. Gardner also wrote books for children, including *Dragon, Dragon* (1975). He died in a motorcycle accident.

### Sources

Chavkin, Allan, ed. *Conversations with John Gardner*. Jackson: University Press of Mississippi, 1990.

McWilliams, Dean. *John Gardner*. Boston: Twayne, 1990.

**Garrett, George** (1929– ) poet, novelist, biographer, children's playwright

*I changed the model of the book [Death of the Fox]  
... from term paper to test. Which are the only two  
models we have when we come out of college: you write  
a paper or a test. So I changed it over to test ... and  
wrote it off the top of my head.*

—Interview (1985)

George Garrett was born in Florida and took undergraduate and graduate degrees at Princeton. His novels *Do, Lord, Remember Me* (1965), about an evangelist's visit to a southern town, and *Death of the Fox* (1971), which imagines the life of Sir Walter Raleigh, are among his most popular works. The latter is part of a trilogy of historical novels that also includes *The Succession: A Novel of Elizabeth and James* (1983); and *Entered from the Sun* (1990), a fictional biography of Christopher Marlowe.

Garrett is an astute critic and commentator on American literary life. His biography of James JONES appeared in 1984. *My Silk Purse and Yours: The Publishing Scene and American Literary Art* and *The Sorrows Of Fat City: A Selection Of Literary Essays and Reviews* were published in 1992. Some of

his early short fiction is collected in *A Wreath for Garibaldi, and Other Stories* (1969), and his *Collected Poems* appeared in 1984. In 2000 Garrett retired from a forty-two-year career as a creative-writing professor, notably at the University of Virginia. In 2001 he published the nonfiction collection *Going to See the Elephant: Pieces of a Writing Life*. Garrett has published more than thirty books.

### Source

Dillard, R. H. W. *Understanding George Garrett*. Columbia: University of South Carolina Press, 1988.

**Gass, William H.** (1924– ) novelist

Born in Fargo, North Dakota, William H. Gass was educated at Wesleyan University before being stationed in China and Japan for three years in the navy. He resumed his studies at Kenyon College, receiving his B.A. in 1947. At Cornell he wrote a dissertation, "A Philosophical Investigation of Metaphor." There he studied under the philosopher Ludwig Wittgenstein, whose theories of language influenced Gass's own view of literature as a self-contained universe. Gass has been a professor at Washington University in St. Louis since 1969.

Gass's first novel, *Omensetter's Luck* (1966), demonstrates his ability to weld literary and philosophical concerns. Both his fiction and criticism have complemented the efforts of such writers as John BARTH, Donald BARTHELME, and Thomas PYNCHON and have encouraged them to see fiction as a verbal construct, a made thing sufficient to itself, and not as a representation of the world. Gass's fiction, as he explains, is more about language and style than about the world outside the work of fiction. Gass's other novels include *Willie Masters' Lonely Wife* (1968) and *The Tunnel* (1994). He has also written short fiction and nonfiction, including *Finding a Form: Essays* (1996), *Tests of Time* (2002), and *A Temple of Texts* (2006).

### Sources

Ammon, Theodore G. *Conversations with William H. Gass*. Jackson: University of Mississippi Press, 2003.

Hix, H. L. *Understanding William H. Gass*. Columbia, S.C.: University of South Carolina Press, 2002.

Kellman, Steven G., and Irving Malin, eds. *Into the Tunnel*. Newark: University of Delaware Press, 1998.

**Gates, David** (1947– ) novelist, short-story writer, journalist

David Gates grew up in the Connecticut towns of Essex and Clinton. He attended Bard College and later the University of Connecticut, where he received his undergraduate degree in 1972 and later attended graduate school.

David Gates has earned acclaim for his two novels of contemporary male anxiety, *Jernigan* (1991) and *Preston Falls* (1998). Before launching his own literary career, Gates was



married for a brief time to fellow writer Ann BEATTIE. While both of his novels feature cynical, middle-aged alcoholics bent on self-destruction, they are written in an acerbic style that redeems the bleakness of the subject matter. Gates has admitted that his hero is Samuel Beckett, while critics have compared his work to that of John UPDIKE, Philip ROTH, Richard FORD, and Frederick EXLEY. Gates has published a short-story collection, *The Wonders of the Invisible World* (1999). He became a senior writer for *Newsweek* magazine in 1993, covering books and music.

—Marshall Boswell

**Gates, Henry Louis Jr.** (1950– ) *essayist, critic*

*Cultural tolerance comes to nothing without cultural understanding.*

—*Loose Canons* (1992)

Henry Louis Gates Jr. was born and grew up in Keyser, West Virginia. His father worked at a paper mill by day and as a janitor by night, and his mother cleaned houses. Gates's school was integrated while he was a student, and his mother became the first black PTA member in their community. He graduated in 1968 as class valedictorian and began attending Potomac State College of West Virginia University; he soon transferred to Yale University. Gates graduated summa cum laude from Yale in 1973 and moved to England on a scholarship to Cambridge University. In 1979, after switching his concentration from history to English, Gates became the first black person to receive a Ph.D. from Cambridge. He taught at Yale from 1976 to 1985, eventually directing their Afro-American Studies department. He held professorships at Cornell University and Duke University from 1985 to 1990, and in 1990 he became the W. E. B. Du Bois Professor of the Humanities, Chairperson of the Department of African and African American Studies, and director of the W. E. B. Du Bois Institute for Afro-American Research at Harvard University.

Gates has written thirteen books and edited more than fifty books and anthologies of African American literature. His 1983 rediscovery and republication of Harriet Wilson's *Our Nig*, the first novel published in the United States by a black person, placed Gates at the forefront of black scholars and was the first of his many successful recoveries of lost African American narratives, particularly narratives written by women. In 2002 Gates edited and published *The Bonds-woman's Narrative*, by Hannah Crafts, the first known novel written by a black woman or a female former slave.

Gates considers his *Africana: The Encyclopedia of the African and African American Experience* (1999) to be a fulfillment of W. E. B. Du Bois's dream for an African counterpart to the *Encyclopaedia Britannica*. Gates's 1988 American Book Award-winning *The Signifying Monkey: Towards a Theory of Afro-American Literary Criticism* (1987) theorizes that black

writers throw off the weight of their oppressors by first mimicking and then transforming their works.

Gates has helped establish social, artistic, academic, and political credence for the field of African American Studies. In 1998 He was awarded a National Humanities Medal, and he was elected to the American Academy of Arts and Letters in 1999.

### Sources

*African American Literary Theory: A Reader*, edited by Winston Napier. New York: New York University Press, 2000.

Gates, Henry Louis Jr. *Colored People: A Memoir*. New York: Knopf, 1994.

—Anna Teekell

## Gay and Lesbian Literature

The concept of a distinct body of work categorized under the rubric of "gay and lesbian literature" has been a part of academic practice only since the early 1980s. The field emerged in tandem with the development of gay and lesbian studies. Both fields can trace their inception to the summer 1969 riots that followed a police raid of a New York City gay bar, the Stonewall Inn. The Gay Liberation Movement, which had been gaining strength since the 1950s, coalesced directly as a result of those riots, inaugurating a fresh intellectual interest in and awareness about the social and political characteristics of gay and lesbian culture.

One of the witnesses to those riots was Texas-born writer Edmund WHITE, whose second novel, a bildungsroman titled *A Boy's Own Story* (1982), became a best-seller upon its publication and has since become recognized as one the most significant works of contemporary gay and lesbian literature. White followed this success with *The Beautiful Room Is Empty* (1988), *The Farewell Symphony* (1997), and *The Married Man* (2000). In all three works, White depicts his gay protagonist's struggles with sexuality and identity.

David LEAVITT's short story "Territory" appeared in *The New Yorker*, marking the first time a story dealing openly with homosexual themes appeared in that magazine. That story was later included in Leavitt's first story collection, *Family Dancing* (1984).

White's and Leavitt's efforts were buttressed by important contemporaneous memoirs that helped shape the new field. African American poet Audre LORDE explored her lesbianism in her second memoir, *Zami, a New Spelling of My Name* (1982), a work she described as a "biomythography," that is, a work that combines elements of biography, fiction, and personal mythology. In Joan Nestle's *A Restricted Country* (1987), stories, essays, and speeches trace the author's experiences as a gay- and lesbian-rights activist from the 1950s to the 1980s. Paul Monette detailed losing his lover to AIDS in his memoir, *Borrowed Time* (1988). Monette won the NATIONAL BOOK AWARD four years later



for his autobiographical account of his years in the closet, *Becoming a Man: A Half Life Story* (1992). The poet James MERRILL described his coming-out in his memoir, *A Different Person* (1993).

As the field of gay and lesbian studies continued to develop in the academy throughout the 1980s and 1990s, an expanding canon of gay and lesbian literature began to take shape. Among American writers included are Walt Whitman, Henry David Thoreau, Herman Melville, Henry James, Elizabeth BISHOP, Hart Crane, Countee Cullen, Langston Hughes, Gertrude Stein, Tennessee Williams, Edward ALBEE, James BALDWIN, Allen GINSBERG, Truman CAPOTE, Alice WALKER, and Adrienne RICH. Some of the most significant contemporary works included are Dorothy ALLISON's *Bastard Out of Carolina* (1992), Lisa ALTHER's *Kinflicks* (1975), Rita Mae BROWN's *Rubyfruit Jungle* (1973), Michael CHABON's *The Mysteries of Pittsburgh* (1988), Michael CUNNINGHAM's *THE HOURS* (1998), Julia Glass's *Three Junes* (2002), Jim Grimsley's *Dream Boy* (1995), Randall Kenan's *Let the Dead Bury Their Dead* (1992), Leavitt's *The Lost Language of Cranes* (1986), Alison LURIE's *The Last Resort* (1998), Armistead Maupin's *Tales of the City Series* (1978–1991), Paul Monette's *Halfway Home* (1991), Paul Russell's *The Coming Storm* (1999), and Walker's *THE COLOR PURPLE* (1982), to name only a few.

Homosexual themes have long been accepted in the theatre. Tennessee Williams's *Cat on a Hot Tin Roof* (produced 1955) was a particularly bold postwar presentation, and, especially in the last twenty years, gay and lesbian playwrights have increasingly dominated American Drama. Major contemporary works of gay and lesbian theater include Jane Chambers's *Last Summer at Bluefish Cove* (produced 1980), Nilo Cruz's *Anna in the Tropics* (produced 2002), Margaret Edson's *Wit* (produced 1995), Harvey Fierstein's *Torch Song Trilogy* (produced 1981), Richard Greenberg's *Take Me Out* (produced 2002), Larry Kramer's *The Normal Heart* (produced 1985), Jonathan Larson's *Rent* (produced 1995), Terrence McNally's *Love! Valour! Compassion!* (produced 1994), Lanford Wilson's *The Fifth of July* (produced 1978), and Doug Wright's *I Am My Own Wife* (produced 2003). Tony Kushner's epic two-part play about the AIDS epidemic, *Angels in America* (produced 1991, 1993), has been recognized as one of the most significant American dramatic works of the last fifty years.

In 1971 an autonomous committee introduced the annual Gay Book Award. Fifteen years later it became an official award of The American Library Association. Beginning in 1990 the award was given in two categories—fiction and nonfiction—and by 1995 the awards committee reported that there were more than eight hundred eligible titles published that year. In 2002, after several permutations, the awards were renamed the Stonewall Book Award: Barbara Gittings Literature Award for Fiction and Stonewall Book Award: Israel Fishman Award for Nonfiction.

## Sources

Jones, Sonya L. *Gay and Lesbian Literature Since World War II: History and Memory*. New York: Haworth Press, 1998.

McRuer, Robert. *The Queer Renaissance: Contemporary American Literature and the Reinvention of Lesbian and Gay Identities*. New York: New York University Press, 1997.

Stonewall Book Awards: <<http://www.ala.org/ala/glbtr/stonewall/stonewallbook/htm>> (viewed May 23, 2007).

—Marshall Boswell

## Gibbons, Kaye (1960– ) novelist

Kaye Gibbons was born in Wilson, North Carolina, on a tobacco farm run by her father, Charles Gibbons. She was educated at North Carolina State University and the University of North Carolina at Chapel Hill. Her fiction is usually set in rural communities in North Carolina similar to the area in which she grew up and features strong-willed female characters. Her first novel, *Ellen Foster* (1987), along with *A Virtuous Woman* (1989), was chosen by Oprah Winfrey in 1997 for her television book club. Told in retrospect by its tenacious eleven-year-old title character, *Ellen Foster* follows Ellen's tumultuous life as she endures her mother's suicide, her father's drunken sexual advances, and the violent abuse of an unstable grandmother. Her subsequent novels—including *A Cure for Dreams* (1991), *Sights Unseen* (1995), and *Divining Women* (2004)—similarly celebrate the determination and wisdom of Gibbons's female heroines, most of whom speak in their own distinctive voices.

## Source

DeMarr, Mary Jean. *Kaye Gibbons: A Critical Companion*. Westport, Conn.: Greenwood Press, 2003.

—Marshall Boswell

## Gibson, William (1914– ) playwright

Born in New York, Gibson attended City College. His published works included a collection of poems, *Winter Crook* (1948), and a novel, *The Cobweb* (1954), before he achieved acclaim with his play *Two for the Seesaw* (produced 1958)—the comic story of a romance between a Bronx girl and a Nebraska lawyer. *The Miracle Worker* (1959), based on the life of Helen Keller, was his major success. He also wrote *Dinny and the Witches*, a fantasy produced off-Broadway in 1959, and *Golda* (1978), a play about Golda Meir. In 1964 he adapted *Golden Boy*, a play by Clifford Odets, for the musical stage. *The Seesaw Log* (1959) details the life of Gibson's play on the road.

## Source

Olsen, Lance. *William Gibson*. San Bernadino, Calif.: Borgo Press, 1992.

**Gilchrist, Ellen** (1935– ) *short-story writer, novelist*

Ellen Gilchrist was born in Vicksburg, Mississippi, and grew up at the Hopedale Plantation in Grace, Mississippi. She ran away from home at the age of nineteen, married, divorced, and married again—four marriages and divorces altogether. She earned a B.A. degree from Millsaps College in 1967, but she did not begin her professional career until she was forty, working then for the *Vieux Carre Courier* newspaper in New Orleans. After taking a creative-writing class, Gilchrist published her first book, a collection of poetry called *The Land Surveyor's Daughter* (1979). But her métier proved to be the short story, in which she explored the often comic plight of privileged Southern white women. Her breakout book was *In the Land of Dreamy Dreams* (1981), a popular and critical success, which she followed with a novel, *The Annunciation* (1983). By the time she won the NATIONAL BOOK AWARD for her story collection, *Victory over Japan* (1984), she was a popular writer noted for her droll delivery of stories on National Public Radio. Her collected stories, *Drunk with Love*, appeared in 1986 and another collected edition, *Light Can Be Both Wave and Particle*, in 1989. *The Blue-Eyed Buddhist* was published in 1990. Three novellas are collected in *I Cannot Get You Close Enough* (1990). Her other novels include *The Anna Papers* (1988), *Net of Jewels* (1992), *Anabasis: A Journey To The Interior* (1994), *Starcarbon: A Meditation On Love: A Novel* (1994), and *Sarah Conley: A Novel* (1997). She has been compared to Carson McCULLERS, Eudora Welty, and Flannery O'CONNOR for her ability to create striking characters. Like them, she combines humor with a taste for eccentrics and tragicomic domestic stories. Of her contemporaries, she has been compared to Lee SMITH, Lee Zacharias, and Bobbie Ann MASON. Her *The Age of Miracles: Stories* was published in 1995; *The Courts of Love: Stories*, in 1996; and *Flights of Angels: Stories*, in 1998. She has also published *Falling through Space: The Journals of Ellen Gilchrist* (1987). Her memoir *The Writing Life* was published in 2005.

**Sources**

- Bauer, Margaret Donovan. *The Fiction of Ellen Gilchrist*. Gainesville: University Press of Florida, 1999.  
 Hooper, Brad. *The Fiction of Ellen Gilchrist: An Appreciation*. Westport, Conn.: Praeger, 2005.  
 McCay, Mary A. *Ellen Gilchrist*. New York: Twayne, 1997.

**Ginsberg, Allen** (1926–1997) *poet*

*Visions! omens! hallucinations! miracles! ecstasies!*  
*gone down the American river!*

—“Howl” (1956)

Born in Newark, New Jersey, Allen Ginsberg attended public schools in Paterson, New Jersey, and went on to Columbia

University, where he was expelled in 1943 for apparently writing an anti-Semitic obscenity on a classroom window and for criticizing the university president. He worked at odd jobs, then was readmitted to Columbia, graduating in 1948 but staying on to do graduate work there.

In the late 1940s Ginsberg began to experience mystical visions of the poet William Blake, which seem to have contributed to his search for an alternative to conventional standards of behavior and belief. He began to travel to the West Coast and to Mexico, making friends with such writers as Lawrence FERLINGHETTI and becoming part of what came to be called the “beat generation” (see BEATS), a term applied to writers who were disenchanted with the conformity of 1950s America, critical of the status quo, and who prized the creativity of the societal dropout.

Ginsberg made his mark as a poet with “HOWL,” a lament for the lost generation of the 1950s, a group of younger writers who did not fit conventional roles. Ginsberg was openly gay in a time before such meaning of the word and way of life came into common parlance. He used drugs, especially marijuana, and celebrated poets like William Carlos Williams and Walt Whitman, who embraced America in all of its diversity and creativity. Indeed, many of Ginsberg's opinions, his style of dress, and political views were later seen as precursors of the 1960s counterculture.

Ginsberg favored Whitman's long, prose-like poetic line and free verse. Although some of Ginsberg's poetry angrily protests American culture, much of his work is also playful and cheerful—as in his amusing fantasy that he spots Whitman in “A Supermarket in California.” The titles of Ginsberg's poems can give the impression that he was a casual, offhand poet, and yet he was deeply read in world literature and wanted poetry to reflect not only this world consciousness but also poetry's connection to everyday life and to the language people actually speak. Among his important poetry collections are *Kaddish and Other Poems* (1961), innovative poems that draw on his Jewish heritage, *Reality Sandwiches* (1963), and *The Fall of America* (1972).

Unlike some of the poets of the beat generation, Ginsberg continued to write excellent poetry well beyond the 1950s. His *Collected Poems 1947–1980* was published in 1984. *Allen Verbatim, Lectures on Poetry, Politics, Consciousness* appeared in 1974.

**Sources**

- Miles, Barry. *Ginsberg: A Biography*. New York: Simon & Schuster, 1989.  
 Morgan, Bill. *The Response to Allen Ginsberg, 1926–1994: A Bibliography of Secondary Sources*. Westport, Conn.: Greenwood Press, 1996.  
 Schumacher, Michael. *Dharma Lion: A Critical Biography of Allen Ginsberg*. New York: St. Martin's Press, 1992.  
 Schumacher. *Family Business: Selected Letters between a Father and Son*. New York: Bloomsbury, 2001.

**Gioia, Dana** (1950– ) *poet, essayist*

Dana Gioia is a poet and essayist who has become both famous and controversial for his reaffirmation of traditional form and his rejection of free verse. He was born in Hawthorne, California, a suburb outside of Los Angeles, and he received his B.A., in 1973 from Stanford University. Two years later he earned an M.A. in literature from Harvard University, where he came under the tutelage of Elizabeth BISHOP and others. Rejecting academia as a vocation, Gioia entered the Stanford Business School in 1977 and, after completing his master's degree, took a job with General Foods, where he stayed until 1992. After publishing a series of chapbooks, he brought out his first major poetry collection, *Daily Horoscope*, in 1986. The following year his work appeared in David Lehman's *Ecstatic Occasions, Expedient Forms* (1987), thus allying him with the so-called New Formalists. His other collections are *The Gods of Winter* (1991) and *Interrogations at Noon* (2001), the latter of which won the 2002 NATIONAL BOOK AWARD for Poetry. His widely read 1992 book of essays about contemporary poetry, *Can Poetry Matter?* was a finalist for the NATIONAL BOOK CRITIC'S CIRCLE AWARD. Gioia is the Chairman of the National Endowment for the Arts.

**Sources**

Dana Gioia Online: <<http://www.danagioia.net/index.html>> (viewed July 10, 2007).

McPhillips, Robert. "Reading the New Formalists," *Sewanee Review*, 97 (Winter 1989): 73–96.

—Marshall Boswell

**Giovanni, Nikki** (1943– ) *poet*

*We are strong enough  
to stand tall tearlessly  
We are brave enough  
to bend to cry  
And sad enough  
to know we must laugh again  
We are Virginia Tech*

—"Chant—Poem" (2007)

Yolande Cornelia "Nikki" Giovanni Jr. was born in Knoxville, Tennessee, in 1943. Educated at Fisk University (B.A., 1967), she embraced and supported the BLACK ARTS MOVEMENT of the 1960s. Her first two collections of poetry, *Black Feeling*, *Black Talk* (1967) and *Black Judgment* (1968), explored African American identity and angrily responded to the assassination of black leaders, calling blacks—black men, in particular—to violent action. Beginning with the birth of her son in 1969, Giovanni's poetry became much more personal, though no less blunt. Her subsequent work, marked by sharply direct expression and plainspoken humor, explored the relationships between men and women and showed gradually broadening

social concerns, though always expressed from the perspective of a black woman. *Love Poems* was published in 1997, followed by the collections *Blues for All the Changes: New Poems* (1999) and *The Collected Poetry of Nikki Giovanni: 1968–1998* (2003), which includes the first five of Giovanni's fourteen volumes of poetry. She has often written for children, beginning with her sixth collection, *Spin a Soft Black Song* (1971). Her ninth volume of children's poetry, *The Grasshopper and the Ant*, was published in 2007. In 2002 Giovanni recorded *The Nikki Giovanni Poetry Collection*, audio versions of her poems. She teaches creative writing at Virginia Polytechnic Institute and State University.

**Source**

Fowler, Virginia C. *Nikki Giovanni*. New York: Twayne, 1999.

—Tod Marshall

**Go Tell It on the Mountain** by James Baldwin (New York: Knopf, 1953) *novel*

JAMES BALDWIN's first novel, set in Harlem in the mid 1930s, focuses on John Grimes, a young African American boy who tries to reconcile his spiritual aspirations with his fleshly desires as he struggles to connect with his strict, religious stepfather.

Told in three parts using flashbacks, the main action takes place on John's fourteenth birthday. Returning home from a movie—forbidden in his strictly religious household—John finds his brother Roy bleeding from a knife wound. Stung by the deference his imperious stepfather shows toward Roy, John escapes to the family's church, the Temple of the Fire Baptized, where he finds his handsome youth minister, Elisha, toward whom John has confused feelings. Later that same evening, John has an ecstatic religious vision. Upon waking, he turns to his stepfather, hoping that this religious conversion will heal the rift, but Gabriel rejects him once again. Years after its publication, Baldwin described *Go Tell It on the Mountain* as a novel "about what happens to you if you're afraid to love anybody."

**Source**

Harris, Trudier, ed. *New Essays on Go Tell It on the Mountain*. Cambridge & New York: Cambridge University Press, 1996.

—Marshall Boswell

**Godwin, Gail** (1937– ) *novelist, short-story writer*

Born in Birmingham, Alabama, Gail Godwin was educated at Peace Junior College in Raleigh, North Carolina, and at the University of North Carolina. After obtaining her bachelor's degree in 1959, she worked at the *Miami Herald* and in London, and then returned to the United States to obtain an M.A. and Ph.D. in English (1971) from the University of Iowa. Her early novels, *The Perfectionists* (1970), *Glass People* (1972), and *The Odd Woman* (1974), center on women who feel oppressed by their husbands. Her later fiction—notably *Violet Clay* (1978),



*A Mother and Two Daughters* (1982), and *The Finishing School* (1984)—also portray women who are determined to establish their autonomy. Godwin creates enormous tensions between her characters' will (or lack thereof) and the conditions (the fate, the destiny) of their lives. Godwin is constantly questioning the extent to which women can liberate themselves—or even understand clearly what it is they want. Her later novels include *Evensong* (1999), *Evenings at Five* (2004), and *Queen of the Underworld* (2007). A best-selling author, Godwin has also won critical acclaim for her work. Her short stories, frequently anthologized, have been collected in *Dream Children* (1977) and *Mr. Bedford and the Muses* (1983).

### Sources

Gail Godwin: <<http://www.gailgodwin.com/index.htm>> (viewed February 2, 2007).

Hill, Jane. *Gail Godwin*. New York: Twayne, 1992.

Xie, Lihong. *The Evolving Self in the Novels of Gail Godwin*. Baton Rouge: Louisiana State University Press, 1995.

### Gold, Herbert (1924– ) novelist, short-story writer

Born in Cleveland, Ohio, Herbert Gold attended Columbia University, served four years in the army, and then resumed his studies, graduating from Columbia in 1946. He received his M.A. from Columbia in 1948 and then attended the Sorbonne on a Fulbright Fellowship. His first novel, *Birth of a Hero*, appeared in 1951. Gold is perhaps best known for *Fathers: A Novel in the Form of a Memoir* (1967), which recounts his family life and presents a portrait of his Russian Jewish immigrant father. *Therefore Be Bold* (1960) draws on Gold's experience to tell the story of a Jewish adolescent in the Midwest. *Family* (1981) pursues the immigrant experience further. Gold has published some twenty novels and several collections of short stories and essays. His *Bohemia: Where Art, Angst, Love, and Strong Coffee Meet* appeared in 1993.

### *The Goldbug Variations* by Richard Powers (New York: Morrow, 1991) novel

Richard Powers's epic third novel is, at one level, a love story: Frank Todd, a graduate student of art history, meets and falls for Jan O'Deigh, a brilliant and underutilized research librarian. Yet, the novel is also an exploration of the connections between DNA, computer intelligence, and the music of Johann Sebastian Bach. This link is formed by the character of Stuart Ressler, a molecular biologist who, according to the novel, nearly cracked the genetic code before he was outdone by Watson and Crick—and who, thirty years later, is working the graveyard shift as a computer programmer. The novel interweaves an account of Todd and O'Deigh's love affair and their budding friendship with Ressler with the story of Ressler's race to crack the genetic code, an effort un-

dermined by his doomed love for a member of his research team, Jeanette Koss. These two narrative strands are woven together in a double-helix design that echoes the structure of DNA, while Powers has modeled the novel's thirty chapters upon the structure of Bach's piano masterpiece, *The Goldberg Variations*, which consists of a four-note aria (similar to the four peptide bonds that constitute the DNA code) followed by thirty variations. In its self-conscious formal design and overloaded erudition, the novel recalls the work of William GADDIS and Thomas PYNCHON. Powers has been widely praised for his effort to forge an imaginative link between science and the arts.

### Source

Dewey, Joseph. *Understanding Richard Powers*. Columbia: University of South Carolina Press, 2002.

—Marshall Boswell

### *The Golden Apples* by Eudora Welty (New York: Harcourt, Brace, 1949) story collection

Eudora Welty's *The Golden Apples* is a story cycle about the people of the fictional town of Morgana, Mississippi, and the impact upon their lives of a philandering town lothario named King MacLain. An example of Southern Modernism, the book combines the story-cycle strategy of James Joyce's *Dubliners* (1914) with the mythic method introduced in his *Ulysses* (1922). Rather than arrange her stories chronologically, Welty has organized the collection so that it evokes a musical composition: the stories begin with an introduction, or overture, followed by a series of long movements in which various themes are taken up and developed, concluding with a recapitulation of all that has come before.

The collection consists of seven stories; three of them—"June Recital," "Moon Lake," and "The Wanderers"—are novella length. In the opening story, a dramatic monologue titled "Shower of Gold," Miss Katie Rainey tells the history of King MacLain. "June Recital" introduces Katie's daughter, Virgie, a restless musical prodigy who longs to escape Morgana. "Moon Lake" recounts the budding friendship between two respectable daughters of the town and a charismatic orphan named Easter. Two linked stories, "The Whole World Knows" and "Music From Spain," touch upon the adult lives of Ran and Eugene MacLain, respectively, while the concluding story, "The Wanderers," returns the collection's focus to Virgie Rainey, whose mother has passed away and left her free to escape Morgana.

The book includes mythic parallels through invocations of Zeus and Hera (King and his albino wife, Snowdie) and Atalanta (Virgie) and the golden apples—and explores the myth of Perseus and the Medusa, the latter of which serves as the book's emblem for the female artist calcified by provincial mores. Musical borrowings in the book include the four-movement sonata structure of the appropriately titled "June



Recital" and Eugene MacLain's flamenco dance through San Francisco in "Music from Spain."

### Source

Mark, Rebecca. *The Dragon's Blood: Feminist Intertextuality in Eudora Welty's The Golden Apples*. Oxford: University Press of Mississippi, 1994.

—Marshall Boswell

### "A Good Man Is Hard to Find" (1955) short story

In "A Good Man Is Hard to Find," Flannery O'CONNOR offers a vivid illustration of her conception of the grotesque via a characteristic exploration of Christianity in a secular world. The plot of the story follows a family's brief vacation, during which the family car is crashed, and the father, mother, three children, and grandmother are all killed by escaped convicts. The characterization and plot details are hyperbolically sketched by O'Connor so as to provide a comic-bookish backdrop to the grandmother's confrontation with her own religious conviction.

From the comic foreshadowing of the family's death ("Toomsboro" is one of the towns through which they drive) to the selfish, superficial, and supposedly "ladylike" grandmother to the misbehaving "modern" children, O'Connor forces the reader to realize that the story is both a realistic tableau rife with details from the actual world and an overblown morality play where good and evil clash for human souls.

Utilizing The Misfit, the leader of the escapees and one of O'Connor's most memorable characters, O'Connor shows the reader how the grandmother's superficial religiosity can be tested, as she forces the elderly woman into what O'Connor has called an "unlike gesture": just before he kills her—in fact, as further motivation to kill her—the grandmother reaches out to comfort the deranged man, and through that action, she attains grace. Bizarre, Gothic, and darkly humorous, "A Good Man Is Hard to Find" is one of O'Connor's most compelling short stories.

### Sources

Asals, Frederick, ed. "A Good Man Is Hard to Find": *Women Writers: Texts and Contexts*. New Brunswick, N.J.: Rutgers University Press, 1993.

O'Connor, Flannery. *A Good Man Is Hard to Find*. New York: Harcourt, Brace, 1955.

—Tod Marshall

### *Goodbye, Columbus and Five Short Stories* by Philip Roth (Boston: Houghton Mifflin, 1959) novella and stories

Published when Philip ROTH was twenty-seven, *Goodbye, Columbus* earned its author his first of two NATIONAL BOOK

AWARDS and ignited a controversy within the American Jewish community that has continued to fuel Roth's work after more than two dozen novels. In the title piece, Neil Klugman, a working-class Jewish college graduate who works in a public library and lives with his aunt and uncle in Newark, meets and falls in love with an affluent Radcliffe student named Brenda Patimkin (whose brother had been an athlete at Ohio State University in Columbus, Ohio). Through the course of Roth's acutely observed, tightly constructed story, the Patimkins come to represent the entire burgeoning class of Jewish suburbanites who, only one generation removed from their immigrant forebears, have begun to assimilate into what Roth depicts as the crass, bland banality of Protestant America. The five remaining stories stage similar clashes between ethnic solidarity and the desire for assimilation. In "Conversion of the Jews," a twelve-year-old boy named Ozzie Freedman asks an oppressive rabbi named Binder why God couldn't "let a woman have a baby without intercourse," while in "Defender of the Faith," a Jewish sergeant named Marx finds himself torn between his allegiance to the Army and the dishonest demands of a fellow Jew in his charge. The latter story, when it first appeared in *THE NEW YORKER*, incited the wrath of Jewish leaders all over the country, many of whom accused Roth of anti-Semitism and ethnic self-hatred. A decade later, Roth addressed those charges with the publication of *PORTNOY'S COMPLAINT*.

—Marshall Boswell

### Source

Lee, Hermione. *Philip Roth*. New York: Methuen, 1982.

### Goodman, Paul (1911–1972) social critic, psychoanalyst, novelist, playwright, poet

Born in New York, Paul Goodman earned his B.A. in 1931 at the City College of New York and completed his dissertation at the University of Chicago in 1940; asked to leave the university because of "nonconformist sexual behaviour," he did not formally receive his Ph.D. until 1954. In 1947 he published *Communitas: Means of Livelihood and Ways of Life*, a book about city planning. In 1951 he published *Gestalt Therapy*, based on his own work as a psychoanalyst. A nontraditional thinker who often attacked conventional American institutions, Goodman won his greatest audience with a polemical book, *Growing Up Absurd: Problems of Youth in the Organized System* (1960), one of the key works of the 1960s, which argued for a complete reformation of the way American youth were educated and employed. Although he was best known for his nonfiction, Goodman also published fiction, including *The Empire City* (1959), a novel that charted the changes in American society from the 1930s to the 1950s. His other novels include *The Grand Piano* (1942), *The Dead of Spring* (1950), and *Making Do* (1963). Goodman also published

plays, including *The Young Disciple* (1965); a collection of short stories, *The Break-Up of Our Camp* (1949); and his *Collected Poems* (1974).

### Sources

Parisi, Peter, ed. *Artist of the Actual: Essays on Paul Goodman*. Metuchen, N.J.: Scarecrow Press, 1986.

Widmer, Kingsley. *Paul Goodman*. Boston: Twayne, 1980.

### Gordon, Mary (1949– ) novelist

The child of Catholic parents, Mary Gordon grew up on Long Island, New York. She was educated at Barnard College (B.A., 1971) and Syracuse University (M.A., 1973) and taught at several colleges before becoming a professor of English at Barnard. Her novels often feature religious and feminist themes. She is still perhaps best known for her novel, *Final Payments* (1978), which won the Kafka Prize. Her other noteworthy fiction includes *The Company of Women* (1981), *Men and Angels* (1985), and *The Other Side* (1989). She is also the author of *Good Boys and Dead Girls: And Other Essays* (1991); and two collections of short fiction: *Temporary Shelter: Short Stories* (1987) and *Spending: A Utopian Divertimento* (1998). Her eighth novel, *The Pearl* (2005), is about a Catholic mother and her rebellious daughter. *The Stories of Mary Gordon* was published in 2007. She has written two volumes of memoirs: *The Shadow Man: A Daughter's Search for Her Father* (1996), about her discovery that her father was Jewish, and *Seeing through Places: Reflections on Geography and Identity* (2000), a collection of eight autobiographical essays.

### Source

Kessler-Harris, Alice, and William McBrien, eds. *Faith of a Woman Writer*. New York: Greenwood Press, 1988.

### Grau, Shirley Ann (1929– ) novelist, short-story writer

Born in New Orleans and educated at Tulane University, Shirley Ann Grau has been described as a regionalist concerned with racial issues. She won a Pulitzer Prize for her novel *The Keepers of the House* (1964), which dealt with interracial marriage, politics, and the Ku Klux Klan. Grau has written novels that track the lives of generations of Louisianians in New Orleans and in its outlying areas and islands, including *The Hard Blue Sky* (1958), *The House on Coliseum Street* (1961), *The Condor Passes* (1971), and *Evidence of Love* (1977). Her short stories are collected in *The Black Prince* (1955), *The Wind Shifting West* (1973), and *Nine Women* (1985). In the novel *Roadwalkers* (1994) she portrays the lives of African American women and the subject of homelessness. Her *Selected Stories* was published in 2003.

### Sources

Kissel, Susan S. *Moving On: The Heroines of Shirley Ann Grau, Anne Tyler, and Gail Godwin*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1996.

Schlueter, Paul. *Shirley Ann Grau*. Boston: Twayne, 1981.

### *Gravity's Rainbow* by Thomas Pynchon (New York: Viking, 1973) novel

A Postmodern American novel (see POSTMODERNISM), *Gravity's Rainbow* is a vast epic set in England, France, and Occupied Germany during the final years of World War II.

Conjoining subjects such as rocket science and Pavlovian psychology with cartoonish humor and slapstick comedy, the book has an intellectual reach and structural complexity that have been compared to Herman Melville's *Moby-Dick* and James Joyce's *Ulysses*. When *Gravity's Rainbow* first appeared in 1973, it became an unexpected best-seller, and largely on the strength of its critical reception; the book earned Thomas PYNCHON the 1974 NATIONAL BOOK AWARD for Fiction. However, it proved to be a challenging novel for many general readers.

At the novel's center is Tyrone Slothrop, an American lieutenant who suspects that, through coinciding geographic locations, his sexual experiences are somehow predicting landing sites of the German V-2 rocket. Surrounding Slothrop as he moves from London and into the lawless "zone" of underground black markets and drug smugglers is an enormous cast—some four hundred characters—of scientists, generals, psychologists, prostitutes, and other figures, all of whom are caught up in the invisible system of wartime control, which Pynchon refers to, vaguely, as Them. In place of a linear plot, the novel outlines a series of seemingly unrelated episodes that eventually begin to connect and interlock in complex and unexpected ways.

Connecting all of the disparate strands is Pynchon's overriding characterization of the war itself as a shadow play that hides an invisible but palpable nexus of control. The phallic rocket remains the novel's most important symbol, localizing Slothrop's paranoia, the quest for global power, and the whole panorama of sex and death that Pynchon identifies as the inspiration for war.

Since its publication, the novel has inspired dozens of scholarly works, hundreds of essays, and several readers' guides. Meanwhile, its author has remained mysterious, hidden from the public eye.

### Sources

Weisenburger, Steven. *A Gravity's Rainbow Companion: Sources and Contexts for Pynchon's Novel*. Athens, Georgia: University of Georgia Press, 1988.

Moore, Thomas. *The Style of Connectedness: Gravity's Rainbow and Thomas Pynchon*. Columbia: University of Missouri Press, 1987.

—Marshall Boswell

**Grisham, John** (1955– ) *novelist*

John Grisham, the most commercially successful novelist of the 1990s, was born in Jonesboro, Arkansas, and attended college at Mississippi State University, where he majored in accounting. After receiving his law degree from the University of Mississippi in 1981, he spent a decade working as a criminal defense attorney in Southaven, Mississippi. Although his first novel, *A Time To Kill* (1989), saw poor sales, Grisham conceived a second book, *The Firm* (1991), by taking notes on what books were topping the best-seller lists. The story of an idealistic lawyer who gets hired by a corrupt and deadly Memphis law firm, *The Firm* was the first of seventeen straight number-one best-sellers, many of which have been adapted into major motion pictures. Grisham's novels, almost all of which are set in the Mississippi Delta, examine complex legal issues through Hollywood-influenced storytelling. His other well-known legal thrillers include *The Pelican Brief* (1992), *The Client* (1993), *The Chamber* (1994), *The Rainmaker* (1995), *The Runaway Jury* (1996), *The Brethren* (2000), *The Summons* (2002), and *The Broker* (2005). His first book of nonfiction, *The Innocent Man* (2006), is about a man on death row proven innocent by DNA testing. Grisham's books have been translated into more than thirty languages.

**Sources**

Pringle, Mary Beth. *Revisiting John Grisham: A Critical Companion*. Westport, Conn.: Greenwood Press, 2007.

Runyon, Randolph Paul. "John Grisham: Obsessive Imagery," in *Southern Writers at Century's End*, edited by Jeffrey J. Folks and James A. Perkins. Lexington: University Press of Kentucky, 1997, pp. 44–59.

—Marshall Boswell

**Guard of Honor** by James Gould Cozzens

(New York: Harcourt, Brace, 1948) *novel*

Based on Major Cozzens's service on the staff of General H. H. Arnold, commander of the air force during World War II, *Guard of Honor* is the best American novel of the war; but it does not deal with combat. Although written by a civilian in uniform, *Guard of Honor* does not attack the military establishment. Cozzens makes the case for the patriotism and professionalism in the air force and its officers. Set at Ocanara Airbase in Florida, the novel examines the testing of General Bus Beal during seventy-two hours in 1943. The principal problem Beal faces is the threatened mutiny by black officers who have been denied admission to the base officers' club. The central intelligence is Colonel Norman Ross, Beal's troubleshooter, a judge in civilian life who formulates the deontological code of conduct for Cozzens's hero: "Downheartedness was no man's part. A man must stand up and do the

best he can with what there is." Ross achieves a compromise that restores order.

Cozzens's purpose was to convey that "what I felt to be the important meaning of this particular human experience, was its immensity and its immense complexity." *Guard of Honor* is complexly structured and utilizes flashbacks to provide background on the characters and to enlarge the scope of the novel. The novel was awarded the Pulitzer Prize.

**Source**

Cozzens, James Gould. *A Time of War: Air Force Diaries and Pentagon Memos, 1943–45*, edited by Matthew J. Bruccoli. Columbia, S.C. & Bloomfield Hills, Mich.: Bruccoli Clark, 1984.

—Matthew J. Bruccoli

**Gunther, John** (1901–1970) *journalist*

John Gunther made his reputation with his "Inside" travel books, well-informed accounts of life in Africa, Europe, South America, and other continents, including *Inside U.S.A.* (1947), an account of Gunther's thirteen-month trip across the country during which he interviewed some twenty people a day. Gunther's best-known work is his memoir, *Death Be Not Proud* (1949), about the death of his teenage son. Gunther was known for combining news reporting with travel and history writing. *A Fragment of Autobiography* was published in 1962.

**Source**

Cuthbertson, Ken. *Inside: The Biography of John Gunther*. Chicago: Bonus Books, 1992.

**Guterson, David** (1956– ) *novelist, short-story writer, journalist*

David Guterson was born in Seattle, and he received his B.A. and his M.A. from the University of Washington (in 1978 and 1982, respectively). Guterson is the author of the best-selling novel *Snow Falling on Cedars* (1994). This lyrical novel about a racially charged murder is set in the misty landscape of the Pacific Northwest. The book won the PEN/FAULKNER AWARD. Before *Snow Falling on Cedars* made him a best-selling author, Guterson had already published a story collection, *The Country Ahead of Us, the Country Behind* (1989), and a book-length defense of homeschooling, *Family Matters: Why Homeschooling Makes Sense* (1992). His subsequent novels include *East of the Mountains* (1998) and *Our Lady of the Forest* (2003), about a young girl who claims to have visions of the Virgin Mary.

**Source**

Haytock, Jennifer. *David Guterson's Snow Falling on Cedars: A Reader's Guide*. New York: Continuum, 2002.

—Marshall Boswell

**Guthrie, A. B.** (1901–1991) *novelist, short-story writer*

Alfred Bertram Guthrie was born in Indiana and grew up in Montana, becoming a regionalist writer whose territory encompassed a good part of the West. He earned a degree in journalism from the University of Montana in 1923. *The Big*

*Sky* (1947), a novel set in the 1830s and 1840s about a mountain man from Kentucky who travels west and lives with the Indians, is perhaps his best-known work. Guthrie won a Pulitzer Prize for *The Way West* (1949), a novel about a pioneer trip from Missouri to Oregon in 1846. *The Big It* (1960) collects his stories. He also wrote an autobiography, *The Blue Hen's Chick* (1965), and the screenplay for one of Hollywood's most famous westerns, *Shane* (1953).

**Source**

Ford, Thomas W. A. B. *Guthrie*. Austin, Tex.: Steck-Vaughn, 1968.







## Half-Way Covenant

The Half-Way Covenant was an agreement between church members and congregations that allowed for less stringent qualifications for church membership. Puritans who arrived in NEW ENGLAND during the 1620s formed a community of “visible saints” operating within a covenant of grace, and allowed only communicants who had publicly professed their faith and their children into the church as full members. The second-generation, however, was less forthcoming with public testimonials of conversion, and communicants felt that if this trend were left unchecked, it would undermine church memberships, which also carried voting rights. In Boston in 1662, a compromise, drafted by Richard MATHER and approved by the synod, allowed the grandchildren of full members to be baptized, despite their own parents’ unregenerate status: “if a person born and baptized in the church did not receive faith he could still continue his membership and have his own children baptized, by leading a life free from scandal, by learning and professing the doctrines of Christianity, and by making a voluntary submission to God and His church.” Thus, even if baptized parents failed to apply for membership by providing public conversion narratives, their children could still be baptized and potentially achieve partial membership by renewing or “owning” their baptismal covenant. Critics of this compromise measure derisively called it the “half-way covenant,” for its apparent relaxing of church membership requirements.

### Source

Morgan, Edmund Sears. *Visible Saints: The History of a Puritan Idea*. New York: New York University Press, 1963.

## Hall, Prince (circa 1735–1807) civic leader

Prince Hall was a civic leader in Boston who advanced the causes of education, representation, and freedom for African Americans. An advocate and activist, Hall was born around 1735 in an unknown location and lived in Boston in the 1740s as a slave to William Hall, a leather dresser. Drawing upon biblical examples and building on PATRIOT rhetoric, Prince Hall advocated equal treatment of blacks and the end to slavery in Massachusetts. On March 6, 1775 Hall and fourteen fellow blacks were initiated into the Irish Military Lodge, No. 441; in 1784, Hall founded the first black chapter of Freemasons in America, African Lodge No. 459, which was officially chartered in April 1787. Hall’s close friend John MARRANT was one of the chaplains. The African Lodge was renamed Prince Hall Grand Lodge in honor of Hall after his death on December 4, 1807.

Hall was manumitted on April 9, 1770, after which he worked as a leather dresser, caterer, and merchant. He was married twice, to Sarah Ritchie from 1763 to 1770, and in 1778 to Flora Gibb. His notable works include an anti-slavery petition, *To the Honorable Council & House of Representatives for the State of Massachusetts-Bay in General Court Assembled January 13th 1777* and a speech to fellow black freemasons, *A Charge, Delivered to the African Lodge, June 24, 1797, at Menotomy*.

### Sources

Brooks, Joanna. *American Lazarus: Religion and the Rise of African-American and Native American Literatures*. New York: Oxford University Press, 2003.

Brooks. “Prince Hall, Freemasonry, and Genealogy,” *African American Review*, 34 (2000): 197–216.

Wallace, Maurice. "Are We Men?": Prince Hall, Martin Delany, and the Masculine Ideal in Black Freemasonry, 1775–1865," *American Literary History*, 9 (1997): 396–424.

### Hamilton, Alexander (1712–1756) *physician, writer*

Dr. Alexander Hamilton, one of the founding members of the literary group the TUESDAY CLUB, was a central figure in the cultural life of eighteenth-century colonial Maryland. Just as important, he left behind a body of work that both represents the social mores of his time and provides detailed, if irreverent, glimpses into life in the colonies.

Born in Edinburgh, Scotland, Hamilton was the son of William Hamilton, a professor of divinity and principal at the University of Edinburgh, and Mary Robertson. He received his medical degree in 1737 and left for Maryland in 1738 to establish a medical practice. In 1739 he joined the Ugly Club of Annapolis, the forerunner to the Tuesday Club, and in 1743 was elected common councilman of Annapolis, a position he held until his death.

By 1744 Hamilton was showing symptoms of tuberculosis. To improve his health, he embarked on a round-trip journey from Annapolis, Maryland to York, Maine from May 30 to September 27. This 1,624-mile excursion resulted in his first literary effort, the *Itinerarium* (first published in 1907), a travel narrative valued for its detailed observations of customs and habits, along with descriptions of architecture, plants, and physical surroundings. The witty Hamilton offered candid descriptions of northerners and their environment. On July 10 he made his way into Long Island and had this to say about some of the residents:

We had no sooner sat down, when there came in a band of the town politicians in short jackets and trousers, being probably curious to know who them strangers were who had newly arrived in town. Among the rest was a fellow with a worsted cap and great black fists. They styled him doctor. Flat [Platt] told me he had been a shoemaker in town, and was a notable fellow at his trade, but happening two years ago to cure an old woman of a pestilent mortal disease, he thereby acquired the character of a physician, was applied to from all quarters, and finding the practice of physic a more profitable business than cobbling, he laid aside his awls and leather, got himself some gallipots [small vessels used to hold medicines], and instead of cobbling of soales fell to cobbling of human bodies.

Upon returning to Maryland, Hamilton aided in the creation of the Tuesday Club of Annapolis, which for a time included Benjamin FRANKLIN as an honorary member. Hamilton recorded the club's minutes and eventually compiled "Record of the Tuesday Club," which he revised from 1752 until his death. It appeared in print as *The History of*

*the Ancient and Honorable Tuesday Club* (first published in 1990), a three-volume, 1,900-page fictionalized account of the club's proceedings written under the pseudonym of Loquacious Scribble, Esq. The book is of interest primarily for its reflection of the issues that vexed colonial Americans, primarily the colonial concern with the protection of liberty through personal virtue. It also includes the club's antics and playful activities.

Hamilton's other publications include periodical pieces, which, also in the guise of humor, deal with concerns about human vices and their ultimate consequences. Among these pieces were the aptly titled "A Humorous Attack against Idleness," and "A Humorous Defense of Luxury" (both published in 1746). Hamilton published *A Defence of Dr. Thomson's Discourse on the Preparation of the Body for the Small Pox* (1751), which defended inoculation as a prevention for the disease.

The Tuesday Club ceased its meetings just before Hamilton's death from tuberculosis in May 1756.

### Works

Hamilton, Alexander. *A Defence of Dr. Thomson's Discourse on the Preparation of the Body for the Small Pox*. Philadelphia, Pa.: Printed by William Bradford, 1751; Early American Imprints, 6689.

Hamilton. *Hamilton's Itinerarium; Being a Narrative of a Journey from Annapolis, Maryland, through Delaware, Pennsylvania, New York, New Jersey, Connecticut, Rhode Island, Massachusetts and New Hampshire, from May to September, 1744, by Doctor Alexander Hamilton*, edited by Albert Bushnell Hart. Saint Louis, Mo.: Printed only for private distribution by W. K. Bixby, 1907; republished as *Gentleman's Progress: The Itinerarium of Dr. Alexander Hamilton, 1744*, edited by Carl Bridenbaugh. Chapel Hill: University of North Carolina Press, 1948.

Hamilton. *The History of the Ancient and Honorable Tuesday Club*, 3 volumes, edited by Robert Micklus. Chapel Hill: University of North Carolina Press, 1990.

### Sources

Imbarrato, Susan. "Genteel Confusion: Reading Class Structure in Dr. Alexander Hamilton's *Itinerarium*," in *Finding Colonial Americas: Essays Honoring J. A. Leo Lemay*, edited by Carla Mulford and David S. Shields. Newark: University of Delaware Press, 2001, 153–169.

Micklus, Robert. *The Comic Genius of Dr. Alexander Hamilton*. Knoxville: University of Tennessee Press, 1990.

### Hamilton, Alexander (circa 1755–1804) *statesman*

*Why has government been instituted at all? Because the passions of men will not conform to the dictates of reason and justice without constraint.*

—*The Federalist*, 11 (1787)

Alexander Hamilton rose from humble beginnings to become the first secretary of the treasury. His notable contribution to American literature was as a polemicist, collaborating with James MADISON and John JAY on the essays known as *The Federalist Papers* (later published as *THE FEDERALIST*), which helped ensure New York ratification of the new Constitution. These seventy-seven essays—eighty-five were later published—ran in various New York newspapers from October 7, 1787 to April, 1788. In them, Hamilton stressed the need for competing interests to be coordinated under a strong central government, urging readers to see

The utility of the Union to your political prosperity—The insufficiency of the present Confederation to preserve that Union—The necessity of a government at least equally energetic with the one proposed, to the attainment of this object—The conformity of the proposed Constitution to your new State constitution—and lastly, The additional security, which its adoption will afford to the preservation of that species of government, to liberty, and to property.

Hamilton allayed fears that a strong central government might suppress personal freedoms by emphasizing that the new Constitution sanctioned a strict separation of powers among the branches of the government.

Born about 1755 in the British West Indies to Rachel Fawcett Lavien and her lover James Hamilton, Alexander Hamilton began life with the stigma of illegitimacy. When his mother died in 1768, young Alexander and his brother were left in poverty. Fortunately, Hamilton showed a precocious talent for business and distinguished himself in the local trading firm of Beekman and Cruger. With Nicholas Cruger's help Hamilton immigrated to the British mainland colonies in 1772, spending a year in New Jersey to complete his college preparatory schooling. Within a year he had enrolled in King's College (later Columbia University). Here Hamilton immediately entered the newspaper debates over the new British taxation policies. Responding in 1774 to a PAMPHLET denouncing the impending boycott of British goods, he anonymously published *A Full Vindication of the Measures of the Congress*. His opponent, the Reverend Samuel Seabury, issued a rebuttal, prompting Hamilton to reply with *The Farmer Refuted* in February 1775. In this essay Hamilton boldly argued that Parliament had no right to regulate colonial trade, because the colonists were not represented in that governing body. The colonists, he contended, were not only exercising their constitutional rights, they also were protecting their material self-interests. New Yorkers were amazed to learn that the radical champion of the Congress was a young college student. His reputation as a spokesman for American interests was established immediately.

In 1776, with war declared, Hamilton organized his own artillery battalion. After his company fought alongside Gen-

eral George WASHINGTON in the battles of Trenton and Princeton in December 1776 and January 1777, Washington invited the young officer to serve as his aide-de-camp. Hamilton served as a lieutenant colonel on Washington's staff for the next four years, during which time he condemned the war profiteering of Maryland congressman Samuel Chase (1741–1811). He also frequently criticized the ARTICLES OF CONFEDERATION for poorly dictating administration of the war and for failing to give Congress the power to raise enough money to supply the army. In 1780 Hamilton wrote to Congressman James Duane (1733–1797) suggesting that a convention be called to revise the Articles and establish a more efficient, empowered federal government. This theme reappeared in a series of six essays by Hamilton that appeared in the *New York Packet* written under the name "The Continentalist." Here Hamilton called for an increase in the power of the Federal government over the states and for the centralized regulation of trade and commerce.

On December 14, 1780, Hamilton married Elizabeth Schuyler, daughter of General Philip Schuyler, a major landowner and political force in New York state politics. In February 1781 Hamilton resigned from Washington's staff, and by 1782 he had completed an intensive study of the law that allowed him to pass the bar in July of the same year. He served briefly in the Continental Congress, resigning in 1783 to set up his legal practice in New York City. He immediately became active in the business, civic, and political affairs of the city, serving as the driving force in the creation of the Bank of New York in 1784 and joining John Jay to found the Society for the Manumission of Slaves.

In 1786 Hamilton served as a New York delegate to the Annapolis convention, a gathering called to discuss possibilities for trade among the states. Plans for a convention to reevaluate and amend the Articles of Confederation also came out of the Annapolis meeting. Hamilton had been instrumental in orchestrating this call for the Philadelphia convention. He continued on as one of the strongest proponents for the new Constitution. President George Washington, a longtime mentor and friend to Hamilton, invited him to serve as the secretary of the treasury in September 1789. As the nation's new chief financial officer, Hamilton lost no time in submitting to the House of Representatives a series of proposals designed to put the United States economy on a sound footing.

The first of these papers, *The Support of the Public Credit* (January 1790) urged that government securities be redeemed at face value, without discriminating between original purchasers of those securities and speculators. Although many of the original holders of the securities had been forced to sell their investments at a loss, Hamilton argued that market principles must apply. Hamilton also insisted that the federal government take over the war debts of the states. Both proposals drew heated opposition in the House from forces led by James MADISON, Hamilton's former collaborator on *The Federalist Papers*. Fearing the plan might fail, Hamil-



ton agreed to the location of the nation's capitol on the Potomac in exchange for southern support of assumption and redemption.

In December 1790 Hamilton submitted *The Second Report on the Further Provisions Necessary for Establishing Public Credit*, which called for the creation of a national bank. Madison, representing agrarian interests, argued that the government had no power to create such an institution, but the bill passed Congress and was signed by Washington in February 1791. Hamilton had written his *Report on a Mint* in January of that year, establishing the national mint in Philadelphia. The final piece of his economic program was his *Report on the Subject of Manufactures*, also presented in 1791, in which he argued that domestic manufacturing should be financed through public duties in order to increase the national wealth. The growth of the manufacturing sector, said Hamilton, would benefit farmers as well, as these new enterprises would begin "creating, in some instances, a new, and securing, in all, a more certain and steady demand for the surplus value of the soil." This time, Congress refused to support Hamilton and his vision of rapid economic growth and change.

On January 31, 1795, Hamilton resigned from office. He continued to be a voice in American politics, criticizing Thomas JEFFERSON and his allies for their pro-French stance in the late 1790s, supporting John JAY's controversial 1794 treaty that preserved peace with Great Britain, and calling for military preparedness in the face of a possible war with France. He played a critical role in preventing Aaron Burr from becoming president in 1800, throwing his support behind his old foe Jefferson, whom he considered honest if misguided. Hostility between Burr and Hamilton did not diminish after 1800. Hamilton consistently attacked Burr's character and his political motives, and in 1804 he destroyed Burr's gubernatorial chances in New York. The angry Burr challenged his nemesis to a duel and, on July 11, 1804, mortally wounded Hamilton with his pistol shot. Hamilton died the following day.

## Works

The Federalist: *A Collection of Essays, Written in Favour of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787 . . .*, 2 volumes. New York: J. & M. Lean, 1788; Amherst, N.Y.: Prometheus, 2000; Early American Imprints, 21127, 35581.

Hamilton, Alexander. *The Papers of Alexander Hamilton*, 27 volumes, edited by Harold C. Syrett. New York: Columbia University Press, 1961–1987.

Hamilton. *Writings*, edited by Joanne B. Freeman. New York: Library of America, 2001.

## Sources

Chernow, Ron. *Alexander Hamilton*. New York: Penguin, 2004.

Freeman, Joanne B. *Affairs of Honor: National Politics in the New Republic*. New Haven: Yale University Press, 2001.

Harper, John Lamberton. *American Machiavelli: Alexander Hamilton and The Origins of U.S. Foreign Policy*. Cambridge & New York: Cambridge University Press, 2004.

MacDonald, Forest. *Alexander Hamilton: A Biography*. New York: Norton, 1979.

## Hammon, Jupiter (1711–circa 1790) poet

*Fair wisdom's ways are paths of peace, And they that walk therein, Shall reap the joys that never cease, And Christ shall be their king.*

—"An Address to Miss Phillis Wheatly [sic], Ethiopian Poetess" (1778)

Jupiter Hammon, the first African American writer to publish a poem in America, lived as a slave in New York and Connecticut. He was born on October 17, 1711, in servitude to a prominent Long Island landholding and mercantile family, the Lloyds. It is likely that his mother and father were part of the first shipment of slaves to the Lloyds' Oyster Bay estate in 1687. During the course of his life, Hammon had three masters. The first, Henry Lloyd, died when Hammon was fifty-two years old. The second, Joseph Lloyd, removed his household behind PATRIOT lines in Hartford, Connecticut, when the British army invaded New York; soon afterward Joseph committed suicide after hearing a false rumor that Charleston, South Carolina, had fallen to the British. The final master, John Lloyd, brought Hammon back permanently to Long Island. Hammon was one of only two slaves that the Lloyd family kept for the duration of their lives; the other, known as "Opium," may have been Jupiter Hammon's father.

There is no evidence that Hammon ever married or produced a family. It is also uncertain how he was employed by the Lloyd family, although he may have worked as a clerk in their mercantile house. He was provided with some education, however, possibly through the assistance of the Society for the Propagation of the Gospel, which came to Oyster Bay in 1726. The Lloyd family appears to have encouraged him as a writer and, along with the QUAKER community on Long Island, helped him find a publisher for both his poems and sermons or addresses. These works bore the mark of Hammon's intense religiosity.

Hammon's religious commitment began with the onset of a serious illness in spring 1730. Still ailing in 1733 and seeking comfort, Hammon bought a Bible from his master. The dramatic religious conversion that followed led him to regular church attendance and to a belief that all people could exercise free will and choose salvation.

Of Hammon's work, four poems, one sermon, and two broadsides remain. The poems, composed in BALLAD stanza style, show the strong influence of Methodist hymns. All employ religious themes and images, with frequent references to God's deliverance of the enslaved Israelites. In his work

Hammon condemned slavery as satanic, yet he never declared himself an advocate of abolition, saying he was willing to remain in bondage if this was God's will.

The poem, *An Evening Thought: Salvation by Christ, with Penitential Cries Composed by Jupiter Hammon, a Negro Belonging to Mr. Lloyd, of Queens-Village on Long Island* (1760), is typical of Hammon in its style and themes. It contains four beats to a line—common to both the sermons of the GREAT AWAKENING and to African American a cappella hymns—and throughout its twenty-two stanzas it assures readers that God will redeem everyone seeking his blessings, not simply a chosen few.

In his *An Address to Miss Phillis Wheatly, Ethiopian Poetess, in Boston, Who Came from Africa at Eight Years of Age, and Soon Became Acquainted with the Gospel of Jesus Christ* (1778), Hammon appealed to the young New England poet and slave Phillis WHEATLEY to serve as a role model for the youth of Boston, demonstrating through her faith that God's salvation is available to all. Here, as in many of his works, the theme of eternal reward is prominent.

Yet, Hammon did not deny the earthly value of freedom and liberty. Liberty, he wrote in *An Address to the Negroes of the State of New-York* (1787), "is a great thing." White Americans were willing to wage a revolution to attain it; Hammon hoped that their quest for freedom would someday lead them to "think of the state of the poor blacks, and to pity us." Hammon maintained that faith in God was the only effective weapon African Americans could wield against slavery and believed in the universal redemption of slaves after death.

## Work

Hammon. *America's First Negro Poet; the Complete Works of Jupiter Hammon of Long Island*, edited by Stanley Austin Ransom Jr. Port Washington, N.Y.: Kennikat Press, 1970.

## Source

O'Neale, Sondra Ann. *Jupiter Hammon and the Biblical Beginnings of African-American Literature*. Metuchen, N.J.: Scarecrow Press, 1993.

## Hanson, Elizabeth (1684–1737) captivity narrative writer

Little is known about Elizabeth Hanson that does not come from her own account of her captivity by Indians in 1724. She was born in 1684 and was a forty-year-old wife and mother when she was taken from her farm near Dover Township in New Hampshire. Her husband, John Hanson, was a QUAKER pacifist; he was unprepared, and perhaps unwilling, to defend his farm on the night of August 27, 1724, when a party of French and Indians raided their home. Elizabeth Hanson, four of her children, and her maid were taken in the attack and spent almost a year in Indian captivity until ransomed

by the French. They remained in French captivity until John Hanson rescued them. Elizabeth Hanson returned to her colony in 1725, along with three of her children and her maid. Her eldest daughter chose not to return and later married a Frenchman.

Hanson's captivity narrative, *God's Mercy Surmounting Man's Cruelty* (1728), is significant because it marks a transition for the genre, differing in form from both Mary ROWLANDSON's famous account and the Reverend John WILLIAMS's narration of the early morning Deerfield raid by French and Indian forces in February 1704. Hanson's work demonstrates a concern for writing style and language refinement absent from those works.

As a Quaker, Hanson was less concerned with drawing out lessons for the larger Christian community, and she offered no JEREMIAD or warning that the raid and capture were punishments for sin or lapses in religious commitment. The narrative focused instead on her internal, personal reactions to the experience. She was motivated to write, she explained, by a desire to give an accurate account of her "remarkable trials and wonderful deliverances" and thus to show the kindness of God.

Hanson's narrative speaks of harsh treatment, such as the murder of children in front of their parents, and physical hardship (she had given birth only two weeks before her capture): "By this time, what with fatigue of spirits, hard labor, mean diet, and want of natural rest, I was brought so low that my milk was dried up, my babe very poor and weak, just skin and bone." However, Hanson provides a more sentimentalized account than the traditional works mentioned above, which include detailed descriptions of every moment in captivity.

## Work

Hanson, Elizabeth. *God's Mercy Surmounting Man's Cruelty, Exemplified in the Captivity and Redemption of Elizabeth Hanson*. Philadelphia: Sold by Samuel Keimer & W. Heurtin, 1728; Early American Imprints, 2996.

## Sources

Derounian-Stodola, Kathryn Z., ed. *Women's Indian Captivity Narratives*. New York: Penguin Books, 1998.

Scheick, William J. *Authority and Female Authorship in Colonial America*. Lexington: University Press of Kentucky, 1998.

## Harriot, Thomas (1560–1621) cartographer, explorer, historian, travel writer

*It resteth I speake a word or two of the naturall inhabitants, their nature and manners . . . as that you may know, how that they in respect of troubling our inhabiting and planting, are not to be feared, but that*

they shall have cause both to feare and love us, that  
shall inhabit with them.

—A Briefe and True Report of the New Found  
Land of Virginia (1588)

Thomas Harriot was a mathematician and astronomer who founded the English approach to algebra and is recognized in American literature for his writings during a trip to Roanoke Island, off the coast of North Carolina, in 1585. He was born in St. Mary's Parish, Oxford, England. Very little is known of his life before his college days at Oxford, where he took his degree in 1580. After graduating, Harriot settled in London, where he worked for Sir Walter Raleigh (circa 1552–1618), serving as a tutor in mathematics and science and instructing the sea captains who would participate in an exploratory voyage to Virginia in navigational techniques. In 1585 the twenty-five-year-old Harriot joined the first colonizing effort to Virginia, serving as its historian, surveyor, and cartographer. The group of 109 Englishmen and 2 Native Americans reached North Carolina's Pamlico Sound in June of 1585 and settled at nearby Roanoke Island.

While he was at the Roanoke colony, Harriot wrote *The Chronicle or Discourse of Virginia* according to the course of the time, a detailed description of the area's natural resources and of the local Indian population. The colonists returned to England in 1586, and Harriot busied himself composing an abstract of his *Chronicle*, which he published as *A Briefe and True Report of the New Found Land of Virginia* in 1588. Raleigh and Harriot hoped that the *Report* would revive interest in colonizing the New World and that thoughtful readers would, as Harriot put it, "consider how your dealing therein if it proceede, may returne you profit and gaine; bee it by inhabiting & planting or otherwise in furthering thereof. . . ."

As Harriot explains in his introduction, his treatise is divided into three parts. The first contains a "declaration of such commodities there already found or to be raised" that might produce a profit for the planter; the second, an account of "all the commodities which wee know the country by our experience doeth yield of its selfe for victuall, and sustenance of mans life"; and the third and final part, a discussion of commodities "which specially concerne building, as also some other necessary uses" as well as a "briefe description of the nature and manners of the people of the country."

Although Harriot declared his intention to eventually publish the entire *Chronicle*, no edition ever appeared. Instead, he spent the rest of his active career in the service of William Percy, ninth Earl of Cumberland (1655–1702). As a result of this connection to Cumberland, he was imprisoned briefly for his role in the Gunpowder Plot—a desperate attempt in 1604 to reestablish the Catholic religion in England by blowing up of the House of Lords. Harriot died of cancer in 1621 after several years of illness.

## Work

Harriot, Thomas. *A Briefe and True Report of the New Found Land of Virginia of the Commodities There Found and to Be Raised, As Well Merchantable As Others*. London: Printed by George Bishop and Ralph Newberie, 1589.

## Sources

Rukeyser, Muriel. *The Traces of Thomas Harriot*. New York: Random House, 1971.

Rukeyser, ed. *Thomas Harriot; Renaissance Scientist*, Thomas Harriot Symposium (1971: University of Delaware). Oxford: Clarendon Press, 1974.

Shirley, John William. *Thomas Harriot, a Biography*. New York: Oxford University Press, 1983.

## Harris, Benjamin (17th century–1720) printer, bookseller, pamphleteer

Benjamin Harris was a political radical and author, but little is known about his personal life and education prior to 1673. He established the first newspaper in the colonies and owned a bookshop that was a center for intellectual life in Boston. Born in London, Harris was married and had at least one son. Beginning in 1673, he published a series of inflammatory anti-Catholic and anti-QUAKER articles. He followed this by supporting an unsuccessful campaign mounted by Whigs and antipapists to exclude James II from the throne on the basis of his Catholicism.

In 1679 Harris compiled and printed *The Protestant Tutor*, an anti-Catholic instruction book designed to help children learn to spell. Also in 1679 he established a Whig newspaper, *Domestick Intelligence; or, News both from City and Country*, one of the earliest English papers to feature both international and local news. In the same year he was convicted of sedition for publishing a pamphlet attributed to Charles Blount, *An Appeal from the Country to the City*. Sentenced to the pillory and fined £500, Harris was unable to pay the fine and was sent to the King's Bench Prison. Immediately following his release, he published a second pamphlet, Henry Care's *English Liberties*, which angered the authorities both in its content and its timing. Harris continued to publish his newspaper, despite constant government harassment, until it was completely suppressed in 1681.

Harris left England to avoid arrest and imprisonment, arriving in Boston in 1686 with his wife, children, and a supply of books. In Boston Harris opened a bookshop in partnership with Joseph Sewall (1688–1769), adding coffee and tea service to the shop's amenities and following an unusual policy of admitting women as customers. The shop grew into the London Coffee House and became the center of Boston's political and intellectual life (see COFFEEHOUSES). Harris also operated his own printing shop, as did many other colonial booksellers. Over the next ten years he published ten books, including the influential *NEW ENGLAND PRIMER* and multiple editions of

John Tulley's *Almanach*. Harris's *Primer* was the only elementary textbook in America for nearly a half a century.

Sensing great potential in the news and information that flowed through his shop, Harris established *PUBLICK OCCURRENCES*, the first newspaper in the British colonies. Planned as a monthly, the first issue, published on September 25, 1690, offered a combination of commercial news and European and American political news gathered from dispatches and from the reports of Harris's customers. Harris also offered his own editorial opinion in brief statements tacked on to the end of the articles.

As an independent public voice in a largely autocratic environment, *Publick Occurrences, Both Foreign and Domestick*, challenged the authority of the Puritan elite. Pointing specifically to Harris's interpretations of Indian policy and to his commentary on the morality of the royal family in France as a potential source of public disorder, local political and religious officials succeeded in suppressing *Publick Occurrences* within four days of its initial publication. The actual legal challenge centered on his right to publish without a license from the royal governor. Unable to resist official pressure, Harris ceased publication of his newspaper after its first issue.

Benjamin Harris continued to live and work in Boston, operating his coffeehouse and serving as the official printer for the colony until 1695. Responding to improved conditions for political and religious expression, Harris returned to London in 1695, where he attempted to establish several newspapers and succeeded with the *London Post* (1699–1705). He continued to operate a bookstore and printing shop. During this time he published *The Holy Bible in Verse* (1698).

### Works

Harris, Benjamin. *The New England Primer*. London: Printed for the author, 1679; New York: Garland, 1977.

Harris. *The Protestant Tutor*. . . . London: Printed for the author, 1679.

### Source

Pasley, Jeffrey L. "The Tyranny of Printers": *Newspaper Politics in the Early American Republic*. Charlottesville: University Press of Virginia, 2001.

### Hart, Oliver (1723–1795) minister

Reflecting the widespread, grassroots influences of the evangelical movement known as the GREAT AWAKENING of the 1730s and 1740s, Pennsylvanian Oliver Hart became a key figure in the South Carolina church. A PATRIOT and an evangelist, Hart was as devoted to bringing in new ministers and members to the Baptist church as he was to supporting the AMERICAN REVOLUTION and his Charleston community.

Oliver Hart was born in Bucks County, Pennsylvania, on July 5, 1723 to John and Eleanor Crispin Hart. Largely self-taught, Hart studied the classics, theology, and science. Dur-

ing these formative years, Hart heard ministers as renowned as Jonathan EDWARDS, William and Gilbert TENNANT, and George WHITEFIELD, along with other "awakeners" (participants and leaders in the Great Awakening). These experiences inspired Hart to make a public profession of faith in the spring of 1741 in Southampton, Pennsylvania. He became licensed to preach on December 20, 1746, and was ordained a year later. On February 25, 1748, Hart married Sarah Brees, and they had eight children, four of whom survived. After Sarah died, Hart married Anne Maria Sealey, and they had two sons; only one survived childhood.

In September 1749 during the annual meeting of the Philadelphia Baptist Association, an appeal was read for ministers to serve in South Carolina. On November 13, 1749, Hart departed for Charleston, arriving on December 2, and on February 16, 1750, he became the pastor of the Charleston Baptist Church. He remained there for the next thirty years, interrupted only by a three-month military duty in 1775. Hart traveled the back roads of western Carolina, urging backcountry settlers to support the struggle for independence. The diary he kept during this political campaign, published as "Oliver Hart's Diary to the Backcountry" (1975), provides a glimpse of politics on the frontier.

During his pastorate in Charleston, Hart founded the first Baptist Association in the South, and became a leading advocate for the educated Baptist clergy and interdenominational cooperation. In 1769, in recognition of such efforts, Hart was awarded an honorary master's degree from Rhode Island College (now Brown University).

In several of his sermons of the 1770s, Hart infused religion with politics as he spoke out on issues of morality. In *The Character of a Truly Great Man Delineated, and His Death Deplored as a Public Loss. Occasioned by the Death of the Rev. William Tennant* (1777), Hart endorsed the disestablishment of the ANGLICAN CHURCH in South Carolina. In *Dancing Exploded* (1778) he attacked the luxury and decadence of those balls and social gatherings dear to the hearts of Charleston's elite. He admonished the city's residents to remember that a war was raging around them, and this was a time to forsake the "vanities of life." Although Hart wrote in an unadorned style, his reputation as a spiritual leader in the community grew steadily, and he came to be known as the "Bishop of the Baptists." When Charleston fell to the British in 1780, Hart and his family fled to the safety of New Jersey, and he eventually became pastor of the Hopewell Baptist Church, where he remained until his death fifteen years later. In 1789 he published his last work, *America's Remembrancer*, which celebrated the Revolution as America's destiny and a sign of God's hand in history. He died in Hopewell, New Jersey, on December 31, 1795.

### Works

Hart, Oliver. *Dancing Exploded. A Sermon, Shewing the Unlawfulness, Sinfulness, and Bad Consequences of Balls, Assemblies,*



and *Dances in General*. Delivered in Charlestown, South-Carolina, March 22, 1778. Charlestown, S.C.: Printed by David Bruce, 1778; Early American Imprints, 15848.

Hart. *A Gospel Church Portrayed, and Her Orderly Service Pointed Out: A Sermon, Delivered in the City of Philadelphia at the Opening of the Baptist Association*, October 4, 1791. Trenton, N. J.: Printed by Isaac Collins, 1791; Early American Imprints, 23429.

Hart. *America's Remembrancer, with Respect to Her Blessedness and Duty: A Sermon, Delivered in Hopewell, New Jersey, on Thanksgiving Day*, November 26, 1789. Philadelphia: Printed by T. Dobson, 1791; Early American Imprints, 23428.

## Hartford Wits

See CONNECTICUT WITS.

## Harvard College (1636– )

The first institution of higher learning in North America was founded in 1636 by the Great and General Court of the MASSACHUSETTS BAY COLONY in New Towne, now Cambridge, Massachusetts, with a donation of £400. Drawing upon classical curriculum and Puritan philosophy, the college trained both ministers and laymen, choosing not to be affiliated with any one denomination. In 1638 the college received a bequest of £780 from the estate of minister John HARVARD, in addition to his library of more than four hundred volumes. In 1639 the General Court named the school Harvard College. The election of a layman, John Leverett (1616–1679), to the presidency in 1708 signaled an academic and intellectual departure from PURITANISM. Leverett served as president until 1724. In 1782 Harvard established a school of medicine. The college was funded by Massachusetts until 1823, when it received its final state grant. Increase MATHER, an essayist and minister who graduated from Harvard in 1656, served as Harvard's president from 1685 to 1701. Other notable Harvard graduates relevant to early American literature and culture include: Michael WIGGLESWORTH, poet (1561); Samuel SEWALL, diarist (1671); Cotton MATHER, historian and minister (1678); Thomas PRINCE, minister (1707); and Royall TYLER, dramatist (1776).

## Sources

Bailyn, Bernard. *Glimpses of the Harvard Past*. Cambridge, Mass.: Harvard University Press, 1986.

Fiering, Norman. *Moral Philosophy at Seventeenth-Century Harvard: A Discipline in Transition*. Chapel Hill: University of North Carolina Press, 1981.

Morison, Samuel Eliot. *Harvard College in the Seventeenth Century*, 2 volumes. Cambridge, Mass.: Harvard University Press, 1936.

## Harvard, John (1607–1638) minister

Benefactor of the first college in the English colonies, John Harvard was the second son of a prosperous English butcher and brewer, Robert Harvard, and his wife, Katherine Rogers Harvard. Otherwise not a notable figure in American literature, Harvard is best known through the institution that bears his name to this day. He grew up in Stratford-upon-Avon and was educated at St. Saviour's Grammar School, where he studied grammar, the classics, and the Scriptures. His pleasant childhood ended abruptly in 1625 when an outbreak of the plague carried off his father and four of his siblings. John's mother quickly remarried but was widowed again within five months. Like Robert Harvard, Katherine's second husband left his widow the bulk of his property. Thus, John Harvard came into a considerable estate upon her death in 1636.

Harvard entered Emmanuel College, Cambridge, in 1627, intent on preparing for the ministry. Emmanuel College's Puritan orientation was well known, and its graduates included many of the leading opponents of King Charles I during England's Civil War. While at Cambridge, Harvard earned a bachelor's degree (1631/1632) and a master's degree (1635), and met his future wife, Ann Sadler; the couple were married in 1636. Soon after his marriage and the death of his mother, Harvard began to consider emigration to the colonies. The attacks on dissenters by the king and Archbishop Laud disturbed Harvard, and like many Puritan clergy, he looked to NEW ENGLAND as a refuge. Early in 1637 he began to dispose of property in England, and that spring Ann and John Harvard sailed for America. Anticipating the frontier quality of his new home, Harvard had taken care to purchase and bring with him an extensive collection of books.

The Harvards settled in Charlestown, and by November John had been granted the status of freeman of the colony (which carried voting and office-holding privileges) and had also been appointed teacher at the Charlestown Congregational church. As teacher rather than pastor, Harvard's duties were to explain and defend the doctrine of the Scripture. Soon after he arrived in Massachusetts, he became an avid supporter of plans to establish a college in the colony. When Harvard died of consumption in 1638 at the age of thirty-one, this college became a reality: he left half of his considerable estate and his personal library of some four hundred books to the college. In recognition of Harvard's role in establishing the first institution of higher learning in the English colonies, the government of Massachusetts ordered "that the college agreed upon formerly to be built at Cambridge shall be called Harvard College." It later became Harvard University.

## Sources

Bailyn, Bernard. *Glimpses of the Harvard Past*. Cambridge, Mass.: Harvard University Press, 1986.

Fiering, Norman. *Moral Philosophy at Seventeenth-Century Harvard: A Discipline in Transition*. Chapel Hill: University of North Carolina Press, 1981.

Morison, Samuel Eliot. *Harvard College in the Seventeenth Century*, 2 volumes. Cambridge, Mass.: Harvard University Press, 1936.

### Haynes, Lemuel (1753–1833) minister, writer

*Liberty is a Jewel which was handed Down to man from the cabinet of heaven, and is Coeval with his Existence.*

—*Liberty Further Extended: Or Free Thoughts on the Illegality of Slave-Keeping* (1776)

Lemuel Haynes was born July 18, 1753 in West Hartford, Connecticut, the son of a white mother and a black father. Because his mother abandoned him shortly after birth, his parents' identity is uncertain; however, biographers have speculated that his mother was either Alice Finch, a Scottish servant in the John Haynes household in West Hartford, Connecticut, or a woman from the wealthy Goodwin family of Hartford. His father may have been a local slave or a waiter in a Hartford hotel. At the age of five months Haynes was bound as an indentured servant in the David Rose family and raised in Middle Granville, Massachusetts. In this evangelical household of frontier farmers, Haynes was allowed to attend the district school, where he learned to read and write. In keeping with the Rose household's adherence to scriptural study, Haynes memorized the hymns of Isaac Watts, studied the writings of Rev. George WHITEFIELD, and the poetry of Edward Young. In 1774, at the age of twenty-two and with his indentures completed, Haynes enlisted as a Minuteman and joined the militia at Roxbury. He later returned to Granville, where he farmed and pursued his ministerial license, which he received on November 29, 1780. After preaching in Granville for five years, Haynes was ordained as an evangelical minister on November 9, 1785, in Torrington, Vermont, where he preached until 1778. Haynes was thus one of the first African Americans to be ordained by an organized church in America. During this period, in 1773, Haynes married Elisabeth Babbitt, a white schoolteacher from the Granville congregation. Elizabeth and Lemuel Haynes had ten children.

In keeping with the tumult of the GREAT AWAKENING, Haynes's ministry was affected by the changes and evolutions within religion and by the subsequent change in opinion of congregations, some of whom supported an "itinerant ministry," and some of whom favored a "settled ministry." As a result, Haynes, like others, moved frequently as parishes formed, dissolved, and reconfigured. Following his position in Torrington, Haynes was asked to become the second pastor in Rutland, Vermont, in the west parish. In 1804 Haynes was awarded a master's degree, *honoris causa*, from Middlebury College.

This was also a prolific period for Haynes, who over the next forty years wrote and delivered over 5,500 sermons, 400 of

which were funeral sermons. His most famous sermon, delivered in 1805, was his *Universal Salvation*, which was, as Richard Newman describes it, "remarkable for its satire, its brevity, and the fact that it was reprinted throughout the Northeast in over seventy editions until as late as 1865." In 1818 the Haynes family moved to Manchester, Vermont, after which Haynes relocated for his last ministerial position in Granville, New York. He preached in Granville for eleven years, until four months before his death on September 28, 1833.

Haynes's earliest writings, such as "The Battle of Lexington," drew upon his military experience. Although Haynes generally did not raise issues of race from the pulpit, he did call into question the hypocrisy of enslaved blacks engaged in a battle for American freedom from British tyranny. In the essay *Liberty Further Extended* (1776), he called for the emancipation of blacks in America. Haynes was a hardworking champion of civil rights and equality.

### Works

Haynes, Lemuel. *Universal Salvation: A Very Ancient Doctrine*. . . 1805. Rutland, Vt.: Printed by William Fay, 1806; Early American Imprints, second series, 10539.

Newman, Richard, ed. *Black Preacher to White America: The Collected Writings of Lemuel Haynes, 1774–1833*. Brooklyn, N.Y.: Carlson, 1990.

### Sources

Newman, Richard. *Lemuel Haynes: A Bio-Bibliography*. New York: Lambeth Press, 1984.

Saillant, John. *Black Puritan, Black Republican: The Life and Thought of Lemuel Haynes, 1753–1833*. New York: Oxford University Press, 2003.

### Hazard, Ebenezer (1744–1817) diarist

Ebenezer Hazard, a collector of historical documents, was born in Philadelphia on January 15, 1744, the first child of the prominent businessman and publisher Samuel Hazard and Catherine Clarkson Hazard. As a boy Hazard was educated at an academy established by his uncle, the Reverend Samuel Finley (1715–1766), a Presbyterian minister and supporter of the GREAT AWAKENING. Hazard later studied at the College of New Jersey (later Princeton University), receiving a bachelor's degree in 1762 and a master's in 1765. During his college days Hazard began to collect historical documents, and he continued the practice during his years as a bookseller in Philadelphia. He organized his collection chronologically, covering the discovery and settlement of the colonies in one volume and the history of NEW ENGLAND up to 1664 in another.

Beginning in 1775, Hazard held a variety of government posts. Ultimately, he became the postmaster general of the Confederation, serving from 1782 to 1789. When the CONSTITUTION ushered in a new government, Hazard fell from

political favor and turned to a career as an investor and broker. As one of the original organizers of the Insurance Company of North America, he became financially secure and devoted most of his last seventeen years to promoting and encouraging historical writing. In 1791 he published *Proposals for Printing by Subscription, a Collection of State Papers Intended as Material for a History of the United States*. In this publication he made clear that his primary goal was to establish an American nationality and identity through historical consciousness. He consistently advocated a focus on national history rather than on state or local studies. Ebenezer Hazard died at his home in Philadelphia on June 13, 1817, after completing a long trip to the Alabama territory.

### Work

Hazard, Ebenezer. *Historical Collections, Consisting of State Papers, and Other Authentic Documents, Intended as Materials for an History of the United States of America*, 2 volumes. Philadelphia: T. Dobson, for the author, 1792–1794; Early American Imprints, 24388, 27105.

### Source

Brodsky, Alyn. *Benjamin Rush: Patriot and Physician*. New York: Truman Talley, 2004.

### Henry, Patrick (1736–1799) orator, statesman

Patrick Henry is known for his radical visions expressed with sharp wit. He is most renowned for his fiery speeches, many of which were transcribed. Henry was born on May 29, 1736, in Hanover County, Virginia, and began his career as a shopkeeper and farmer. Failing at both, the self-educated Henry decided to try his hand at the law. In 1760 he was admitted to the Virginia bar. By 1763 Henry had become one of the colony's most prominent lawyers, and two years later he entered Virginia's legislature, the House of Burgesses. Henry immediately established his radicalism, denouncing King George III for the change in English-colonial relations marked by the STAMP ACT. Speaking on the floor of the legislature, Henry warned the King: "Caesar had his Brutus, Charles the First his Cromwell, and George the Third—may profit by their example." When the Speaker of the House shouted "Treason!" Henry replied, "If *this* be treason, make the most of it."

Henry's Virginia Resolves or resolutions against the Stamp Act earned him a colonieswide reputation as a radical. In 1775 he again took the floor of the Burgesses to urge rebellion against Great Britain. Legend has it that he ended his call to arms with the stirring declaration: "I know not what course others may take, but as for me, give me Liberty or give me death!" In 1776 the state of Virginia elected Henry as its first governor, a seat he held for five terms.

Patrick Henry played a central role in creating Virginia's government, helping to draft the state's constitution. His sen-

sitivity to the dangers of corrupt government and acts of tyranny continued in the early years of the new nation. Believing that the proposed U.S. CONSTITUTION threatened the rights of states and individuals, he opposed its ratification. Henry was instrumental in ensuring that a Bill of Rights was added to that Constitution. Despite the urgings of local and national political leaders, Patrick Henry refused a seat in the U.S. Senate as well as a cabinet post under President George WASHINGTON. He preferred to remain in his own state of Virginia.

Henry died on June 6, 1799. His remarkable, often extemporaneous oratory was preserved for history by William Wirt, Henry's first biographer, whose careful research allowed him to reproduce Henry's speeches to the Burgesses.

### Work

Henry, William Wirt, ed. *Patrick Henry: Life, Correspondence and Speeches*, 3 volumes. New York: Scribners, 1891; New York: Burt Franklin, 1969.

### Sources

Beeman, Richard R. *Patrick Henry: A Biography*. New York: McGraw-Hill, 1974.

Mayer, Henry. *A Son of Thunder: Patrick Henry and the American Republic*. New York: Grove, 2001.

### History of Plymouth Plantation by

William Bradford (Collections of the Massachusetts Historical Society, 1856, written 1630) *history*  
*History of Plymouth Plantation* is an account of the Pilgrims' settlement in the New World, written over sixteen years, from 1630 to 1646. The book, later published as *Of Plymouth Plantation*, chronicles the Pilgrims' journey from Leyden, Holland to Plymouth Colony. In an entry dated November 11, 1620, William Bradford describes the drawing up of the Mayflower Compact as a document that hoped to "enact, constitute and frame . . . just and equal Laws, Ordinances, Acts, Constitutions and Offices." In chapter 9 of book 1, Bradford describes their landing:

But here I cannot but stay and make a pause, and stand half amazed at this poor people's present condition; and so I think will the reader, too, when he well considers the same. Being thus passed the vast ocean, and a sea of troubles before in their preparation (as may be remembered by that which went before), they had now no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; no houses or much less towns to repair to, to seek for succor.

Bradford makes clear the hardships of the Pilgrims, a depiction that was perhaps meant to remind the second generation of both their parents' sacrifices and of the divine providence that allowed for their survival. In book 2, chap-

ter 11, Bradford describes the “most sad and lamentable” time, when half of their company died from hunger and sickness: “. . . of 100 and odd persons, scarce fifty remained.” Established as a religious refuge for SEPARATISTS, Plymouth Plantation was intended as a family settlement that would become self-sufficient through agriculture and trade.

Governed first by John Carver and later by Bradford, who served from 1621 to 1656, the Plymouth Colony eventually merged with the Massachusetts Bay Colony in 1684. Although Bradford intended for his history to present Plymouth Colony as divinely sanctioned and guided, his record reveals the everyday problems and conflicts that the community experienced, especially as a settlement with such high expectations. *History of Plymouth Plantation* does not, therefore, end on a triumphant note, but rather, and perhaps appropriately, with the humility of uncertainty, as Edward Winslow prepares for departure and discontent arises within the colony.

### Sources

Anderson, Douglas. *William Bradford's Books: Of Plimmoth Plantation and the Printed Word*. Baltimore: Johns Hopkins University Press, 2003.

Philbrick, Nathaniel. *Mayflower: A Story of Courage, Community, and War*. New York: Viking, 2006.

### Holt, John (1721–1784) publisher

John Holt was born in Williamsburg, the colonial capital of Virginia, in 1721. Little is known of his childhood. By 1749 he was married to Elizabeth Hunter, whose brother helped Holt obtain an appointment as the deputy postmaster of New Haven, Connecticut. It seems his brother-in-law also taught Holt the printing trade; by 1755 Holt was listed on the masthead of the *Connecticut Gazette*, the first newspaper in the colony of Connecticut, as both a partner and an editor. By 1760 he was in New York City, working on the more prestigious *New-York Gazette and Weekly Post-Boy*. The *Gazette* quickly became an organ for colonial protest, publishing announcements of upcoming meetings of the Sons of Liberty and defying the STAMP ACT requirement that all newspapers be printed on stamped paper. Soon Holt was embroiled in editorial duels over British policy with the conservative editors of *Rivington's New-York Gazetteer*.

Holt's polemical style was honed by these battles, but he was inept at handling his finances. In debt in the early 1770s, he had to put up his home at public auction. When the British occupied New York, Holt joined other PATRIOTS in flight from the city, returning briefly to Connecticut before settling in Kingston, New York in the summer of 1777. When the British army burned Kingston the following October, he sought refuge in Poughkeepsie, managing despite these moves to publish a newspaper, *The New York Journal*. During the economically strained years of the war, Holt ac-

cepted butter, beef, or corn in exchange for a subscription to his paper. His last issue appeared in January 1782.

For the remainder of his life, Holt worked as a state printer. He managed to launch one last incarnation of his newspaper, the *Independent New-York Gazette, or the New-York Journal Revived*. When he died on January 30, 1784, his vital role in keeping the public informed during the AMERICAN REVOLUTION and in waging a propaganda battle against Loyalist editors was acknowledged by the presence at his funeral of several high-ranking New Yorkers, including the governor of the state.

### Works

*New-York Gazette, or, The Weekly Post-Boy*. New York: Holt, 1762–1766; Early American Imprints, 9216.

*The Independent Gazette; or, The New-York Journal Revived*. New York: Holt, 1783–1784; Early American Imprints, 17985.

### Source

Paltsits, Victor Hugo. *John Holt, Printer and Postmaster: Some Facts and Documents Relating to His Career*. New York: Public Library, 1920.

### Hooker, Thomas (1586–1647) minister

Throughout his life Thomas Hooker was one of the most influential of NEW ENGLAND's Puritan clergymen. Nearly one hundred of his sermons were published, including a series on the preparation of the soul for salvation, *The Soules Preparation* (1632), *The Soules Humiliation* (1637), *The Soules Implantation* (1637), *The Soules Exaltation* (1638), *The Soules Ingrafting into Christ* (1637), *The Soules Possession of Christ* (1638), and *The Soules Vocation* (1638). A single sermon, *The Poore Doubting Christian Drawne to Christ*, first published in 1629, went through twenty-three printings. His *Survey of the Summe of Church-Discipline* (1648), a scholarly treatise rather than a sermon, studied the locally controlled, New England congregational form of church government and rebutted the more structured Presbyterian model of church organization.

Hooker was born into a yeoman family in Leicestershire, England, on July 7, 1586. He received an excellent formal education, attending the Market Bosworth grammar school and Queen's and Emmanuel Colleges, in Cambridge, England. He received a bachelor's degree in 1608 and a master's degree in 1611, both from Emmanuel College. Influenced by Puritan leaders at Emmanuel such as JOHN COTTON (1584–1652), Hooker experienced his own religious conversion and dedicated himself to the ministry. He served as rector at St. George's in Surrey, where he was personal chaplain to the family of Sir Francis Drake (circa 1543–1596). In Surrey, Hooker married Susanna Garbrand, a member of Drake's household staff. Their first child was named Joanna, probably in honor of Drake's wife, Joan. Seven additional children followed.



Surrey was in Essex County, a hotbed of Puritan radicalism. Hooker was outspoken in his support for the reforms advocated by Puritans, and he preached against government repression of Puritan ministers. Loyalty to God, he declared, came before loyalty to kings. It was exactly such sentiments that enraged supporters of Charles I (1600–1649), and by 1629 a petition had been sent to the Archbishop William Laud (1573–1645) demanding Hooker's arrest. Learning that he was to be called before the Court of High Commission, Hooker left Surrey and lived secretly in England for several months. In spring 1631 he fled to Holland, leaving his wife and family behind. On April 31 of that year he preached the poignant *The Danger of Desertion*, describing the painful experiences of exile and separation from his family. Despite his sadness, Hooker remained defiant, warning Charles I in this sermon that even a king was not safe from God's wrath. "God is heading west," Hooker said. "New England shall be a refuge for his Noahs and Lots, a rock and a shelter for his righteous ones . . ."

In 1632 Hooker moved to the town of Delft in the Netherlands. Here he composed a lengthy preface to a work by Puritan minister William Ames (1576–1633) titled *A Fresh Suit against Humane Ceremonies*, in which Hooker reiterated his conviction that the authority of God was greater than any earthly authority, including the Church. A year later, in 1633, he joined other "Noahs and Lots," migrating to New England on the same ship as the noted theologians John Cotton and Samuel Stone (1602–1663).

With Stone, Hooker organized a church at Newe Town (now Cambridge), Massachusetts. There his views on the necessary steps to religious conversion divided him from Cotton, who did not accept Hooker's multistep system for receiving grace. Hooker did not waver in his conviction that salvation was a process. In sermons full of imagery, analogies, metaphors, and dialogues among characters, he stressed that grace and salvation were available to all, to educated people as well as to uneducated ones, to the poor as well as the rich, as long as they prepared themselves to receive it. In the pulpit, Hooker was dynamic, threatening and frightening the audience, and then cajoling and comforting them.

In 1636 Hooker became involved in a smoldering dispute between colonial governor Thomas Dudley (1576–1653) and Massachusetts governor John WINTHROP. That year he and a large part of his congregation followed Dudley into Connecticut, settling in Hartford. When the General Court of Connecticut, the colonial state legislature, met for the first time in May 1638 to draw up its constitution, the Fundamental Orders, Hooker was invited to deliver the sermon outlining the relationship between the people and their governors. Thomas Hooker died in an epidemic on July 7, 1647 at age sixty-one.

## Works

Hooker, Thomas. *Redemption: Three Sermons, 1637–1656*. 1637; Gainesville, Fla.: Scholars' Facsimiles and Reprints, 1956.

Williams, George H., ed. *Thomas Hooker: Writings in England and Holland, 1626–1633*. Cambridge, Mass.: Harvard University Press, 1975.

Hooker. *The Immortality of Mans Soule, Proved Both by Scripture and Reason*. London: P. Cole, 1645; Ann Arbor, Mich.: University Microfilms International, 1978.

## Sources

Ball, John H. *Chronicling the Soul's Windings: Thomas Hooker and His Morphology of Conversion*. Lanham, Md.: University Press of America, 1992.

Bush, Sargent. *The Writings of Thomas Hooker: Spiritual Adventure in Two Worlds*. Madison: University of Wisconsin Press, 1980.

Gordis, Lisa M. *Opening Scripture: Bible Reading and Interpretive Authority in Puritan New England*. Chicago: University of Chicago Press, 2003.

Shuffelton, Frank. *Thomas Hooker, 1586–1647*. Princeton, N.J.: Princeton University Press, 1977.

## Hopkins, Samuel (1721–1803) minister

Samuel Hopkins is perhaps best known for his biography of Jonathan EDWARDS, *The Life and Character of the Late Reverend . . . Jonathan Edwards*, which he published in 1765. As custodian and editor of Edwards's manuscripts, Hopkins was able to draw on a large collection of primary sources for this first account of Edwards's life. Mentored by Edwards and inspired by his work, Hopkins was an orator whose views remained compelling in American religious life until after the Civil War. He was also one of the first ministers in NEW ENGLAND to denounce the slave trade and slavery.

Hopkins was born into a comfortable farming family in Waterbury, Connecticut, on September 17, 1721. Because his father had urged him to prepare for the ministry, the sixteen-year-old Hopkins enrolled at Yale rather than take up farming. While at college, he was stirred by the commencement sermon delivered by Jonathan Edwards, the voice of revivalism in the earliest days of the GREAT AWAKENING. When he left Yale, Hopkins went to live with Edwards in Northampton, preaching from his mentor's pulpit on occasion. In 1743 he was called to his own pastorate in what was to become Great Barrington, Vermont.

Although by this time thoroughly dedicated to strict CALVINISM and to his mission to preach it, Hopkins faced a difficult life in Great Barrington. He did not prove to be a particularly compelling preacher; his congregation responded negatively both to his style and to his demand for strict adherence to Calvinist doctrine. Tensions increased in the 1760s when Hopkins attempted to nullify the HALF-WAY COVENANT, which allowed the children of those who had not yet experienced conversion to receive baptism. The community responded by terminating his position. In

1769 Hopkins became minister at Newport, Rhode Island, a move that marked the beginning of a satisfying career. There he became the leading spokesperson for the New Divinity, a theological and social school of thought formulated by Hopkins, Joseph Bellamy (1719–1790), and Jonathan Edwards, that defended Calvinist orthodoxy against the rationalism of the eighteenth century. Hopkins's opponents labeled this philosophy, laid out in his *Dialogue Between a Semi-Calvinist and a Calvinist* (1805), "Hopkinsianism." It required complete acceptance of the doctrine of predestination; in his *Dialogue*, Hopkins agreed with the idea that a true believer must be willing "to be damned for the glory of God."

Hopkins's most comprehensive work, synthesizing Edwards's and his own interpretations of the New Divinity, was *The System of Doctrines Contained in Divine Revelation Explained and Defended* (1793). It is still considered the most comprehensive account of the New England school of theology. As a critical aspect of the New Divinity, Hopkins also introduced the notion of "disinterested benevolence," modifying Edwards's earlier doctrine of true virtue. Disinterested benevolence, whose principles are laid out most clearly in Hopkins's *An Inquiry into the Nature of True Holiness* (1773), was, in effect, a doctrine that preached the practice of selfless values, which led to social activism. Preaching in a colony that owed much of its wealth to the slave trade, Hopkins mounted an active campaign for the abolition of slavery. His sermons and tracts against slavery are his best works, most notably his *A Dialogue Concerning the Slavery of the Africans* (1776). Hopkins, who freed his own slaves, hoped that the AMERICAN REVOLUTION would spark broad social reform and that self-interest would give way to benevolence in the new nation. Hopkins died in 1803. His commitment to abolition led the novelist Harriet Beecher Stowe (1811–1896) to make him the hero of *The Minister's Wooing*, published in 1859.

## Work

Hopkins, Samuel. *The Works of Samuel Hopkins*, 3 volumes. Boston: Doctrinal Tract and Book Society, 1852–1854; New York: Garland, 1987.

## Sources

- Conforti, Joseph A. *Samuel Hopkins and the New Divinity Movement: Calvinism, the Congregational Ministry, and Reform in New England between the Great Awakenings*. Grand Rapids, Mich.: Christian University Press, 1981.
- Post, Stephen Garrard. *Christian Love and Self-Denial: An Historical and Normative Study of Jonathan Edwards, Samuel Hopkins, and American Theological Ethics*. Lanham, Md.: University Press of America, 1987.
- Stevens, Laura M. *The Poor Indians: British Missionaries, Native Americans, and Colonial Sensibility*. Philadelphia: University of Pennsylvania Press, 2004.

## Hopkinson, Francis (1737–1791) poet, satirist

Francis Hopkinson was born in Philadelphia on October 2, 1737, the eldest of eight children from a notable family. His father, Thomas Hopkinson, had migrated from London to Philadelphia, where he became a prominent attorney, a member of the colonial government, and a cofounder of both the College of Philadelphia and, with Benjamin FRANKLIN, the American Philosophical Society and the Library Company. Hopkinson's mother, Mary Johnson Hopkinson, was the daughter of an eminent English family. Hopkinson benefited from his family's position and prestige. He was in the first class at Franklin's Academy of Philadelphia and in the first class to graduate from the College of Philadelphia. His classmates included the poet Nathaniel Evans (1742–1767) and the playwright Thomas GODFREY. After graduation Hopkinson trained as a lawyer and subsequently used his training to secure positions as a justice in the Pennsylvania Supreme Court and later as collector of customs in Salem, New Jersey.

In 1766 Hopkinson traveled to England in search of a political appointment. He was unsuccessful but used his time in London to explore the polite circles of English society, which included the expatriate circle of Benjamin West (1738–1820) and Benjamin Franklin. Following his return to America, Hopkinson opened a retail business in Philadelphia selling imported goods. He was married to Ann Borden in 1768, served a brief term as collector of customs in Delaware, and eventually relocated to Bordentown, New Jersey. Hopkinson made a successful return to his legal practice and was able to secure appointments to the governor's council and as a delegate from New Jersey to the Continental Congress, where he became a signer of the DECLARATION OF INDEPENDENCE.

Hopkinson's political prowess was matched by a flair for artistic endeavors. He drew portraits and helped to design a number of state, federal, and organizational seals. A self-taught musician, Hopkinson performed on the harpsichord in public and wrote music, matching it to various psalms and poems. He also wrote POETRY, for which he is still known today. Some of his poems were published in the *AMERICAN MAGAZINE AND MONTHLY CHRONICLE* as early as 1757. He continued to write during the 1760s, and in 1774 he began his career as a political critic with the pseudonymous publication of *A Pretty Story in the Year of Our Lord 2774*, a SATIRE of state politics in Massachusetts.

In 1775 Hopkinson became a contributor, along with Thomas PAINE, to the short-lived *Pennsylvania Magazine, or American Monthly Museum*. As a PATRIOT, he also wrote a number of important PAMPHLETS, including *A Letter to Lord Howe* (1777), which protested British treatment of civilians; and *A Letter to Joseph Galloway* (1778), a critique of Loyalism. Borrowing on his earlier experience with poetry and music, Hopkinson also contributed a number of Patriot verses, including "The Battle of the Kegs" (1778), a satire of a plan to sink British ships in the Philadelphia harbor

by floating barrels of gunpowder down the Delaware River. This verse exemplifies Hopkinson's facility with wit and with the structural demands of poetry:

*Sir William, he, snug as a flea,  
Lay all this time a snoring,  
Nor dream'd of harm as he lay warm.  
In bed with Mrs. L—g.*

Hopkinson also flourished as a politician and a writer during the postwar period. In 1789 George WASHINGTON named him justice of the United States district court in Pennsylvania, and he became an influential FEDERALIST. During this period he wrote some of his most influential essays, including the satirical critique of newspaper debates, "Art of Paper War" (1786), and the Federalist allegory, "The New Roof" (1787). Beginning in 1786, Hopkinson became a major contributor to the *Columbian Magazine* and to the *American Museum*, which were both widely distributed. In 1788 he published *Seven Songs*, a collection of his writings. He prepared a second collection, *The Miscellaneous Essays and Occasional Writings of Francis Hopkinson*, which was published after his death in 1791.

### Work

Hopkinson, Francis. *Comical Spirit of Seventy-Six: The Humor of Francis Hopkinson*, 3 volumes, edited by Paul M. Zall. San Marino, Calif.: Huntington Library, 1976.

### Sources

- Barthelmas, Della Gray. *The Signers of the Declaration of Independence: A Biographical and Genealogical Reference*. Jefferson, N.C.: McFarland, 1997.
- Shuffelton, Frank. "Binding Ties: Thomas Jefferson, Francis Hopkinson, and the Representation of the Notes on the State of Virginia," in *Periodical Literature in Eighteenth-Century America*, edited by Mark L. Kamrath and Sharon M. Harris. Knoxville: University of Tennessee Press, 2005, 255–276.

### Hoskens, Jane Fenn (1693–circa 1770) minister, writer

Like other traveling ministers, Jane Fenn Hoskens believed it was her mission to spread the QUAKER gospel to the broadest possible audience. Throughout her career she relied on other Quaker women for emotional and material support. Her autobiography, *The Life and Spiritual Sufferings of that Faithful Servant of Christ* (1771), is an example of the SPIRITUAL AUTOBIOGRAPHY, one of the first literary forms that allowed women public expression.

Jane Fenn Hoskens was born in London in 1693. Despite a strict Anglican upbringing, she remembered her childhood as a happy one in which she learned to sing and play music. At

sixteen, however, a near-fatal illness struck, leading Hoskens to make a contract with God. In her narrative she recalled promising that if she survived, "the remain'g part of my days should be dedicated to his service." Several years later she journeyed to Pennsylvania, borrowing money from a man named Robert Davis. When Hoskens arrived in America on March 16, 1712 she was nineteen years old.

To Hoskens's surprise, Davis soon tried to force her to become an indentured servant to a stranger for four years. She resisted, and Davis had her jailed. Several people offered financial assistance to Hoskens, but she refused to accept their aid. Instead, in exchange for the necessary money, she indentured herself for three years to a group of Quaker families in Plymouth, serving as a schoolmistress to their children.

In 1719 Hoskens became a servant in the household of David Lloyd, a noted Quaker. The Lloyds "adopted" Jane, encouraging and participating in her religious development. Hoskens began her official career as a minister in 1722, visiting Quaker communities in Maryland, Virginia, North Carolina, Barbados, Rhode Island, Nantucket, and New Jersey. Hoskens traveled with other female preachers, whom she called her "yoke-fellows." She described the support she and Elizabeth Levis, her first companion, provided to one another, "sympathizing with each other under the various exercises whether of body or mind, which we had to pass through." Before the tour ended, Hoskens had covered more than 1,700 miles.

In 1728 Hoskens sailed for Ireland, intent upon holding "meetings" and visiting friends in Dublin. While there she also returned to London, where she delivered sermons in the city and throughout the countryside. In her public preaching she felt "the doctrine of the truth descended as the small rain upon a tender grass, whereby many were refreshed, and a living greenness appeared. . . ."

Hoskens returned to Barbados in 1732 (inadvertently printed as 1742 in her narrative), and in 1744 she received permission from her Quaker meeting to revisit the Southern colonies. As in the past, she had female companions on these trips. Her last known trip, taken to England and Ireland, began in 1748—and what happened to her afterward is unknown. Any record of Hoskens's life ends with the account of this difficult ocean voyage.

### Work

Hoskens, Jane. *The Life and Spiritual Sufferings of that Faithful Servant of Christ Jane Hoskens, a Public Preacher among the People Called Quakers*. Philadelphia: Printed by William Evitt, 1771; Early American Imprints, 12078.

### Source

Larson, Rebecca. *Daughters of Light: Quaker Women Preaching and Prophesying in the Colonies and Abroad, 1700–1775*. Chapel Hill: University of North Carolina Press, 1999.



**Humphreys, David** (1752–1818) *poet, playwright, essayist*

David Humphreys was born on July 10, 1752, in Derby, Connecticut. At the age of fifteen he entered Yale, where he met Timothy DWIGHT, John TRUMBULL, Joel BARLOW, and Lemuel Hopkins (1750–1801). All became associated with the CONNECTICUT WITS, a group of conservative FEDERALIST poets living around Hartford, Connecticut. The group is considered to be among the first schools of American poetry. Humphreys was probably the originator of their most noted work, *The Anarchiad* (1786–1787), to which Barlow, Trumbull, and Hopkins also contributed. Humphreys wrote at least five full numbers of this series, which was a sustained satiric attack on democratic forces in America, including the ANTI-FEDERALISTS and the mobs responsible for SHAYS'S REBELLION in 1786 and 1787. As a Federalist, Humphreys feared that the common people would repudiate their upper-class leaders and republicanism and embrace democracy, or mob rule. Shays's Rebellion, an uprising of poor Massachusetts farmers, brought to life the Federalists' worst fears.

Humphreys, like many college graduates, tutored for several years but left the classroom to join the Revolutionary army in 1776. He spent four years in military service, rising to the rank of lieutenant colonel and serving as aide-de-camp for generals Israel Putnam (1718–1790) and Nathanael Greene (1742–1786) before a staff appointment by George WASHINGTON led Humphreys into a career as a government official.

After the war Humphreys was named secretary to a United States Commerce Commission in Europe. While abroad, he worked for Thomas JEFFERSON, John ADAMS, and Benjamin FRANKLIN, the peace commissioners in Paris. Humphreys's association with George Washington continued during the 1780s, and in 1787 he became a permanent member of Washington's Mount Vernon household. He remained at Mount Vernon until 1790, when President Washington sent him to Lisbon and Madrid. The following year he was named minister plenipotentiary to Portugal, but bad relations with Thomas Jefferson led to his recall when Jefferson became president. Humphreys did not serve in government again.

Throughout his life Humphreys continued to maintain his interest in literary pursuits. As a member of the Connecticut Wits he wrote nationalistic verse, asserting that God had graced America, and warning against the nation succumbing to excessive democracy. A PATRIOT, he was also a social and political conservative. Much of his poetry was ornate in construction and style as he tried to convey a sense of the sublime through elaborate descriptions of earthquakes, stormy seas, lightning, firing cannons, and other grand effects of nature or human ingenuity. In these praise-laden poems, his use of apostrophes, exclamations, and personification strike the modern reader as excessive. One of his most important poems, *A Poem on the Death of General Washington*, appeared in 1804, the same year as the collected *Miscellaneous Works*. Humphreys died in 1818.

**Works**

Humphreys, David. *Poems*. Philadelphia: Printed by Mathew Carey, 1789; Early American Imprints, 21897.

Humphreys. *The Miscellaneous Works of David Humphreys*. New York: Printed by Hodge, Allen & Campbell, 1790; Early American Imprints, 22578.

Humphreys, Joel Barlow, John Trumbull, and Lemuel Hopkins. *The Anarchiad: A New England Poem*, edited by Luther J. Riggs. New Haven: Thomas H. Pease, 1861.

Humphreys. *David Humphreys' "Life of General Washington": With George Washington's "Remarks."* Athens: University of Georgia Press, 1991.

**Sources**

Cifelli, Edward M. *David Humphreys*. Boston: Twayne, 1982.

Collier, Christopher. *All Politics Is Local: Family, Friends, and Provincial Interests in the Creation of the Constitution*. Hanover, N.H.: University Press of New England, 2003.

Molloy, Leo T. *General David Humphreys (1752–1818)*. Derby, Conn.: Derby Historical Society, 2005.

**Husband, Herman** (1724–1795) *writer*

Herman Husband, who was considered the leader of the North Carolina Regulator movement, was born into the Maryland family of William and Mary Husband on October 3, 1724. The family moved frequently during Herman's childhood, settling at last in North Carolina in 1761. Although Herman was raised in the ANGLICAN CHURCH, his religious odyssey carried him from Anglicanism to Presbyterianism and finally into the QUAKER fold. In 1764 he was expelled from the Quaker meeting for marrying a non-Quaker, but he never abandoned the tenets of this faith.

Husband was a farmer and a spokesman for human rights. As tensions between Carolina farmers and the established planter elite of the coastal region increased, Husband frequently was called upon by his western Carolina neighbors to draw up their list of grievances. Husband never formally joined their Regulator Movement, yet he was a passionate agitator for the cause, and was acknowledged as the group's leader by enemies and adherents alike.

In 1768 Husband was arrested for allegedly inciting a riot, but a jury acquitted him of all charges. He was immediately elected to the North Carolina assembly. Reelected in 1770, Husband was expelled for promoting riots and publishing libels. This time he was jailed, but he was released when the grand jury refused to indict him.

Husband's contribution to American literature is his two-part account of the Regulator Movement, published anonymously in 1770. In *An Impartial Relation of the First Rise and Cause of the Recent Differences, in Public Affairs, in the Province of North-Carolina* and in *A Continuation of the Impartial Relation*, Husband uses the Christian tradition and the British Constitution to defend the protests of Carolina



backcountry farmers against the political and economic injustices they felt had been imposed on them. The colonial government was guilty of more than petty acts of greed or incompetence, Husband insisted; they had committed such political crimes as illegal taxation, the rejection of majority rule, and the disruption of citizens' gatherings and assemblies. Husband declared that the blame for the injustice that ultimately led to rebellion must be shared by the clergy, who kept congregants ignorant rather than urging them to right the wrongs being perpetrated, and by the lawyers, who saw the opportunity for personal gain in the despair of others. In *A Continuation* Husband gave a sophisticated analysis of the weaknesses of the colonial legal system. He called for the reform of the jury system, urging that juries be allowed to decide law as well as fact and arguing for truth as a protection against libel charges.

In 1771 the Regulators armed themselves and began a rebellion against the established colonial government. These backcountry farmers, poorly armed and without military experience, were quickly crushed by government forces at the Battle of Alamance. Husband, a pacifist, refused to join the armed confrontation. Nevertheless, the North Carolina government exiled him, destroyed his farm, and forced him to flee the colony. Husband and his family settled in western Pennsylvania, where he continued to struggle for the rights of small farmers against the rich and powerful. He took a leadership role in the Whiskey Rebellion of 1794, when western Pennsylvania farmers unsuccessfully confronted more than thirteen thousand United States troops—a force larger than George WASHINGTON's Continental Army—to protest the federal government's tax on the whiskey they produced and marketed. Husband was captured, tried, convicted, and condemned to death. Leading Pennsylvanians, grudging admirers of his, interceded, and President Washington pardoned him in 1795. Husband died on the way home.

## Works

Husband, Herman. *An Impartial Relation of the First Rise and Cause of the Recent Differences, in Public Affairs, in the Province of North-Carolina . . .* Newbern, N.C.: Printed for the author, 1770; Early American Imprints, 11689.

Husband. *Proposals to Amend and Perfect the Policy of the Government of the United States; or: The Fulfilling of the Prophecies in the Latter Days, Commenced by the Independence of America*. Baltimore: Printed for the author, 1782; Early American Imprints, 17679.

## Sources

Hogeland, William. *The Whiskey Rebellion: George Washington, Alexander Hamilton, and the Frontier Rebels Who Challenged America's Newfound Sovereignty*. New York: Scribner, 2006.

Lazenby, Mary Elinor. *Herman Husband, a Story of His Life*. Washington, D.C.: Old Neighborhoods Press, 1940.

Mobley, Joe A., ed. *The Way We Lived in North Carolina*. Chapel Hill: University of North Carolina Press, 2003.

## Hutchinson, Anne (1591–1643) Puritan

“. . . when they preach a covenant of works for salvation, that is not truth.”

—*Examination of Mrs. Anne Hutchinson*  
(1637)

Anne Hutchinson was born in 1591 and was a member of John COTTON's congregation in England that immigrated to the MASSACHUSETTS BAY COLONY in 1634. Hutchinson fell into disfavor with the church leaders when she questioned whether they were indeed following a “covenant of grace,” in which only divine grace determines spiritual status, or actually practicing a “covenant of works,” wherein individual acts merit status. In addition, Hutchinson held widely attended prayer meetings in her home, adhered to the bodily resurrection, and claimed to communicate directly with God. These collective actions brought forward the accusation that Hutchinson was “antinomian,” or above the law, and she was tried in the court under Governor John WINTHROP's leadership. Apparently well-versed in church doctrine, Hutchinson contributed to exchanges with the magistrates and church leaders in which the complexity of Puritan spiritual law was illustrated. In her 1637 trial she responded to questioning by the Puritan leaders with an understanding of the doctrines and precepts of her faith.

The following excerpt, from “The Examination of Mrs. Anne Hutchinson at the court at Newtown (November 1637),” which appears in the second volume of Thomas HUTCHINSON's *History of the Colony of Massachusetts Bay* (Boston, 1767), is illustrative of Hutchinson's defense. When she is questioned about holding weekly prayer meetings in her house, Hutchinson explains:

The ground of my taking it up was, when I first came to this land because I did not go to such meetings as those were, it was presently reported that I did not allow of such meetings but held them unlawful and therefore in that regard they said I was proud and did despise all ordinances. Upon that a friend came unto me and told me of it and I to prevent such aspersions took it up, but it was in practice before I came therefore I was not the first.

As the examination proceeds and Governor Winthrop asks why Hutchinson has continued to hold meetings in her home, Hutchinson says, “there lies a clear rule in Titus, that the elder women should instruct the younger, and then I must have a time wherein I must do it.” She then poses this question to the court: “Do you think it not lawful for me to teach women and why do you call me to teach the court?” to which Win-

throp retorts: "We do not call you to teach the court but to lay open yourself." As this exchange suggests, Hutchinson's trial addressed central issues related to the authority and doctrine of the church.

In 1638 the court ordered Anne Hutchinson's excommunication and her family's banishment from Massachusetts Bay Colony. The Hutchinsons resettled on the island of Aquidneck (Rhode Island), where they lived until 1643 when the family was killed in a Native American raid.

### Sources

Hall, David. D. *The Antinomian Controversy, 1636–1638: A Documentary History*. Middletown, Conn.: Wesleyan University Press, 1968.

Lang, Amy Schräger. *Prophetic Woman: Anne Hutchinson and the Problem of Dissent in the Literature of New England*. Berkeley: University of California Press, 1987.

LaPlante, Eve. *American Jezebel: The Uncommon Life of Anne Hutchinson, the Woman Who Defied the Puritans*. San Francisco: HarperCollins, 2004.

### Hutchinson, Thomas (1711–1780) historian

Thomas Hutchinson's literary legacy is his ambitious history of Massachusetts, drawn from manuscript sources he had collected since his college days. The work is scholarly in tone, but infused with his own conservative values. Hutchinson abhorred extremism in any form, whether in what he condemned as the political frenzy of revolution or the religious frenzy of the Salem witch-hunts. The three volumes, *The History of the Colony of Massachusetts-Bay [to] . . . 1691* (1764), *The History of the Colony of Massachusetts-Bay . . . 1691, Until the Year 1750* (1767), and *The History of the Colony of Massachusetts-Bay, from the Year 1750 Until June, 1774 . . .* (written 1776–1778; published 1828) remain one of the fullest accounts of the settlement and growth of a colony within the British empire.

In volume one Hutchinson presented his central political thesis: that the colonists' understanding of their role within the empire was flawed from the start. He argued that the founders of the colony could not expect to enjoy British protection and claim the rights of Englishmen if they refused to give allegiance to the supreme authority of the king and Parliament. Volume two covered the imperial wars of the seventeenth and eighteenth centuries and the struggles for power between royal governors and local assemblies. While the first volume ends with a plea that the rights of Englishmen be preserved in the colony, the second volume closes with a plea that colonists obey British trade regulations. Ten years later, in volume three, the exiled Hutchinson provided an account of his own administration and expressed his firm belief that the AMERICAN REVOLUTION was a conspiracy of a small group of ambitious malcontents, demagogues who duped the people and destroyed

an empire. He accused the lawyer James Otis Sr. of being the leader of these conspirators.

Hutchinson was born in Boston on September 9, 1711. The great-great-grandson of religious leader Anne HUTCHINSON, Thomas shared none of his ancestor's anti-authoritarian tendencies. He attended HARVARD COLLEGE, receiving both a bachelor's and a master's degree, but he had no interest in a career in the ministry. Instead, he began a public career at the age of twenty-four when he published an anonymous proposal to retire Massachusetts paper currency. An economic conservative, he finally achieved his goal of eliminating paper money in 1749. He considered this his greatest political achievement.

By 1740 Hutchinson had become a well-established Boston merchant who actively sought and accepted multiple political offices throughout his career. He held his colony's most important legislative, judicial, and executive offices, often simultaneously. He was a member of the Assembly from 1737 to 1749, its Speaker from 1746 to 1749, and a member of the elected upper house, the Council, from 1749 to 1766. From 1752 until the Revolution, Hutchinson's ambitions led him into appointive positions. He became both a county judge and a member of the provincial probate court in 1752, despite his lack of legal training. In 1758, while still sitting on the bench, he became lieutenant governor of the colony, a position he did not relinquish when he was named chief justice of the Massachusetts Superior Court two years later. His appointment to the high court infuriated other Massachusetts hopefuls, including James Otis Sr. Several prominent Bostonians later insisted that the Hutchinson-Otis feud was the spark that ignited the American Revolution.

Hutchinson refused to join the popular protest against British policies that began in the 1760s because he believed that Parliament should have supreme and indivisible sovereignty. Although he privately voiced the view that the STAMP ACT was unwise, he did not consider the new taxation an abuse of power. Hutchinson's determination to obey and administer British laws earned him the enmity of local radicals. In 1765, during the organized protest against the Stamp Act, Hutchinson's home was destroyed by an angry mob. Lost in this destructive outbreak were many priceless historical documents Hutchinson had gathered in order to complete his multivolume *History of the Province of Massachusetts Bay*.

Hutchinson continued to oppose the growing radical movement for independence. He drafted but did not publish two essays in response to John DICKINSON's anti-Stamp Act *Letters from a Pennsylvania Farmer* (1768). One leading historian of the Revolution declared that the second of these essays, presented as a dialogue between a European and an American, demonstrated a "lucidity and penetration" of mind that marked it as a major literary feat of the era.

In 1773 radicals acquired and published a private correspondence between Hutchinson and English official Thomas Whately (1728–1772), written during the Stamp Act crisis. Hutchinson's comment that American rights would have to be abridged if Britain hoped to rule the colonies effectively shocked and enraged many colonials. He was branded a co-conspirator in imperial efforts to enslave Americans. Hatred increased when Hutchinson, serving as acting governor of Massachusetts, refused to let British tea ships leave Boston Harbor until the new tea tax had been paid. The Boston Tea Party and the Coercive Acts that followed were to some degree the result of Hutchinson's determination to obey the law.

Aware that his life was endangered, Hutchinson sailed for England in 1774. He was warmly received by the king and his ministers and served as the government's American adviser through the early years of the war. Not all British political leaders saw Hutchinson as a victim of demagogues and rabble-rousers, however. Pro-American members of Parliament denounced him in the House of Commons as the man responsible for the Revolution. As the war progressed, Hutchinson and his Loyalist colleagues found themselves increasingly ignored and forgotten by the government. He died on June 3, 1780, bitter and depressed by the death of his two children and by the fear that his exile from his homeland was permanent.

## Works

- Hutchinson, Thomas. *The History of the Colony and Province of Massachusetts-Bay*. 1764; edited by Lawrence Shaw Mayo. Cambridge, Mass.: Harvard University Press, 1936; Early American Imprints, 9705, 13348.
- Hutchinson. *Strictures Upon the Declaration of the Congress at Philadelphia; in a Letter to a Noble Lord, &c.* London: N.p., 1776; Woodbridge, Conn.: Research Publications, 1986.
- Hutchinson. *The Diary and Letters of His Excellency Thomas Hutchinson, Esq.* 2 volumes. London: Sampson Low, Marston, Searle & Rivington, 1883–1886; New York: AMS Press, 1973.

## Sources

- Bailyn, Bernard. *The Ordeal of Thomas Hutchinson*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1974.
- Beeman, Richard R. *Varieties of Political Experience in Eighteenth-Century America*. Philadelphia: University of Pennsylvania Press, 2004.
- Ferling, John E. *A Leap in the Dark: The Struggle to Create the American Republic*. New York: Oxford University Press, 2003.
- Pencak, William. *America's Burke: The Mind of Thomas Hutchinson*. Washington, D.C.: University Press of America, 1982.
- Walmsley, Andrew S. *Thomas Hutchinson and the Origins of the American Revolution*. New York: New York University Press, 1999.

**Hale, Edward Everett** (1822–1909) *short-story writer, memoirist*

*He loved his country as no other man has loved her,  
but no man deserved less at her hands.*

—“The Man without a Country” (1863)

Born in Boston, Edward Everett Hale graduated from Harvard in 1839 and became a Unitarian minister, serving as chaplain of the United States Senate from 1903 until his death, a mark of the enormous respect he earned during his lifetime. He wrote prolifically, editing or authoring more than sixty books and many more pamphlets, most of which addressed the social reforms he advocated. He also wrote literary criticism (he was the first to write warmly about Walt WHITMAN’s *LEAVES OF GRASS*) and short stories. His best-known story was “THE MAN WITHOUT A COUNTRY,” which first appeared anonymously in *THE ATLANTIC MONTHLY* in 1863. The protagonist of the tale, a naval officer who makes a wish never to see America again, was Hale’s invention, but the character, Philip Nolan, quickly became mythic. Exiled and without a sense of national belonging, the fictitious Nolan inspired intense patriotism during the CIVIL WAR.

#### Sources

Adams, John R. *Edward Everett Hale*. Boston: Twayne, 1977.  
Holloway, Jean. *Edward Everett Hale: A Biography*. Austin: University of Texas Press, 1956.

**Hale, Lucretia Peabody** (1820–1900) *children’s writer*  
Sister of Edward Everett HALE, Lucretia Hale was born in Boston and educated at Elizabeth PEABODY’s progressive

school. Hale wrote to become self-supporting, beginning with stories and instructional pieces in *THE ATLANTIC MONTHLY*. Her most successful work came in the late 1860s when she began publishing amusing stories, often about the fictional Peterkin family, in children’s magazines. The stories were collected in *The Peterkin Papers* (1880) and *The Last of the Peterkins, with Others of Their Kin* (1886). These stories have never gone out of print.

#### Source

Madelyn C. Wankmiller. “Lucretia Peabody Hale and *The Peterkin Papers*,” *Hornbook Magazine*, 34 (April 1958): 95–103.

**Hale, Sarah Josepha** (1788–1879) *editor, polemical writer*

Born near Newport, New Hampshire, Sarah Josepha Buell ran a private school from 1806 until 1813, when she married David Hale. Her husband died nine years later, leaving her with five children and no means of support. She turned to writing domestic poetry—including “MARY HAD A LITTLE LAMB”—and prose, with her highly acclaimed novel *Northwood* (1827). Then, in 1836, she began a career as an editor, working at the *Ladies’ Magazine* (later *GODEY’S LADY’S BOOK*) until 1877. Owing to the popularity of the magazine, Hale gained enormous influence, and she used it to promote education reforms for women and female property ownership. She wrote or edited more than fifty books, the most significant of which was the *Women’s Record* (1855), an encyclopedia comprising more than 1600 entries of “distinguished women” from “the creation to A.D. 1854.”



### Sources

Okker, Patricia. *Our Sister Editors: Sarah J. Hale and the Tradition of Nineteenth-Century American Women Editors*. Athens: University of Georgia Press, 1995.

Tonkovich, Nicole. *Domesticity with a Difference: The Nonfiction of Catharine Beecher, Sarah J. Hale, Fanny Fern, and Margaret Fuller*. Jackson: University Press of Mississippi, 1997.

### Halleck, Fitz-Greene (1790–1867) poet

Born in Guilford, Connecticut, Fitz-Greene Halleck was a banker and secretary to the tycoon John Jacob Astor (1763–1848). He was also a literary man by avocation and a leading member of the KNICKERBOCKER GROUP. With Joseph Rodman Drake (1795–1820) he co-authored the “Croaker Papers” (1819), a series of comic verses that appeared in the New York *Evening Post*. Drake’s death in 1820 occasioned one of Halleck’s best-known verses, an elegy that begins: “Green be the turf above thee, friend of my better days.” Two other long poems, *Fanny* (1819), and *Marco Bozzaris* (1825)—the first a burlesque of Lord Byron and the second an admiring imitation—are among Halleck’s best work.

### Source

Hallock, John W. *The American Byron: Homosexuality and the Fall of Fitz-Greene Halleck*. Madison: University of Wisconsin Press, 2000.

### *The Harbinger* (1845–1849) periodical

This weekly journal, edited by George RIPLEY, was for its first two years the official publication of BROOK FARM. Fourierist in orientation (see FOURIERISM), *The Harbinger*, *Devoted to Social and Political Progress* was dedicated to “the examination and discussion of the great questions in social science, politics, literature, and the arts, which command the attention of all believers in the progress and elevation of humanity.” It published writers such as James Russell LOWELL; John Greenleaf WHITTIER; Horace GREELEY; and John S. Dwight, whose music criticism made *The Harbinger* the leading outlet in the nation for this branch of journalism. After the Brook Farm experiment ended, Ripley, Dwight, and Parke GODWIN edited the journal in New York City, where it became connected with the American Union of Associationists, another group of like-minded idealists.

### Source

Delano, Sterling F. *The Harbinger and New England Transcendentalism: A Portrait of Associationism in America*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1983.

### Harland, Henry (1861–1905) editor, novelist, short-story writer

Some sources indicate that Henry Harland was born in Russia of American parents and educated at Harvard University. Others indicate that this background was the invention of Harland himself, a native New Yorker who attended City College. He began his literary career using the pen name Sidney Luska, under which he produced several easily dismissed novels of Jewish immigrant life with such titles as *The Yoke of the Torah* (1887) and *My Uncle Florimond* (1888).

In 1889 Harland moved to Paris where, under his own name, he published in quick succession a collection of short stories and four novels. In 1890 he moved to England and came into his own as a man of letters. Associating himself with the fin de siècle aesthetic movement, he was the cofounder and original literary editor of *The Yellow Book* (1894–1897), a journal of arts and letters that was a primary outlet for art-for-art’s-sake adherents such as art editor Aubrey Beardsley (1872–1898) and caricaturist Max Beerbohm (1872–1956). During his years in England Harland also produced several romances, the best known of which is *The Cardinal’s Snuff Box* (1900), about the love affair of an English novelist and an Italian duchess.

### Source

Beckson, Karl E. *Henry Harland, His Life and Work*. London: The Eighteen Nineties Society, 1978.

### Harper and Brothers (1817– ) publishing house

The Harper brothers—John, James, Wesley, and Fletcher—established one of the most influential publishing houses of the nineteenth century. At first, the brothers primarily published reprints of British authors, nonfiction by American authors, and textbooks, but by the end of the century they were a major publisher of American fiction, both in Harper periodicals and in books with the Harper imprint.

The company later known as Harper and Brothers was founded by John and James Harper in 1817 as J. and J. Harper, Printers. Eager to enter the arena of book publishing, John and James first took on printing jobs. In their printing, and later in publishing, the Harpers relied on the superiority of their product to secure new business. By the 1820s, the firm was publishing books—most of which (taking advantage of the lack of an international COPYRIGHT law) were American editions of English works. By 1825, the younger Harper brothers, Fletcher and Wesley, had joined the business; in 1833 the name of the company was officially changed to Harper and Brothers to reflect the partnership.

The company continued to grow throughout the 1830s. At the beginning of the decade, the brothers began grouping books together as libraries. Such libraries, including the extremely successful Harper’s Family Library, were sold as

units. As the decade wore on, however, the publication of fiction became less and less profitable. Not only did the absence of international copyright mean that multiple American publishers could simultaneously publish editions of English books, flooding the market with the same titles, but new periodicals of the era provided readers with full-length and serialized novels at a price lower than books. Harper and Brothers therefore diversified its list of books to include additional important works of nonfiction. An indication of this shift was the company's replacement of the Harper's Family Library with the New Miscellany series in 1845, in which Charles Darwin's *Voyage of the Beagle* was featured.

Beginning in 1850, Harper and Brothers launched the first of several periodicals that attracted a large national readership. *Harper's New Monthly Magazine* began in June 1850 (and was later continued under the name *HARPER'S MONTHLY MAGAZINE*). Seven years later, the brothers launched *HARPER'S WEEKLY*, an illustrated periodical similar to *Frank Leslie's Illustrated Newspaper* founded two years earlier. Then, in 1867, Fletcher Harper convinced his brothers to start a women's fashion magazine that also included articles and literature. This magazine was *Harper's Bazar*. Despite initial concern about the magazine's viability, the *Bazar* did extremely well for the company, and much of Harper's most notable fiction appeared in its pages. The last of the Harper periodicals, *Harper's Young People*, appeared in 1879.

Following the CIVIL WAR, Harper and Brothers continued to grow, thanks in part to the volume of work it published on the war, as well as to the enormous demand for reading material in the postbellum years. Further, American fiction flourished during the final three decades of the century, and beginning around 1875 Harpers amassed a strong list of American authors. Hamlin GARLAND, William Dean HOWELLS, Henry JAMES, Mark Twain (Samuel Langhorne CLEMENS), and Constance Fenimore WOOLSON all appeared in Harper's periodicals and books. The company had further success with British authors in the 1880s and 1890s, especially after a law was passed making it possible for foreign authors to obtain copyright protection in the United States. Though the Harper brothers had stood on both sides of the international copyright issue at various times, beginning in 1884, Joseph W. Harper played a prominent role in the eventual passage of the new law.

By this time, a second and third generation were running Harper and Brothers. The 1880s marked the peak of the company's success; by the end of that decade Harper and Brothers was the largest publishing operation in the country, with four periodicals and over four thousand books in print. During the 1890s—an extremely rough period for publishers generally—the company's finances suffered. For a period of time early in 1899, the publishing company came under the control of S. S. McClure. By the close of the century, the Harpers had borrowed \$850,000 from J. P. Morgan & Company and the company was officially bankrupt. Following an agreement with Morgan, the

firm was reorganized under the control of George M. Harvey, owner of the *NORTH AMERICAN REVIEW*. Under his leadership, Harper and Brothers again established itself in the twentieth century as a major American publisher.

### Source

Exman, Eugene. *The House of Harper: One Hundred and Fifty Years of Publishing*. New York: Harper & Row, 1967.

—Elizabeth Lorang

### Harper, Frances Ellen Watkins (1825–1911) poet, novelist, short-story writer, essayist

*I have essayed to weave a story which I hope will subserve a deeper purpose than the mere amusement of the hour, that it will quicken and invigorate human hearts and not fail to impart a lesson of usefulness and value.*

—*Trial and Triumph* (1889)

Born to free parents in a slave state and orphaned by age three, Frances Ellen Watkins grew up in Baltimore, Maryland, under the influence of her uncle, William Watkins, a civil rights activist and teacher at the Academy for Negro Youth. As a teenager she worked as a live-in maid for a white Baltimore family who owned a bookstore and encouraged



Steel engraving of Frances E. W. Harper

her literary activities. In 1839, Watkins's poetry began appearing in abolitionist publications, and it is thought that in about 1846 she published her first collection of poetry, *Forest Leaves*, though there are no extant copies.

When, with the passage of the Fugitive Slave Act in 1850, Watkins's uncle moved to Canada, Watkins left Baltimore and took a teaching job at the Union Seminary near Columbus, Ohio. She was the first woman to hold a faculty position there. In 1853 she moved to Little York, Pennsylvania, where she met Underground Railroad activist William Grant Still. As she became increasingly involved with the Underground Railroad, Watkins came to see her call in ABOLITIONISM. She became a full-time speaker and writer and, in 1854, published *Poems on Miscellaneous Subjects*, the popularity of which increased her influence in abolitionist causes.

Watkins launched her career as a fiction writer with "The Two Offers" (1859), which appeared in *Anglo-African Magazine* and is the first known short story by an African American author. The obviously autobiographical story juxtaposes the choices of two women: one marries, and the other pursues a life of authorship and activism.

Following her marriage in 1860 to Fenton Harper, a widower with three children, and the birth of a daughter, Mary, much of Frances Harper's time was taken up with family responsibilities. Even so, she continued to write and lecture for the abolitionist cause. Upon Fenton Harper's death in 1864, Frances was forced to pay his debts, leaving her and her children with few monetary resources.

After returning briefly to Pennsylvania in 1867, Harper traveled for three years as a lecturer in support of temperance and morality and against white violence. In the South she witnessed firsthand the difficulties that confronted newly emancipated American blacks, especially black women. She also published both her first novel, *Minnie's Sacrifice* (1869), and what is sometimes considered her most important poetic work, *Moses: A Story of the Nile* (1869), a book-length poem in blank verse. Shortly after she returned permanently to Philadelphia in 1871, Harper published two further poetry collections: *Poems* (1871) and *Sketches of Southern Life* (1872).

The experiences and knowledge Harper had gained during her tenure in the South continued to permeate the work she undertook in the North as both activist and author. For the remaining forty years of her life she remained committed to social and political reform, particularly to the cause of expanded rights for blacks and women. As one of the first black women to be associated with three predominantly white women's organizations—the Women's Christian Temperance Union, the American Woman Suffrage Association, and the National Council of Women—Harper sought the eradication of racism within such charitable groups while simultaneously working to achieve mutual goals. Among the other organizations with which she was affiliated were the

YMCA Sabbath School, the American Association of Education of Colored Youth, the National Association of Colored Women, and the AME Church. Harper's enduring crusade for racial uplift and women's rights through temperance, morality, suffrage, and humanitarianism are reflected in several long works of fiction: *Sowing and Reaping: A Temperance Story* (1876–1877); *Trial and Triumph* (1888–1889); and her final and best-known novel, *Iola Leroy: Or, Shadows Uplifted* (1892). In later years, Harper published several collections of poetry, including *The Sparrow's Fall and Other Poems* (n.d.), *Atlanta Offering: Poems* (1895), *The Martyr of Alabama and Other Poems* (n.d.), *Light beyond the Darkness* (n.d.), and *Idylls of the Bible* (1901).

—Linda L. Rodriguez

### Principal Books by Harper

*Forest Leaves*. N.p., ca. 1845.

*Poems on Miscellaneous Subjects*. Boston: J. B. Yerrinton & Sons, 1854; enlarged, Philadelphia: Merrihew & Thompson, Printers, 1857.

*Moses: A Story of the Nile*, second edition. Philadelphia: Merrihew & Son, Printers, 1869; enlarged, Philadelphia: The Author, 1889; enlarged again, Philadelphia: The Author, 1893; enlarged again as *Idylls of the Bible*, Philadelphia: 1006 Bainbridge Street, 1901.

*Poems*. Philadelphia: Merrihew & Thompson, Printers, 1871.

*Sketches of Southern Life*. Philadelphia: Merrihew & Son, Printers, 1872; enlarged, Philadelphia: Ferguson Bros. & Co., Printers, 1886.

*Light Beyond Darkness*. N.p., ca. 1892.

*Iola Leroy: Or, Shadows Uplifted*. Philadelphia: Garrigues Brothers, 1892.

*The Sparrow's Fall and Other Poems*. N.p., ca. 1894.

*Martyr of Alabama and Other Poems*. N.p., ca. 1895.

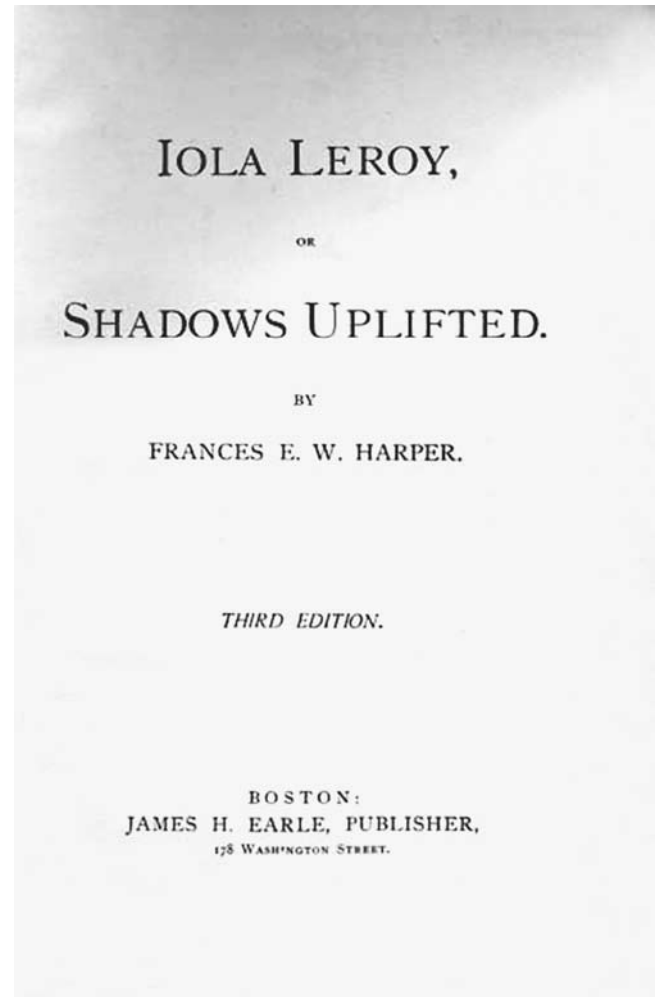
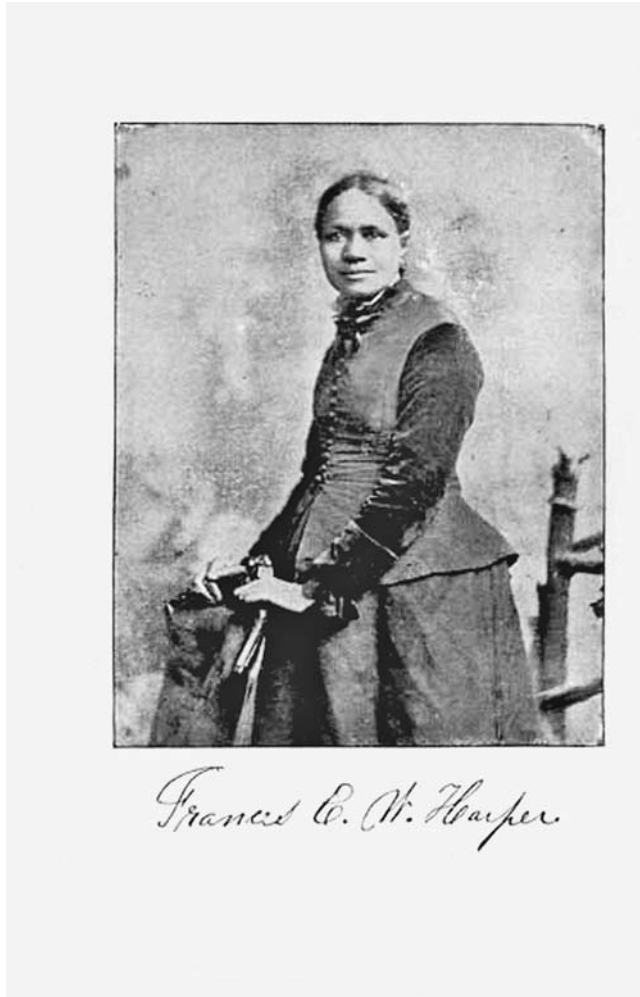
*Atlanta Offering: Poems*. Philadelphia: George S. Ferguson, 1895.

*Poems*. Philadelphia: The Author, 1895; enlarged, Philadelphia: 1006 Bainbridge Street, 1900.

### Studying Frances Ellen Watkins Harper

Harper's work fell out of print quickly and has only slowly begun to be available again. For accurate and well-edited texts of Harper's work, students should begin with Frances Smith Foster's *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader* (New York: Feminist Press at the City University of New York, 1990), which prints a selection of Harper's previously uncollected newspaper and magazine essays, all of her poetry, and much of her prose fiction. In addition, the *Reader* prints a selection of Harper's letters and public lectures and provides an excellent introduction, appendix, and bibliography. In 1988, Oxford University Press in its Schomburg Library of Nineteenth-Century Black Women Writers published *Iola Leroy*, edited by Foster (New York: Oxford University Press, 1988), and the





Frontispiece and title page for the enlarged edition of Harper's book-length poem, originally published in 1869 as *Moses: A Story of the Nile*

*Complete Poems of Frances E. W. Harper*, edited by Maryemma Graham (New York: Oxford University Press, 1988). The Schomburg edition of the poems has been largely superseded by Foster's *Reader*, though it remains valuable for Graham's introduction and for its appendices, which record the contents of many of Harper's hard-to-locate volumes, bibliographic information for other ephemeral sources, and the Harper holdings at three major repositories. Similarly, *Iola Leroy* exists in several recent reprintings, but the Schomburg edition, with its introduction and appendices, is the best available.

The most important recent development in Harper scholarship was the rediscovery of three novels that Harper serialized in the *Christian Recorder* between 1869 and 1889. These are available in *Minnie's Sacrifice*, *Sowing and Reaping*, *Trial and Triumph: Three Rediscovered Novels*

by Frances E. W. Harper, edited by Foster (Boston: Beacon, 1994).

In addition to the introductions discussed above, good starting points for criticism of Harper's work are Elizabeth Ammons's "LEGACY Profile: Frances Ellen Watkins Harper (1825–1911)," (*Legacy*, 2, [1985]: 61–66); Hazel V. Carby's "'Of Lasting Service for the Race': The Work of Frances Ellen Watkins Harper" in her *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist* (New York: Oxford University Press, 1987, pp. 62–94); and Foster's "Doers of the Word: The Reconstruction Poetry of Frances Ellen Watkins Harper," in her *Written by Herself: Literary Production by African American Women, 1746–1892* (Bloomington: Indiana University Press, pp. 131–153).

—Randi Lynn Tanglen



***Harper's Monthly Magazine*** (1850– ) *periodical*

For the first fifty years this magazine bore the title *Harper's New Monthly Magazine*. Like *HARPER'S WEEKLY*, it was founded by Fletcher Harper of the New York publishing firm HARPER AND BROTHERS. It began by reprinting serial British fiction—initially pirated—by writers such as Charles Dickens and Anthony Trollope. In a decade *Harper's* circulation had grown to two hundred thousand, an unprecedented number for an expensive magazine (a year's subscription cost \$3.00). Gradually the magazine introduced material written by American authors, originally in its internal departments; the editor's column, which commented on the arts and on public affairs, was called the "Editor's Easy Chair." In 1869, after Henry Mills ALDEN became its editor and the magazine was challenged by SCRIBNER'S MONTHLY, *Harper's* published an increasing amount of American literature, featuring authors as diverse as Herman MELVILLE, Sarah Orne JEWETT, and Mark Twain (Samuel Langhorne CLEMENS). By 1885, under the editorial influence of William Dean HOWELLS, the magazine began to endorse realistic fiction (see REALISM). By century's end *Harper's* had made a commitment to addressing contemporary problems, publishing contributions by Woodrow Wilson and Theodore Roosevelt in a magazine that had also taken on a new moniker: *Harper's Monthly Magazine*.

After World War I the magazine took on a markedly more liberal tone and by the 1960s the periodical—called simply *Harper's Magazine* since 1925—became the property of the *Minneapolis Tribune*. By the early 1980s it was nearly defunct when the MacArthur Foundation purchased the magazine and turned it into a not-for-profit endeavor.

***Harper's Weekly*** (1857–1916) *periodical*

Fletcher Harper, of the New York publishing firm Harper and Brothers, was responsible for founding in 1857 what he thought of as his "Journal of Civilization"—the magazine's subtitle. Like the older *HARPER'S MONTHLY*, it carried serialized fiction, but *Harper's Weekly* was primarily a journal of opinion intent on influencing national politics. It was known for its illustrations—first woodcuts, then halftones. Drawings by Thomas NAST helped bring the CIVIL WAR into the homes of average Americans, and Nast's 1871 campaign against the New York political strongman Boss Tweed and his corrupt circle, known as the Tweed Ring, marked an intense period in American political cartooning. Charles Dana Gibson's drawings of his wife, the idealized "Gibson Girl," also appeared in *Harper's Weekly*. The magazine was never profitable, and in 1914 it was sold to the McClure organization, which sold it again two years later. In 1916 *Harper's Weekly* was merged with *THE INDEPENDENT*.

**Source**

Konwenhoven, John A. *Adventures of America 1857–1900; A Pictorial Record from Harper's Weekly*. New York: Harper, 1938.

**Harris, George Washington** (1814–1869) *humorist*

Born in Pennsylvania, Harris held jobs as a jeweler, a Tennessee River steamboat pilot, and a railroad superintendent before he found his niche as a political writer and dialect humorist. During his lifetime, Harris enjoyed popularity, especially in the South. His admirers included Mark Twain (see SAMUEL LANGHORNE CLEMENS) during his lifetime and William Faulkner a generation after his death. Harris is best known for his newspaper and magazine pieces—he was a regular contributor to *THE SPIRIT OF THE TIMES*—and for his collection of TALL TALES and humorous Old Southwest pieces collected as *Sut Lovingood: Yarns Spun by a "Nat'ral Born Durn'd Fool"* (1867).

**Sources**

Caron, James E., and M. Thomas Inge, eds. *Sut Lovingood's Nat'ral Born Yarnspinner: Essays on George Washington Harris*. Tuscaloosa: University of Alabama Press, 1996.

Piacentino, Edward J. *The Enduring Legacy of Old Southwest Humor*. Baton Rouge: Louisiana State University Press, 2006.

**Harris, Joel Chandler** (1848–1908) *short-story writer, novelist, journalist*

*Tar-baby ain't sayin' nuthin', en Brer Fox, he lay low.*

—*Uncle Remus and His Friends* (1892)

Joel Chandler Harris was born in Georgia, and at the age of thirteen he was apprenticed to the printer of a weekly called *The Countryman*, which was published at Turnwold, a Georgia plantation. At Turnwold, Harris received some formal education from the publisher's son and even published some of his own work anonymously in the newspaper. When he was fifteen he went to work for newspapers in Macon, Georgia; New Orleans, Louisiana; and Savannah, Georgia. In 1876 he joined the staff of the *Atlanta Constitution*, with which he remained associated for the next thirty years.

Harris began his career at the *Constitution* writing humorous short pieces that featured African Americans and the African American dialect with which he had become familiar at Turnwold. Three years later, inspired by an article about African American folklore, Harris invented Uncle Remus, who made his debut in the story "Negro Folklore. The Story of Mr. Rabbit and Mr. Fox, as Told by Uncle Remus." This story first appeared in the *Constitution* on July 20, 1879, and later formed the introduction to Harris's first collection of stories, *UNCLE REMUS, HIS SONGS AND HIS SAYINGS* (1880).

An example of LOCAL COLOR, Harris's Uncle Remus stories were among the earliest in the school of black folk literature. Although some critics have viewed the characterizations of African Americans in Harris's work as racist,

it has also been argued that his ear for the spoken word helped to expand the genre of the folktale. Harris published “Brer Rabbit, Brer Fox, and the Tar Baby” in the *Constitution* on November 16, 1879, and some seven volumes of folktales featuring Uncle Remus followed—some written for a juvenile audience. In 1907 Harris and his son Julian founded *Uncle Remus’s Magazine* (which was later merged with *Home Magazine*).

Harris also published numerous other stories, novellas, and two novels that feature Georgia settings similar to those in the Uncle Remus stories. Perhaps the best of these is *Mingo and Other Sketches in Black and White* (1884), in which Harris explored the relationship between blacks and whites and the disparity between the Southern aristocracy and its middle class.

### Sources

- Bickley, Bruce R. *Joel Chandler Harris*. Boston: Twayne, 1978.  
 Bickley, ed. *Critical Essays on Joel Chandler Harris*. Boston: G. K. Hall, 1981.  
 Brasch, Walter M. *Brer Rabbit, Uncle Remus, and the “Cornfield Journalist”: The Tale of Joel Chandler Harris*. Macon, Ga.: Mercer University Press, 2000.  
 Cousins, Paul M. *Joel Chandler Harris: A Biography*. Baton Rouge: Louisiana State University Press, 1968.

### Harte, Bret (1836–1902) editor, short-story writer, novelist

Born in Albany, New York, Francis Harte was largely self-educated but still managed to publish his first literary work, a poem, in *The Sunday Morning Atlas* when he was eleven years old. In 1854 he and his sister sailed to San Francisco to join their mother. In California, Harte taught school, worked an unsuccessful gold-mining claim, and perhaps even served as a guard for the Pony Express, among other pursuits, before beginning his career as a writer with “The Valentine,” which appeared in *The Golden Era* (March 1857) under the name Bret Harte.

Harte published steadily—humorous sketches, poetry, and the short stories that made him famous. Together with the newspaperman Charles H. Webb, Harte started *The Californian* in 1864, where many of his pieces appeared, and in 1868 he became editor of the *OVERLAND MONTHLY*, where he stayed for the next two years. The *Monthly* published some of Harte’s most celebrated LOCAL COLOR stories, including “The Luck of Roaring Camp” (1868), a story about the spiritual transformation of a frontier gold-mining settlement under the spell of an orphaned child. His “THE OUTCASTS OF POKER FLAT,” a mix of Wild West humor and nineteenth-century sentimentalism, appeared in 1869. When his collection, *The Luck of Roaring Camp and Other Sketches*, was published in 1870, Harte became famous nationwide.

In 1871 Harte moved back east after accepting a \$10,000 offer from *THE ATLANTIC MONTHLY* to contribute a story or poem each month for a year. When the editor grew weary of

Harte’s sentimentality and what was referred to as his “unmoral treatment of immoral subjects,” Harte’s contract was not renewed. Soon Harte was in financial straits from which neither a lecture tour nor publication of a novel, *Gabriel Conroy*, could save him.

Like some other writers who failed to make a living from their craft—including Nathaniel HAWTHORNE and Herman MELVILLE—Harte sought a government appointment, and in 1878 he served as U. S. consul at Crefeld in Prussia, then as consul in Glasgow, Scotland, from 1880 to 1885. He lived the remainder of his life in London, where he was published regularly, recirculating ideas from his earlier work about California without the inspiration that had made him famous. Still, he is remembered as the original practitioner of the local-color movement, for having helped make San Francisco a literary capital, and for serving as the leader of a group of Western writers that included his friend and sometime-collaborator Mark Twain (Samuel Langhorne CLEMENS).

### Sources

- Nissen, Axel. *Bret Harte: Prince and Pauper*. Jackson: University Press of Mississippi, 2000.  
 O’Connor, Richard. *Bret Harte: A Biography*. Boston: Little, Brown, 1966.  
 Scharnhorst, Gary. *Bret Harte: Opening the American Literary West*. Norman: University of Oklahoma Press, 2000.

### Hawthorne, Julian (1846–1934) novelist, historian, biographer

The son of Nathaniel HAWTHORNE, Julian Hawthorne was born in Boston but spent much of his early life abroad when his father was engaged in foreign service. In addition to writing books about his family, such as *Nathaniel Hawthorne and His Wife* (1884) and *Hawthorne and His Circle* (1903), Julian Hawthorne wrote his own memoirs and fiction such as the melodramatic novel *Bressant* (1873).

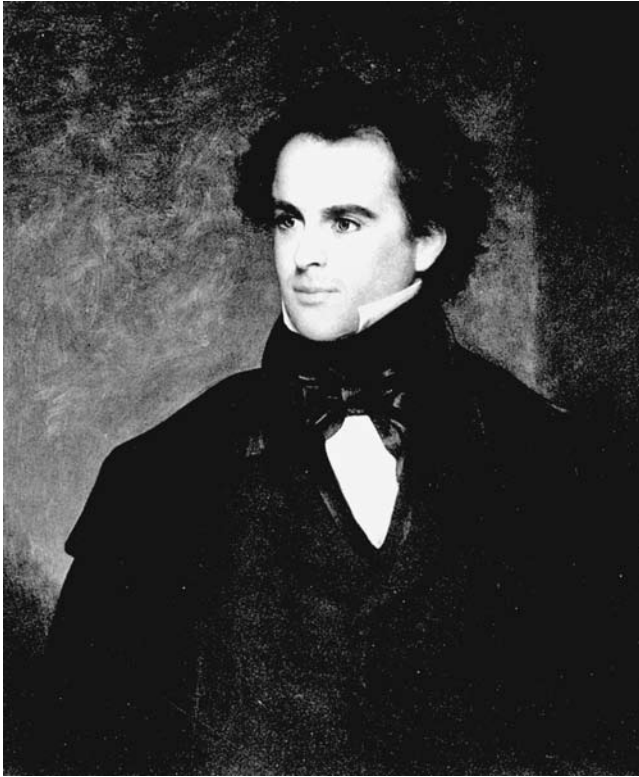
### Source

- Bassan, Maurice. *Hawthorne’s Son: The Life and Literary Career of Julian Hawthorne*. Columbus: Ohio State University Press, 1970.

### Hawthorne, Nathaniel (1804–1864) short-story writer, novelist

*The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison.*

—*The Scarlet Letter* (1850)



Portrait by Charles Osgood of Nathaniel Hawthorne at age thirty-six

Born in Salem, Massachusetts, Nathaniel Hawthorne descended from a distinguished Puritan family, including a judge who had presided at the Salem witchcraft trials. After his father died in 1808, Nathaniel's mother brought up her son in virtual seclusion; he had a lifelong tendency toward solitary behavior and a brooding temperament. An imaginative child, Hawthorne immersed himself in romances and poetry. He graduated from Bowdoin College in 1825 and returned to Salem to write his first tales, many of them symbolic and allegorical and set in colonial New England.

Hawthorne's first significant work was *TWICE-TOLD TALES*, published in 1837 and expanded in 1842. Many of his most important stories appeared in this volume, including "THE MAY-POLE OF MERRYMOUNT," "Endicott and the Red Cross," "THE MINISTER'S BLACK VEIL," "Dr. Heidegger's Experiment," "The Gray Champion," and "The Ambitious Guest." In these early works, as in his mature novels, there is a hint of the supernatural, an evocation of incidents that challenge the rationality of the modern mind. Hawthorne was much impressed by the Puritan religious consciousness and its belief that human reason was fallible and even misguided. Although he also revealed the narrow-mindedness and antidemocratic tendencies of Puritanism, his work is informed by a tension

between past and present values. Compared to Puritan convictions, the beliefs of nineteenth-century characters seem somewhat shallow. Hawthorne recognizes the value of science, for example, but he also sees in science's claims a human pride that would defeat itself.

The publication of *Twice-Told Tales* initiated a new phase in Hawthorne's life, taking him out of his isolation of the late 1820s and early 1830s. He began editing and writing for publications such as *American Magazine of Useful and Entertaining Knowledge* (1836); and he wrote books for children, including *Grandfather's Chair* (1841), *Famous Old People* (1841), *Liberty Tree* (1841), and *Biographical Stories for Children* (1842). His work in the Boston Custom House (1839–1841) was explored in the introduction to his masterpiece, *THE SCARLET LETTER* (1850). This government job made him acutely conscious of the common run of humanity that he had largely ignored in his earlier reclusive period.

Hawthorne's other great change came with his attempt at communal living at BROOK FARM, the Utopian community set up by several transcendentalists (see TRANSCENDENTALISM). Altogether he spent about six months there, he found life in a commune incompatible with his aloof temperament. Indeed, the idea of establishing an ideal community later struck him as rather absurd, if well meaning, and he dealt shrewdly with this passion to build model communities in *THE BLITHEDALE ROMANCE* (1852).

After he left Brook Farm, Hawthorne married Sophia Peabody, who successfully encouraged him to be more outgoing. During this time he was also writing some of his greatest short stories, such as "YOUNG GOODMAN BROWN," "The Celestial Railroad," "RAPACCINI'S DAUGHTER," "The Artist of the Beautiful," "THE BIRTH-MARK," and "ROGER MALVIN'S BURIAL"—all of which were collected in *Mosses from an Old Manse* (1846). It was this volume that inspired Herman MELVILLE to rank Hawthorne as a genius comparable to Shakespeare. Melville spoke of Hawthorne's power of blackness, for he saw in Hawthorne a willingness to confront the dark depths of human nature in a way that no other American writer had.

Hawthorne confirmed Melville's hopes with the publication of *The Scarlet Letter* in 1850, a work of surpassing beauty and moral depth. Hawthorne created a great Romantic heroine in Hester Prynne, and yet the novel also provides one of the greatest critiques of ROMANTICISM. Toward Puritanism—always his main subject—Hawthorne is both highly critical and admiring.

Although Hawthorne never equaled the success of *The Scarlet Letter*, his following publications, *THE HOUSE OF THE SEVEN GABLES* (1851) and *The Blithedale Romance*, demonstrate considerable achievement. He also continued to produce classic short fiction, like "ETHAN BRAND" in *The Snow-Image and Other Twice-Told Tales* (1851). He wrote another book for children, *Tanglewood Tales* (1853).





Frontispiece for *A Wonder Book for Girls and Boys* (1851),  
Hawthorne's retelling of six Greek legends

In the 1850s Hawthorne became involved in politics and in 1852 wrote a campaign biography for his friend Franklin Pierce. When Pierce was elected president, Hawthorne was given a diplomatic post in Liverpool. He spent much of the 1850s in Europe, publishing his last complete novel, *THE MARBLE FAUN*, in 1860. After he returned home in 1860, Hawthorne worked on a collection of essays, *Our Old Home* (1863), which is full of penetrating observations about his European experience. He did not complete any subsequent longer works of fiction, but fragments of his efforts have been published as *Septimus Felton* (1872), *The Dolliver Romance* (1876), *Dr. Grimshawe's Secret* (1883), and *The Ancestral Footstep* (1883).

Hawthorne's nonfiction has been collected in *Passages from the American Note-Books* (1868), *Passages from the English Note-Books* (1870), and *Passages from the French and Italian Note-Books* (1871).

Alongside Edgar Allan Poe, Hawthorne is credited with creating the first mature, fully realized American short sto-

ries. Poe seemed intent on portraying states of mind and what might be called an ontological dread; Hawthorne instead sought the moral underpinnings of society. Hawthorne's work can be read as commentary on the transition of Puritanism into Romanticism, except that Hawthorne himself cannot be put clearly in either tradition: he had an affinity for both and could see both Puritanism and Romanticism as incomplete in themselves. His work appeals to the modern skeptical mind because he is willing to face squarely the nature of human doubt. At the same time, he treats the human quest for perfection with enormous sympathy and expresses regret at the discovery that no heaven on earth is possible.

### Principal Books by Hawthorne

*Fanshawe*. Boston: Marsh & Capen, 1828.

*Twice-Told Tales*. Boston: American Stationers, 1837.

*The Gentle Boy: A Thrice Told Tale*. Boston: Weeks, Jordan / New York & London: Wiley & Putnam, 1839.

*Grandfather's Chair: A History for Youth*. Boston: E. P. Peabody / New York: Wiley & Putnam, 1841.

*Famous Old People: Being the Second Epoch of Grandfather's Chair*. Boston: E. P. Peabody, 1841.

*Liberty Tree: With the Last Words of Grandfather's Chair*. Boston: E. P. Peabody, 1841.



Daguerreotype of Hawthorne, center, with his publishers,  
James T. Fields and William D. Ticknor, 1863





First-day cover for the U.S. postage stamp honoring Hawthorne

*The Celestial Rail-Road.* Boston: Wilder, 1843; Boston: James F. Fish, 1843.

*Mosses from an Old Manse*, 2 volumes. New York: Wiley & Putnam, 1846.

*The Scarlet Letter, a Romance.* Boston: Ticknor, Reed & Fields, 1850.

*The House of the Seven Gables, a Romance.* Boston: Ticknor, Reed & Fields, 1851.

*A Wonder-book for Girls and Boys.* Boston: Ticknor, Reed, & Fields, 1851.

*The Snow-Image, and Other Twice-told Tales.* Boston: Ticknor, Reed & Fields, 1852 (i.e., 1851).

*The Blithedale Romance*, 2 volumes. Boston: Ticknor, Reed & Fields, 1852.

*Life of Franklin Pierce.* Boston: Ticknor, Reed & Fields, 1852.

*Tanglewood Tales for Girls and Boys: Being a Second Wonder-book.* Boston: Ticknor, Reed & Fields, 1853.

*The Marble Faun; or The Romance of Monte Beni*, 2 volumes. Boston: Ticknor & Fields, 1860; originally published as *Transformation: or, The Romance of Monte Beni*, 3 volumes. London: Smith, Elder, 1860.

*Our Old Home: A Series of English Sketches.* Boston: Ticknor & Fields, 1863.

*Passages from the American Note-Books of Nathaniel Hawthorne*, 2 volumes. Boston: Ticknor & Fields, 1868.

*Passages from the English Note-Books of Nathaniel Hawthorne*, 2 volumes. Boston: Fields, James R. Osgood, 1870.

*Passages from the French and Italian Note-Books of Nathaniel Hawthorne*, 2 volumes. Boston: James R. Osgood, 1872.

*Septimius Felton; or The Elixir of Life.* Boston: James R. Osgood, 1872; originally published as *Septimius: A Romance*. London: Henry S. King, 1872.

*The Dolliver Romance and Other Pieces.* Boston: James R. Osgood, 1876.

*Doctor Grimshawe's Secret: A Romance.* Boston: James R. Osgood / London: Longmans, Green, 1883.

*The Centenary Edition of the Works of Nathaniel Hawthorne*, 23 volumes, edited by William Charvat, and others. Columbus: Ohio State University Press, 1962–1988.

### Studying Nathaniel Hawthorne

Nathaniel Hawthorne published three short-story collections, five novels, and many lesser works during his lifetime. His writing is generally divided into an earlier period, during which he labored in obscurity, and a later period, when the fame of *THE SCARLET LETTER* brought him widespread national popularity. In the early works, which included *TWICE-TOLD TALES*, *Mosses from an Old Manse*, and *The Scarlet Letter*, Hawthorne used the rich history of Puritan New England as a backdrop for his primary interests: questions of morality and the tensions between the individual and society. Though his later novels explore similar thematic territory and maintain the same self-conscious narrative voice, most critics agree that their more-contemporary settings and pre-

occupations interfere with the clarity of Hawthorne's moral vision.

The study of Hawthorne's fiction should begin with the tales—many good collections of which are available—and *The Scarlet Letter*, generally considered his masterpiece. These should be followed by the later novels. The definitive editions of Hawthorne's works are in the Centenary Edition published by the Ohio State University Press.

The student's understanding of Hawthorne's works will be enhanced by a study of his journals, collected in three volumes: *The American Notebooks* (Columbus: Ohio State University Press, 1973), *The French and Italian Notebooks* (Columbus: Ohio State University Press, 1980), and *The English Notebooks*, published as *Our Old Home: A Series of English Sketches* (Columbus: Ohio State University Press, 1970). Nina Baym's *The Shape of Hawthorne's Career* (Ithaca, N.Y.: Cornell University Press, 1976) is the most influential study of Hawthorne's literary development overall; Frederick Crews's *The Sins of the Fathers: Hawthorne's Psychological Themes* (New York: Oxford University Press, 1966) provides a psychological examination of his work and is also considered a standard volume. Richard Harter Fogle's *Hawthorne's Fiction: The Light and the Dark* (Norman: University of Oklahoma Press, 1964) is an in-depth study of Hawthorne's shorter fiction. *Twentieth Century Interpretations of The Scarlet Letter*, edited by Donald Pfizer (Englewood Cliffs, N.J.: Prentice-Hall, 1968), includes many important essays about the novel. The first resource for those seeking collections of essays is that edited by Harold Bloom, *Nathaniel Hawthorne* (Philadelphia: Chelsea House, 2003).

Students focusing on Hawthorne's lesser writings will benefit from *The Shape of Hawthorne's Career*, mentioned above. Neil Frank Doubleday's *Hawthorne's Early Tales: A Critical Study* (Durham, N.C.: Duke University Press, 1972) is useful for those wishing to understand Hawthorne's early development as a fiction writer. The only study of Hawthorne's writing for children is Laura Laffrado's *Hawthorne's Literature for Children* (Athens: University of Georgia Press, 1992). Edward Davidson's *Hawthorne's Last Phase* (New Haven, Conn.: Yale University Press, 1949) examines the four romances that Hawthorne left unfinished at the time of his death.

Brenda Wineapple, *Hawthorne: A Life* (New York: Knopf, 2003) is the recommended full-length biography of Hawthorne. It should be supplemented by Edwin Haviland Miller's *Salem Is My Dwelling Place: A Life of Nathaniel Hawthorne* (Iowa City: University of Iowa Press, 1991).

C. E. Frazer Clark's *Nathaniel Hawthorne: A Descriptive Bibliography* (Pittsburgh, Pa.: University of Pittsburgh Press, 1978) is the standard primary bibliography. Jeanetta Boswell's *Nathaniel Hawthorne and the Critics: A Checklist of Criticism, 1900–1978* (Metuchen, N.J.: Scarecrow Press, 1982) is a good secondary bibliography. Students should consult the Hawthorne chapters in *American Literary Scholarship: An Annual* (Durham, N.C.: Duke University Press, 1963– ) as well as

the annual MLA Bibliography. Gary Scharnhorst's *Nathaniel Hawthorne: An Annotated Bibliography of Commentary and Criticism before 1900* (Metuchen, N.J.: Scarecrow Press, 1988) provides a listing of nineteenth-century critical work on Hawthorne.

—Student Guide by Morgan Goode

### Hayne, Paul Hamilton (1830–1886) poet, editor, biographer

Born in Charleston, South Carolina, and educated at Charleston College, Paul Hamilton Hayne was a distinctly Southern poet considered the “last of the literary cavaliers.” Prior to the CIVIL WAR, Hayne was known for his nature poetry. He contributed to the *SOUTHERN LITERARY MESSENGER* and worked on the staff of the *Southern Literary Gazette*. In 1857 he founded *Russell's Magazine*, named for the Russell's Bookstore Group (a literary group to which Hayne belonged in Charleston).

With Confederate secession, Hayne's magazine and literary orientation changed. Poor health prevented him from seeing more than limited service during the war, but his powerful feelings about his native South were expressed in ardently patriotic verses. During General William Tecumseh Sherman's (1820–1891) march to the sea in 1864, Hayne's home was destroyed. Retreating to a small estate amid the Georgia pines, Hayne continued to support his impoverished family with his writings, publishing *Legends and Lyrics* (1872), *Lives of Robert Young Hayne and Hugh Swinton Legaré* (1878), and an edition of his friend Henry TIMROD's poems.

### Sources

Aiken, David. *Fire in the Cradle: Charleston's Literary Heritage*. Charleston, S.C.: Charleston Press, 1999.

Moore, Rayburn S. *Paul Hamilton Hayne*. New York: Twayne, 1972.

### A Hazard of New Fortunes by William Dean

Howells (New York: Harper, 1890) novel  
Serialized in *Harper's New Monthly* (See *HARPER'S MONTHLY*) before being published as a book, *A Hazard of New Fortunes* follows Basil March (an authorial stand-in who appears often in Howells's work) as he moves from Boston to New York to start a literary magazine, *Every Other Week*. The venture is bankrolled by a Midwestern transplant, Jacob Dryfoos, newly wealthy from a natural-gas discovery on his farm. Conflict arises between Dryfoos and Berthold Lindau, a German socialist whom March has hired as a translator, and Dryfoos calls for Lindau's termination. *A Hazard of New Fortunes* exemplifies Howells's literary REALISM, blending plausible psychological portraiture and attention to the broad socioeconomic landscape of urban life.

**Source**

Howells, William D. *A Selected Edition of W. D. Howells, Volume 16: A Hazard of New Fortunes*, edited by David J. Nordloh. Bloomington: Indiana University Press, 1976.

—Perry Trolard

**Hearn, Lafcadio** (1850–1904) *journalist, novelist, travel writer*

Born on the Greek island of Santa Maura, Lafcadio Hearn was the son of a British army surgeon and a local Greek woman; he was raised by relatives in Dublin, Ireland, and educated in England and France. In 1869 Hearn immigrated to the United States, where he lived for the next eighteen years. From 1875 to 1878 he worked as a reporter for the *Cincinnati Commercial*, but he lost his job there over a scandal occasioned by his living with, and probably marrying, a mulatto woman. He subsequently moved to New Orleans, where he worked for the *New Orleans Item* (1878–1881) and for the *New Orleans Times-Democrat* (1881–1887) before leaving for the island of Martinique, where he wrote for *Harper's New Monthly Magazine*.

Hearn's first book, *One of Cleopatra's Nights* (1882), was a translation of stories by the French writer Théophile Gautier (1811–1872). His following publications included *Stray Leaves from Strange Literature* (1884), a reconstruction of stories taken from exotic sources; *Gombo Zhêbes* (1885), a collection of Creole proverbs; and *Some Chinese Ghosts* (1887), a collection of Chinese legends. His travels to Grand Isle in Louisiana resulted in the novel *Chita: A Memory of Last Island* (1889), and after living in Martinique he wrote *Two Years in the French West Indies* (1890) and *Yourma* (1890), a novel set during the island slave rebellion of 1848. Also in 1890, Hearn did some hackwork in New York City to raise money for a trip to Japan, where he spent the remainder of his life. Marrying into a samurai family, Hearn took the name Koizumi Yakumo. He became a Japanese citizen in 1895. While he continued to write prolifically, he turned his attention toward his adopted country. A year spent teaching in the small town of Matsue allowed him to observe closely the feudal customs he relates in *Glimpses of Unfamiliar Japan* (1894). He held the chair in English literature at the Imperial University of Tokyo for a decade, during which time he published a dozen books detailing the look, smell, and feel of Japan. His collections of stories, such as *Out of the East* (1895), were often written in the form of essays. In *Japan: An Attempt at Interpretation* (1904), Hearn summarized his observations and feelings about the people of Japan.

**Sources**

Hirakawa, Sukehiro, ed. *Rediscovering Lafcadio Hearn: Japanese Legends, Life & Culture*. Folkestone, Kent, England: Global Oriental, 1997.

Murray, Paul. *A Fantastic Journey: The Life and Literature of Lafcadio Hearn*. Folkestone, Kent, England: Japan Library, 1993.

Stevenson, Elizabeth. *The Grass Lark: A Study of Lafcadio Hearn*. New Brunswick, N.J.: Transaction, 1998.

**Hearth and Home** (1868–1875) *periodical*

This New York-based weekly began in 1868 as a source of agricultural information and literary entertainment for rural audiences. Its early editors included Harriet Beecher STOWE, Mary Mapes DODGE, and Frank R. STOCKTON. The magazine went into a decline until it was rescued by Edward EGGLESTON, who not only took over as literary editor but who also contributed his novel *The Hoosier School-Master* (1870–1871) as a serial publication. The work proved to be popular enough to save *Hearth and Home*, which went on to publish work by Rebecca Harding DAVIS, Louisa May ALCOTT, and Edward Everett HALE. The magazine folded in 1875.

**Hentz, Caroline Lee** (1800–1856) *novelist, short-story writer*

Born in Massachusetts, Caroline Lee Whiting married the entomologist and painter Nicholas Marcellus Hentz in 1824. After 1827 the couple resided in six western and southern states, including Florida. The peak of Hentz's literary career came in the early 1850s, when her novels sold 93,000 copies in the course of three years. Among her most popular books were *Linda* (1850) and its sequel, *Robert Graham* (1855).

The protagonist of the novel *Eoline, or the Heiress of Magnolia Vale* (1852) works as a music teacher after rejecting a marriage proposal, although she ultimately acknowledges her feelings for her suitor and accepts his offer. A supporter of the institution of slavery, although she never owned slaves, Hentz published two antiabolition novels, *Marcus Warland* (1852) and *The Planter's Northern Bride* (1854), which can be considered responses to Harriet Beecher STOWE's abolitionist novel *UNCLE TOM'S CABIN* (1852).

**Source**

Kelley, Mary. *Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America*. New York: Oxford University Press, 1984.

—Amy Cummins

**Higginson, Thomas Wentworth** (1823–1911)  
*editor, essayist*

Although Thomas Wentworth Higginson was an accomplished man of letters in his own right, he is best remembered for the editorial service he provided to another writer, the poet Emily DICKINSON. Born in Cambridge, Massachusetts, Higginson became a Unitarian minister (see UNITARIANISM) and ardent abolitionist (see ABOLITIONISM). During the CIVIL WAR he served as the colonel of the first regiment



of African American soldiers, an experience he would later describe in *Army Life in a Black Regiment* (1870). After the war he devoted himself to writing and to social reform, particularly in the areas of equal rights for African Americans and women's suffrage (see SUFFRAGISM).

In 1862, after publishing an essay in *THE ATLANTIC MONTHLY* that urged writers to seek an audience for their work, he received an unsolicited letter from Dickinson, who wanted to know "if my Verse is alive?" Higginson encouraged her, and the two kept up a correspondence for many years. After her death Higginson and Dickinson's friend Mabel Loomis TODD edited two volumes of Dickinson's poetry. Celebrated for bringing such an original talent to the world's attention, Higginson has also been heavily criticized for regularizing Dickinson's eccentric style, which he considered "spasmodic."

Higginson came to know most of the major literary lights of his day, whom he would later recall in the autobiographical *Cheerful Yesterdays* (1898) and in biographies of Margaret FULLER (1884), John Greenleaf WHITTIER (1902), and Henry Wadsworth LONGFELLOW (1902).

### Sources

Broadbuss, Dorothy C. *Genteel Rhetoric: Writing High Culture in Nineteenth-Century Boston*. Columbia: University of South Carolina Press, 1999.

Tuttleton, James W. *Thomas Wentworth Higginson*. Boston: Twayne, 1978.

### Hildreth, Richard (1807–1865) *journalist, historian, philosopher*

*He who reads the story of the human race with a calm, an impartial, a philosophic mind, will learn to rise above prejudices, and passions, and narrow notions of those who have written it.*

—*Despotism in America* (1840)

Richard Hildreth entered Phillips Exeter Academy at age nine and Harvard at age fifteen. In 1832 he cofounded an anti-Jacksonian newspaper, the *Boston Atlas*. An extended stay in Florida prompted America's first antislavery novel (and Hildreth's only novel), *The Slave: or Memoirs of Archy Moore* (1836), along with a nonfiction abolitionist treatise, *Despotism in America* (1840). Hildreth's many nonfiction works on topics such as bank reform, religion, temperance, and nativism elucidated his belief in the ethical application of scientific thought to human action. His *History of the United States of America* (1849–1852), although influential with later historians, sold disappointingly and was abandoned incomplete. Hildreth spent the last decade of his life as editor of the *New York Tribune*, where he continued his spirited attack on slavery.

### Sources

Bentley, Nancy. "White Slaves: The Mulatto Hero in Antebellum Fiction," *American Literature*, 65 (1993): 501–522.

Emerson, Donald E. *Richard Hildreth*. Baltimore: Johns Hopkins University Press, 1946.

Pingel, Martha M. *An American Utilitarian: Richard Hildreth as a Philosopher*. New York: Columbia University Press, 1948.

—Brett Barney

### Historical Novel

The historical novel, in which fictional characters and events are placed in an historical setting, was popularized in the early part of the nineteenth century by the Scottish novelist Sir Walter Scott, whose works had wide influence in the United States. Although not a novel in the formal sense, Washington IRVING's *History of New York* (1809), which was begun as a burlesque of historical methods, developed into a more serious work that helped give the American people a sense of their own past. "Before the appearance of my work," Irving wrote, "the popular traditions of our city were unrecorded; the peculiar and racy customs and usages derived from our Dutch progenitors were unnoticed or regarded with indifference, or adverted to with a sneer." James Fenimore COOPER took up where Irving left off, transporting the ROMANTICISM of Scott to American soil, where the rugged individualist Natty Bumppo became the embodiment of the frontier spirit in the *LEATHER-STOCKING TALES*.

The historical novel in midcentury was dominated by two figures: Nathaniel HAWTHORNE and Herman MELVILLE. Hawthorne turned back to the history of the nation and to his own family's past in order to produce two classics of American literature. *THE SCARLET LETTER* and *THE HOUSE OF THE SEVEN GABLES* both take as their subject the consequences of Puritan intolerance. In the famous "Custom House" essay that acts as a preface to *The Scarlet Letter*, Hawthorne spells out his own connection, through a direct forebear, to the Salem witchcraft trials that serve as a muted backdrop to his masterpiece.

Melville's *ISRAEL POTTER* (1855) exhibited the modernist technique of basing a fictional narrative on the life of an historical figure, the eponymous Revolutionary War soldier. In South Carolina, around the same time, William Gilmore SIMMS was revisiting the colonial and revolutionary periods from a Southern perspective in his *Border Romances* and *Revolutionary Romances* series.

The CIVIL WAR gave rise to a surfeit of historical novels concerning the war, perhaps the most notable of which was Stephen Crane's *The Red Badge of Courage* (1895), a naturalistic account of daily life on the front lines from the point of view of a young man who had not yet seen battle. As the postwar period itself faded into history, American literature began to fracture into regionalism, giving rise to the LOCAL



COLOR movement, with its emphasis on what was close at hand rather than on the broader canvas of history.

### Sources

- Clark, Robert. *History and Myth in American Fiction, 1823–52*. New York: St. Martin's Press, 1984.
- Gould, Philip. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. New York: Cambridge University Press, 1996.
- Kennedy, J. Gerald, and Daniel Mark, eds. *American Letters and the Historical Consciousness: Essays in Honor of Lewis P. Simpson*. Baton Rouge: Louisiana State University Press, 1987.

**Hobomok** by Lydia Maria Child (Boston: Cummings, Hilliard, 1824) *novel*

*Hobomok: A Tale of Early Times* was written by Lydia Maria CHILD in 1824, when she was twenty-two. Child got the idea for her story after reading the narrative poem *Yamoyden: A Tale of the Wars of King Philip* (1820), by James Eastburn and Robert C. Sands. Considered a sentimental novel, *Hobomok* tells the story of an Indian chief named Hobomok. As an embodiment of the “noble savage” he remains loyal to a small New England settlement in a time of increasing hostility between white settlers and American Indians. He marries a white woman, Mary Conant, who has been driven to despair by the death of her mother and the purported drowning of her lover. Although Hobomok and Mary are happily married and have a young son, when Mary's lover returns several years later, Hobomok sacrifices his own happiness by going west to die—an act that both signifies his nobility and foreshadows the fate of his race. The novel is sometimes regarded as one of the first antiracist and antipatriarchal texts. However, while Hobomok is an admirable character, the story's resolution implies a belief that Indians are, inevitably, a fading race—a popular and romanticized view held by many nineteenth-century white Americans.

—Sabrina Ehmke Sergeant

### Source

- Child, Lydia Maria. *Hobomok and Other Writings on Indians*, edited by Carolyn L. Karcher. New Brunswick, N.J.: Rutgers University Press, 1986.

**Hoffman, Charles Fenno** (1806–1884) *editor, novelist, poet*

Born in New York City, Charles Fenno Hoffman was trained as a lawyer but he practiced only briefly, preferring a career as a writer. In addition to contributing to *THE AMERICAN MONTHLY MAGAZINE*, *KNICKERBOCKER MAGAZINE*, and the *New-York Mirror*, Hoffman acted as editor of each of these periodicals at various times. In 1835 Hoffman published an account of his journey across the Alleghenies and the prai-

ries, *A Winter in the West*. He also wrote fiction, most notably *Greyslaer* (1840), an account of a sensational murder case in Kentucky; the novel was successfully adapted for the stage. Hoffman was also well known for his poetry, which was collected in the 1873 volume *Poems*. In 1849 Hoffman suffered a mental breakdown and was committed the following year to an institution; he never published again.

### Source

- Barnes, Homer F. *Charles Fenno Hoffman*. New York: Columbia University Press, 1930.

**Holley, Marietta** (1836–1926) *humor writer, travel writer*

“Id’no,” sez he, “and I told her so, what wimmen want rights for, or to vote; I never wanted wimmen to vote, I told her they wuz too good, they wuz too near angels to have rights. . . .”

—*Samantha at the St. Louis Exposition* (1904)

The youngest of seven children, Marietta Holley grew up on a farm near Lake Ontario in New York. In twenty-one books published between 1873 and 1914, she created the memorable comic persona of Samantha Smith Allen (usually called “Josiah Allen’s wife”). With Samantha Allen as her spokesperson, Holley staked out positions on issues such as TEMPERANCE, Mormonism, and race relations. Far more than any other concern, though, the “WOMAN QUESTION” dominates Holley’s fiction, which is a forum for Samantha’s common-sense advocacy that women should receive not only the vote but also equal pay, an increased role in church governance, and more freedom in both fashion and marriage options. Although Holley declined to speak on such themes in public, her folksy alter ego, Samantha, offers strong opinions at humorous length.

The Samantha books share a tradition of humor writing with works by authors such as Seba SMITH, Frances WHITCHER, Benjamin SHILLABER, and Mark Twain (Samuel Langhorne CLEMENS). As with those, the comic fulcrum in Holley’s sketches is the personable and quirky narrator brought to life through her own colorful vernacular speech. Several of the Samantha books are presented as travel narratives. In producing these, Holley relied almost entirely on maps and other printed sources, without ever visiting the places that she had Samantha Smith describe.

The Samantha books were extremely successful and consistently profitable. At the height of her popularity in 1890, Holley negotiated a one-book contract for \$14,000—the equivalent of more than \$300,000 in 2007. In her posthumously published memoir, Holley noted the irony of her success: she had only reluctantly agreed to write the first Samantha book, convinced that “none would ever want to read

it.” Indeed, she thought poetry her “real language.” Holley did publish some poetry, as well as some sentimental fiction.

### Sources

Curry, Jane. *Marietta Holley*. New York: Twayne, 1996.

Holley, Marietta. *The Story of My Life*, in *Watertown Daily Times*, February 5, 1931–April 9, 1931.

Winter, Kate H. *Marietta Holley: Life with “Josiah Allen’s Wife.”* Syracuse, N.Y.: Syracuse University Press, 1984.

—Brett Barney

**Holmes, Oliver Wendell** (1809–1894) *poet, essayist, novelist, biographer*

*Science is a first-rate piece of furniture for a man’s upper chamber, if he has common sense on the ground floor.*

—*The Poet at the Breakfast-Table* (1872)

A member of the Boston Brahmin class (of privileged people, a term he coined), Oliver Wendell Holmes was the son of the Cambridge, Massachusetts, Congregational clergyman Abiel Holmes (1763–1837) and a direct descendant of the Puritan poet Anne Bradstreet (circa 1612–1672). Holmes first studied law before turning to medicine, receiving his medical degree from Harvard in 1836. He had, however, already begun publishing—a series of reunion poems about his Harvard undergraduate class of 1829 as well as the poem “Old Ironsides” (1830), which proved to be a successful protest against the proposed destruction of the War of 1812 ironclad ship, the *Constitution*. Holmes published two pieces in *The New England Magazine* in 1831–1832, “THE AUTOCRAT OF THE BREAKFAST-TABLE” (precursors of the famous essay series he later published in *THE ATLANTIC MONTHLY*). However, after the 1836 publication of *Poems*, Holmes turned his attention to medicine.

Holmes was a professor of anatomy at Dartmouth College from 1838 to 1840, after which he published two important medical books. From 1847 until his retirement in 1882, he was Parkman Professor of Anatomy and Physiology at Harvard, where he also served for six years as dean of the medical school. It was not long, however, before his superior skills as a lecturer brought him before the general public on the lyceum circuit (see LYCEUM MOVEMENT). A staple of Boston society and club life, he was a noted conversationalist and composer of occasional verse, especially when it came to Harvard occasions; at least 108 of his 408 poems deal in some way with his alma mater. Holmes was also a humanitarian reformer and a militant Unitarian (see UNITARIANISM) who attacked the Calvinist faith, perhaps most notably in his poem “The Deacon’s Masterpiece” (1858) and in his novel *Elsie Venner: A Romance of Destiny* (1861), an allegorical work meant “to test the doctrine of ‘original sin’ and human responsibility.”

Like most of his later work, *Elsie Venner* first appeared in *The Atlantic Monthly*. After this magazine was founded in 1857—its name bestowed on it by Holmes—Holmes’s identity was primarily that of a man of letters. Between 1858 and 1881 Holmes contributed his Autocrat of the Breakfast-Table series, his own admixture of verse and narrative, conversation and soliloquy, anecdote and essay. In addition to these submissions, he wrote verse, fiction, addresses, and lectures, as well as two biographies, one of Ralph Waldo EMERSON and another of John Lothrop Motley. His son, Oliver Wendell Holmes Jr. (1841–1935), was a United States Supreme Court justice.

### Sources

Broadus, Dorothy C. *Genteel Rhetoric: Writing High Culture in Nineteenth-Century Boston*. Columbia: University of South Carolina Press, 1999.

Dowling, William C. *Oliver Wendell Holmes in Paris: Medicine, Theology, and The Autocrat of the Breakfast Table*. Durham: University of New Hampshire, 2006.

**Henry Holt and Company** (1873–1960) *publishing house*

The beginnings of Henry Holt and Company can be said to date to 1863, when German immigrant Frederick Leypoldt began publishing a handful of titles from his Philadelphia bookstore. Henry Holt, a Yale-educated lawyer, became Leypoldt’s partner in 1866, after the business transferred to New York. Following a series of name changes that marked the departure of Leypoldt and the arrival and departure of fellow Yale graduate Ralph Williams, the firm officially became known as Henry Holt and Company in 1873. During these early years, the company published mostly foreign works, including Ivan Turgenev’s *Fathers and Sons* (1867), Hippolyte Taine’s *History of English Literature* (1871), John Stuart Mill’s *Autobiography* (1873), and Thomas Hardy’s *Under the Greenwood Tree* (1873).

In the absence of international COPYRIGHT, American publishing during the middle of the century operated under the “courtesy principle,” an unwritten code whereby the first publisher to announce publication plans for a foreign author’s work was generally given exclusive rights to that author’s work in exchange for a share of the profits. As this informal system broke down and Holt faced competition from less reputable publishers who reprinted Holt authors without payment, the firm turned increasingly to American writers, including Henry ADAMS and William JAMES.

By this point science and textbooks had become the mainstay of the firm’s business, though it also saw popular success with such fictional works as Paul Leicester FORD’s *The Honorable Peter Stirling* (1894), Anthony Hope’s *The Prisoner of Zenda* (1894), and H. G. Wells’s *The Time Machine* (1895). In the twentieth century, noteworthy Holt authors included Robert Frost, Marcel Proust, Albert Einstein, Albert Schweitzer, Bertrand Russell, A. E. Housman, and Frederick Jackson Turner.

Henry Holt involved himself in the various aspects of the company to an unusual extent, acting not only as publisher but also as recruiter and editor. Following the hire of Alfred Harcourt in 1910, Holt's control began to wane, and after his death in 1926 the firm was transferred to public ownership. It continued under the same name, however, until 1960, when a three-way merger created Holt, Rinehart, and Winston.

#### Source

Holt, Henry. *Garrulities of an Octogenarian Editor*. Boston & New York: Houghton Mifflin, 1923.

—Brett Barney

#### *Hope Leslie* by Catharine Maria Sedgwick (New York: White, Gallaher & White, 1827) novel

Catharine Maria SEDGWICK's third novel, *Hope Leslie; or, Early Times in the Massachusetts*, is also usually considered her best. An historical ROMANCE, the book blends conventional romance—in this case a Puritan love story—with an historical setting and events—the Puritans' subjugation of the natives in seventeenth-century New England. The novel depicts the intertwined lives of two heroic women. The title character, Hope, is the foster daughter of a Puritan leader; Magawisca is the daughter of a Pequot leader. Sedgwick's novel is unusual in its presentation of the Pequot War from the Native Americans' rather than the Puritans' perspective. *Hope Leslie* is also noteworthy for the parallels it draws between the women who struggle against Puritanism's patriarchal society and the Native Americans who fight the Puritans to retain their land. The novel received both positive and negative criticism when it was published, the major criticism being that readers found it difficult to accept Magawisca as a moral character. More recently critics have also focused on Magawisca's morality, celebrating the novel as the first to present a female Native American character that defied popular stereotypes. Also important is Sedgwick's representation of Magawisca's spiritual beliefs; her pantheistic belief in God is as valid as Hope's Christianity.

#### Source

Sedgwick, Catharine Maria. *Hope Leslie; or, Early Times in the Massachusetts*, edited with an introduction, by Mary Kelley. New Brunswick, N.J.: Rutgers University Press, 1987.

—Vicki Martin

#### Houghton Mifflin and Company (1880–1908) publishing house

Houghton Mifflin and Company came into being with the demise of Houghton, Osgood, and Company in 1880 (see James R. OSGOOD and Company). Henry Houghton had been partner in several other publishing firms and had a long history in printing. The new firm's other partner, George Mifflin, had entered the business in 1868 as a worker at Houghton's Riv-

erside Press, and by 1872 he had risen to become Houghton's publishing partner.

One of Houghton Mifflin's early strengths was the valuable list of authors inherited from its predecessor, in which New England authors figured prominently. These included John Greenleaf WHITTIER, Ralph Waldo EMERSON, Henry Wadsworth LONGFELLOW, James Russell LOWELL, and Oliver Wendell HOLMES. The company also took over as publisher of *THE ATLANTIC MONTHLY*. Among several popular series that Houghton Mifflin inaugurated, its Riverside Literature series is especially noteworthy. With the formation of the Educational Division in 1882, this began as a line of inexpensive editions aimed at schools and universities and featured works by Whittier, Emerson, Nathaniel HAWTHORNE, Edgar Allan POE, and many prominent English authors. Authors of later titles in the series include William Dean HOWELLS, Thomas Bailey ALDRICH, and Sarah Orne JEWETT.

After the turn of the century, Houghton Mifflin increasingly relied upon educational publishing. By the time of its incorporation in 1908 as Houghton Mifflin Company, education was the company's largest and most profitable segment. Under the leadership of editor Ferris Greenslet, the firm also published important literary works by Willa Cather, Amy Lowell, Conrad Aiken, and H.D. (Hilda Doolittle). In recent decades the focus on the education market has increased even further, and numerous mergers and ownership changes have all but obliterated connections between the original company and the current one, owned by a group of investment firms.

#### Source

Ballou, Ellen B. *The Building of the House: Houghton Mifflin's Formative Years*. Boston: Houghton Mifflin, 1970.

—Brett Barney

#### *The House of the Seven Gables* by Nathaniel Hawthorne (Boston: Ticknor, Reed, & Fields, 1851) novel

In this dark romance, Nathaniel HAWTHORNE explores the debilitating effects of the past upon the present. The narrative draws upon an incident involving Hawthorne's own great-grandfather, Judge John Hathorne, one of the judges at the Salem Witchcraft trials, who (it was thought) had elicited a curse that continued into later generations.

The house in the novel is itself cursed, blighting the lives of its inhabitants, the Pyncheons. When the novel opens, the house is already two centuries old, built on land that had been obtained fraudulently by Colonel Pyncheon from Wizard Maule, whom the former had helped to condemn to death for witchcraft. With his dying breath, Maule had issued a curse that continues to influence the Pyncheons generations later.

Written in the style of a Gothic romance, *THE HOUSE OF THE SEVEN GABLES* makes an interesting companion with its immediate predecessor, *THE SCARLET LETTER* (1850), and

much critical commentary has focused on a comparison of the two works. Early critics (and Hawthorne himself) considered *The House of the Seven Gables* to be superior, though it is now usually viewed as a lesser achievement. Together, the novels constitute a masterful and multidimensional portrait of Hawthorne's—and New England's—spiritual history.

### Sources

Robinson, Enders A. *Salem Witchcraft and Hawthorne's House of the Seven Gables*. Bowie, Md.: Heritage Books, 1992.

Rosenthal, Bernard, ed. *Critical Essays on Hawthorne's The House of the Seven Gables*. New York: G. K. Hall, 1995.

—Brett Barney

### Hovey, Richard (1864–1900) poet, playwright

Richard Hovey was born in Illinois and published his first volume of verse at the age of sixteen. He published his first play, *Launcelot and Guinevere: A Poem in Dramas*, in 1891. That same year he left for Europe, where he came under the influence of the French Symbolist poets and translated eight plays written by the Belgian dramatist Maurice Maeterlinck. Returning to the United States in 1892, he left for Nova Scotia and New Brunswick with his friend, the Canadian poet Bliss Carman. Inspired by the Canadian Maritimes, the two writers collaborated on three volumes of poetry that celebrated the idea of the open road and the camaraderie of youth: *Songs from Vagabondia* (1894), *More Songs from Vagabondia* (1896), and *Last Songs from Vagabondia* (1901).

The outbreak of the Spanish-American War in 1898 brought out a streak of American nationalism in Hovey, who published a collection, *Along the Trail* (1898), which extolled American virtues in poems such as “Unmanifest Destiny” and “The Word of the Lord from Havana.” During this period he also renewed his interest in Arthurian legend, laboring over what was to be a three-volume cycle of poetic dramas inspired by Sir Thomas Malory's *Morte d'Arthur* (1485). At the time of Hovey's early death, all but a few fragments of this project—posthumously published as *The Holy Grail* (1907)—were unfinished.

### Sources

Linneman, William R. *Richard Hovey*. Boston: Twayne, 1976.

Macdonald, Allan H. *Richard Hovey: Man and Craftsman*. Durham, N.C.: Duke University Press, 1957.

### Howard, Bronson (1842–1908) journalist, playwright

Born in Detroit, Bronson Crocker Howard moved to New York in 1865. He worked as a newspaper reporter even after the success of his play *Saratoga* (1870), a pioneering farce. After *The Banker's Daughter* became a hit in 1878, Howard quit his newspaper job, becoming the first American dramatist to earn a living entirely from playwriting. His most

popular work was *Shenandoah* (1889), a CIVIL WAR drama. Howard was unconcerned about fame, but he took great pride in his craft, in 1891 organizing the American Dramatists' Club (later the Society of American Dramatists and Composers). He also worked actively to secure international COPYRIGHT protection for American writers. Howard's *The Autobiography of a Play* (1914), a history of his *The Banker's Daughter*, provides insight into both his craft and his character.

### Source

Howard, Bronson. *The Autobiography of a Play*. New York: Printed for the Dramatic Museum of Columbia University, 1914.

### Howe, Julia Ward (1819–1910) poet, editor

*Mine eyes have seen the glory of the coming of the Lord;  
... His truth is marching on.*

—“Battle Hymn of the Republic” (1862)

In 1843 New York City native Julia Ward married Samuel Gridley Howe, a prominent humanitarian and teacher of the blind, with whom she edited the Boston *Commonwealth*, an abolitionist paper (see ABOLITIONISM). After her husband's death, Howe continued her work on behalf of the abolitionist cause, also taking up the causes of women's suffrage (see SUFFRAGISM), prison reform, and international peace. She was a prodigious worker, lecturing around the country and writing prolifically, turning out several volumes of verse as well as works such as *Sex and Education* (1874) and a life of Margaret FULLER (1883). Howe is best remembered, however, for “The Battle Hymn of the Republic,” which she wrote after watching Union soldiers march off to the CIVIL WAR in November 1861. The song has retained a central position in the canon of American patriotic music.

### Sources

Clifford, Deborah Pickman. *Mine Eyes Have Seen the Glory: A Biography of Julia Ward Howe*. Boston: Little, Brown, 1979.

Williams, Gary. *Hungry Heart: The Literary Emergence of Julia Ward Howe*. Amherst: University of Massachusetts Press, 1999.

Ziegler, Valarie H. *Diva Julia: The Public Romance and Private Agony of Julia Ward Howe*. Harrisburg, Pa.: Trinity Press International, 2003.

### Howells, William Dean (1837–1920) novelist

*People who get up in the world by service to others—  
through letters, or art, or science—may have their  
modest little misgivings as to their social value, but  
people that rise by money—especially if their gains are  
sudden—never have.*

—*A Hazard of New Fortunes* (1890)





William Dean Howells circa 1900

The Ohio-born William Dean Howells worked in his father's printing office and got most of his education by reading the books there. One of his first publications was a campaign biography for Abraham Lincoln, which he published in 1860. The work led him to a job in the consulate in Venice, Italy, and provided material for two books: *Venetian Life* (1866) and *Italian Journeys* (1867). Much later he demonstrated his knowledge of Italian literature in his *Modern Italian Poets* (1887).

Howells returned to the United States in 1865, worked briefly at *THE NATION*, and then became an editor at *THE ATLANTIC MONTHLY*, serving as editor in chief from 1871 to 1881. His base was now Boston, and he became one of the important figures in the city's literary life. He rapidly produced several novels that compared American and Italian manners: *A Chance Acquaintance* (1873), *A Foregone Conclusion* (1875), *The Lady of Aroostook* (1879), and *A Fearful Responsibility* (1881).

Howells then embarked on his mature period as a novelist, producing *A Modern Instance* (1882) and *THE RISE OF SILAS LAPHAM* (1885), two novels that embodied his desire to portray American characters in realistic settings confronting problems of everyday and business life. The former has some vestiges of the melodrama and simplistic character-

ization that Howells would soon abandon, but the latter is a careful, critical, yet affectionate portrait of an American businessman.

In the late 1880s Howells moved to New York, a decision that signaled the growing importance of that city and the eclipse of Boston as a literary center. He reported on current events for *HARPER'S MAGAZINE* and wrote one of his finest novels, *A Hazard of New Fortunes* (1890), which presents a picture of daily life in New York that still resonates today.

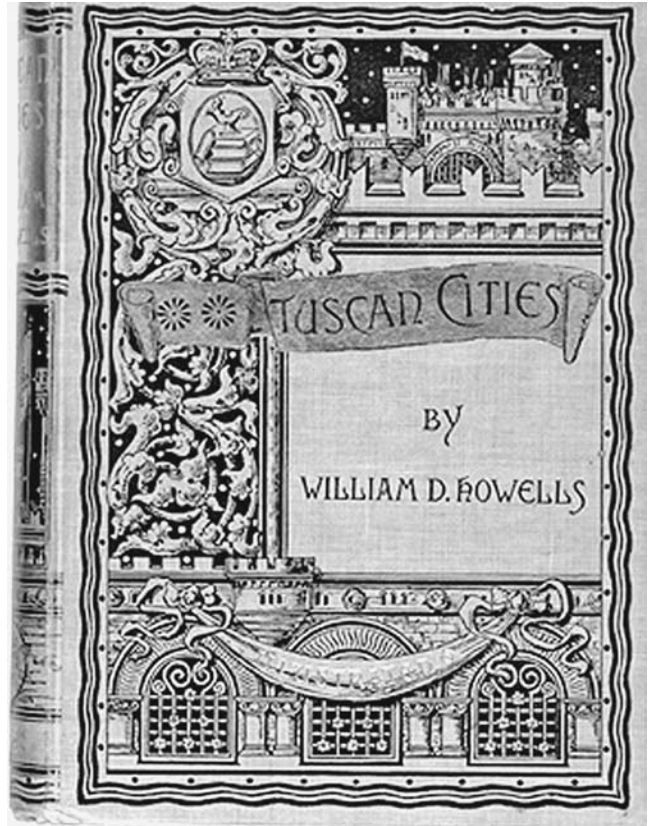
The social and political problems Howells wrote about in his nonfiction also became the subject of novels such as *A TRAVELER FROM ALTRURIA* (1894) and *Through the Eye of the Needle* (1907). In *Criticism and Fiction* (1891), *My Literary Passions* (1895), and *Literature and Life* (1902), Howells wrote extensively about fiction and REALISM, establishing himself as the preeminent man of letters of his day. He traveled widely throughout the United States and abroad and helped to advance the careers of such writers as Stephen Crane and Frank Norris.

Howells believed that literature should accurately reflect the way ordinary Americans actually lived and spoke and worked. This adherence to realism, however, was somewhat contradicted by his aversion to the seamy side of life and his observance of Victorian conventions in his fiction. The naturalists, such as Crane and Norris, dealt more candidly with the violent, criminal, and corrupt aspects of American civilization, refusing to accept Howells's belief that fiction should teach sound morality.

### Principal Books by Howells

- Venetian Life*. New York: Hurd & Houghton, 1866; revised and expanded, Boston & New York: Houghton, Mifflin, 1907.
- Italian Journeys*. New York: Hurd & Houghton, 1867; enlarged, Boston: Osgood, 1872; revised, Boston & New York: Houghton, Mifflin, 1901.
- No Love Lost: A Romance of Travel*. New York: Putnam, 1869.
- Suburban Sketches*. New York: Hurd & Houghton, 1871; enlarged, Boston: Osgood, 1872.
- Their Wedding Journey*. Boston: Osgood, 1872; Edinburgh: Douglas, 1882.
- A Chance Acquaintance*. Boston: Osgood, 1873; Edinburgh: Douglas, 1882.
- Poems*. Boston: Osgood, 1873; enlarged, Boston: Ticknor, 1886.
- A Foregone Conclusion*. Boston: Osgood, 1875 [i.e., 1874].
- Sketch of Life and Character of Rutherford B. Hayes . . . also a Biographical Sketch of William A. Wheeler*. New York: Hurd & Houghton / Boston: Houghton, 1876.
- The Parlor Car: Farce*. Boston: Osgood, 1876.
- Out of the Question. A Comedy*. Boston: Osgood, 1877.
- A Counterfeit Presentment: Comedy*. Boston: Osgood, 1877.
- The Lady of the Aroostook*. Boston: Houghton Osgood, 1879.
- The Undiscovered Country*. Boston: Houghton, Mifflin, 1880.
- A Fearful Responsibility and Other Stories*. Boston: Osgood, 1881.

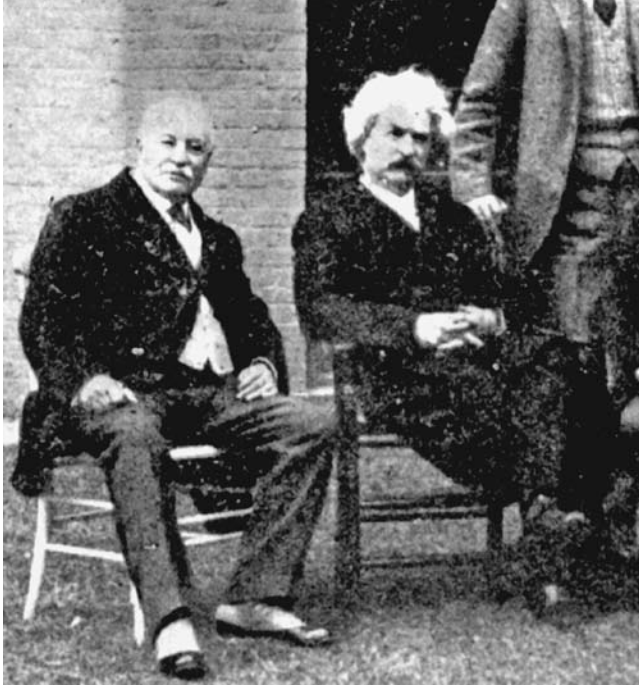
*Dr. Breen's Practice: A Novel.* Boston: Osgood, 1881.  
*A Day's Pleasure and Other Sketches.* Boston: Houghton, Mifflin, 1881.  
*A Modern Instance: A Novel.* Boston: Osgood, 1882.  
*The Sleeping Car: A Farce.* Boston: Osgood, 1883.  
*A Woman's Reason: A Novel.* Boston: Osgood, 1883.  
*A Little Girl among the Old Masters.* Boston: Osgood, 1884.  
*The Register: Farce.* Boston: Osgood, 1884.  
*Three Villages.* Boston: Osgood, 1884.  
*The Elevator: Farce.* Boston: Osgood, 1885.  
*The Rise of Silas Lapham.* Boston: Ticknor, 1885.  
*Tuscan Cities.* Boston: Ticknor, 1886.  
*Poems.* Boston: Ticknor, 1886.  
*The Garroters: Farce.* New York: Harper, 1886.  
*Indian Summer.* Boston: Ticknor, 1886.  
*The Minister's Charge; or, The Apprenticeship of Lemuel Barker.* Boston: Ticknor, 1887.  
*Modern Italian Poets: Essays and Versions.* New York: Harper, 1887.  
*April Hopes: A Novel.* New York: Harper, 1888.  
*A Sea-Change; or, Love's Stowaway: A Lyricated Farce in Two Acts and an Epilogue.* Boston: Ticknor, 1888.  
*Annie Kilburn: A Novel.* New York: Harper, 1889.  
*The Mouse-Trap and Other Farces.* New York: Harper, 1889.  
*A Hazard of New Fortunes.* New York: Harper, 1890 [i.e., 1889].  
*The Shadow of a Dream: A Novel.* New York: Harper, 1890.  
*A Boy's Town Described for "Harper's Young People."* New York: Harper, 1890.  
*Criticism and Fiction.* New York: Harper, 1891.  
*The Albany Depot: Farce.* New York: Harper, 1891.  
*An Imperative Duty: A Novel.* New York: Harper, 1892 [i.e., 1891].  
*The Quality of Mercy.* New York: Harper, 1892.  
*A Letter of Introduction: Farce.* New York: Harper, 1892.  
*A Little Swiss Sojourn.* New York: Harper, 1892.  
*Christmas Every Day and Other Stories Told for Children.* New York: Harper, 1893.  
*The World of Chance: A Novel.* New York: Harper, 1893.  
*The Unexpected Guests: A Farce.* New York: Harper, 1893.  
*My Year in a Log Cabin.* New York: Harper, 1893.  
*Evening Dress: Farce.* New York: Harper, 1893.  
*The Coast of Bohemia: A Novel.* New York: Harper, 1893.  
*A Traveler from Altruria: Romance.* New York: Harper, 1894.  
*My Literary Passions.* New York: Harper, 1895.  
*Stops of Various Quills.* New York: Harper, 1895.  
*The Day of Their Wedding: A Novel.* New York: Harper, 1896.  
*A Parting and a Meeting: Story.* New York: Harper, 1896; republished in *Idyls in Drab*.  
*Impressions and Experiences.* New York: Harper, 1896.  
*A Previous Engagement: Comedy.* New York: Harper, 1897.  
*The Landlord at Lion's Head.* Edinburgh: Douglas, 1897; New York: Harper, 1897.  
*An Open-Eyed Conspiracy: An Idyl of Saratoga.* New York & London: Harper, 1897.



Front cover for *Tuscan Cities*, 1886. The *Atlantic Monthly* reviewer commented that the illustrations in this travel book are "like the cover, neither the best nor the worst of their kind."

*Stories of Ohio.* New York, Cincinnati & Chicago: American Book, 1897.  
*The Story of a Play: A Novel.* New York & London: Harper, 1898.  
*Ragged Lady: A Novel.* New York & London: Harper, 1899.  
*Their Silver Wedding Journey*, 2 volumes. New York & London: Harper, 1899.  
*Bride Roses: A Scene.* Boston & New York: Houghton, Mifflin, 1900.  
*Room Forty-Five: A Farce.* Boston & New York: Houghton, Mifflin, 1900.  
*An Indian Giver: A Comedy.* Boston & New York: Houghton, Mifflin, 1900.  
*The Smoking Car: A Farce.* Boston & New York: Houghton, Mifflin, 1900.  
*Literary Friends and Acquaintance: A Personal Retrospect of American Authorship.* New York & London: Harper, 1900.  
*A Pair of Patient Lovers.* New York & London: Harper, 1901.  
*Heroines of Fiction*, 2 volumes. New York & London: Harper, 1901.





William Dean Howells and his closest literary friend, Samuel Langhorne Clemens, from the 1950 illustrated edition of *The Rise of Silas Lapham*, published by Dodd, Mead

- The Kentons: A Novel*. New York & London: Harper, 1902.  
*The Flight of Pony Baker: A Boy's Town Story*. New York & London: Harper, 1902.  
*Literature and Life*. New York & London: Harper, 1902.  
*Questionable Shapes*. New York & London: Harper, 1903.  
*Letters Home*. New York & London: Harper, 1903.  
*The Son of Royal Langbrith: A Novel*. New York & London: Harper, 1904.  
*Miss Bellard's Inspiration: A Novel*. New York & London: Harper, 1905.  
*London Films*. New York & London: Harper, 1905.  
*Certain Delightful English Towns with Glimpses of the Pleasant Country Between*. New York & London: Harper, 1906.  
*Through the Eye of the Needle: A Romance*. New York & London: Harper, 1907.  
*Between the Dark and the Daylight: Romances*. New York: Harper, 1907.  
*Fennel and Rue: A Novel*. New York & London: Harper, 1908.  
*Roman Holidays and Others*. New York & London: Harper, 1908.  
*The Mother and the Father: Dramatic Passages*. New York & London: Harper, 1909.  
*Seven English Cities*. New York & London: Harper, 1909.  
*My Mark Twain: Reminiscences and Criticisms*. New York & London: Harper, 1910.

- Imaginary Interviews*. New York & London: Harper, 1910.  
*Parting Friends: A Farce*. New York & London: Harper, 1911.  
*New Leaf Mills: A Chronicle*. New York & London: Harper, 1913.  
*Familiar Spanish Travels*. New York & London: Harper, 1913.  
*The Seen and Unseen at Stratford-On-Avon: A Fantasy*. New York & London: Harper, 1914.  
*The Daughter of the Storage and Other Things in Prose and Verse*. New York & London: Harper, 1916.  
*The Leatherwood God*. New York: Century, 1916.  
*Years of My Youth*. New York & London: Harper, 1916.  
*The Vacation of the Kelwyns: An Idyl of the Middle Eighteen-Seventies*. New York & London: Harper, 1920.  
*Hither and Thither in Germany*. New York & London: Harper, 1920.  
*Mrs. Farrell: A Novel*. New York & London: Harper, 1921.  
*Criticism and Fiction and Other Essays*, edited by Clara Marburg Kirk and Rudolf Kirk. New York: New York University Press, 1959.  
*The Complete Plays of W. D. Howells*, edited by Walter J. Meserve. New York: New York University Press, 1960.  
*W. D. Howells as Critic*, edited by Edwin H. Cady. London & Boston: Routledge, 1973.  
*The Early Prose Writings of William Dean Howells 1853–1861*, edited by Thomas Wortham. Athens: Ohio University Press, 1990.  
*A Selected Edition of William Dean Howells*, edited by Edwin H. Cady, David J. Nordloh, Don L. Cook, Christoph K. Lohmann, 23 volumes. Bloomington: Indiana University Press, 1968–1993.

## Letters

- Life in Letters of William Dean Howells*, 2 volumes, edited by Mildred Howells. Garden City, N.Y.: Doubleday, Doran, 1928.  
*The Correspondence of Samuel L. Clemens and William D. Howells, 1872–1910*, 2 volumes, edited by Henry Nash Smith and William M. Gibson. Cambridge, Mass.: Harvard University Press, 1960.  
*Selected Letters, 1852–1920*, 6 volumes. Boston: Twayne, 1979–1983.  
*John Hay–Howells Letters*, edited by George Monteiro and Brenda Murphy. Boston: Twayne, 1980.

## Studying William Dean Howells

Between 1860 and his death in 1920 William Dean Howells published over one hundred books, including volumes of poetry, biographies, travel writing, memoirs, short stories, essays, and novels. These are in addition to his regular entries in *THE ATLANTIC MONTHLY*, *HARPER'S MONTHLY MAGAZINE*, and other periodicals. Howells's early novels emphasize characters facing internal conflicts, while his later works develop his concern for issues of race, gender, and labor. Despite Howells's lasting influence on American literature and regular attention from critics, his works are rarely taught—a

fact largely due to his longstanding reputation as a “genteel” writer. Only one of his works, the short story “Editha” (1905), commonly appears in anthologies.

A study of Howells’s novels should begin with his important novels of the 1880s and 1890s, especially *A Modern Instance*, *THE RISE OF SILAS LAPHAM* (his most widely read book), and *A HAZARD OF NEW FORTUNES*. An appreciation of Howells’s novels and of his contributions to literary theory will be enhanced by reading his *Criticism and Fiction* (1891) and his *Harper’s* “Editor’s Study” columns, edited by James W. Simpson (*Editor’s Study*, Troy, N.Y.: Whitson Publishing Company, 1983). Several of Howells’s novels are reprinted in *A Selected Edition of W. D. Howells*, edited by Edwin H. Cady, Ronald Gottesman, Don L. Cook, and David J. Nordloh (Bloomington: Indiana University Press, 1968–1993). These volumes include introductions and textual notes to explain the historical and stylistic context of each text. Book reviews and criticism about Howells’s works written during his lifetime can be located using Clayton L. Eichelberger, *Published Comment on William Dean Howells through 1920: A Research Bibliography* (Boston: G. K. Hall, 1976).

Biographical study of Howells should begin with his own *Literary Friends and Acquaintance: A Personal Retrospect of American Authorship* (New York: Harper, 1900). The recommended biographies of Howells are Edwin H. Cady’s *The Road to Realism: The Early Years 1837–1885 of William Dean Howells* (Syracuse, N.Y.: Syracuse University Press, 1956); Cady’s *The Realist at War: The Mature Years 1885–1920 of William Dean Howells* (Syracuse, N.Y.: Syracuse University Press, 1958), and Kenneth S. Lynn’s *William Dean Howells: An American Life* (New York: Harcourt Brace Jovanovich, 1971). These biographies should be supplemented with Susan Goodman and Carl Dawson’s *William Dean Howells: A Writer’s Life* (Berkeley: University of California Press, 2005).

Students interested in Howells’s relationship with Mark Twain (Samuel Langhorne CLEMENS) should consult his *My Mark Twain: Reminiscences and Criticisms* (New York: Harper, 1910) and *The Correspondence of Samuel L. Clemens and William D. Howells*, edited by Henry Nash Smith and William M. Gibson (Cambridge: Harvard University

Press, 1960). Those interested in Howells’s other literary relationships should, after consulting his *Literary Friends and Acquaintance*, see the six volumes of his *Selected Letters* (Boston: Twayne Publishers, 1979–1983).

The William Dean Howells Society website (<<http://www.wsu.edu/~campbelld/howells/index.html>> viewed July 30, 2007) provides regular updates on Howells scholarship and includes annotated bibliographies of books and articles concerning Howells and his work, online texts, teaching resources, and answers to student queries.

— Student Guide by Derek Driedger

***A Humble Romance and Other Stories*** by Mary E. Wilkins Freeman (New York: Harper, 1887)  
*short-story collection*

In this well-received collection, Mary E. Wilkins FREEMAN depicts the attitudes, traits, and foibles of New Englanders, using both humor and attention to detail to emphasize the Puritan quirks of what she called “an old and disappearing type.” Described by editor and author William Dean HOWELLS as “peculiarly American” works with “unity of spirit, of point of view, of sympathy,” the stories in this volume paint quaint but realistic pictures of village life, emphasizing the distinctions of local speech and customs (see LOCAL COLOR). In the title tale, a psychological study of rebellion and romance, a shy orphan girl unexpectedly stands up to her overly demanding employer, walking out on her to marry an honest but poor traveling tinker. This revolt doesn’t come without a price; however, Sally discovers inner strength and determination. The theme of women’s emerging (albeit not always desired or easy) economic independence in traditionally male-dominated rural towns also recurs in such stories as “A Mistaken Charity,” “A Taste of Honey,” “An Honest Soul,” and “A Conflict Ended.”

**Source**

Reichardt, Mary R. *Mary Wilkins Freeman: A Study of the Short Fiction*. Twayne’s Studies in Short Fiction. New York: Twayne, 1997.

—Susan M. Stone





**“Haircut”** by Ring Lardner (1925) *short story*

“Haircut,” the best known of Ring LARDNER’s 130 short stories, first appeared in *Liberty* and was collected in *THE LOVE NEST AND OTHER STORIES* (1926). “Haircut” is a monologue spoken by a barber, Whitey, to a customer who is new to the small Midwestern town where the story is set. While “Haircut” gains much of its appeal from Lardner’s characteristic use of humor, irony, and working-class dialect, the story is actually a biting satire that scorns provincial mores. In acquainting his new client with the town, Whitey unwittingly reveals the ignorance and insensitivity that characterize him and his barbershop cronies, who have built a legend out of the mischievous adventures of the late town prankster, Jim Kendall, an adulterer whose helpless spouse “could of divorced him, only she couldn’t.” As Whitey’s tale implies, Jim—also a heartless, abusive drunkard—derived satisfaction from inflicting pain and humiliation on his family, neighbors, and even complete strangers. Yet, Whitey remembers him as “a good fella at heart.” He views Jim’s death at the hands of a mentally-handicapped man he had long tormented as an unfortunate loss to the quiet town, which he feels Jim had invigorated with his antics.

—John Cusatis

***The Hairy Ape*** by Eugene O’Neill (produced 1922)  
*play*

Eugene O’NEILL concluded his formative years as a dramatist under the producing wing of the PROVINCETOWN PLAYERS with an eight-scene drama, *The Hairy Ape*, which opened on March 9, 1922 for 120 performances at the Provincetown Theatre. Enhancing the classically inspired use of masks and

choral chants O’Neill featured in the play, expressionistic scene designs by Robert Edmond Jones and Cleon Throckmorton added a nightmarish quality admired by critics who found *The Hairy Ape* among O’Neill’s most successful theatrical experiments.

The central confrontation in the play occurs when “Yank” Smith, a brutish, inarticulate stoker on a passenger liner, meets Mildred Douglas, pampered daughter of the ship line’s president, as she tours the boiler room. Her crying out in horror and fainting at the sight of Yank sparks his soul-searching journey that ends in his death. Subtitled “A Comedy of Ancient and Modern Life,” the play limited its “comedy” to an ironic absurdity evident in its examination of the alienation of the individual in a technological, capitalist society. It is among the most frequently revived of O’Neill’s early works.

#### Sources

O’Neill, Eugene. *The Hairy Ape*. New York: Boni & Liveright, 1925.

Walker, Julia A. “‘De New Dat’s Moiderin’ de Old’: Oedipal Struggle as Class Conflict in Eugene O’Neill’s *The Hairy Ape*,” in *Art, Glitter, and Glitz: Mainstream Playwrights and Popular Theatre in 1920s America*, edited by Arthur Gerwitz and James J. Kolb. Westport, Conn.: Praeger, 2004.

—James Fisher

**Halper, Albert** (1904–1984) *novelist, short-story writer*  
Born to Lithuanian Jewish immigrants in Chicago—“in a raw slangy city in a raw slangy neighborhood”—Albert Halper is best known for his fiction about the working people he knew growing up (see PROLETARIAN LITERATURE). Before commit-

ting himself to a writing career, he worked for years in low-level jobs. *Union Square* (1933), his first novel, depicts the desperate economic plight of workingmen, realistically treating the lives of a dozen individuals who live in tenements near the square. *On the Shore, Young Writer Remembering Chicago* (1934) is a collection of stories arranged to show the experiences and growth of the narrator on the West Side of the city (his 1953 story collection, *The Golden Watch*, treats the same material). He based his novels *The Foundry* (1934) and *The Chute* (1937) on his work experiences in an electrotype factory and a mail-order house. For his last novel about life in Chicago, *Little People* (1942), Halper drew on the employees he knew when he was a delivery boy for a downtown fur and clothing store. Halper later wrote novels set in New York and Florida, including *Atlantic Avenue* (1956), which is set in Brooklyn. *Good-Bye, Union Square: A Writer's Memoir of the Thirties* was published in 1970.

### Source

Hart, John E. *Albert Halper*. Boston: Twayne, 1980.

—Tilly Newell

### Hammerstein, Oscar, II (1895–1960) lyricist

*If you would achieve the rhyming grace and facility of W. S. Gilbert or Lorenz Hart, my advice would be never to open a rhyming dictionary. Don't even own one. While I might, on occasion, place a timid, encroaching foot on the territory of these two masters, I never carry my invasion very far. I would not stand a chance with either of them in the field of brilliant light verse. I admire and envy them their fluidity and humor, but I refuse to compete with them. Aside from my shortcomings as a wit and rhymester—or, perhaps, because of them—my inclination led me to a more primitive type of lyric.*

—Lyrics (1949)

Although Oscar Hammerstein II's grandfather had been an impresario of opera and his uncle was a producer, his father was determined to save his son from what he what deemed "the humbug of show business." William Hammerstein insisted Oscar attend Columbia University to study law, but there Hammerstein worked on several collegiate musicals with other students, including Richard Rodgers and Lorenz HART. His uncle Arthur agreed to let him be a stage manager for productions so that he could learn the craft of playwriting.

Oscar was then apprenticed to Otto HARBACH, a master lyricist and librettist, and the two collaborated on such musicals as *Rose-Marie* (1924), *Sunny* (1925), and *The Desert Song* (1926). Hammerstein absorbed Harbach's aesthetic principle that songs should emerge organically out of the characters and dramatic situations of a musical—a rare commitment to

dramatic "integration" between song and story in the frothy musicals of the Jazz Age. In 1927 Hammerstein had his greatest early triumph with composer Jerome Kern on *Show Boat*, which brilliantly established the principle of integration between song and story. He also had success with Sigmund Romberg on *The New Moon* (1928) and Kern on *Sweet Adeline* (1929). During the 1930s Hammerstein suffered a series of flops.

Along with most other songwriters, Hammerstein worked in Hollywood during the GREAT DEPRESSION, but his commitment to dramatic integration ran afoul of Hollywood's insistence that most songs be presented as "performances" by characters portraying singers and dancers putting on a theatrical show. Few of Hammerstein's songs for movies were successful, with the exception of "The Folks Who Live on the Hill" for the 1937 musical *High, Wide, and Handsome*. Discouraged by his Hollywood failures and the disappointingly short run of *Very Warm for May* (1939), even though it contained "All the Things You Are," Hammerstein retreated to his Pennsylvania farm to work on a labor of love—a libretto for *Carmen Jones*, a recasting of Bizet's opera for an all-black cast.

It was there that he was sought out by Richard Rodgers, who after years of trying to work with the alcoholic, undependable, and self-destructive Lorenz Hart, had decided to break off the collaboration when Hart refused to write a musical about the opening of the Oklahoma territory. Hammerstein agreed to the project and, despite virtually universal fears that it too would be a flop, when *OKLAHOMA!* opened in 1943, its enormous success established the principle that songs should be rooted in the story and characters of a musical. Rodgers and Hammerstein pushed that principle to more and more ambitious lengths in such musical dramas as *CAROUSEL* (1945), *South Pacific* (1949), and *The King and I* (1951).

Temperamentally, Rodgers and Hammerstein were more suited to each other than Rodgers and Hart had been: both were disciplined artists with a shrewd sense for business. Their extraordinary collaboration came to an abrupt halt as they were working on *The Sound of Music* (1959) and Hammerstein was diagnosed with inoperable cancer. Before he retreated to his Pennsylvania farm to die, he told the company of *The Sound of Music* not to allow their concerns about the show's sentimentality to blind them to the dramatic power that would make it and its songs a success.

Unlike most lyricists of his generation, Hammerstein wrote the book as well as the lyrics for his musical comedies, which allowed him to create dramatic moments when dialogue flowered into song. In his early collaborations, he followed the standard practice of letting his musical collaborator create a melody before he began to work on the lyric. When Kern opened a chorus on a sustained whole note, Hammerstein placed on it the syllable "Who" in the line "Who stole my heart away?," the long vowel allowing the singer to sustain

it for several beats. For *Show Boat*, Hammerstein followed Kern's melodies that were based on simple popular song formulas but created such lyrics as "Ol' Man River," "Can't Help Lovin' Dat Man," and "Make Believe," that resonate powerfully with character and dramatic context.

When he collaborated with Rodgers, Hammerstein had the opportunity to write lyrics first, though he usually wrote them with a makeshift "dummy" melody in mind. Such a procedure enabled Hammerstein to anchor lyrics even more integrally into his libretto, and when Rodgers looked at the lyrics, he was inspired to create equally "integrated" music. When Rodgers read the lyric for "The Surrey with the Fringe on Top," for example, he saw that at the end of the opening line, "Chicks and ducks and geese better scurry," the melody should leap upward in imitation of the birds fleeing the oncoming equipage. As a librettist and lyricist, Hammerstein pushed the American musical to greater maturity as he dealt with issues such as racism and xenophobia, creating shows that were more musical "dramas" than comedies.

Hammerstein is the major figure in the transition of the American musical from a show with a lot of gags, dance numbers, and freestanding hit songs to a musical drama where songs grow integrally out of character and dramatic context. While some may decry the soaring sentiments of his lyrics, comparing them to the wry urbanity of Lorenz Hart and Cole Porter, Oscar Hammerstein's dramatically integrated lyrics deeply influenced the next generation of lyricists—Alan Jay Lerner, Sheldon Harnick, Stephen Sondheim.

### Sources

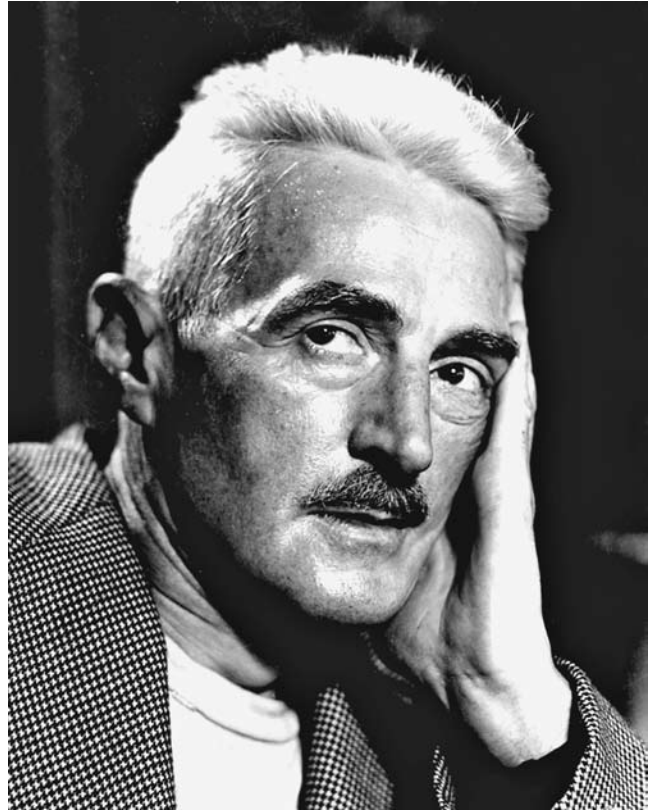
Citron, Stephen. *The Wordsmiths: Oscar Hammerstein 2<sup>nd</sup> and Alan Jay Lerner*. New York: Oxford University Press, 1995.

Nolan, Frederick. *The Sound of Their Music: The Story of Rodgers and Hammerstein*. London: Dent, 1978.

—Philip Furia

### Hammett, Dashiell (1894–1961) short-story writer, novelist

Dashiell Hammett was born in 1894 in rural St. Mary's County, Maryland, and grew up in Baltimore. He dropped out of high school after his first semester to help support his family. In 1915, when he was twenty-one, he began work in Baltimore as a private detective for Pinkerton's National Detective Service, where his assignments seem to have been primarily in the theft division, shadowing suspects and recovering stolen goods. He interrupted his career in 1918 to join the U.S. Army. He was assigned to an ambulance unit at Camp Meade, near his home, and within four months he contracted Spanish Influenza, which caused activation of latent tuberculosis, probably traceable to his mother. Less than a year after his induction, Hammett was discharged with a



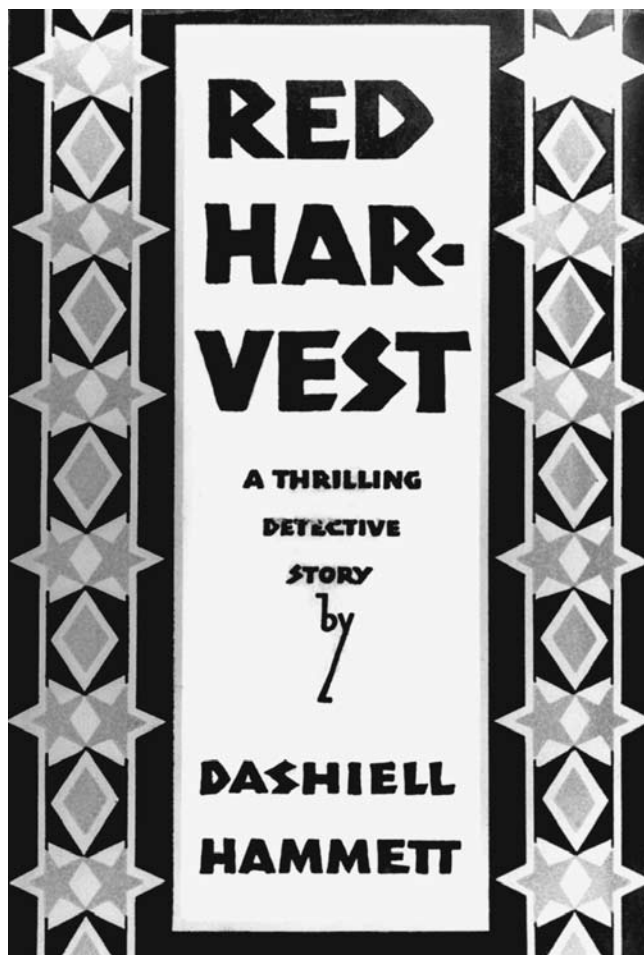
Dashiell Hammett, circa 1940

serious disability that plagued him for the next decade. He returned to work part-time as a detective first in Baltimore, then in Spokane, before a physical breakdown caused him to be hospitalized in Tacoma, Washington. There he fell in love with his nurse, and after his release from the hospital in 1921, they were married.

Hammett's poor health caused him to be bedfast in the early 1920s, and with a new wife and young daughter to support, he turned to writing as a source of income. He began writing for magazines, primarily the adventure pulp *BLACK MASK*, using his past experience as a detective for material. At a time when the pulps encouraged action stories, the more violent the better, Hammett attempted to temper his fiction with reality, and he soon gathered a loyal readership. Most of his stories featured the nameless Continental Op, an agency detective who simply did his job, without resorting to unnecessary violence. After a brief attempt to pursue a full-time career in advertising in 1926 at the time of his second daughter's birth, Hammett had a physical relapse. He turned once again to fiction, this time concentrating on longer works with the encouragement of new *Black Mask* editor Joseph T. Shaw.

Hammett's first novel (like his next three) was serialized in *Black Mask*, and he sent it unsolicited to Alfred A. Knopf, who was establishing a new line of mysteries. With the pub-





Dust jacket for Hammett's first novel, in which the Continental Op is hired to clean up Personville, a town controlled by criminals and corrupt police

lication and favorable reception of *Red Harvest* (1929), Hammett became one of Knopf's star writers. He followed with his second novel, *The Dain Curse*, the same year. In 1930, stating that he meant to make literature from the detective novel, he published *THE MALTESE FALCON* (1930), which guaranteed his reputation. After two more novels in quick succession—*THE GLASS KEY* (1931) and *The Thin Man* (1934)—Hammett had finished publishing novels.

After the publication of *The Maltese Falcon*, Hammett spent much of his time in Hollywood, where he capitalized on his literary celebrity and his reputation for realistic crime fiction and witty dialogue. By the mid 1930s, he was among the highest paid screenwriters in Hollywood. He was also among the most disdainful of Hollywood culture. Along with his companion Lillian HELLMAN, he became a political activist, advocating Marxist theory and Communist causes. His lavish lifestyle, which included prodigious drinking, led to a series of physical and mental breakdowns in the last years of

the decade. In 1939 Hammett moved permanently to the East Coast and pursued his career-long interest in stage drama, acting primarily as an adviser to Lillian Hellman.

During WORLD WAR II, Hammett again enlisted in the army, serving on the Alaskan island of Adak, where he edited the camp newspaper. After the war and his return to civilian life, he quit drinking and rededicated himself to political activism. In 1951 he refused to testify before a federal court about his involvement in a bail fund for Communists accused under the Smith Act. He received a six-month sentence in a federal prison for contempt of court. After his release he was blacklisted from work in the entertainment industry, and a lien was placed against his assets for past-due income taxes amounting to over \$111,000. Hammett spent the last decade of his life in poverty. When he died in January 1961, his estate was estimated to be less than \$10,000.

Before Hammett, the detective story (see DETECTIVE FICTION) came in two general types—the ratiocinative story in which a brilliant puzzle solver pieced together clues to identify a murderer in a genteel setting; or the action-packed pulp story in which a tough detective-adventurer imposed his own brand of vigilante justice, the higher the body count, the better. Hammett drew on his experience to present realistic situations in which neither criminals nor detectives were romanticized. Hammett's emphasis was the professionalism of his detective and the believability of his plots. With *The Maltese Falcon* and *The Glass Key* he determined to raise his fiction to a higher level, employing sophisticated literary techniques that emphasized dramatic conflict and creating fully drawn, morally complex characters. Hammett was strongly influenced by the techniques of stage drama and the movies, as he admitted to his editor while writing *Red Harvest*. That influence is most evident in *The Maltese Falcon* and Hammett's less serious last novel, *The Thin Man*, for which he used himself and Lillian Hellman as models for Nick and Nora Charles.

After 1934 Hammett quit writing for publication, but his literary celebrity was undiminished. He was considered the father of hard-boiled detective fiction, a label he abhorred, and *The Maltese Falcon* was hailed as an important novel without regard to genre. With the exception of the blacklist period during the 1950s, Hammett's works have been consistently in print since their first publication, and he has been regarded as one of the most influential American writers of the twentieth century, especially within the detective genre. The popularity of movies made from his works, particularly John Huston's *The Maltese Falcon* (1941) and the series of six *Thin Man* movies starring William Powell and Myrna Loy (1934–1947), contributed to Hammett's literary celebrity.

#### Principal Books by Hammett

*Red Harvest*. New York & London: Knopf, 1929.

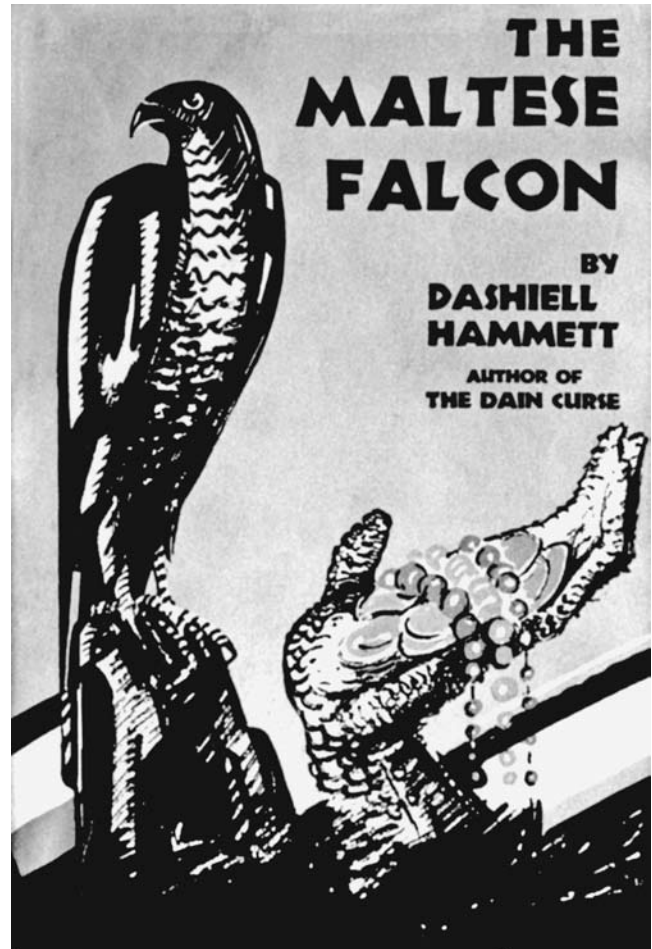
*The Dain Curse*. New York: Knopf, 1929.

*The Maltese Falcon*. New York & London: Knopf, 1930.  
*The Glass Key*. New York: Knopf, 1931.  
*The Thin Man*. New York: Knopf, 1934.  
*Secret Agent X-9*, books 1 and 2. Philadelphia: McKay, 1934.  
*\$106,000 Blood Money*. New York: Spivak, 1943.  
*The Continental Op*. New York: Spivak, 1945.  
*The Return of the Continental Op*. New York: Spivak, 1945.  
*Hammett Homicides*, edited by Ellery Queen. New York: Spivak, 1946.  
*Dead Yellow Women*, edited by Queen. New York: Spivak, 1947.  
*Nightmare Town*, edited by Queen. New York: Spivak, 1948.  
*The Creeping Siamese*, edited by Queen. New York: Spivak, 1950.  
*Woman in the Dark*, edited by Queen. New York: Spivak, 1951.  
*A Man Named Thin*, edited by Queen. New York: Ferman, 1962.  
*The Big Knockover*, edited by Lillian Hellman. New York: Random House, 1966.  
*The Continental Op*, edited by Steven Marcus. New York: Random House, 1974.  
*Woman in the Dark*. New York: Knopf, 1988.  
*Nightmare Town*, edited by Kirby McCauley, Martin H. Greenberg, and Ed Gorman. New York: Knopf, 1999.  
*Lost Stories*, edited by Vince Emery. San Francisco: Emery Productions, 2006.

### Studying Dashiell Hammett

Dashiell Hammett's career as a fiction writer essentially extends from 1922, when he was twenty-eight, to 1934, twenty-seven years before his death. During that time he wrote some seventy short stories and five novels that set the standard for tough-guy detective fiction. He is known as the father of the hard-boiled school of mystery writers. His novels are readily available in contemporary editions. His best short stories are collected in *The Big Knockover* (1966), edited by Lillian HELLMAN, and *The Continental Op* (1974), edited by Steven Marcus. The Library of America includes a two-volume set of Hammett's work, his *Complete Novels and Crime Stories and Other Writings* (New York: Library of America, 2001). Early and ephemeral works are included in *Lost Stories* (2005), edited by Vince Emery.

There are four full-length biographies of Hammett. The first, *Shadow Man* (New York: Harcourt Brace Jovanovich, 1981) by Richard Layman, is regarded as the most fact-based. William F. Nolan's *Dashiell Hammett: A Life at the Edge* (New York: Congdon & Weed, 1983) is a less formal approach by a writer who began his career, like Hammett, writing for pulp magazines. Diane Johnson's *Dashiell Hammett: A Life* (New York: Random House, 1983) is the biography authorized by Hammett's protective executrix, Lillian Hellman; although Johnson was allowed access to material denied earlier biographers, her work was restricted by Hellman. Joan Mellen's *Hellman and Hammett: The Legendary Passion of Lillian Hellman and Dashiell Hammett* (New York: HarperCollins, 1996) includes much new material. But the reader interested specifi-

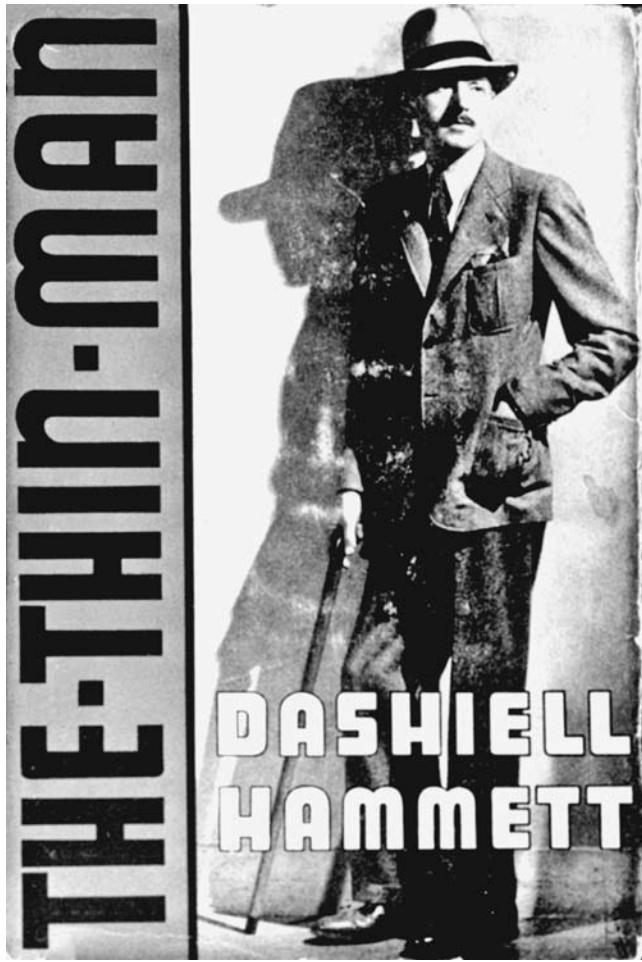


Dust jacket for Hammett's third novel, which centers on private detective Sam Spade, an ambiguous hero described as looking "rather pleasantly like a blond satan"

cally in biography should begin with Jo Hammett's *Dashiell Hammett: A Daughter Remembers*, edited by Layman and Julie Rivett, Jo Hammett's daughter (New York: Carroll & Graf, 2001). *Selected Letters of Dashiell Hammett, 1921–1960*, edited by Layman with Rivett is a necessary supplement to biographical work. It includes informative biographical essays.

The primary bibliography is Layman's *Dashiell Hammett: A Bibliography* (Pittsburgh: University of Pittsburgh Press, 1979). The recommended secondary bibliography is Christopher Mettress's *The Critical Response to Dashiell Hammett* (Westport, Conn.: Greenwood Press, 1994).

The fullest critical assessment of Hammett short stories is LeRoy Panek's *Reading Early Hammett: A Critical Study of the Fiction Prior to The Maltese Falcon* (Jefferson, N.C.: McFarland, 2004). Early critical appraisals of Hammett's novels include Peter Wolfe's *Beams Falling: The Art of Dashiell Hammett* (Bowling Green, Ohio: Bowling Green



Dust jacket for Hammett's fifth novel, which concluded his five year career as a novelist, featuring a photograph of the author

University Popular Press, 1980) and Sinda Gregory's *Private Investigations: The Novels of Dashiell Hammett* (Carbondale: Southern Illinois University Press, 1985). George Thompson's *Hammett's Moral Vision* (San Francisco: Emery Productions, 2006) is a more recently published study of Hammett's novels drawn from the author's dissertation written in 1972. Layman's *The Maltese Falcon: A Documentary Volume* (Dictionary of Literary Biography, volume 280. Detroit: Bruccoli Clark Layman/Thomson Gale, 2003; republished as *Discovering the Maltese Falcon* (San Francisco: Emery Productions, 2005) and his *Literary Masters: Dashiell Hammett* (Gale Study Guides to Great Literature, volume 3. Detroit: Gale/Manly, 1999) are the most reliable works about Hammett's best-known novel.

John Cawelti's *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (Chicago: University of Chicago Press, 1976) is a good source for contextualizing

Hammett's work. The most reliable website is <[www.mikehumbert.com/Dashiell\\_Hammett\\_01\\_Short\\_Bio.html](http://www.mikehumbert.com/Dashiell_Hammett_01_Short_Bio.html)>. It includes links to other websites of interest.

—Richard Layman

### Hapgood, Hutchins (1869–1944) *journalist, autobiographer*

Educated at Harvard, the Chicago-born Hutchins Hapgood made his reputation as a journalist in New York, where in the 1910s in Greenwich Village he was at the center of American radicalism. He was best known for his meticulous accounts of the underworld life of the city, beginning with his most acclaimed book, *The Spirit of the Ghetto: Studies of the Jewish Quarter in New York* (1902). His subsequent titles include *The Autobiography of a Thief* (1903), *The Spirit of Labor* (1907), *An Anarchist Woman* (1909), and *Types from City Streets* (1910). Hapgood described his approach as a writer in defining a radical as a person who “tries to go to the root of the matter in political, social, and industrial questions, without any compromise, and who at the same time has his mind open to all general aspects of life and culture.” In 1916 he and his spouse, Neith Boyce, wrote *Enemies*, a one-act dialogue between a husband and wife that was one of the first plays produced by the PROVINCETOWN PLAYERS. His semi-autobiographical novel *The Story of a Lover* (1919) is also about their unconventional marriage. In his autobiography, *A Victorian in the Modern World* (1939), Hapgood claims that his journalism was especially popular among New York intellectuals, “all those people who felt the esthetic or moral need of fresh interpretations of social and political forms.”

### Sources

Marcaccio, Michael D. *The Hapgoods: Three Earnest Brothers*. Charlottesville: University Press of Virginia, 1977.

Trimberger, Ellen Kay, ed. *Intimate Warriors: Portraits of a Modern Marriage, 1899–1944: Selected Works by Neith Boyce and Hutchins Hapgood*. New York: Feminist Press, 1991.

—Tilly Newell

### Harbach, Otto (1873–1963) *lyricist*

Otto Ables Hauerbach was born in Salt Lake City to Danish immigrants. He changed his name to Harbach to avoid anti-German prejudice during WORLD WAR I. Although they were simple farmers, his parents revered education and sent Otto to Knox College. Harbach later moved to New York to pursue a graduate degree at Columbia University, but when he saw a billboard advertising a new musical starring Fay Templeton, he went to the show and decided to pursue a career in the theater. Later that year he met Karl Hoschna, a young Czech composer, and the two men collaborated on a series of comic operas that produced such hit songs as “Cuddle Up a Little Closer, Lovey Mine” (1908). With his literary background, Harbach wrote



the libretto as well as the lyrics for his shows and always tried to integrate songs into character and dramatic situation.

After Hoschna's death in 1911, Harbach worked with other composers, such as Rudolf Friml, Vincent Youmans, and Louis Hirsch, with whom he had an enormous hit in "The Love Nest" (1920). In the 1920s he worked with Oscar HAMMERSTEIN II on several operettas and instilled in his young collaborator the principle that songs must be integrated into the story of a musical. The two men wrote *Rose-Marie* (1924) with Friml and Herbert Stothart, *Sunny* (1925) with Jerome Kern, and *The Desert Song* (1926) with Sigmund Romberg. Harbach's greatest songs were written with Kern for *Roberta* (1933). Both "Yesterdays" and "Smoke Gets in Your Eyes" reveal Harbach's roots in the older tradition of operetta with their soaring sentiments and formal expressions such as "so I chaffed them" and "forsooth," and his rhyming of "Yesterdays" with "sequester'd days." As the Depression (see GREAT DEPRESSION) darkened Broadway, Harbach followed other songwriters to Hollywood, but there his insistence that songs be integrated into the story of a musical ran against the studio practice of presenting songs as though they were performances in theatrical productions.

—Philip Furia

### Harburg, E. Y. "Yip" (1896–1981) lyricist

*I doubt that I can ever say "I Love You" head on—it's not the way I think. For me the task is never to say the thing directly, and yet to say it—to think in a curve, so to speak.*

—quoted in Max Wilk,  
*They're Playing Our Song* (1973)

Born Isidore Hochberg in New York City to Russian immigrant parents, "Yip" (nicknamed for "Yips!," Yiddish for "squirrel") grew up in the poverty of the Lower East Side. The penury of his childhood filled him with the desire to free people from deprivation. At Townsend Harris, a high school for gifted students, he struck up a friendship with Ira GERSHWIN, who shared his love for light verse. When Harburg confessed his favorite light-verse poet was William Schwenck Gilbert, Ira asked if Yip knew that Gilbert's light verses were also song lyrics. "There's music to it?" asked an incredulous Harburg. Ira then brought him home and put on a recording of *H. M. S. Pinafore*. "There were all the lines I knew by heart, put to music!" Harburg recalled. "I was dumbfounded, staggered."

Harburg dated his aspiration to become a lyricist from that moment, but given the impoverishment of his family he went on to the City College of New York, where he prepared for a career in business. After graduation he established an electrical appliance company. But when his small business was wiped out in the Crash of 1929, Harburg turned to songwriting. "I had my fill of this dreamy abstract thing called business," he observed, "and I decided to face reality by writing lyrics."

In 1932 Harburg had success with Jay Gorney on "Brother, Can You Spare a Dime?" which became the anthem of the GREAT DEPRESSION, "April in Paris," with Russian émigré composer Vernon Duke (formerly Vladimir Dukelsky), and "It's Only a Paper Moon" with Harold Arlen. In 1934 Harburg and his old friend Ira Gershwin wrote lyrics and satirical sketches with Arlen for *Life Begins at 8:40*, a satirical revue typical of the 1930s when the Depression curtailed the kind of lavish revues that had flourished in the 1920s.

Only in Hollywood was the musical business booming, and Harburg and Arlen followed the trek of songwriters westward, where they wrote songs that ranged from the operatic "Last Night When We Were Young" (1935) to the witty patter of "Lydia, the Tattooed Lady" (1939). Harburg and Arlen got their greatest opportunity in Hollywood when they were given the chance to write the score for *The Wizard of Oz* (1939), even though they had to fight the studio to keep "Over the Rainbow" off the cutting-room floor. Their score featured numbers that, as in operetta, carried the plot for long stretches of brilliantly rhymed patter. Both the score and "Over the Rainbow" won Academy Awards.

Despite the success of *The Wizard of Oz*, studio heads worried about Harburg's outspoken liberal politics, and he found he had more freedom on Broadway. In 1944 he and Arlen wrote *Bloomer Girl* (1944), which celebrated the women's suffrage movement. Then in 1946 Harburg collaborated with composer Burton Lane on *Finian's Rainbow* (1947), his best Broadway score, which satirized racism, politics, and capitalism and produced such enduring songs as "How Are Things in Glocca Morra?" "Old Devil Moon," and "When I'm Not Near the Girl I Love (I Love the Girl I'm Near)." Although Harburg never equaled the blend of folk sentiment, biting satire, and witty patter he achieved in this classic show, he continued to write in those diverse veins for the rest of his career.

### Source

Meyerson, Harold, and Ernest Harburg. *Who Put the Rainbow in The Wizard of Oz?* Ann Arbor: University of Michigan Press, 1993.

—Philip Furia

### Harcourt, Brace (1919– ) publishing house

Harcourt, Brace was founded by Alfred Harcourt, Donald Brace, and Will D. Howe. The fiction list of the firm was strong, and its first major novel was Sinclair LEWIS's *MAIN STREET* (1920). Other major American authors published by Harcourt, Brace included John O'HARA (*APPOINTMENT IN SAMARRA*, 1934), James Gould COZZENS (starting with *S.S. San Pedro*, 1931), Carl SANDBURG, John DOS PASSOS (*U.S.A.*, 1938), Robert Penn WARREN, and T. S. ELIOT. Harcourt, Brace experienced growth and prosperity after William Jovanovich became president in 1954.



### Sources

Harcourt, Alfred. "Publishing since 1900." *Bulletin of the New York Public Library*, 41 (1937): 895–905. Reprinted in *Bowker Lectures on Book Publishing*. New York: R. R. Bowker, 1957, pp. 28–41.

Harcourt. *Some Experiences*. Riverside, Conn., 1951.

—Morris Colden

### Hard-Boiled Fiction

Identified as the only purely American literary voice, the hard-boiled or tough-guy style emerged in the PULP MAGAZINES of the 1920s and found its masters in Dashiell HAMMETT and Raymond CHANDLER. The term applies to a combination of technique and material. The writing is objective and impersonal, unsentimental or anti-sentimental, and utilizes vernacular speech. The stories and novels mostly deal with crimes and criminals; the narrator or protagonist is usually a private detective or policeman who lives by a code of professionalism. *BLACK MASK* magazine provided an incubator for hard-boiled writers. The classics of the movement included *THE MALTESE FALCON* (1930) and *The Big Sleep* (1939). The term "hard-boiled" later became loosely applied to any kind of naturalistic or slangy writing and has lost its real meaning.

### Sources

Nolan, William F., ed. *The Black Mask Boys: Masters in the Hard-Boiled School of Detective Fiction*. New York: Morrow, 1985.

Shaw, Joseph T., ed. *The Hard-Boiled Omnibus: Early Stories from Black Mask*. New York: Simon & Schuster, 1949.

—Morris Colden

### Harlem Renaissance (1920s–1930s)

Although Harlem developed as a white suburb of New York City, by 1925 it had 175,000 black residents—many of them migrants from the South, the West Indies, and Africa. Painters, writers, actors—artists of all kinds—congregated in a race-conscious community that prompted commentators to call Harlem the capital of black America. Harlem also attracted white writers interested in exploring African American life, including the playwright Eugene O'NEILL and the novelist Carl VAN VECHTEN.

Several new black organizations located their offices and activities in Harlem, including the National Association for the Advancement of Colored People, the National Urban League, the Brotherhood of Sleeping Car Porters and Maids, and Marcus Garvey's Universal Negro Improvement Association. Garvey, in particular, focused the black community's attention on Africa, suggesting that a celebration of blackness was connected to pride in African origins.

The key text associated with the advent of the Harlem Renaissance, an outpouring of African American creative energy, is *The New Negro: An Interpretation*, an anthology edited by

Alain LOCKE and published in 1925. In the foreword to his book, Locke wrote of "a renewed race-spirit that consciously and proudly sets itself apart. Justifiably then, we speak of the offerings of this book embodying these ripening forces as culled from the first fruits of the Negro Renaissance." Along with W. E. B. Du Bois, James Weldon JOHNSON, and sympathetic whites such as Van Vechten, Locke sponsored, encouraged and advised a new generation of African American writers, including Langston HUGHES, Claude MCKAY, Jean TOOMER, Countee CULLEN, Jessie Redmon FAUSET, and Zora Neale HURSTON.

McKay's novel *Home to Harlem* (1928) evoked the mystique of the Negro, the idea that there was something exotic, sensual, and primitive about African life that contributed to the dynamism of not only American but also world culture. The Harlem Renaissance attracted attention in Europe and made possible the careers in Paris of African American writers such as Richard WRIGHT and James Baldwin. This period developed the notions of a black aesthetic and black power that would resound in the 1960s.

Exactly when the Harlem Renaissance ended is a matter of debate. Some scholars have placed the end as early as 1929, when the stock market crash ended the high-spirited touting of African American work and writers such as Hughes found it difficult to sustain the support of their white patrons. Other scholars point to the work of Hurston and other African Americans whose work still reflected the spirit of the Harlem Renaissance in the late 1930s. By 1940, however, with the publication of Richard Wright's *NATIVE SON*, the Renaissance was surely over. Wright presented a grim portrait of African American marginality and of the failure of even sympathetic whites to understand the alienation of blacks.

### Sources

Bontemps, Arna, ed. *The Harlem Renaissance Remembered*. New York: Dodd, Mead, 1962.

Huggins, Nathan. *Harlem Renaissance*. New York: Oxford University Press, 1971.

Schoener, Allon, ed. *Harlem on My Mind: Cultural Capital of Black America, 1900–1968*, revised edition. New York: New Press, 1995.

Wall, Cheryl A. *Women of the Harlem Renaissance*. Bloomington: Indiana University Press, 1995.

Wintz, Cary D., ed. *Black Writers Interpret the Harlem Renaissance*. New York: Garland, 1996.

### Hart, Lorenz (1895–1943) lyricist

*For me, Larry Hart was a constant revelation. His intellect, his enthusiasm, his urbanity and his sentiment all combined to give his lyrics the wit and freshness that helped to change the whole face of the musical theatre.*

—Richard Rodgers, quoted in *Thou Swell, Thou Witty: The Life and Lyrics of Lorenz Hart* (1976)

Lorenz Milton Hart, who claimed he could trace his ancestry back to Heinrich Heine, was born in Manhattan and grew up as the quintessential, streetwise, wisecracking New Yorker. After attending Columbia Grammar School, he enrolled in Columbia University in 1913 and later transferred to the Columbia School of Journalism but never completed his degree. He wrote poetry, dramatic skits and sketches, and songs for shows at summer camps, high school, and Columbia's "Varsity" shows. In 1918 he met a sixteen-year-old composer, Richard Rodgers, and when the two discovered they shared a love of the songs that composer Jerome Kern and lyricist P. G. Wodehouse had written for a series of musicals known as the "Princess Shows," they decided to collaborate. "I left Hart's house," Rodgers recalled, "having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation."

For years Broadway producers dismissed their witty songs as "too collegiate." Then, in 1925, a benefit revue, *Garrick Gaieties*, featured several Rodgers and Hart songs, one of which, "Manhattan," became a hit and launched them on a series of Broadway musicals that produced such classic songs as "Mountain Greenery" (1926), "Thou Swell" (1927), and "My Heart Stood Still" (1927).

In the 1930s Rodgers and Hart went to Hollywood, where there was work for songwriters during the GREAT DEPRESSION. At Paramount they wrote songs for several musicals, most notably *Love Me Tonight* (1932), in which the songs were incorporated smoothly into the action of the movie. Rodgers and Hart used rhymed dialogue to lead up to a song so that movie audiences would not find it unrealistic if actors moved from dialogue to song and then back to dialogue without even the applause that cushioned such transitions in theatrical performances.

While such movie musicals were successful, Rodgers and Hart found Hollywood gave songwriters little say in how their songs were presented. Returning to Broadway, they wrote a series of successful musicals that produced such great songs as "Little Girl Blue" (from *Jumbo*, 1935), "There's a Small Hotel" (from *On Your Toes*, 1936), and "My Funny Valentine" (from *Babes in Arms*, 1937). During these years, the already erratic work habits of Hart—an alcoholic and a homosexual at a time when homosexuality was shameful—became more unpredictable. He went on binges and could not be found when new songs had to be added to a show or lyrics had to be rewritten. When he could be found, he produced brilliant work virtually on the spot, and for a while the great songs continued to flow—"This Can't Be Love" (from *The Boys from Syracuse*, 1938), "I Didn't Know What Time It Was" (from *Too Many Girls*, 1939), and "Bewitched, Bothered and Bewildered," which was performed in *PAL JOEY* (1940), a groundbreaking production recognized as a step toward realism in musical comedy.

Their collaboration came to a crisis when Rodgers proposed they write a musical based on a play about the set-

tlement of the Oklahoma territory. When Hart demurred, saying New York audiences would find a musical about cowboys and ranchers boring, Rodgers said that if Hart would not do it, he would find another collaborator. "Anyone in mind?" Hart asked. "Yes, Oscar Hammerstein." As Rodgers recalled, "Still looking at the floor, all that Larry said was, 'Well, you couldn't pick a better man.' Then, for the first time, he looked me in the eyes. 'You know, Dick,' he said. 'I've never really understood why you've put up with me all these years.'" The success of Rodgers and HAMMERSTEIN's *Oklahoma!* (1943) established a new songwriting team that dominated Broadway for the next two decades. Hart continued to dissipate, and succumbed to pneumonia with the dying words "What have I lived for?"

The secret to a Rodgers and Hart song, Rodgers himself said, was the "sweet-sour" mix of lovely, romantic melodies and acerbic, even cynical lyrics. To one of Rodgers's most engaging melodies, Hart wrote "I Wish I Were in Love Again" (1937), where he presents such images of love as "the furtive sigh, the blackened eye," "the conversation with the flying plates," and "when love congeals, it soon reveals / the faint aroma of performing seals /—the double-crossing of a pair of heels." Even though he invokes "The words 'I'll love you till the day I die,'" he immediately follows with "the self-deception that believes the lie."

In their early songs, however, Hart's sentiments were lighter. In "Manhattan," he views the frenetic pace of New York life as a charming pastoral where "balmy breezes" blow from the subway and "sweet pushcarts" go "gliding by." "Mountain Greenery" takes the reverse perspective and turns nature into a theatrical set where "God paints the scenery." Complex rhymes, such as "Beans could get no keener reception in a beanery" underscore the ebullience of the lyrics.

During the 1930s Hart's lyrics grew increasingly darker, and his brilliant rhymes turned lacerating, as in "Ten Cents a Dance" (1930), where a taxi dancer—a woman, barely one step up from a prostitute, who charged men a dime to dance with her—laments "Sometimes I think I've found my *hero*, but it's a *queer ro-mance*." Hart writes distrustfully of pain-free romance in "This Can't Be Love" (1938) because it brings "no sobs, no sorrows, no sighs." In "Bewitched, Bothered and Bewildered," he took one of Rodgers's "sweetest" melodies and created a lyric where a hardened woman relishes a purely sexual relationship with a man who, "horizontally speaking," is "at his very best." "Vexed again," she exults in a complex series of rhymes, "Perplexed again, thank God I can be over-sexed again." Hart could still summon up a note of plangent innocence and one of the last songs he wrote with Rodgers, "Wait Till You See Her" (1942) celebrates love purely and absolutely: "All of it lovely, All of it thrilling."

Lorenz Hart is regarded as the brilliant craftsman of rhyme. Alan Jay LERNER recalled how Hart once drunkenly observed, "I've got a lot of talent, kid. If I cared, I probably could have been a genius." "Whether he cared or not," Lerner

concluded, “he was as close to being one as lyric writing has produced.”

### Sources

Hart, Dorothy, and Robert Kimball, eds. *The Complete Lyrics of Lorenz Hart*. New York: Knopf, 1986; enlarged edition, New York: Da Capo Press, 1995.

Marx, Samuel, and Jan Clayton. *Rodgers & Hart: Bewitched, Bothered, and Bedeviled: An Anecdotal Account*. New York: Putnam, 1967;

Nolan, Frederick. *Lorenz Hart: A Poet on Broadway*. New York: Oxford University Press, 1994.

Rodgers, Richard. *Musical Stages: An Autobiography*. New York: Random House, 1975.

—Philip Furia

### Hart, Moss (1904–1961) playwright

A New Yorker who was raised in a poor family and quit school in the eighth grade to find work, Moss Hart rose to have a distinguished career as a playwright, director, author, actor, and producer. In the 1920s he began to make his name in the New York theater world, writing and directing musical comedy sketches and acting in the role of the Cockney trader Smithers in a revival of Eugene O’NEILL’s play *THE EMPEROR JONES*. He is best known for his collaborations with George S. KAUFMAN, which began with *Once in a Lifetime* (produced 1930), about a three-person vaudeville act that manages to find success in Hollywood. The legendary partnership produced many successes, including *YOU CAN’T TAKE IT WITH YOU* (produced 1936), winner of a PULITZER PRIZE, and *THE MAN WHO CAME TO DINNER* (produced 1939), inspired by the personality of Alexander WOOLLCOTT. Hart also worked on his own and with collaborators such as Irving BERLIN and Cole PORTER. One of his most notable solo efforts was the musical comedy *Lady in the Dark* (produced 1941), which centers on a woman editor of a fashion magazine who discusses her career and romantic relationships with a therapist. Hart also worked as a screenwriter from the 1930s to the 1950s.

### Source

Bach, Steven. *Dazzler: The Life and Times of Moss Hart*. New York: Knopf, 2001.

Moss, Hart. *Act One: An Autobiography*. New York: Random House, 1959.

### Harvey by Mary Coyle (produced 1944) play

*Harvey*, a comedy about a genial tippler who imagines a six-foot rabbit as his drinking companion, won a PULITZER PRIZE and ran for 1,775 performances at the 48th Street Theatre in its original Broadway production, which opened on November 1, 1944. Author Mary Coyle Chase, whose subse-

quent plays never came close to equaling the critical or commercial success of *Harvey*, originally named this pleasing comedy “The Pooka,” an ancient Celtic term referring to a fairy spirit in animal guise.

The relationship of the pooka named Harvey with the whimsical drunk Elwood P. Dowd causes constant distress for Dowd’s social-climbing sister, Veta Louise Simmons, and her unmarried daughter, Myrtle Mae, who wants to send Elwood to the “booby hatch.” Although at first only Elwood can see and converse with Harvey, those around him slowly begin to feel the pooka’s presence. Elwood’s benign, friendly philosophy, reflected by his relationship with Harvey, calls into question what it means to be sane. Jimmy Stewart played Elwood in a 1950 movie version of the play and a 1970 Broadway revival, attaining a permanent identification with the character.

### Source

Chase, Mary Coyle. *Harvey*. New York: Dramatists Play Service, 1944.

—James Fisher

### Hearst, William Randolph (1863–1951) journalist, newspaper publisher

William Randolph Hearst was the son of a mine operator and U.S. senator who also owned the *San Francisco Examiner*. In 1887 the younger Hearst took control of his father’s newspaper, making such a success of the endeavor that he was able in 1895 to buy the *New York Morning Journal*. This acquisition marked the beginning of what was to become one of the greatest American newspaper chains.

Hearst’s fiercest competitor was Joseph Pulitzer, owner of the *New York World*. In an effort to best Pulitzer, Hearst’s newspapers developed a sensationalistic slant that came to be known as “yellow journalism.” Yellow journalism was blamed for inciting war with Spain in 1898, but it helped Hearst succeed in his quest for a congressional seat from New York, which he held from 1903 to 1907. Later efforts to achieve public office failed.

Hearst’s public life was colorful. His media empire—which eventually included motion-picture studios, radio stations, popular magazines such as *Cosmopolitan* and *Good Housekeeping*, and some thirty newspapers—gave him the wealth to build an extravagant mansion, San Simeon, on a hilltop overlooking the Pacific Ocean in California. At San Simeon he housed his mistress, the actress Marion Davies, and played host to celebrities. When Hearst died in 1951, San Simeon was still unfinished, but its grandeur, together with its creator’s controversial career as a public figure, had helped to inspire the Orson Welles movie *Citizen Kane* (1940).

### Sources

Mugridge, Ian. *The View from Xanadu: William Randolph Hearst and United States Foreign Policy*. Montreal: McGill-Queen’s University Press, 1995.



Nasaw, David. *The Chief: The Life of William Randolph Hearst*. Boston: Houghton Mifflin, 2000.

Swanberg, W. A. *Citizen Hearst: A Biography of William Randolph Hearst*. New York: Scribner, 1961.

**Hecht, Ben** (1893–1964) *journalist, playwright, screenwriter, autobiographer*

Ben Hecht contributed to many of the funniest plays and movies of the twentieth century. He began his wide-ranging career at age sixteen as a newspaper reporter for the *Chicago Journal*. In 1921 he published his first novel, *Erik Dorn* (1921), which he based on his experiences as a newspaper correspondent in Berlin. He collected his work as a columnist for the *Chicago News* in *1001 Afternoons in Chicago* (1922). In 1923 he began his own short-lived newspaper, the *Chicago Literary Times*, which reflected his brash, entrepreneurial personality. Hecht drew on his newspaper experience in writing his most celebrated play, *THE FRONT PAGE* (produced 1928), with collaborator Charles MACARTHUR. This caustic play satirically exposes the cynicism and corruption of American mass media, specifically newspapers. *THE NEW YORK TIMES* described the on-stage reporters as uttering “some of the baldest profanity and most slattern jesting that has ever been heard on the public stage.” Their second play, *Twentieth Century* (produced 1932), ridiculed the theater. From the mid 1930s to his death Hecht made his career in Hollywood. Often working with MacArthur and others, he wrote several classic screenplays, including *Scarface* (1933), *Nothing Sacred* (1937), *Wuthering Heights* (1939), and *Spellbound* (1944). He contributed, uncredited, to dozens of other movies. A master of swift, overlapping dialogue in screwball comedies, Hecht was equally talented as a writer of fast-paced drama.

#### Sources

Fetherling, Doug. *The Five Lives of Ben Hecht*. Toronto: Lester & Orpen, 1977.

MacAdams, William. *Ben Hecht: The Man Behind the Legend*. New York: Scribner, 1990.

—Park Buckner

**Held, John, Jr.** (1889–1958) *cartoonist and illustrator*

John Held Jr.’s drawings of flat-chested young women in short skirts and bobbed hair and collegiate men in raccoon coats provided the popular image of youth in the 1920s. His influential work fostered a parodic view of “flaming youth” that trivialized the social and cultural values of the decade.

#### Source

Held, John, Jr. *The Most of John Held*. Brattleboro, Vt.: S. Greene Press, 1972.

### Helicon Home Colony

This experiment in communal living was founded in 1906 near Englewood, New Jersey, by Upton SINCLAIR with royalties from his muckraking novel *THE JUNGLE* (1906). Residents were mostly young married writers. Visiting journalists reported that Helicon was little more than a “free-love nest.” A suspicious fire destroyed the main building in 1907, after which the colony was abandoned.

#### Source

Harris, Leon. *Upton Sinclair, American Rebel*. New York: Crowell, 1975.

**Hellman, Lillian** (1905–1984) *playwright*

*The manuscript, the words on the page, was what you started with and what you have left. The production is of great importance, has given the play the only life it will know, but it is gone, in the end, and the pages are the only wall against which to throw the future or measure the past.*

—*Pentimento: A Book of Portraits* (1973)

Lillian Hellman was the only child born to a wealthy Southern mother and salesman father. Throughout her childhood Hellman’s family alternated residences between New York



Lillian Hellman, circa 1940



City and New Orleans. She attended classes at New York University and Columbia University but never received a degree. While working as a manuscript reader for BONI & LIVERIGHT in 1925, Hellman married press agent and aspiring playwright Arthur KOBER. In 1930 Hellman and Kober moved to Hollywood where she worked as a script reader for MGM and began a relationship with hard-boiled-crime novelist Dashiell HAMMETT. Hammett claimed that Hellman, who divorced Kober in 1932, provided the model for Nora Charles, the heroine in his last novel, *The Thin Man* (1934).

Hammett was the most significant influence on Hellman's life and work. He became her literary mentor, partner in political radicalism, and lifelong companion. Hammett's influence on Hellman's drama can be seen in her emphasis on suspenseful plotting and use of violence to bring characters to a moment of moral crisis. The older writer supplied the source material for and guided the composition of Hellman's first single-authored play, *THE CHILDREN'S HOUR* (produced 1934).

Hellman and Hammett became increasingly active in leftist political causes during the late 1930s. They were both loyal supporters of the American Communist Party. In 1937 she coproduced with John DOS PASSOS and Ernest HEMINGWAY *The Spanish Earth*, a documentary on the SPANISH CIVIL WAR sympathetic to the Soviet-supported Loyalists. Later that year she briefly visited the front lines in Spain.

After a string of theatrical and cinematic successes, Hellman's career stalled with the rise of McCarthyism. In the anticommunist fervor in the post-WORLD WAR II period her radical political activity and beliefs became a liability. In 1951 Hammett was sentenced to jail for refusing to name contributors to a leftist bail-bond fund. The next year Hellman agreed to testify before House Committee on Un-American Activities about her own activity but refused to inform on others, arguing "I cannot and will not cut my conscience to fit this year's fashions." Although she avoided jail time, Hellman was blacklisted in the motion-picture industry for the next decade.

Hammett provided Hellman with the idea for her last original play, *Toys in the Attic* (produced 1960). He died the next year. With the exception of a failed adaptation in 1963, Hellman abandoned playwriting after Hammett's death. Broadway tastes had changed in favor of experimental theater and considered her well-made plays old-fashioned. She died of a heart attack in 1984.

Hellman's plays are distinguished by their superior craftsmanship and strong moral themes. At age twenty-nine Hellman achieved her first Broadway success with *The Children's Hour*. Its melodramatic structure and scandalous lesbian theme combined to make it a box-office hit. As with many successful playwrights, she accepted lucrative screenwriting assignments. For Hollywood producer Samuel Goldwyn she transformed *The Children's Hour* into *These Three* (1936) and adapted Sidney Kingsley's *Dead End* (1937). But her playwriting career

floundered after the failure of her second play *Days to Come* (produced 1936), an overwrought pro-labor drama.

Hellman returned to Broadway with her anticapitalism masterpiece *THE LITTLE FOXES* (produced 1939). She followed its success with *Watch on the Rhine* (produced 1941), a political drama exposing the dangers of American complacency to European fascism. The success of these two plays established Hellman as a major American playwright. Hellman's career flourished both on Broadway and in Hollywood through the 1940s. In addition to adapting her own plays for the screen, she wrote the original screenplay for *The North Star* (1943), a pro-Russia World War II propaganda movie. In 1950 she wrote her most aesthetically ambitious—and least melodramatic—play, *The Autumn Garden* (produced 1951), a Chekovian examination of wasted lives.

In the late 1960s Hellman achieved literary success with her memoir *An Unfinished Woman* (1969), although many critics attacked her version of events and people as false. The fictional narrative "Julia" from her second memoir, *Pentimento* (1973), was made into a movie in 1977 starring radical actresses Jane Fonda and Vanessa Redgrave. The success of the movie greatly enhanced Hellman's celebrity. Her third memoir, *Scoundrel Time* (1976), recounted her experiences during the McCarthy period. In her final years she was widely feted as an accomplished playwright and a hero of the Old Left, but also attacked as an unrepentant Stalinist and self-aggrandizing fabricator.

Lillian Hellman is the most critically and commercially successful female American playwright. Like Clifford ODETS and Arthur Miller she regularly uses conventional well-made plays—often melodramatic—as vehicles for radical social and political themes. The morality depicted in her plays exhibits a rigid code of honorable behavior, with often cruel consequences for those who fail to follow it. In a 1942 introduction to her plays Hellman recognizes this aspect of her craft: "I am a moral writer, often too moral a writer, and I cannot avoid, it seems, that last summing up. I think that it is only a mistake when it fails to achieve its purpose, and I would rather make the attempt and fail, than fail to make the attempt."

But much of the critical controversy over Hellman concerns not her dramatic work but her personal political behavior. Many critics charge that Hellman failed to measure up to the high standard she sets forth in her plays. In her memoirs Hellman presents herself as a long-suffering protector of Hammett and heroic fighter against fascism and McCarthyism. Yet, many of her "remembrances" have been discounted as untruthful.

Although Hellman is alternately celebrated and reviled for her personal and political behavior, her plays continue to attract favorable critical opinion. She did not experiment with the dramatic form as did Eugene O'NEILL but rather infused the traditional melodramatic formula with contemporary urgency and vitality.

—Park Buckner

### Principal Books by Hellman

- The Children's Hour*. New York: Knopf, 1934.  
*Days to Come*. New York & London: Knopf, 1936.  
*The Little Foxes: A Play in Three Acts*. New York: Random House, 1939.  
*Watch on the Rhine: A Play in Three Acts*. New York: Random House, 1941.  
*The North Star: A Motion Picture about Some Russian People*. New York: Viking, 1943.  
*The Searching Wind: A Play in Two Acts*. New York: Viking, 1944.  
*Another Part of the Forest: A Play in Three Acts*. New York: Viking, 1947.  
*Montserrat: Play in Two Acts*, adapted from Emmanuel Roblès's play. New York: Dramatists Play Service, 1950.  
*The Autumn Garden: A Play in Three Acts*. Boston: Little, Brown, 1951; revised acting edition, New York: Dramatists Play Service, 1952.  
*The Lark*, adapted from Jean Anouilh's *L'Alouette*. New York: Random House, 1956.  
*Candide: A Comic Operetta Based On Voltaire's Satire*, book by Hellman, score by Leonard Bernstein, lyrics by Richard Wilbur, John Latouche, and Dorothy Parker. New York: Random House, 1957.  
*Toys in the Attic*. New York: Random House, 1960.  
*My Mother, My Father and Me*, adapted from Burt Blechman's novel *How Much?* New York: Random House, 1963.  
*An Unfinished Woman: A Memoir*. Boston: Little, Brown, 1969.  
*Pentimento: A Book of Portraits*. Boston: Little, Brown, 1973.  
*Scoundrel Time*. Boston: Little, Brown, 1976.  
*Maybe: A Story*. Boston: Little, Brown, 1980.  
*Eating Together: Recipes and Recollections*, by Hellman and Peter S. Feibleman. Boston: Little, Brown, 1984.

### Studying Lillian Hellman

Lillian Hellman was the most successful woman playwright of the twentieth century. She was significant both as a literary figure and as a cultural celebrity. Her career falls into two periods: from 1934, when her first play, *THE CHILDREN'S HOUR*, was produced, to 1960, the date of her last original play; and from 1969, the date of her first memoir, to her death in 1984. The first period roughly corresponds to the dates of her intimate friendship with Dashiell HAMMETT, who died in January 1961. During the last period she wrote four volumes of memoirs, mostly well received, but often faulted for their self-serving versions of the events of her time.

The study of Lillian Hellman's plays should begin with *The Children's Hour* (1934), *The Little Foxes* (1939), *Watch on the Rhine* (1941), and *Toys in the Attic* (1960). They are collected in *Six Plays by Lillian Hellman* (1979). Of her memoirs, the two most significant are *An Unfinished Woman* (1969) and *Pentimento* (1973), which includes the chapter "Julia," made into an award-winning movie. *Scoundrel Time* (1976), an account of her testimony before the House Committee on

Un-American Activities, is a faulty account of the communist scare of the late 1940s and early 1950s.

There are at least seven biographies of Hellman or biographical accounts by people associated with her. The best is Joan Mellen's *Hellman and Hammett* (New York: Harper-Collins, 1996). Carl Rollyson's *Lillian Hellman, Her Legend and Legacy* (New York: St. Martin's Press, 1988) should also be consulted. Hellman's literary executor and intimate friend Peter Feibleman wrote a casual memoir about her last years, *Lilly: Reminiscences of Lillian Hellman* (New York: Morrow, 1988). Robert Newman's *The Cold War Romance of Lillian Hellman and John Melby* (Chapel Hill: University of North Carolina Press, 1989) is a solid account covering an important period of her life.

Students should consult *Conversations with Lillian Hellman* (Jackson: University Press of Mississippi, 1986) early on, especially the *Paris Review* interview, which is included. Good general bibliographical references can be found in Barbara Lee Horn's *Lillian Hellman: A Resource and Production Sourcebook* (Westport, Conn.: Greenwood Press, 1998), Mark Estrin's *Lillian Hellman: Plays, Films, and Memoirs: A Reference Guide* (Boston: G. K. Hall, 1980), and Steven H. Bills's *Lillian Hellman: An Annotated Bibliography* (New York: Garland, 1979).

For a general critical overview, Katherine Lederer's *Lillian Hellman* (Boston: Twayne, 1979) and *Critical Essays on Lillian Hellman*, edited by Mark Estrin (New York: G. K. Hall, 1989), are good places to start. Bernard Dick's *Hellman in Hollywood* (Rutherford, N.J. Fairleigh Dickinson, 1982) covers Hellman's screenwriting, an important aspect of her career.

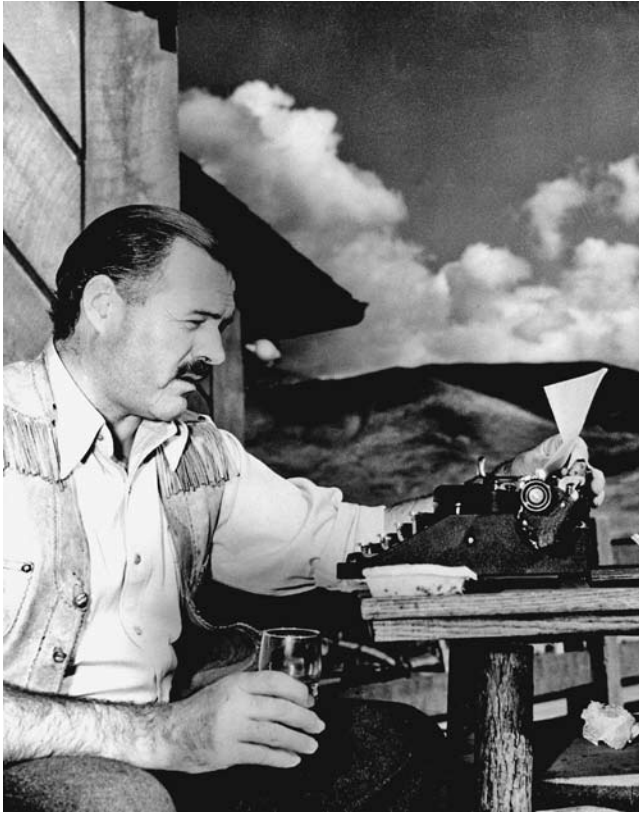
—Richard Layman

### Hemingway, Ernest (1899–1961) novelist, short-story writer

*A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practiced the arts, and these now wish to cease their work because it is too lonely, too hard to do, and it is not fashionable. A thousand years makes economics silly and a work of art endures forever, but it is very difficult to do now and it is not fashionable.*

—*The Green Hills of Africa* (1935)

The second of six children of Dr. Clarence Hemingway and Grace Hall Hemingway, Ernest Miller Hemingway was born in the affluent, conservative community of Oak Park, Illinois, on July 21, 1899. During his youth Hemingway spent summers at his parents' house in northern Michigan. There his early hunting and fishing experiences, his associations with the Ojibway Indians, and his observations of discord between his parents provided material for many of his Nick



Ernest Hemingway, 1939

Adams stories. Following graduation from Oak Park High School, Hemingway worked as a cub reporter on the *Kansas City Star*, and in the spring of 1918 he joined the American Red Cross, which sent him to Italy to drive ambulances for the Italian Army. On July 8, 1918, he was wounded by an Austrian trench mortar shell. After recuperation and an affair with his nurse, Agnes Von Kurowsky, Hemingway returned home, worked briefly for the *Toronto Star*, and moved to Chicago, where he met Sherwood ANDERSON and Hadley Richardson, whom he married on September 3, 1921. Hemingway sailed for France in December of that same year to pursue a literary apprenticeship.

In Paris, Hemingway met people influential in his career, including his three greatest influences: F. Scott FITZGERALD, Gertrude STEIN, and Ezra POUND, who served not only as a mentor but along with Fitzgerald facilitated the publication of his work. As a stringer for the *Toronto Star* Hemingway traveled widely throughout Europe, covering major news events and acquiring material for his fiction. In Spain he was also introduced to bullfighting, a sport he studied passionately. Divorced from Hadley in 1927, he married Pauline Pfeiffer and in 1930 moved to Key West, Florida. Although the GREAT DEPRESSION had begun, Pauline's wealth and his own growing income enabled Hemingway to travel widely,

buy a thirty-seven-foot fishing cruiser, and go on an African safari.



In March 1937 Hemingway covered the SPANISH CIVIL WAR for the North American Newspaper Alliance along with journalist/novelist Martha GELLHORN, with whom he began an extramarital affair. By the end of 1939 Hemingway's marriage to Pauline was over, and he moved from Key West to Cuba. He divorced Pauline in 1940 and married Martha Gellhorn. During most of the years of WORLD WAR II Hemingway produced no significant work. He drank heavily and remained at home, using his fishing boat to serve as a spotter for German submarines while Martha was away reporting on the war. His third marriage disintegrating, Hemingway left Cuba in May 1944 on assignment for *Collier's* to cover the war in Europe and in London met correspondent Mary Welsh, with whom he also had an affair. After covering the D-Day invasion and the liberation of Paris, Hemingway returned to Cuba in 1945, divorced Martha Gellhorn, and married Mary Welsh in 1946.

As long as his health permitted, Hemingway continued to visit the places he loved, while also embellishing his already larger-than-life persona. In 1958 revolutionary actions making Cuba an undesirable residence, Hemingway left behind the country in which he had lived for twenty-eight years and moved to Ketchum, Idaho. Although he seemed indestructible, having survived two near-fatal airplane crashes in Africa in 1954, his physical condition steadily declined, and he suffered increasingly severe depression, for which he was hospitalized and given electroshock therapy. His creative powers gone, Hemingway killed himself with one of his shotguns in his home on July 2, 1961.

Following the publication of two Paris small-press books (actually pamphlets), *Three Stories & Ten Poems* (1923) and *in our time* (1924), a collection of vignettes, Hemingway published his first American book, *IN OUR TIME* (1925), a short-story collection that brought his work needed attention, and *The Torrents of Spring* (1926), a satire of Sherwood Anderson and Gertrude Stein. However, his career was really launched by his first novel, *THE SUN ALSO RISES* (1926), in which he depicted in hard, spare, unliterary prose and original dialogue members of a post-WORLD WAR I generation whose psychic wounds bore evidence of a subsurface malady. *A FAREWELL TO ARMS* (1929), a story of love, war, and death set during the Great War, established his reputation as a major American writer.

During the decade of the 1930s no significant Hemingway novel appeared. He published *Death in the Afternoon* (1932), a bullfighting manual; *Green Hills of Africa* (1935), a book about big-game hunting with observations about writing; *To Have and Have Not* (1937), a flawed novel set in Key West and Cuba during the Depression; and an unsuccessful play, *The Fifth Column*, in his major story collection, *The Fifth Column and the First Forty-Nine Stories* (1938). *FOR WHOM THE BELL TOLLS* (1940), Hemingway's book about the



|   |  |   |
|---|--|---|
|    | <p>EDWARD J. O'BRIEN</p> <p>"I regard this volume of short stories as a permanent contribution to the American literature of our time—a brave book not only for us but for posterity."</p> |    |
| <p>SHERWOOD ANDERSON</p> <p>"Mr. Hemingway is young, strong, full of laughter, and he can write. His people flash suddenly up into those odd elusive moments of glowing reality, the clear putting down of which has always made good writing so good."</p>             | <p><b>IN OUR TIME</b></p> <p>BY ERNEST HEMINGWAY</p>   | <p>GILBERT SELDES</p> <p>"Extraordinary in its vividness and its brutality, it is, for the most part, deliberately unliterary, in the modern style. I can see it being warmly admired as I admire it, and violently disliked as I dislike some of it. But it has too much character, too much vital energy and passion to leave anyone indifferent. To me that is a high recommendation."</p> |
| <p>DONALD OGDEN STEWART</p> <p>"After trying to make a meal out of the literary lettuce sandwiches which are being fed to this country, it is rather nice to discover that one of your own countrymen has opened a shop where you can really get something to eat."</p> | <p>WALDO FRANK</p> <p>"Not in a long time have I been so impressed by the work of a new American author. Mr. Hemingway can write. His stories are hard, passionate bits of life."</p>      | <p>FORD MADOX FORD</p> <p>"The best writer in America at this moment (though for the moment he happens to be in Paris), the most conscientious, the most master of his craft, the most consummate, is Ernest Hemingway."</p>  |

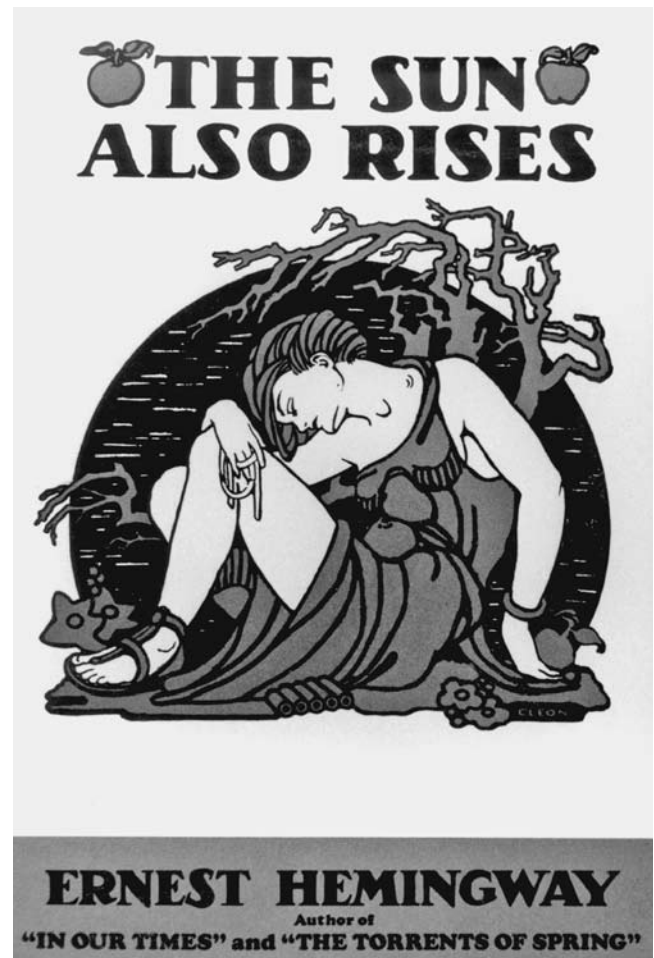
Dust jacket for the first book by Hemingway to be published in the United States (1925), which includes seven stories about Nick Adams, his autobiographical hero

Spanish Civil War, reaffirmed his commitment to truth over propaganda and was regarded as evidence of the return of Hemingway the artist during a highly politicized era. *Across the River and Into the Trees* (1950), a novel set in Venice in 1948, balancing the cynicism of a dying colonel with his love for a young Venetian woman, was a critical failure. Although Hemingway had been at work on an ambitious project about "the land, sea, and air" since 1945, only one work from that effort appeared during his lifetime, *The Old Man and the Sea* (1952), his all-time best-selling book.

Hemingway's posthumously published works include: *A Moveable Feast* (1964), a memoir of the Paris years; *Islands in the Stream* (1970), an unfinished novel about German submarine hunting in Cuban waters; *The Dangerous Summer* (1985), a nonfiction account of Spanish bullfights in 1959; *The Garden of Eden* (1986), a heavily edited novel set

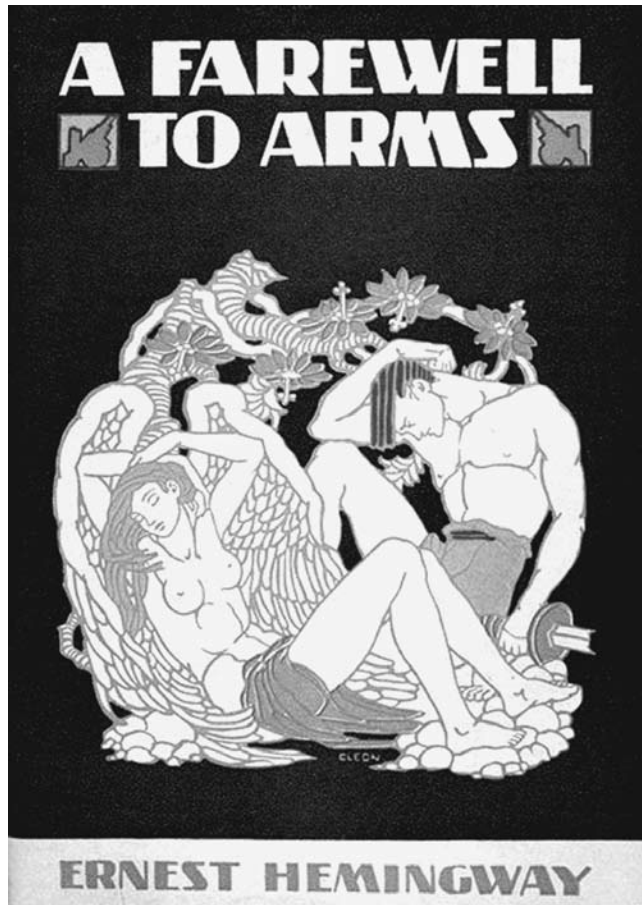
largely in the south of France treating effects of sexual conflicts upon the lives of a writer and his wife; *True at First Light* (1999), an abridged version of Hemingway's "African book" recounting his 1953 safari; and *Under Kilimanjaro* (2005), an unabridged version of the same text.

Following the publication of *The Sun Also Rises* Hemingway was regarded as one of the most promising writers in America, and he became also one of the most imitated. Soon after the publication of his second novel, *A Farewell to Arms*, many critics and reviewers acknowledged him as a master. However, during the 1930s, when Marxists and far-left critics called for literature to become a weapon in the struggle of the proletariat, Hemingway's work was often attacked for his failure to address the needs of the masses.



Dust jacket for Hemingway's 1926 novel about a group of post-World War I American expatriates. The title is taken from Ecclesiastes: "One generation passeth away, and another generation cometh; but the earth abideth forever . . . The sun also ariseth, and sun goeth down, and hasteth to the place where he arose. . . ."





Dust jacket for Hemingway's 1929 novel, in which Frederic Henry tries to escape the carnage of World War I with nurse Catherine Barkley. Hemingway disapproved of the jacket illustration, referring to it in a letter to editor Maxwell Perkins as "The tragedy of the Broken Axle."

But by 1940, when the Soviet mystique had begun to wane, many American critics highly praised *For Whom the Bell Tolls*. However, the most productive period of Hemingway's literary career was behind him; he had written three of America's best novels and several of its greatest short stories. In 1952 the publication of *The Old Man and the Sea* refocused the world's attention upon Hemingway. His novella about a Cuban fisherman and a giant marlin was awarded the PULITZER PRIZE in 1953, and it was instrumental in his being awarded the Nobel Prize in literature in 1954. Hemingway crafted a distinctive and recognizably American style whose simplicity, understatement, and objective tone had a lasting influence upon American fiction. At the time of his death he was the most famous writer in America—and possibly the world.

—John C. Unrue

### Principal Books by Hemingway

- Three Stories & Ten Poems*. Paris: Contact Editions, 1923.  
*In Our Time*. Paris: Three Mountains Press, 1924.  
*In Our Time*. New York: Boni & Liveright, 1925. Revised edition, New York: Scribners, 1930.  
*The Torrents of Spring*. New York: Scribners, 1926.  
*The Sun Also Rises*. New York: Scribners, 1926.  
*Men Without Women*. New York: Scribners, 1927.  
*A Farewell to Arms*. New York: Scribners, 1929.  
*Death in the Afternoon*. New York: Scribners, 1932.  
*Winner Take Nothing*. New York: Scribners, 1933.  
*Green Hills of Africa*. New York: Scribners, 1935.  
*To Have and Have Not*. New York: Scribners, 1937.  
*The Fifth Column and the First Forty-Nine Stories*. New York: Scribners, 1938. Republished as *The Short Stories of Ernest Hemingway*. New York: Scribners, 1954.  
*The Fifth Column: A Play in Three Acts*. New York: Scribners, 1940.  
*For Whom the Bell Tolls*. New York: Scribners, 1940.  
*Across the River and Into the Trees*. New York: Scribners, 1950.  
*The Old Man and the Sea*. New York: Scribners, 1952.  
*Hemingway: The Wild Years*, edited by Gene Z. Hanrahan. New York: Dell, 1962.  
*A Moveable Feast*. New York: Scribners, 1964.  
*By-Line, Ernest Hemingway: Selected Articles and Dispatches of Four Decades*, edited by William White. New York: Scribners, 1967.  
*The Fifth Column and Four Stories of the Spanish Civil War*. New York: Scribners, 1969.  
*Ernest Hemingway, Cub Reporter: Kansas City Star Stories*, edited by Matthew J. Bruccoli. Pittsburgh: University of Pittsburgh Press, 1970.  
*Islands in the Stream*. New York: Scribners, 1970.  
*Ernest Hemingway's Apprenticeship: Oak Park, 1916–1917*, edited by Bruccoli. Washington, D.C.: Bruccoli Clark/NCR Micro-card Editions, 1971.  
*The Nick Adams Stories*, edited by Philip Young. New York: Scribners, 1972.  
*88 Poems*, edited by Nicholas Gerogiannis. New York & London: Harcourt Brace Jovanovich/Bruccoli Clark, 1979. Enlarged as *Complete Poems*. Lincoln & London: University of Nebraska Press, 1983.  
*Ernest Hemingway on Writing*, edited by Larry W. Phillips. New York: Scribners, 1984.  
*The Dangerous Summer*. New York: Scribners, 1985.  
*Dateline, Toronto: The Complete Toronto Star Dispatches, 1920–1924*, edited by William White. New York: Scribners, 1985.  
*The Garden of Eden*. New York: Scribners, 1986.  
*The Complete Short Stories of Ernest Hemingway*. New York: Scribners, 1987.  
*True at First Light*, edited by Patrick Hemingway. New York: Scribners, 1999. Re-edited and republished as *Under Kilimanjaro*, edited by Robert W. Lewis and Robert E. Fleming. Kent, Ohio: Kent State University Press, 2005.

*Hemingway and the Mechanism of Fame: Statements, Public Letters, Introductions, Forewords, Prefaces, Blurbs, Reviews, and Endorsements*, edited by Brucoli and Judith S. Baughman. Columbia: University of South Carolina Press, 2005.

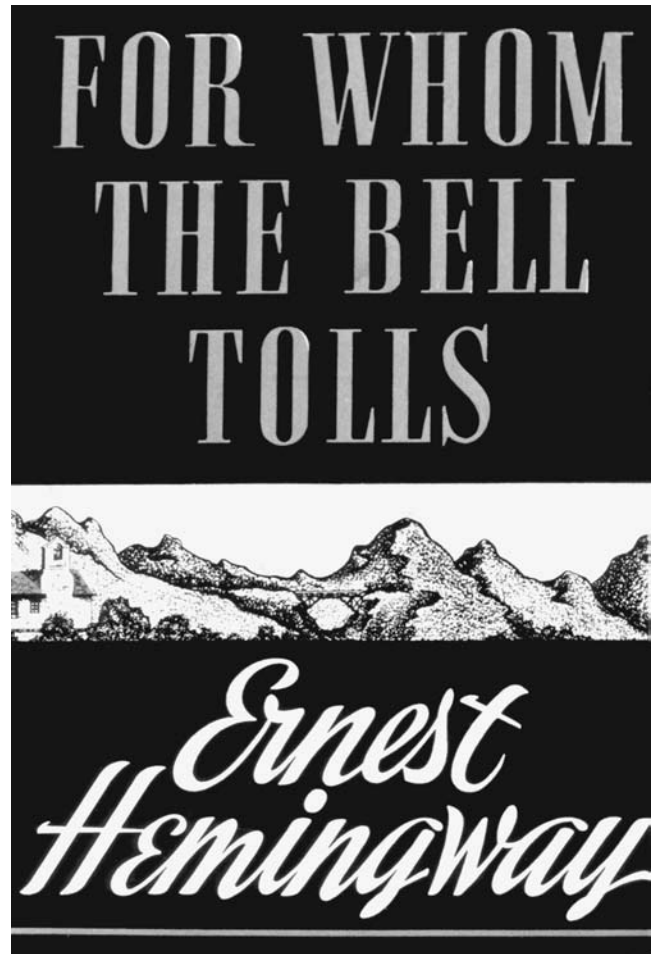
### Studying Ernest Hemingway

Ernest Hemingway's career spanned four decades. During his lifetime twenty of his books were published, including one unauthorized poetry collection. Seventeen additional Hemingway volumes have been published since his death. His literary career is often divided into periods associated with his primary residences. Biographer Michael Reynolds has designated them: The Paris Years (1921–1929), The Key West Years (1930–1939), The World War II Years (1940–1945), and The Cuban Years (1945–1961).

A study of Hemingway's fiction should begin with his early work, the miniatures or vignettes in *in our time* (1924) reprinted as interchapters in his first story collection *In Our Time* (1925) and in particular "Big Two-Hearted River," works that reflect Hemingway's evolving style under the influence of MODERNISM. Hemingway's three classic novels, *THE SUN ALSO RISES* (1926), *A FAREWELL TO ARMS* (1929), and *FOR WHOM THE BELL TOLLS* (1940), should be read next along with his major short stories, in particular "THE KILLERS" (1927), "THE SNOWS OF KILIMANJARO" (1936), and "The Short Happy Life of Francis Macomber" (1936). Although *The Old Man and the Sea* (1952) is Hemingway's best-seller, Hemingway's major work was completed by 1940.

The standard Hemingway biography is Carlos Baker's *Ernest Hemingway: A Life Story* (New York: Scribners, 1966). Michael Reynolds's comprehensive five-volume biography (1986–1999) supplements Baker's book and thematically links Hemingway's life and works; Reynolds's brief biography, *Literary Masters: Ernest Hemingway* (Detroit: Manly/Gale, 2000), provides a good introductory overview of Hemingway's life and work. Also recommended is *Ernest Hemingway: A Documentary Volume*, edited by Robert W. Trogdon (Dictionary of Literary Biography, volume 210. Detroit: Brucoli Clark Layman/The Gale Group, 1999), which is available in paperback as *Ernest Hemingway: A Literary Reference* (New York: Carroll & Graf, 2002). Matthew J. Brucoli's *Fitzgerald and Hemingway: A Dangerous Friendship* (New York: Carroll & Graf, 1994) analyzes the troubled relationship between Hemingway and F. Scott FITZGERALD as well as demonstrating Fitzgerald's role in Hemingway's career. *Conversations with Ernest Hemingway*, edited by Brucoli (Jackson: University Press of Mississippi, 1989), provides informative comments by Hemingway about writing and events that informed his work.

Not all of the large number of books and articles on Ernest Hemingway are worthwhile. Among critical studies Charles A. Fenton's *The Apprenticeship of Ernest Hemingway* (New York: Farrar, Straus & Young, 1954) provides an excellent background for Hemingway's earliest writing and newspaper training, and Carlos Baker's *Hemingway, The Writer as Artist* (Princeton,



*Dust jacket for Hemingway's 1940 novel, in which American Robert Jordan fights against the Fascists in Spain. Hemingway took his title from John Donne's Meditation 17: "Any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee. . . ."*

N.J.: Princeton University Press, 1972) contributes perceptive and credible readings of Hemingway's fiction, including the posthumously published *Islands in the Stream* (1970). Paul A. Smith's *A Reader's Guide to the Short Stories of Ernest Hemingway* (Boston: G. K. Hall, 1989) is the best reference for criticism of Hemingway's stories. Those interested in observing how Hemingway incorporated researched material about the Italian front of WORLD WAR I into *A Farewell to Arms* should see Reynolds's *Hemingway's First War* (Princeton, N.J.: Princeton University Press, 1981). *Ernest Hemingway's A Farewell to Arms: A Documentary Volume*, edited by Charles M. Oliver (Dictionary of Literary Biography, volume 308. Detroit: Brucoli Clark Layman/Thomson Gale, 2005) chronicles the making of the novel and traces its popular and critical reputation.

*Ernest Hemingway: Selected Letters, 1917–1961*, edited by Carlos Baker (New York: Scribners, 1981), should be read along with Hemingway's work. *The Only Thing That Counts: The Ernest Hemingway/Maxwell Perkins Correspondence, 1925–1947*, edited by Bruccoli, with the assistance of Trogdon (New York: Scribners, 1996), provides a record of the professional relationship between Hemingway and his legendary Scribners editor, Maxwell PERKINS.

Audre Hanneman's *Ernest Hemingway: A Comprehensive Bibliography* (Princeton, N.J.: Princeton University Press, 1967) and her *Supplement to Ernest Hemingway: A Comprehensive Bibliography* (Princeton, N.J.: Princeton University Press, 1975) are the standard Hemingway bibliographies and indispensable research tools. Kelli A. Larson's *Ernest Hemingway: A Reference Guide* (Boston: G. K. Hall, 1991) lists writings about Hemingway and his works from 1974 to 1989. Students should also consult the Modern Language Association bibliographies on-line and current bibliography in *The Hemingway Review*, which since 1981 has provided a forum for scholarship and criticism, following the *Fitzgerald/Hemingway Annual* (1969–1979). The principal research archive is at the Kennedy Library.

—John C. Unrue

### Herbst, Josephine (1897–1969) *novelist*

After graduating from the University of California in 1918, the Iowa-born Josephine Herbst left for New York City to begin her career as a writer. By the 1920s she was in Paris, associating with the important American writers there. She is regarded as a proletarian writer (see PROLETARIAN LITERATURE) because she was a hard-line Marxist and her fiction treats the social, economic, and political issues that affect the laboring poor. Herbst is best known for her trilogy on the Trexler family: *Pity Is Not Enough* (1933), *The Executioner Waits* (1934), and *Rope of Gold* (1939). This saga, based on her own family, follows the Trexlers from the late nineteenth century to the 1930s, exploring their troubles after they lose their money, grapple with the fast-changing period of the 1920s, and then confront bleak economic times during the GREAT DEPRESSION. Her memoir of her days in Spain during the SPANISH CIVIL WAR, originally published in a periodical in 1960, is the title piece of *The Starched Blue Sky of Spain, and Other Memoirs* (1991).

### Source

Langer, Elinor. *Josephine Herbst*. Boston: Little, Brown, 1984.

### Hergesheimer, Joseph (1880–1954) *novelist, short-story writer*

Hergesheimer was a best-selling and well-respected novelist of his day, whose work was often first published in *The Saturday Evening Post* before appearing in book form. His

best-known novels are *Java Head* (1919), a study of the trade with China in the New England of the 1840s that deals with miscegenation, and *Linda Condon* (1919), a portrayal of an intense woman that shows the author's growing distaste for contemporary American culture. Hergesheimer's later books forsake REALISM for romance. He favored exotic settings—the West Indies in *The Bright Shawl* (1922), Cuba in *Balisand* (1924), Mexico in *Tampico* (1926). *From an Old House* (1925) is an essay-memoir.

### Source

Gimmestad, Victor E. *Joseph Hergesheimer*. Boston: Twayne, 1984.

### Heyward, DuBose (1885–1940) *playwright, novelist, poet*

DuBose Heyward is chiefly remembered for the folk dramas of African American life in the early twentieth century that he based on his novels. A South Carolina native descended from Thomas Heyward Jr., a signer of the Declaration of Independence, Heyward worked as an insurance and real estate salesman in Charleston before he began to publish poetry and short stories in the early 1920s. His first books were poetry collections: *Carolina Chansons; Legends of the Low Country* (1922), written with Hervey Allen; and *Skylines and Horizons* (1924).

With the collaboration of his wife, Dorothy, who is credited with providing dramatic structure to his writing, Heyward scored his greatest theatrical success when their adaption of his first novel, *Porgy* (1925)—about a crippled black beggar's doomed love for a faithless woman in the fictional slum Catfish Row—was produced by the THEATRE GUILD in 1927 and won a PULITZER PRIZE. Heyward subsequently collaborated with Ira and George GERSHWIN, who composed a folk opera, *PORGY AND BESS* (produced 1935), adapted from this play. The enduring popularity of the Gershwin opera eclipsed that of the original play and made Heyward's story and characters a permanent fixture on American stages.

Heyward continued to be productive in the latter half of the 1920s through the 1930s, as he published six more novels and a third collection of poetry. In 1931 *Brass Ankle* (produced 1931), a play Heyward wrote directly for the stage about a woman who plans suicide when she learns of her Negro parentage, flopped. In 1933 he wrote the screenplay for the movie version of Eugene O'NEILL's *THE EMPEROR JONES*. His play *Mamba's Daughters*—an adaptation of his third novel, published in 1929—was well received when it was produced in 1939. A tragic melodrama depicting the tribulations of three generations of a black family, *Mamba's Daughters* was praised as a realistic portrait of African American life. Much of its success was attributed to the compelling performance of Ethel Waters in the lead, the first starring role for a black woman in a Broadway drama. Heyward also published a popular children's book, *The Country Bunny and the Little Gold Shoes* (1939).



## Sources

Durham, Frank. *DuBose Heyward: The Man Who Wrote Porgy*. Columbia: University of South Carolina Press, 1954.

Hutchisson, James M. *DuBose Heyward: A Charleston Gentleman and the World of Porgy and Bess*. Jackson: University Press of Mississippi, 2000.

—James Fisher

## Herrick, Robert (1868–1938) novelist, short-story writer

Educated at Harvard, Robert Herrick taught in the English department at the University of Chicago for thirty years (1893–1923). Over the course of his writing career, which began in the 1890s with stories and concluded with his last novel, *Sometime*, in 1933, Herrick wrote mainly as a realist (see REALISM), producing seventeen novels, five novellas, and three collections of short stories that explored the pressures Americans experienced in modern, industrialized society. He was especially concerned with what he regarded as the corrupting effects of materialism, which he called “the American sickness.”

Herrick’s most respected novels include *The Common Lot* (1904), about an architect who seeks to redeem himself after a shoddy tenement he designed goes up in flames, killing its inhabitants; *The Memoirs of an American Citizen* (1905), his only first-person narrative, which plots the rise of its businessman protagonist from grocery clerk to U.S. senator; *Together* (1908), perhaps his most ambitious work, which treats the tensions that arise and are resolved over the course of a complex marriage; and *Clark’s Field*, in which a young woman who inherits a valuable piece of family real estate must decide how to use her wealth. Herrick’s volume *The World Decision* (1916) collects the journalistic work he did as a correspondent for the *Chicago Tribune* during WORLD WAR I.

## Sources

Budd, Louis J. *Robert Herrick*. New York: Twayne, 1971.

Nevius, Blake. *Robert Herrick: The Development of a Novelist*. Berkeley: University of California Press, 1962.

—Mary C. Vinnedge

## Hersey, John (1914–1993) journalist, novelist

Born in Tientsin, China, to American missionaries, John Hersey was educated at Yale. He gained his first jobs as a reporter with *Time* and *THE NEW YORKER*. As a war correspondent he wrote *Men on Bataan* (1942), a nonfiction account of the U.S. invasion of that island. His second book, *Into the Valley* (1943), was a report of combat on Guadalcanal Island. The first of his fourteen novels, *A Bell for Adano* (1944), which received a PULITZER PRIZE, was based on his reporting on the American military governor of a Sicilian town following the liberation of the island. But it was *Hiroshima*

(1946), Hersey’s account of the nuclear bombing of Japan, that brought him fame. For many years, this book was required reading in high schools and colleges. An equally ambitious work was Hersey’s novel *The Wall* (1950), an account of the uprising in the Warsaw ghetto. His later books received less attention, but the satirical novel *The Child Buyer* (1960) and *The Algiers Motel Incident* (1968), an account of the killing of three young black men by Detroit police during the race riots of summer 1967, were well received by critics.

## Sources

Huse, Nancy L. *The Survival Tales of John Hersey*. New York: Whitston, 1983.

Sanders, David. *John Hersey Revisited*. Boston: Twayne, 1991.

## Hicks, Granville (1901–1982) critic

Granville Hicks was educated at Harvard. He is best known for his literary history, *The Great Tradition* (1933), a Marxist interpretation of American literature since the Civil War. This book grew out of his period as editor of *The New Masses*. He resigned from the Communist Party in 1939, a decision he explains in his memoir *Where We Came Out* (1954). For many years he was an influential reviewer for *THE SATURDAY REVIEW*. He collected fifteen of his essays from *The Saturday Review* in *Literary Horizons: A Quarter Century of American Fiction* (1970) and selections from his earlier criticism in *Granville Hicks in the New Masses* (1974). He published his autobiography, *Part of the Truth*, in 1965.

## Sources

Levenson, Leah, and Jerry Natterstad. *Granville Hicks: The Intellectual in Mass Society*. Philadelphia: Temple University Press, 1993.

Long, Terry L. *Granville Hicks*. Boston: Twayne, 1981.

## *Holiday* by Philip Barry (produced 1928) play

Philip BARRY’s comedy of manners tells the story of Johnny Case, a successful lawyer and investor who hopes to go on an extended vacation while he is still young and only return to work later in life. He tells his fiancée Julia Seton that he wants to “try to find out who I am and what I am and what goes on and what about it—now, while I’m young, and feel good all the time.” Johnny’s plans encounter the opposition of Julia and her father, who try to convince Johnny to keep working so that he and Julia can afford a fashionable lifestyle. Julia’s sister Linda, however, feels drawn to Johnny’s unconventional ideas and follows him as he cancels his wedding and embarks on a trip to Europe. The play, originally titled “The Dollar,” criticizes American materialism and premiered only a few months before the 1929 stock market crash.



### Sources

Barry, Philip. *Holiday*. New York: S. French, 1929.  
 Flexner, Eleanor. *American Playwrights, 1918–1938: The Theatre Retreats from Reality*. Freeport, N.Y.: Books for Libraries Press, 1969, pp. 249–271.

—Claudia Wilsch Case

### Hopkins, Pauline Elizabeth (1859–1930) novelist, journalist

*Fiction is of great value to any people as a preserver of manners and customs—religious, political and social. It is a record of growth and development from generation to generation. No one will do this for us; we must ourselves develop the men and women who will faithfully portray the inmost thoughts and feelings of the Negro with all the fire and romance which lies dormant in our history, and, as yet, unrecognized by writers of the Anglo-Saxon race.*

—preface, *Contending Forces* (1900)

Born in Portland, Maine, but raised in Boston by free black parents, Pauline Elizabeth Hopkins concerned herself from an early age with endeavors both reformist and literary. At the age of fifteen she won an essay contest with “Evils of Intemperance and Their Remedy”; five years later she completed her first known literary work, *Slaves’ Escape, or the Underground Railroad*, a musical drama that was produced in 1880.

Hopkins’s only period of productivity and fame commenced two decades later and lasted just five years. In 1900 she published *Contending Forces: A Romance Illustrative of Negro Life North and South*, her only novel to be published in book form in her lifetime, and became editor in chief of the *Colored American Magazine*. From 1900 to 1904 the magazine published three serialized novels by Hopkins—*Hagar’s Daughter, A Story of Southern Caste Prejudice* (1901–1902), *Winona: A Tale of Negro Life in the South and Southwest* (1902), and *Of One Blood; or, The Hidden Self* (1902–1903)—as well as seven short stories and nonfiction pieces, most notably the series “Famous Women of the Negro Race.” Her explicit and oft-stated goal was to rewrite American history to include African Americans, a goal she believed could be accomplished only by black writers. When the *Colored American Magazine* was bought by an ally of Booker T. WASHINGTON in 1904, the politically radical Hopkins was promptly fired. In 1905 she published *Primer of Facts Pertaining to the Early Greatness of the African Race* (1905), an historical text that served as a significant Pan-African counterpart to W. E. B. DU BOIS’s sociological *THE SOULS OF BLACK FOLK* (1903). Thereafter, Hopkins largely disappeared from the literary and public records; she served as editor of the *New Era Magazine* in 1916 but otherwise seems to have worked as a stenographer for the Massachusetts Institute of Technology.

Appearing during the so-called “nadir” period of African American literature, Hopkins’s fiction, while firmly located within the clichéd tradition of the romantic novel, allowed her to accomplish her goal of portraying the “manners and customs” of African Americans. During those few years at the opening of the twentieth century she was one of the most significant African American writers. For much of the rest of the century her writings disappeared from the canon as thoroughly as she did from the public eye; but in the mid 1980s her novels began to be rediscovered, a process that culminated in the reprinting of all four novels and many of her short stories. Today she occupies a stable position alongside Charles W. CHESNUTT as the most prominent African American literary voices at the turn of the century.

### Sources

Gruesser, John Cullen, ed. *The Unruly Voice: Rediscovering Pauline Elizabeth Hopkins*. Urbana: University of Illinois Press, 1996.  
 Hopkins, Pauline. *Contending Forces: A Romance Illustrative of Negro Life North and South*, with an afterword by Gwendolyn Brooks. Carbondale: Southern Illinois University Press, 1978.  
 Hopkins. *The Magazine Novels of Pauline Hopkins*. New York: Oxford University Press, 1988.  
 Wallinger, Hanna. *Pauline E. Hopkins: A Literary Biography*. Athens: University of Georgia Press, 2005.

—Ben Railton

### Horgan, Paul (1903–1995) novelist, short-story writer, historian, biographer

Paul Horgan, born in Buffalo, New York, traveled west with his family in 1915 and spent much of his life in New Mexico. While his writing is praised for capturing the relationship between landscapes and lives, he did not confine himself to a region—nor to a genre. In 1933 he won the Harper Novel Prize for the first of his fifteen novels, *The Fault of Angels*, a comedy of manners about a prima donna contralto that has nothing to do with the West. In the introduction for his first story collection, *The Return of the Weed* (1936), Horgan writes of themes that characterize the volume and his career: “We can learn from the past by thinking about its lingering walls, built by men along their way through wilderness. The men are taken away by life or death, and their houses stay until the weather and the weed render dust.” Horgan won a PULITZER PRIZE for his two-volume history, *Great River: The Rio Grande in North American History* (1954). He won a second Pulitzer Prize for *Lamy of Santa Fe* (1975), a biography of Father Jean-Baptiste Lamy.

### Sources

Gish, Robert. *Nueva Granada: Paul Horgan and the Southwest*. College Station: Texas A & M Press, 1995.  
 Gish. *Paul Horgan*. Boston: Twayne, 1983.

—Mary C. Vinnedge

***The House of Mirth*** by Edith Wharton (New York: Scribners, 1905) *novel*

Edith WHARTON was a member of the late-nineteenth-century New York high society she dissected in this classic novel. Her heroine, Lily Bart, has beauty and charm but only a trace of the proper lineage. A poor relation of those with whom she socializes, the twenty-nine-year-old Lily's only hope of survival in this refined world is to land a rich husband. Her two most ardent suitors prove unsuitable: Simon Rosedale is rich but vulgar and, even worse for Lily's prospects, Jewish; and Lawrence Selden, the man she loves, does not have enough money. The idealistic Lily loses her precarious standing in society after she is falsely accused of an adulterous affair and her aunt and protector dies. In her autobiography *A Backward Glance* (1934), Wharton rhetorically considered the question of why she chose to write about "a society of irresponsible pleasure-seekers": "The answer was that a frivolous society can acquire dramatic significance only through what its frivolity destroys. Its tragic implication lies in its power of debasing people and ideals. The answer, in short, was my heroine, Lily Bart."

#### Sources

Ammons, Elizabeth, ed. *The House of Mirth: Authoritative Text, Backgrounds, and Contexts Criticism*. New York: Norton, 1990.

Goodman, Susan. *Edith Wharton's Women: Friends & Rivals*. Hanover, N.H.: University Press of New England, 1990.

#### ***How to Write Short Stories [with Samples]***

by Ring Lardner (New York: Scribners, 1924) *story collection*

This collection of ten short stories published in popular magazines between 1914 and 1922 was planned by Ring LARDNER with the assistance of F. Scott FITZGERALD, who recommended the book to his editor, Maxwell PERKINS, at CHARLES SCRIBNER'S SONS. Each of the stories is preceded by a mock headnote that has nothing to do with the story that follows, a form that satirizes the popular how-to books of the time. Eight of the ten stories are about sports; and seven are in first-person colloquial narration. This collection established Lardner as a significant fiction writer. The volume includes "Some Like Them Cold," "The Golden Honeymoon," and "Champion," which have been frequently anthologized.

—Richard Layman

#### **Howard, Sidney** (1891–1939) *playwright*

Sidney Howard studied in George Pierce Baker's famous 47 Workshop at Harvard, which trained a generation of American playwrights and writers, including Eugene O'NEILL, Philip BARRY, and Thomas WOLFE. After serving in WORLD WAR I, Howard began writing plays, primarily adaptations and verse dramas. His first great success was *THEY KNEW*

*WHAT THEY WANTED* (produced 1924), the story of a love match by mail set in California wine country, which won a PULITZER PRIZE. Frank LOESSER made the play into a musical as *The Most Happy Fella* (produced 1956). Howard's other important work includes *The Silver Cord* (produced 1926), a portrayal of a domineering mother, and his dramatization of Sinclair LEWIS's novel *Dodsworth* (1934) for the stage.

#### Source

White, Sidney Howard. *Sidney Howard*. Boston: Twayne, 1977.  
—Park Bucker

#### **Hubbard, Elbert** (1856–1915) *publisher, editor, essayist*

Elbert Hubbard made a great deal of money as a soap salesman, but at age thirty-six he sold his interest in the soap company and turned to literary endeavors. After a trip to Europe in 1894, during which he met the English designer, printer, artisan, and writer William Morris, Hubbard founded a small artist colony and the Roycroft Press in East Aurora, New York. His own books, however, were never as finely crafted as the books turned out by Morris's Kelmscott Press. His "hand-made" magazines and books were often bound by a printer in Buffalo.

Hubbard specialized in writing biographical sketches, and he produced two pretentiously arty but successful magazines, *The Philistine* (1895–1915) and *The Fra* (1908–1917). His best-known work was *A Message to Garcia* (1899), a brief essay originally published in *The Philistine* that uses the anecdote of a messenger's heroic completion of his task during the SPANISH-AMERICAN WAR to criticize lazy, incompetent workers. *A Message from Garcia* proved to be so popular with American business magnates that they distributed copies to their employees, hoping to encourage greater loyalty and productivity. Hubbard died on the day the *Lusitania* was torpedoed.

#### Sources

Hamilton, Charles Franklin. *As Bees in Honey Drown: Elbert Hubbard and the Roycrofters*. South Brunswick, N.J.: A. S. Barnes, 1973.

White, Bruce A. *Elbert Hubbard's The Philistine, A Periodical of Protest (1895–1915): A Major American "Little Magazine"*. Lanham, Md.: University Press of America, 1989.

#### **Hughes, Langston** (1902–1967) *poet, novelist, short-story writer, playwright, songwriter*

*Literature is a big sea full of many fish. I let down my nets and pulled. I'm still pulling.*

—*The Big Sea* (1940)

Langston Hughes came of age in a nation divided by racial prejudice and discrimination, yet his fundamental belief in the American democratic ideal remained steadfast throughout his career. The son of a father who eventually abandoned his family and a mother who moved frequently, he was born in Joplin, Missouri, but mainly grew up in Lawrence, Kansas, and Cleveland, Ohio. Through his maternal grandmother's strong example and vivid storytelling, Hughes emerged from adolescence with a deep sense of racial pride.

After graduation from Cleveland's Central High School in 1920, Hughes enrolled at Columbia University in 1921 but left after his sophomore year to become a sailor, an occupation that led him to Africa and Europe. He returned to New York in November 1924 and was embraced by Harlem's intellectual and artistic community, which recognized his literary talents.

Coming of age as a writer during the HARLEM RENAISSANCE, Hughes was regarded as a boldly experimental writer, drawing from the African American vernacular and blues tradition to produce poems that captured the lives of ordinary, working-class black people. He was also a skilled essayist, novelist, and short-story writer, revealing in his work the often conflicted relationships between blacks and whites in the United States.

In the 1930s Hughes developed an international consciousness that was evident in both his life and writings. In 1932 he traveled to the Soviet Union. In 1937 he lived in Spain and reported for the *Baltimore Afro-American*; a year later he traveled to France to deliver a speech before an international audience of politically committed writers. During WORLD WAR II he began a weekly column for the *Chicago Defender* and wrote about the global implications of racism and other forms of prejudice.

Hughes became increasingly active as a playwright and songwriter in the 1940s and 1950s. Often underestimated by critics as only a simple, folksy, nonintellectual writer, Hughes was a versatile genius whose contribution to American literature included sixteen books of poems, two novels, two autobiographies, several collections of short stories, and dozens of plays, children's poems, musicals, operas, essays, and other writings.

Hughes gained early success with his first volume of poems, *The Weary Blues* (1926). Fascinated by the lives, patterns of speech, and musical traditions of the black, working-class masses, Hughes rejected traditional poetic subjects and forms and turned to African American blues for inspiration in his second book, *Fine Clothes to the Jew* (1927). His first novel, *Not Without Laughter* (1930), a story of black life in a Kansas town, demonstrated Hughes's talent for fiction, which matured with his first collection of short stories about race relations, *The Ways of White Folks* (1934).

Hughes's first autobiography, *The Big Sea* (1940), chronicled his life to the end of the Harlem Renaissance. Notably

absent was any treatment of his political commitments and increasing radicalism, an omission also notable in his second autobiographical volume, *I Wonder as I Wander* (1956). In *Simple Speaks His Mind* (1950) and four subsequent collections of stories culled largely from his popular *Chicago Defender* columns, Hughes used the witty persona of the fictional folk philosopher Jesse B. Semple to offer comments on issues affecting African American communities during the era of civil rights reform. His last major volume of poetry, *The Panther and the Lash* (1967), published posthumously, expressed Hughes's skepticism that U.S. race relations had improved substantially in the wake of the Civil Rights Movement.

Hughes enjoyed quick success as one of the young luminaries of the Harlem Renaissance, but his literary reputation was by no means consistent. In the 1930s Hughes turned increasingly to Socialist ideas as a way of making sense of his world. Several critics and fellow writers believed that Hughes's polemical writings and desire to connect with the working masses in this decade compromised his artistic integrity. The charge that Hughes surrendered artistic talent to a desire for popularity and simplicity of expression persisted for much of his career. In a 1959 review of Hughes's *Selected Poems*, James Baldwin wrote: "Every time I read Langston Hughes I am amazed all over again by his genuine gifts and depressed that he has done so little with them." Despite such criticism, several generations of critics as well as general readers have recognized Hughes as the preeminent African American poet, a writer whose commitment to social equality and the promotion of African American culture was uncompromising.

—Christopher C. De Santis

### Principal Books by Hughes

*The Weary Blues*. New York: Knopf, 1926.

*Fine Clothes to the Jew*. New York: Knopf, 1927.

*Not Without Laughter*. New York & London: Knopf, 1930.

*The Negro Mother and Other Dramatic Recitations*. New York: Golden Stair Press, 1931.

*The Dream Keeper and Other Poems*. New York: Knopf, 1932.

*Scottsboro Limited: Four Poems and a Play in Verse*. New York: Golden Stair Press, 1932.

*Popo and Fifina: Children of Haiti*, by Hughes and Arna Bon-temps. New York: Macmillan, 1932.

*A Negro Looks at Soviet Central Asia*. Moscow & Leningrad: Co-operative Publishing Society of Foreign Workers in the U.S.S.R., 1934.

*The Ways of White Folks*. New York: Knopf, 1934.

*A New Song*. New York: International Workers Order, 1938.

*The Big Sea: An Autobiography*. New York & London: Knopf, 1940.

*Shakespeare in Harlem*. New York: Knopf, 1942.

*Freedom's Plow*. New York: Musette, 1943.

*Jim Crow's Last Stand*. Atlanta: Negro Publication Society of America, 1943.



*Lament for Dark Peoples and Other Poems*. N.p., 1944.  
*Fields of Wonder*. New York: Knopf, 1947.  
*One-Way Ticket*. New York: Knopf, 1949.  
*Troubled Island*, libretto by Hughes, music by William Grant Still. New York: Leeds Music, 1949.  
*Simple Speaks His Mind*. New York: Simon & Schuster, 1950; London: Gollancz, 1951.  
*Montage of a Dream Deferred*. New York: Holt, 1951.  
*Laughing to Keep from Crying*. New York: Holt, 1952.  
*The First Book of Negroes*. New York: Franklin Watts, 1952.  
*Simple Takes A Wife*. New York: Simon & Schuster, 1953.  
*The Glory Round His Head*, libretto by Hughes, music by Jan Meyerowitz. New York: Broude Brothers, 1953.  
*Famous American Negroes*. New York: Dodd, Mead, 1954.  
*The First Book of Rhythms*. New York: Franklin Watts, 1954.  
*The First Book of Jazz*. New York: Franklin Watts, 1955.  
*Famous Negro Music Makers*. New York: Dodd, Mead, 1955.  
*The Sweet Flypaper of Life*, text by Hughes, photographs by Roy DeCarava. New York: Simon & Schuster, 1955.  
*The First Book of the West Indies*. New York: Franklin Watts, 1956; London: Bailey & Swinfen, 1956; republished as *The First Book of the Caribbean*. London: Edmund Ward, 1965.  
*I Wonder As I Wander: An Autobiographical Journey*. New York & Toronto: Rinehart, 1956.  
*A Pictorial History of the Negro in America*, by Hughes and Milton Meltzer. New York: Crown, 1956.  
*Simple Stakes a Claim*. New York & Toronto: Rinehart, 1957.  
*The Langston Hughes Reader*. New York: Braziller, 1958.  
*Famous Negro Heroes of America*. New York: Dodd, Mead, 1958.  
*Tambourines to Glory*. New York: John Day, 1958.  
*Selected Poems of Langston Hughes*. New York: Knopf, 1959.  
*Simply Heavenly*, book and lyrics by Hughes, music by David Martin. New York: Dramatists Play Service, 1959.  
*The First Book of Africa*. New York: Franklin Watts, 1960.  
*The Best of Simple*. New York: Hill & Wang, 1961.  
*Ask Your Mama: 12 Moods for Jazz*. New York: Knopf, 1961.  
*The Ballad of the Brown King*, libretto by Hughes, music by Margaret Bonds. New York: Sam Fox, 1961.  
*Fight for Freedom: The Story of the NAACP*. New York: Norton, 1962.  
*Something in Common and Other Stories*. New York: Hill & Wang, 1963.  
*Five Plays by Langston Hughes*, edited by Webster Smalley. Bloomington: Indiana University Press, 1963.  
*Simple's Uncle Sam*. New York: Hill & Wang, 1965.  
*The Panther and the Lash: Poems of Our Times*. New York: Knopf, 1967.  
*Black Magic: A Pictorial History of the Negro in American Entertainment*, by Hughes and Meltzer. Englewood Cliffs, N.J.: Prentice-Hall, 1967.  
*Black Misery*. New York: Knopf, 1969.  
*Don't You Turn Back: Poems*, edited by Lee Bennett Hopkins. New York: Knopf, 1969.

*Good Morning Revolution: Uncollected Social Protest Writings by Langston Hughes*, edited by Faith Berry. New York & Westport, Conn.: Lawrence Hill, 1973.

*Mule Bone: A Comedy of Negro Life*, by Hughes and Zora Neale Hurston, edited by George Houston Bass and Henry Louis Gates Jr. New York: HarperPerennial, 1991.

### Studying Langston Hughes

Langston Hughes's literary career spanned four decades and four genres; he wrote twenty-eight produced plays and some fifty books. Students coming to his work for the first time should sample his poetry, drama, fiction, and children's writing, and the best way to do that is to start with collections of his work such as *The Langston Hughes Reader* (New York: Braziller, 1958), *Selected Poems of Langston Hughes* (New York: Knopf, 1959), *The Best of Simple* (New York: Hill & Wang, 1961), or *Five Plays by Langston Hughes*, edited by Webster Smalley (Bloomington: Indiana University Press, 1963), which comprises *Mulatto*, *Little Ham*, *Soul Gone Home*, *Simply Heavenly*, and *Tambourines to Glory*. Hughes's children's writings can be sampled in the First Book series published by Franklin Watts: *The First Book of Negroes* (1952); *The First Book of Jazz* (1955); or *The First Book of Africa* (1960), for example.

*Langston Hughes: A Documentary Volume*, edited by Christopher de Santis, volume 315 in the Dictionary of Literary Biography series (Detroit: Brucoli Clark Layman/Gale, 2005) is the best introduction to Hughes's life and work. The definitive biography is Arnold Rampersad's *The Life of Langston Hughes* (2 volumes, New York: Oxford University Press, 1986, 1988). Faith Berry presents a less detailed and more laudatory view of Hughes's life in *Langston Hughes, Before and Beyond Harlem* (New York: Hill & Wang, 1983; republished by Citadel, 2000). Rampersad is the authority. Students interested in Hughes's correspondence may choose from *Arna Bontemps-Langston Hughes Letters, 1925-1967*, edited by Charles H. Nichols (New York: Dodd, Mead, 1980) and *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten, 1925-1967*, edited by Emily Bernard (New York: Knopf, 2001). Hughes published two volumes of autobiography, *The Big Sea* (1940) and *I Wonder as I Wander* (1956).

Thomas A. Mikolyzk's *Langston Hughes: A Bio-Bibliography* (New York: Greenwood Press, 1990) is the only primary bibliography to recommend, and R. Baxter Miller's *Langston Hughes and Gwendolyn Brooks: A Reference Guide* (Boston: G. K. Hall, 1978), a secondary bibliography, is badly out of date. Students should check the MLA International Bibliography for articles of interest among the nearly four hundred published since Miller's book.

Hans Ostram's *Langston Hughes Encyclopedia* is a useful ready-reference guide to Hughes's works and characters. Harold Bloom's selection of criticism in the popular Chelsea House series, *Langston Hughes* (2007) is the place to start for an intro-



duction to recent critical thought about Hughes's work. High school students and teachers both will benefit from Carmaletta M. Williams's *Langston Hughes in the Classroom: "Do Nothin' Till You Hear from Me"* (Urbana, Ill.: National Council of Teachers of English, 2006). *Montage of a Dream: the Art and Life of Langston Hughes*, edited by John Edgar Tidwell and Cheryl R. Ragar (Columbia: University of Missouri Press, 2007) offers a collection of more advanced criticism.

***The Human Comedy*** by William Saroyan (New York: Harcourt, Brace, 1943; revised edition, New York: Harcourt Brace Jovanovich, 1971) *novel*

Rich with details of ordinary life in a small American town, William SAROYAN's *The Human Comedy* is magnanimous in its view of fundamental human decency without shrinking from tragedy. Divided into thirty-nine short episodes, the novel is set in Ithaca, a town in California's San Joaquin Valley, during the first years of America's involvement in WORLD WAR II. Fourteen-year-old Homer, the youngest son of the poor but decent Macauley family, works as a telegraph messenger. His job teaches the boy much about life as he delivers messages ranging from expressions of love and concern to news of injury and death resulting from the war. Encountering profound emotions, Homer turns to his loving family, especially his widowed mother, Katey, for support. Saroyan, who was born in California of Armenian parents, writes that his story expresses the spirit of his country, a place in which "the only foreigners here are those who forget that this is America."

—James Fisher

**Hurst, Fannie** (1889–1968) *novelist, short-story writer, screenwriter*

Fannie Hurst was one of the most popular and well-paid writers of the 1920s and 1930s. She graduated from Washington University in 1908 and traveled to New York City to pursue her writing career. The short stories she placed in magazines such as *Reedy's Mirror* and *THE SATURDAY EVENING POST* were collected in her first four books: *Just Around the Corner* (1914), *Every Soul Has Its Song* (1916), *Gaslight Sonata* (1918), and *Humoresque* (1919). In the course of her career Hurst wrote hundreds of stories and eighteen novels, including *Lummox* (1923), *Appassionata* (1926), *Back Street* (1931), and *Imitation of Life* (1933). She wrote compassionately, if sentimentally, of the downtrodden, and was particularly interested in the role of women in society. Hurst also involved herself in social and political causes, campaigning for religious tolerance and civil rights. She published her autobiography, *Anatomy of Me: A Wonderer in Search of Herself*, in 1958.

## Sources

Kroger, Brooke. *Fannie: The Amazing Rise to Fame of Author Fannie Hurst*. New York: Times Books, 1999.

Ravitz, Abe C. *Imitations of Life: Fannie Hurst's Gaslight Sonatas*. Carbondale: Southern Illinois University Press, 1997.

**Hurston, Zora Neale** (1891–1960) *novelist, folklorist*

*I have been in Sorrow's kitchen and licked out all  
the pots. Then I have stood on the peaky mountain  
wrapped in rainbows, with a harp and a sword in my  
hands.*

—*Dust Tracks on a Road* (1942)

An independent, adventurous, and unconventional woman, Zora Neale Hurston was the most prolific black woman author of her era, who in the course of her career published seven books as well as short stories, plays, and essays. Described by her first biographer, Robert E. Hemenway, as "flamboyant and yet vulnerable, self-centered and yet kind, a Republican conservative and yet an early black nationalist," Hurston celebrated black culture in her work; yet, she often disappointed black critics who believed she too often ignored white racism.

The core of Hurston's identity was formed in the all-black community of Eatonville, Florida, which she claimed as her birthplace. However, she was actually born in Notasulga, Alabama, in 1891. After her mother died in 1904 and her father quickly remarried, Hurston began a period of wandering between domestic positions, sometimes staying with her mother's friends or family. She was later able to attend high school in Baltimore, Maryland. In 1918 she entered Howard University in Washington, D.C., where she wrote for the campus literary magazine, publishing her first story, "John Redding Goes to Sea," in 1921.

In 1925 Hurston moved to New York, where she was introduced into HARLEM RENAISSANCE circles by Charles Johnson, the founder of *OPPORTUNITY*. She attained a scholarship to become the first black student to enroll at Barnard College and later studied with anthropologists Franz Boas and Ruth Benedict. With the support of a wealthy white patron, Hurston was able to make folklore-collecting trips to Louisiana, Alabama, and Florida from 1927 to 1931. Starting in the early 1930s, she supported herself as a writer and dramatist. She made several attempts to bring authentic folk traditions to the stage, but the performances were short-lived despite positive responses from critics.

Virtually all of Hurston's writing explores the experiences of rural folk. The central theme in her fiction is relationships between men and women. Her first novel, *Jonah's Gourd Vine* (1934), is based on the life of her father, a carpenter and Baptist preacher. Her next book was a folkloric work, *Mules and Men* (1935), a groundbreaking collection that Boas introduced as a valuable contribution to "understanding historically the character of American Negro life." Hurston's most celebrated novel, *THEIR EYES WERE WATCH-*



Zora Neale Hurston, 1938

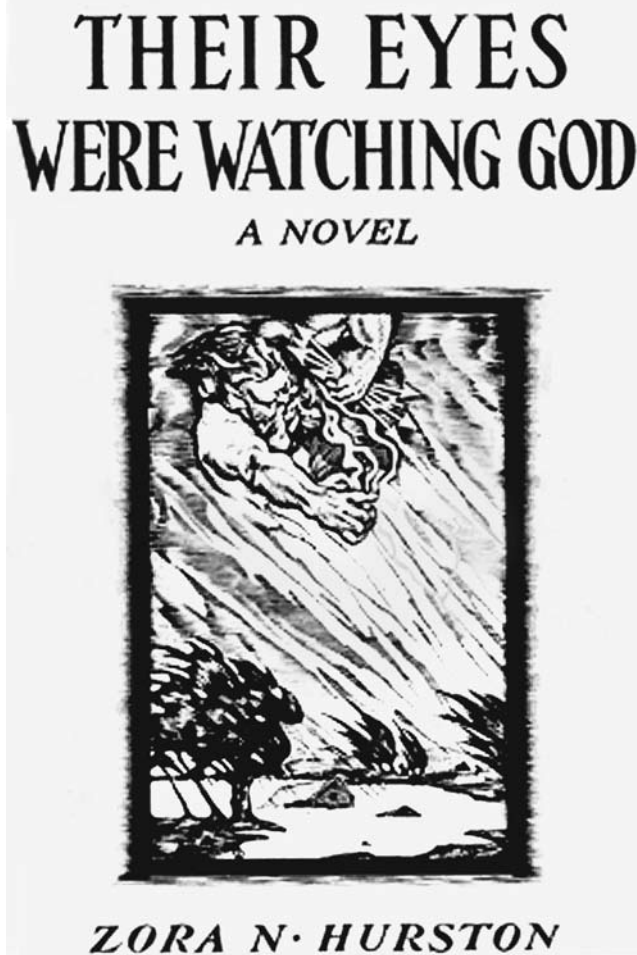
ING GOD (1937), follows a young black woman's search for a loving relationship with a man who will not stifle her. Her second folkloric volume, *Tell My Horse* (1938), explores Jamaican and Haitian cultures, particularly Haitian voodoo, which she had studied on a Guggenheim Fellowship in the middle of the decade. She returned to fiction with the novel *Moses, Man of the Mountain* (1939), which renders the Israelites' exodus from Egypt and explores the psychology of freedom in black vernacular. Her autobiography, *Dust Tracks on a Road* (1942), which contains inaccuracies, won the Anisfield-Wolf Award as a contribution to better race relations, but it raised the ire of many black critics because it did not directly address racial inequality in America. *Seraph on the Suwanee* (1948), her final novel, is part of the 1940s trend of black writers treating white characters in what many saw as "raceless" literature. Despite her successes as a writer, Hurston failed to achieve financial security and died in poverty.

During the late 1920s Hurston was at the center of the Harlem Renaissance, but by the mid 1930s perceptions of her had changed. While white critics generally liked Hurston's books, she was increasingly at odds with the black male literary establishment. Critics such as Richard WRIGHT and Alain LOCKE accused her of exploiting racial stereotypes to attract white readers. In the late 1970s critics began reappraising Hurston's work. A substantial and still-growing body of scholarship has revealed the ways in which her work—often indirectly—explores the intersections of race, class, gender, color, humor, and language. Important collections of her work have been published since her death: *I Love Myself When I Am Laughing . . . And Then Again When I Am Looking Mean and Impressive: A Zora Neale Hurston Reader* (1979), edited by Alice Walker; *The Complete Stories of Zora Neale Hurston* (1995); and *From Luababa to Polk County* (2005), which makes her plays available to readers for the first time. Hurston's essay "How It Feels to Be Colored Me" has become standard reading in college courses, and she is now considered a canonical figure central to African American, American, and women's literary traditions.

—M. Genevieve West

### Principal Books by Hurston

- Jonah's Gourd Vine*. Philadelphia & London: Lippincott, 1934.  
*Mules and Men*. Philadelphia & London: Lippincott, 1935.  
*Their Eyes Were Watching God*. Philadelphia & London: Lippincott, 1937.  
*Tell My Horse*. Philadelphia, New York, London & Toronto: Lippincott, 1938.  
*Moses, Man of the Mountain*. Philadelphia, New York, London & Toronto: Lippincott, 1939.  
*Dust Tracks on a Road*. Philadelphia & London: Lippincott, 1942.  
*Seraph on the Suwanee*. New York: Scribners, 1948.  
*I Love Myself When I Am Laughing . . . And Then Again When I Am Looking Mean and Impressive: A Zora Neale Hurston Reader*, edited by Alice Walker. Old Westbury, N.Y.: Feminist Press, 1979.  
*The Sanctified Church*. Berkeley: Turtle Island Foundation, 1981.  
*Spunk: The Selected Stories of Zora Neale Hurston*. Berkeley: Turtle Island Foundation, 1985.  
*Mule Bone: A Comedy of Negro Life*, by Hurston and Langston Hughes, edited, with an introduction, by George Houston Bass and Henry Louis Gates Jr. New York: HarperPerennial, 1991.  
*The Complete Stories*. New York: HarperCollins, 1995.  
*Every Tongue Got to Confess: Negro Tales from the Gulf States*, edited, with an introduction, by Carla Kaplan. New York: HarperCollins, 2001.  
*From Luababa to Polk County: Zora Neale Hurston Plays at the Library of Congress*, edited by Jean Lee Cole and Charles Mitchell. Baltimore: Apprentice House, 2005.



Dust jacket for Hurston's second novel, which follows the life of Janie Crawford through her three marriages

### Studying Zora Neale Hurston

Zora Neale Hurston published four novels, two collections of folklore, and an autobiography in her lifetime, but she also wrote short stories, poems, essays, and plays worthy of attention. Hurston's apprentice work, including poetry, appeared between 1919 and 1925. Among the most important early stories is "Drenched in Light" (1924), which is often read autobiographically as depicting Hurston's desire to see the world, her resistance to gender norms, and the primitivistic interest of white patrons in black art and culture.

By 1925 Hurston's use of folklore and idiom had matured. "Spunk" (1925), a tale of ghostly revenge, is the earliest of her stories to smoothly blend folk beliefs into fiction. "Sweat" (1926), the frequently anthologized story of an abusive marriage, blends folk and biblical motifs. Cheryl A. Wall collected it, along with relevant biographical and critical materials, in the single volume titled *Sweat*

(New Brunswick, N.J.: Rutgers University Press, 1997). *The Complete Stories of Zora Neale Hurston* collects most of Hurston's short stories (New York: HarperCollins, 1995), though it does not include recently recovered stories. Also worthy of study from this same period is a one-act play that explores the devastating impact of color prejudice within the black community. *Color Struck* appeared in the first and only issue of the literary magazine *Fire!!* in November 1926.

*Their Eyes Were Watching God*, Hurston's most important novel, has been central to her recovery and her recognition as a major literary figure. To aid readers, Wall's *Zora Neale Hurston's Their Eyes Were Watching God: A Case Book* collects essays by prominent scholars (New York: Oxford University Press, 2000). *Modern Critical Interpretations: Their Eyes Were Watching God* (New York: Chelsea House, 1987) and *New Essays on Their Eyes Were Watching God* (New York: Cambridge University Press, 1990) conveniently collect other important essays. Central to debates regarding whether Hurston and/or the novel is feminist are Jennifer Jordan's "Feminist Fantasies," which was published in *Tulsa Studies in Women's Literature* (Spring 1988); Deborah Plant's *Every Tub Must Sit on Its Own Bottom: The Philosophy and Politics of Zora Neale Hurston* (Urbana: University of Illinois Press, 1995); and Susan Edwards Meisenholder's *Hitting a Straight Lick with a Crooked Stick: Race and Gender in the Works of Zora Neale Hurston* (Tuscaloosa: University of Alabama Press, 1999).

A second vital volume is Hurston's first collection of folklore, *Mules and Men* (1935). *Every Tongue Got to Confess: Negro Tales from the Gulf States*, edited by Carla Kaplan (New York: HarperCollins, 2001), is based on an earlier draft of the same material and allows readers to see many of the same tales grouped by theme or type. Hurston's later fiction includes the intriguing works *Moses, Man of the Mountain* (1938) and *Seraph on the Suwanee* (1948). Although both are ambitious, they lack the continuity and unity of *Their Eyes Were Watching God*. Ann duCille's discussion of *Seraph on the Suwanee* in *The Coupling Convention: Sex, Text and Tradition in Black Women's Fiction* (New York: Oxford University Press, 1993) may prove helpful in unraveling the ending of that novel.

Several of Hurston's essays are requisite to understanding the writer and her aesthetic choices: "What White Publishers Won't Print," "Art and Such," "My Most Humiliating Jim Crow Experience," and her letter to the editor opposing court-ordered desegregation provide valuable insight. These essays were included in *Zora Neale Hurston Folklore, Memoirs & Other Writings*, which was edited by Wall, along with *Zora Neale Hurston Novels & Stories* in the Library of America series (New York: Library of America, 1995).

Readers wanting to place Hurston and her work in the context of the HARLEM RENAISSANCE should consult Wall's *Women of the Harlem Renaissance* (Bloomington: Indiana



University Press, 1995). A broader view of her achievement is provided by M. Genevieve West's *Zora Neale Hurston and American Literary Culture* (Gainesville: University Press of Florida, 2005). *Zora Neale Hurston: A Life in Letters* (New York: Doubleday, 2002) provides an unmediated glimpse into Hurston's private life. Alice Walker's *In Search of Our Mother's Gardens: Womanist Prose* (San Diego: Harcourt Brace Jovanovich, 1983) includes "Zora Neale Hurston: A Cautionary Tale and a Partisan View," "Looking for Zora," and "In Search of Our Mother's Gardens"—essays that were central to Hurston's canonization. Henry Louis Gates Jr. and K. A. Appiah's *Zora Neale Hurston: Critical Perspectives Past and Present* (New York: Amistad Press, 1993) collects Richard WRIGHT's 1937 review of *Their Eyes Were Watching God* as well as other reviews of Hurston's books and scholarly essays.

Those interested in Hurston's life might first read *Dust Tracks on a Road* (1942), an autobiography, but readers should be aware that Alice Walker called the book "the most unfortunate thing Zora ever wrote." Hurston was uncomfortable with the self-revelation expected of autobiography and effusively thanked patrons who had supported her. The result is that the first edition conceals, distorts, and misleads as much as it reveals. However, readers now have access to a second version of the autobiography. The version published in 1942 reduced Hurston's final draft by

10 percent. In 1995 for the Library of America edition of Hurston's memoirs, Wall restored deleted passages and included chapters that previously failed to see publication. The contrasts between the two versions can be stark, so readers should be aware of which version they are reading and of the ways in which editorial pressures shaped the autobiography.

More factually reliable are the full-length biographies that have appeared since Hurston's death. The first was Robert E. Hemenway's *Zora Neale Hurston: A Literary Biography* (Urbana: University of Illinois Press, 1977). Lillie P. Howard's *Zora Neale Hurston* specifically targets undergraduate readers (Boston: G. K. Hall, 1980). Both, although somewhat dated, offer accessible discussions of Hurston's life and her major works. More recently, Valerie Boyd's *Wrapped in Rainbows* (New York: Scribner, 2003) provides a highly readable, if sometimes speculative, look at Hurston's life.

The most recent book-length bibliography available is Rose Parkman Davis's *Zora Neale Hurston: An Annotated Bibliography and Reference Guide* (Westport, Conn.: Greenwood Press, 1997), which includes works by and about Hurston. However, many books and essays on Hurston have appeared since its publication, so students would be wise to search the Modern Language Association International Bibliography for more-recent studies.

—M. Genevieve West





**Hagedorn, Jessica** (1949– ) poet, playwright,  
novelist

Jessica Hagedorn came to the United States from the Philippines when she was thirteen years old. When she was sixteen the poet Kenneth REXROTH included her work in an anthology, *Four Young Women: Poems* (1973). Hagedorn produced her first collection of poetry, *Dangerous Music*, in 1975. A New York producer, Joseph Papp, selected *Where Mississippi Meets the Amazon* (produced 1978), a play Hagedorn wrote in collaboration with Thulani Davis and Ntozake SHANGE, to be performed at the Public Theater.

Hagedorn moved to New York, where she wrote *Mango Tango* (produced 1978). Other productions in New York venues followed, including *Tenement Lover: no palm trees/ in new york city* (produced 1981), *TeenyTown* (1988), and *Holy Food* (produced 1988). She won an AMERICAN BOOK AWARD for her novella, *Pet Food & Tropical Apparitions* (1981). Her novel *Dogeaters* (1990) also won an American Book Award; these two works are comic and almost surrealistic stories featuring characters of various ethnicities and races, a hallmark of Hagedorn's work. She has published short fiction, including *Danger and Beauty* (1993); poetry, including *Visions of a Daughter, Foretold: Four Poems 1980–1993* (1994); and novels, including *The Gangster of Love* (1996) and *Dream Jungle* (2003).

**Haley, Alex** (1921–1990) journalist

The author of two American classics, *THE AUTOBIOGRAPHY OF MALCOLM X* (1965) and the Pulitzer Prize-winning *ROOTS* (1976), Alex Haley was born in Ithaca, New York. He grew up in Henning, Tennessee, and attended Hawthorn Col-

lege in Mississippi and Elizabeth City State Teachers College in North Carolina. In 1939 he began a twenty-year career in the Coast Guard: he gradually worked his way up from mess-boy and became chief journalist in 1950. Haley wrote short articles for *Coronet* magazine in the 1950s and then placed longer pieces in *READER'S DIGEST*, *The Atlantic*, and *Harper's*. By the 1960s he was writing high-profile pieces for *The Saturday Evening Post* and conducting interviews for *Playboy*. His work brought him into contact with the prominent African Americans of his time, including Martin Luther King Jr., Muhammad Ali, and, most important, Malcolm X. Following the popular and critical success of the Malcolm X autobiography Haley orchestrated his search for his ancestors in *Roots*. More than 130 million viewers in 1977 and 1979 watched the television series based on Haley's book, which stimulated a nationwide interest in genealogy as well as in the legacy of slavery. *Roots* is suspect as both history and autobiography; the extent to which Haley recovered the history of his family is difficult to assess, since he shaped his book to read like a novel. What is indisputable, however, is the urgency and energy Haley brought to a study of the past and to racial, political, and social issues that have haunted American life.

**Sources**

Bloom, Harold, ed. *Alex Haley & Malcolm X's The Autobiography of Malcolm X*. New York: Chelsea House, 1996.

Shirley, David. *Alex Haley*. New York: Chelsea House, 1994.

**Hall, Donald** (1928– ) poet, editor, critic

Donald Hall was born in New Haven, Connecticut. He received his B.A. from Harvard in 1951 and his D. Litt from

Oxford in 1953. Hall was poetry editor of *The Paris Review* and a professor of English at the University of Michigan before retiring to rural New Hampshire. His first book of poems, *Exiles and Marriages* (1955), won several awards, including the Edna St. Vincent Millay Award of the Poetry Society of America. Donald Hall is a traditionalist who uses conventional forms with great skill. He edited an important anthology, *The New Poets of England and America* (1957), introducing the work of poets born between 1917 and 1935. Among his poetry collections are *The Alligator Bride: Poems New and Selected* (1969); *Kicking the Leaves* (1978); *The Twelve Seasons* (1983); *The Happy Man: Poems* (1986); *The One Day* (1988), which won the NATIONAL BOOK CRITICS CIRCLE AWARD; *Old and New Poems* (1990); *Without* (1998); *The Painted Bed* (2002); and *White Apples and the Taste of Stone: Selected Poems, 1946–2006* (2006). Hall also has been a tireless promoter of poetry, writing critical prose and anthologies. *Here at Eagle Pond* (1990) is a nonfiction work about the poet's life in New Hampshire, and *The Best Day of the Worst Day of My Life: Life with Jane Kenyon* (2005) is a memoir of his relationship with his wife, who died of leukemia in 1995. His writing for children includes *The Man Who Lived Alone* (1984) and *I Am the Dog, I Am the Cat* (1994). A story collection, *Ideal Bakery*, appeared in 1987. He was poet laureate of New Hampshire from 1984 to 1988, and in 2006 he was named POET LAUREATE and consultant in poetry to the Library of Congress.

#### Source

Rector, Liam, ed. *The Day I Was Older: On The Poetry of Donald Hall*. Santa Cruz, Calif.: Story Line Press, 1989.

#### Hannah, Barry (1942– ) novelist, short-story writer

Barry Hannah has established himself as one of the most original voices to come out of the American South since Flannery O'CONNOR. In such novels as *Ray* (1980) and in his landmark collection of short fiction *Airships* (1978), his darkly comic books depicting a contemporary South are plagued by absurd and grotesque violence. Born in Meridian, Mississippi, Hannah received his B.A. from Mississippi College in 1964, his M.A. from the University of Arkansas in 1966, and his M.F.A. in fiction in 1967, also from the University of Arkansas. His first novel, *Geronimo Rex* (1972), a coming-of-age novel set in Mississippi, was awarded the William Faulkner Prize. In *Ray* Hannah chronicles the life of Ray Forrest, an alcoholic doctor and Vietnam veteran who experiences delusions of having fought in the Civil War; the novel indicates the prominent role both wars have played in his fiction. *High Lonesome* (1996) is a collection of thirteen stories set in Mississippi. Hannah's other notable books include *Nightwatchmen* (1973), *The Tennis Handsome* (1983), *Captain Maximus* (1985), *Hey Jack!* (1987), *Boomerang* (1989),

*Never Die* (1991), *Bats Out of Hell* (1993), and *Yonder Stands Your Orphan* (2001).

#### Sources

Bone, Martyn, ed. *Perspectives on Barry Hannah*. Jackson: University Press of Mississippi, 2007.

Charney, Mark. *Barry Hannah*. New York: Twayne, 1991.

—Matthew Shipe

#### Hansberry, Lorraine (1930–1965) playwright

*When you starts measuring somebody, measure him right child, measure him right. Make sure you done taken into account what hills and valleys he come through before he got to wherever he is.*

—*A Raisin in the Sun* (1959)

Lorraine Hansberry grew up in a middle-class African American home in Chicago. Hansberry's parents were activists who established a foundation to further the cause of civil rights for African Americans. Hansberry attended public schools where she encountered working-class students and learned of their struggle to succeed. She studied journalism at the University of Wisconsin and involved herself in leftist causes. By 1950 she had moved to New York City. She worked at *Freedom*, a newspaper founded by Paul Robeson. By the mid 1950s she had earned an M.A. at New York University and had begun work on *A Raisin in the Sun* (produced 1959), a play about an African American family's struggle to prevail in a racist society. The play won a New York Drama Critics Circle Award and made Hansberry, at age twenty-eight, the first African American woman to win the award. Hansberry worked on several other plays after *A Raisin in the Sun*, but the only one she completed, *The Sign in Sidney Brustein's Window* (produced 1964), received mixed reviews. She died the night her play closed. The remnants of her last writings were edited for the stage by Robert Nemiroff, her former husband, in *To Be Young, Gifted, and Black*, the longest-running show of the 1968–1969 Off-Broadway season.

#### Source

Carter, Steven R. *Hansberry's Drama: Commitment amid Complexity*. Urbana: University of Illinois Press, 1991.

#### Hardwick, Elizabeth (1916– ) novelist, critic

Born in Kentucky and educated at the University of Kentucky, where she received her B.A. and M.A., Elizabeth Hardwick has spent virtually her entire adult life in New York City. She has written for the *Partisan Review* and is one of the founders of *THE NEW YORK REVIEW OF BOOKS*, which has also featured her work. She was married to the poet Robert LOWELL. In the 1960s and 1970s the couple created a kind of salon in New York City,

nurturing the talents of many New York writers. Hardwick is a formidable critic, hard-edged and given to withering judgments. Her prose is collected in *A View of My Own* (1962), *Seduction and Betrayal: Women and Literature* (1974), *A New America?: Essays* (1978), *Bartleby in Manhattan and Other Essays* (1983), and *Sight Readings: American Fictions* (1998). She has also written a critical biography, *Herman Melville* (2000).

Hardwick's novels have earned critical praise but have not found a wide audience. She began with the autobiographical *The Ghostly Lover* (1945), based on her Kentucky family. *The Simple Truth* (1955), a penetrating psychological analysis of a college student accused of murdering his girlfriend, was largely ignored, but *Sleepless Nights* (1979) earned considerable attention. Hardwick considered her novel to be a "meditation" on a woman's life, calling attention to its unusual form—that of a memoir that has the character analysis and narrative drive of a novel while seeming very close to Hardwick's own experiences. Her subjects have been cultural in a very broad sense, since she has written not only about the classics of literature but also about rock concerts, civil rights, and religion. She has not promoted feminism, yet the subject of women in a male-dominated world is a recurring theme in her fiction and nonfiction.

#### Source

Laskin, David. *Partisans: Marriage, Politics and Betrayal among the New York Intellectuals*. New York: Simon & Schuster, 2000.

#### Harper, Michael (1938– ) poet

Born in Brooklyn, New York, Michael Harper received his M.F.A. from the IOWA WRITERS' WORKSHOP in 1963. His first volume of poetry, *Dear John, Dear Coltrane* (1969), was published by the University of Pittsburgh Press as part of the reward for winning their U.S. Poetry Prize. Over the next thirty years he published eleven highly respected volumes of poetry and earned a reputation as an African American poet who would not bend to polemics: as he wrote, "being a Black poet and an American poet are two aspects of the same story, two ways of telling the same story. I'm both / and, not either / or." He received the Melville-Cane Award from the Poetry Society of America for *Images of Kin: New and Selected Poems* (1977) and was named the first poet laureate of Rhode Island in 1988. His *Selected Poems* was published in 2002. Harper has taught creative writing at Brown University since 1970.

—Marshall Boswell

#### Harris, Mark (1922–2007) novelist, biographer

Born in New York City and educated at the University of Minnesota where he received a Ph.D. in American Studies, Mark Harris taught at several colleges while writing novels about baseball: *The Southpaw* (1953), *A Ticket for Seamstitch*

(1957), *It Looked Like Forever* (1979). The best known of this series, *Bang the Drum Slowly* (1956), is the story of a baseball player dying of Hodgkin's disease and the teammates who rally around him.

Harris's other novels include *Wake Up, Stupid* (1959), the account of a professor who writes novels, and *Mark the Glove Boy, or The Last Days of Richard Nixon* (1964), which draws on Harris's years in California, as does *Best Father Ever Invented: The Autobiography of Mark Harris* (1976). Harris collected his short nonfiction in *Short Work of It* (1979). *The Self-Made Brain Surgeon, and Other Stories* appeared in 1999. He published an unusual biography, *Saul Bellow, Drumlin Woodchuck* (1980), which recounts his difficulties in researching the life of his hostile subject.

A writer on wide-ranging subjects, Harris often returns to the story of naive young men who learn painfully about the nature of the world.

#### Source

Lavers, Norman. *Mark Harris*. Boston: Twayne, 1978.

#### Harrison, Jim (1937– ) novelist, poet, short-story writer

Jim Harrison grew up in northern Michigan, graduated from Michigan State University (B.A., 1971; M.A., 1974). A versatile author—poet, novelist, short-story writer, and screenwriter—he has won both critical praise and popularity. His best-known work is *Legends of the Fall* (1979), three novellas that explore a violent family saga set in Montana but including scenes in Canada, France, Boston, Saratoga, San Francisco, Mexico, Havana, Mombasa, and Singapore, later made into a major motion picture. Nearly as well known is his other collection of novellas, *The Woman Lit by Fireflies* (1990), similar to *Legends of the Fall* in that Harrison explores tension-filled characters who have both an outlaw sensibility and a sense of the law—a kind of moral compass that informs their fugitive behavior. His other novels include *Wolf: A False Memoir* (1971); *A Good Day to Die* (1973); *Warlock* (1981); *Sundog* (1984; a detective story of sorts centered on the mysterious Robert Corvus Strang, who, like many Harrison characters, does not fit easily into society); *Julip* (1994); and *The Road Home* (1998). *The Summer He Didn't Die* (2005) is a collection of three novellas. His poetry is collected in *Plain Song* (1965), *Locations* (1968), *Outlyer* (1969), *Letters to Yeznin* (1973), *Returning to Earth* (1977), and *After Ikkyu and Other Poems* (1996). *Selected and New Poems* appeared in 1982 and *Poems* in 1998. *The Beast God Forgot to Invent* and *The Boy Who Ran into the Woods* were both published in 2000. As some of his titles suggest, Harrison's writing has a vein of regionalism and a strong feeling for the land and nature. *Just Before Dark: Collected Nonfiction* appeared in 1991. *Off to the Side* (2004) is a candid and detailed memoir.



**Source**

Reilly, Edward C. *Jim Harrison*. New York: Twayne, 1996.

**Haruf, Kent** (1943– ) *novelist*

Kent Haruf's fiction draws directly upon the flat, windblown landscape of his native Colorado prairie. Born in Pueblo, Colorado, Haruf received his B.A. from Nebraska Wesleyan University in 1965 and his M.F.A. from the University of Iowa in 1973, where he took instruction from John IRVING. After completing his M.F.A., Haruf worked at various menial jobs before securing work as a high-chool English teacher. In 1984, at the age of forty-one, he published both his first short story and his first novel, an ambitious bildungsroman, *The Tie that Binds*. His third novel, *Plainsong* (1999)—the first draft of which he wrote with a stocking cap pulled over his eyes—was both a best-seller and a NATIONAL BOOK AWARD finalist. Told by a variety of first-person narrators, *Plainsong*, which, like his previous books, takes place in the Colorado prairie, weaves a trio of distinct narrative lines into an elegant fugue. *Eventide* (2004) revisits many of the characters of its predecessor.

**Source**

Birnbaum, Robert. "Interview," *Identity Theory.com* (August 26, 2004): <<http://www.identitytheory.com/interviews/birnbaum151.php>> (viewed June 6, 2007).

—Marshall Boswell

**Harvard Review** (1986– ) *periodical*

*Harvard Review* began as a four-page mimeograph titled *Erato*, which Stratis Haviaras, the then Curator of the Woodberry Poetry Room of the Harvard College Library, distributed to publicize upcoming events. The first mimeograph included a poem by Seamus Heaney and an addendum of book reviews. In 1989 Haviaras expanded *Erato* and changed the title to *Harvard Book Review*. Three years later the periodical became *Harvard Review*, a publication that combined the artistic content typical of the original *Erato* with the more scholarly content of the *Book Review*.

**Source**

The Harvard Book Review: <<http://hd.harvard.edu/harvardreview/about.html>> (viewed May 23, 2007).

—Marshall Boswell

**Hass, Robert** (1941– ) *poet, essayist*

*New Year's morning—  
Everything is in blossom!  
I feel about average.*

—"After the Gentle Poet Kobayashi Issa" (1973)

Robert Hass was born in San Francisco. He received his undergraduate degree from St. Mary's College and earned a Ph.D. from Stanford University in 1971. Hass's poetry is difficult to categorize. *Field Guide* (1973), his first collection, chosen by Stanley KUNITZ for the Yale Series of Younger Poets Award, includes many poems that describe Hass's native landscape. The poems often climax in confrontation as the speaker of the poem grapples with humanity's relationship to nature. Hass's second book, *Praise* (1979), is frequently recognized as one of the most powerful books of the 1970s; "Meditation at Lagunitas" is celebrated as a poem that initiates a subgenre of poetry, the meditative lyric. Highly introspective and yet still driven by attentiveness to the natural world, the poems of *Praise* adapt aspects of the Wordsworthian aesthetic to a contemporary vision informed by literary theory and twentieth-century philosophy.

In the intervening decade between the publication of *Praise* and his next volume, *Human Wishes* (1989), Hass began translating the work of Nobel Laureate Czeslaw Milosz. Hass also wrote a book of critical essays, *Twentieth Century Pleasures* (1984). Winner of the NATIONAL BOOK CRITICS CIRCLE AWARD, this book offers considerations of James WRIGHT, Rainier Maria Rilke, Milosz, and various aspects of poetics. Hass was praised as being a tireless champion of poetry during his tenure as POET LAUREATE of the United States from 1995 to 1997; consequently, a decade elapsed before his next collection of poetry was published. Containing the most "confessional" of Hass's poetry, *Sun Under Wood* (1996) continues his explorations of introspective and experimental poetics. In poems such as "My Mother's Nipples" and "Shame: An Aria," Hass pushes at the boundaries of a reader's expectations when reading poetry. Although wit certainly played a role in the earlier collections, *Sun Under Wood*, winner of the National Book Critics Circle Award for poetry for 1997, includes more frequent, and often self-deprecating, comic moments.

Hass's body of work is among the most important contemporary poetry. From his translations of Milosz to his incisive prose, Hass's writing reveals a mind engaged with both the world and the sentence.

**Source**

Gardner, Thomas. "Robert Hass and the Line's Tension," in his *Regions of Unlikeness: Explaining Contemporary Poetry*. Lincoln: University of Nebraska Press, 1999.

—Tod Marshall

**Hawkes, John** (1925–1998) *novelist*

John Hawkes, born in Stamford, Connecticut, spent his early years in Alaska. After one semester at Harvard University, he left to serve as an ambulance driver in WORLD WAR II, an experience that, like his period in Alaska,

contributed to his evocation of bleak and barren environments. He is known as an experimental writer of Post-modern novels that evoke what critic Carol MacCurdy called “the rhythms and sensations of dreams.” His novels include *The Cannibal* (1949), *Second Skin* (1964), and what is called the triad—*The Blood Oranges* (1971), *Death, Sleep and the Traveler* (1974), and *Travesty* (1976). His sixteenth novel, *An Irish Eye* (1997), was published the year before his death. Hawkes taught writing at Harvard and at Brown University.

#### Source

Trachtenberg, Stanley, ed. *Critical Essays on John Hawkes*. Boston: G. K. Hall, 1991.

#### Hayden, Robert (1913–1980) poet

Robert Hayden had a traumatic childhood in a Detroit ghetto. Beaten by bickering parents and ostracized because of his sensitive, bookish nature, the poet overcame these early obstacles, graduating from Wayne State University and working for the Federal Writers’ Project during the Depression. His work provided him with a background in history that informs much of his poetry. His first collection, *Heart-Shape in the Dust*, appeared in 1940 and was heavily influenced by Langston Hughes, Countee Cullen, and other Harlem Renaissance figures. The following year Hayden enrolled in the master’s program at the University of Michigan, where he studied with W. H. Auden. Hayden then taught at the University of Michigan and at Fisk.

Hayden’s mature poetry begins with the publication of *The Lion and the Archer* (1948) and continues with *Figure of Time: Poems* (1955), *A Ballad of Remembrance* (1962), and *Selected Poems* (1966). His *Collected Poems* appeared in 1985. Hayden has been praised for his technical virtuosity and for his handling of poetic form. His subject matter ranges from slavery and the slave trade to the VIETNAM WAR, as well as art and the aesthetic sensibility. Perhaps his most distinctive contribution to modern poetry is his historical consciousness, which seems to have been sparked by Stephen Vincent Benét’s assertion that an African American writer needed to write the definitive black epic. “The Ballad of Nat Turner,” perhaps his best-known work, represents his effort to come to terms with his African American heritage—in this case, through a sensitive re-creation of the experiences of the black man who led the most important slave revolt in U.S. history. In 1976 Hayden became the first black named poetry consultant to the Library of Congress.

#### Source

Williams, Pontheolla. *Robert Hayden: A Critical Analysis of His Poetry*. Urbana: University of Illinois Press, 1987.

#### Heat-Moon, William Least (1939– ) nonfiction writer

Educated at the University of Missouri, William Trogon adopted his Native American name and took a leave of absence from teaching at Stephens College to tour the country in a van. The result was the celebrated best-selling travel book *BLUE HIGHWAYS* (1983), which has been compared to Steinbeck’s *Travels with Charley* because of its picaresque and confessional tone. He has also published *PrairieErth: A Deep Map* (1991) and *River-Horse: Across America By Boat* (1999). *Columbus in the Americas* (2002) is an account of Christopher Columbus’s four voyages to the New World and his contact with natives drawn from the explorer’s log books.

#### Heinlein, Robert A. (1907–1988) novelist

“Yes, maybe it’s just one colossal big joke with no point to it.” Lazarus stood up and scratched his ribs. “But I can tell you this . . . here’s one monkey who’s going to keep on climbing, and looking around him to see what he can see, as long as the tree holds out.”

—*Methuselah’s Children* (1958)

Robert A. Heinlein is one of the most important science-fiction writers of the century. His works include *Stranger in a Strange Land* (1961), a novel that is considered his most enduring work. Its hero is a human being raised by Martians.

Heinlein was born in Missouri and educated at Annapolis and at the University of California, Los Angeles. He wrote his first story in 1939. His work dealt with many themes—especially different forms of totalitarianism—that pervaded post-WORLD WAR II science fiction. He is known for the boldness of his conceptions and the sometimes prophetic quality of his work. In 1991 the thirtieth anniversary edition of *Stranger in a Strange Land* was published, restoring sixty thousand words cut from the first edition.

#### Sources

Olander, Joseph D., and Martin Harry Greenberg, eds. *Robert A. Heinlein*. New York: Taplinger, 1978.

Stover, Leon. *Robert A. Heinlein*. Boston: Twayne, 1987.

#### Heller, Joseph (1923–1999) novelist, short-story writer, playwright, essayist

*There was only one catch and that was Catch-22, which specified that a concern for one’s own safety in the face of dangers that were real and immediate was the process of a rational mind. Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have*



Joseph Heller, circa 1945. Heller joined the U.S. Army Air Corps in 1942 and was bombardier on sixty combat missions during his three years of service.

to fly more missions. . . . If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to. Yossarian was moved very deeply by the absolute simplicity of this clause of *Catch-22* and let out a respectful whistle.

"That's some catch, that catch-22," he observed.

"It's the best there is," Doc Daneeka agreed.

—*Catch-22* (1961)

Joseph Heller was born in Brooklyn, New York, to Isaac and Lena Heller, Russian Jews who had immigrated to the United States roughly a decade earlier. The Hellers' inability to express affection and communicate openly imbued their youngest child with a brooding, nervous temperament, which he leavened with a sharp-honed sarcasm that later manifested itself in the satirical edge of his best work.

His tendency toward introspection and his fixation with mortality was undoubtedly inspired by the major event of his childhood: when Heller was five, Isaac Heller died unexpectedly from a botched ulcer operation. The dependency and distance between fathers and sons also proved to be a recurring literary preoccupation.

Heller spent much of his adolescence on Coney Island, which serves as a nostalgic motif throughout his writings. Upon graduating from Abraham Lincoln High School, he joined the U.S. Army Air Corps, where from 1944 to 1945 he served as a bombardier with the 488th squadron of the 340th Bombardment Group. Stationed on the island of Corsica, he participated in some sixty combat missions for which he was awarded the Air Medal. His military service provided the inspiration for his first and most influential novel, *CATCH-22* (1961).

After being discharged at the rank of lieutenant, Heller briefly enrolled at the University of Southern California before transferring to New York University at the urging of *Story* magazine editor Whit Burnett. By the time Heller earned his M.A. from Columbia University in 1948, he had sold short stories to both the *Atlantic Monthly* and *Esquire*. After a Fulbright scholarship at Oxford in 1949, Heller and his wife, Shirley Held (whom he married in 1945), briefly relocated to Pennsylvania, where Heller had accepted a lecturer's position at Pennsylvania State University. When teaching proved unsatisfactory, Heller turned to advertising, spending most of the 1950s as a copywriter and promotions manager at *Time*, *Look*, and *McCall's*. When *Catch-22* was completed in 1961, it appeared to little initial fanfare in America but sold 35,000 copies in its first year. Its British reception was stronger. Heller quit the magazine industry to write full-time, dabbling in scriptwriting. He also indulged his interest in theater, writing the experimental antiwar play *We Bombed in New Haven*, which briefly ran on Broadway in late 1968. Meanwhile, thanks in a large part to growing opposition to the Vietnam War, *Catch-22* became a cult favorite on college campuses. Heller's Kafkaesque treatment of the "logic" of military bureaucracy captured perfectly the sixties' absurdist, anti-authoritarian view of patriotism and combat. By the end of the decade, the book had sold upwards of eight million copies.

Heller was slow to produce a second novel. By the time *Something Happened* appeared in 1974, expectations were impossibly high, and the book's exploration of the white-collar corporate psyche was deemed a letdown, both in terms of ambition and execution. Inspired by its author's magazine career in the 1950s, the book was nevertheless a best-seller and has gained critical stature in the intervening years. Protagonist Bob Slocum's disconnection from family and meaningful work offers a trenchant update of Sloan Wilson's *The Man in the Gray Flannel Suit* (1955): because Slocum's rigorously internalized world of self-reflection never rises above self-absorption, he fails to establish



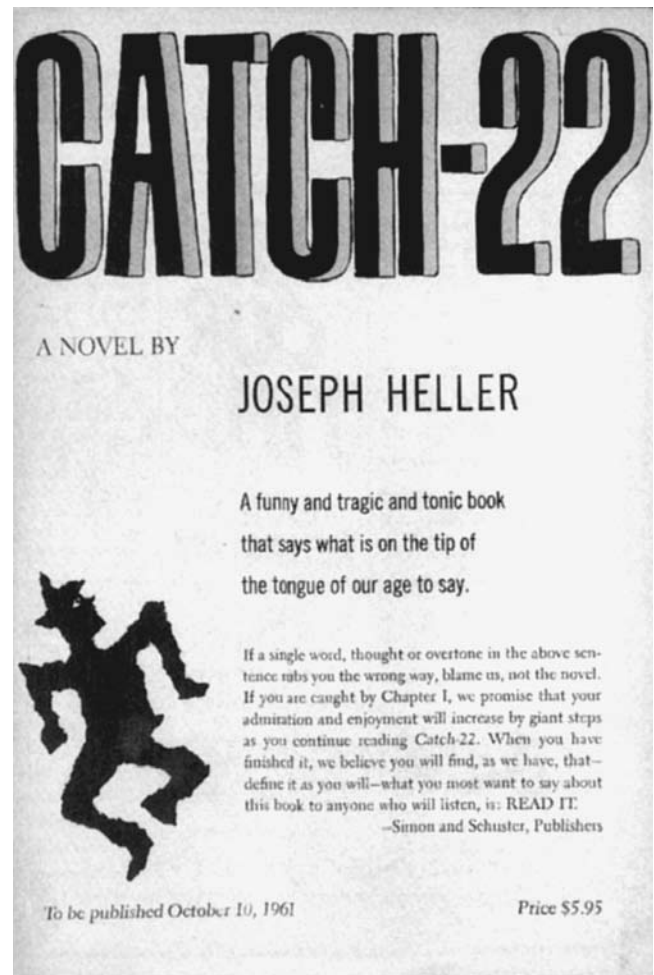
meaningful human connections and is instead left adrift in a life of perception without growth. Heller returned to satire with his third novel, *Good as Gold* (1979), in which academician Bruce Gold goes to Washington, D.C. with the intention of becoming the nation's first Jewish secretary of state. *Good as Gold* excited controversy for its parodic depiction of Jewish stereotypes—but its real target is the relationship between private and public life and the individual's power to sway policy in a democratic nation. The last great 1970s political novel to assess the disenfranchisement Americans felt in the wake of Watergate, *Gold* questions the melting-pot theory of Jewish assimilation while asking whether an informed citizenry really has the power to alter human events when politicians can manipulate governmental bureaucracy to their own advantage.

Two years after *Good as Gold*, Heller was diagnosed with Guillain-Barré syndrome, a form of nervous-system paralysis that incapacitated him as he was attempting to complete his next work, *God Knows* (1984), a rewriting of the Biblical King David story. Heller's illness marked a grueling period for the author, which also saw the highly publicized end of his near-forty-year marriage. (He was remarried in 1987 to Valerie Humphries.) Heller responded with a burst of productivity. In addition to the best-selling *God Knows*, he published a nonfiction account of his recovery, *No Laughing Matter* (1986)—coauthored with Speed Vogel—and *Picture This* (1988). The novel moves back and forth between the seventeenth-century Dutch culture of painter Rembrandt Harmenszoon van Rijn and the ancient world of Athens between the Peloponnesian War and the suicide of condemned philosopher Socrates. Unfortunately, the narrative's disparate interests troubled reviewers and readers; as a result, *Picture This* remains Heller's most misunderstood and neglected fiction.

In 1994 Heller published a sequel to *Catch-22* titled *Closing Time*, a fantasy about the meaning of memory and death. A notable motif is the Virgil-like descent into the underworld of John Yossarian, the hero of *Catch-22*, who meets two of Heller's strongest literary influences, Ernest Hemingway and William Saroyan. *Catch-22* enthusiasts devoured *Closing Time*, which attempts to update the zeitgeist-feel of *Catch-22* while recognizing that the zeitgeist of 1960s antiauthoritarianism had long passed.

At the time of his death from a heart attack on December 12, 1999, Heller had recently published a memoir of his boyhood Brooklyn, *Now and Then: From Coney Island to Here* (1998), and he was at work on a novel entitled *Portrait of an Artist, as an Old Man*, in which a Helleresque writer, Eugene Pota, struggles against mortality to produce something worthy of his literary reputation. Published posthumously in 2000, the novel is a poignant commentary on both age and the downside of producing a single work as famous and influential as *Catch-22*.

—Kirk Curnutt



Front cover for an advance copy of Heller's first novel, drawn from his military service during World War II

### Principal Books by Heller

*Catch-22: A Novel*. New York: Simon & Schuster, 1961.

*We Bombed in New Haven: A Play*. New York: Knopf, 1968.

*Catch-22: A Dramatization Based on the Novel Catch-22*. New York: S. French, 1971.

*Clevinger's Trial (from Catch-22): A Play in One Act*. New York: S. French, 1973.

*Something Happened*. New York: Knopf, 1974.

*Good as Gold*. New York: Simon & Schuster, 1979.

*God Knows*. New York: Knopf, 1984.

*No Laughing Matter*, by Heller and Speed Vogel. New York: Putnam, 1986.

*Picture This*. New York: Putnam, 1988.

*Closing Time: A Novel*. New York & London: Simon & Schuster, 1994.

*Now and Then: From Coney Island to Here*. New York & London: Simon & Schuster, 1998.



He wanted to write  
 comedies for the radio, movies,  
 and theater, and I wanted to  
 do them with him, and to  
 write short stories someday that  
 might be good enough to be  
 published in The New Yorker magazine  
 Together we collaborated on skits  
 for our Boy Scout troop, troop  
 148, and later, older, for dance  
 night entertainments at our social  
 club, when we charged ten cents  
 or a quarter admission for people  
 from other social clubs. One of  
 our longer Boy Scout skits, "The  
 Trials and Tribulations of Toby  
 Tenderfoot," was so comical, and  
 entertaining, I remember, that we  
 were asked to put it on

Page from Heller's manuscript for *Closing Time*, the 1994 sequel to *Catch-22*

### Studying Joseph Heller

The bulk of Heller criticism is devoted to *Catch-22*, an unsurprising fact given the novel's ubiquity on college syllabi nearly a half-century after its publication. An excellent introduction that provides both an overview of the historical context of the book and a close reading of its sometimes confusing narrative strategies can be found in Stephen W. Pott's *Catch-22: Antiheroic Antinovel* (Boston: Twayne, 1989). A sampling of the best journal articles on its themes can be found in *Joseph Heller's Catch-22* (Philadelphia: Chelsea House, 2001), edited by Harold Bloom. The volume includes analyses of the novel's "night journey" motif, the ethics of insubordination, and several on the unifying elements of its experimental form. Two earlier essay collections, Frederick T. Kiley and Walter

McDonald's *A Catch-22 Casebook* (New York: Crowell, 1973) and James Nagel's *Critical Essays on Catch-22* (Boston: G. K. Hall, 1974), are somewhat dated but nevertheless testify to the book's centrality to Watergate-era debates about political dissent and civic disobedience. Jon Woodson's *A Study of Joseph Heller's Catch-22: Going Around Twice* (New York: Peter Lang, 2001) offers a serviceable reading of the influence of High Modernism on Heller, allusions to the Gilgamesh epic, and the racial-religious subtext of Jewish mysticism.

Students should also read *Catch-22* in the context of Heller's entire career, although that project is somewhat complicated by the fact that no single study to date discusses the posthumous *Portrait of an Artist, as an Old Man* (2000). The best introduction to his literary development can be found

in Robert Merrill's *Joseph Heller* (Boston: Twayne, 1987). With sterling assessments of *Something Happened* (1974) and *Good as Gold* (1979), Merrill's study is hampered only by the fact that it covers nothing after *God Knows* (1984). However, Merrill does include a rare but important discussion of Heller's neglected theatrical efforts, including *We Bombed in New Haven* (produced 1967) and two little-known adaptations of his most famous novel: *Catch-22: A Dramatization* (produced 1971) and *Clevinger's Trial* (produced 1974). Both David Seed's *The Fiction of Joseph Heller: Against the Grain* (New York: St. Martin's Press, 1988) and Stephen W. Pott's *From Here to Absurdity: The Moral Battlefields of Joseph Heller* (San Bernardino, Calif.: Borgo Press, 1982, 1995) provide in-depth analyses of both literary technique and the ethics inherent in Heller's major themes, while Sanford Pinsker's *Understanding Joseph Heller* (Columbia: University of South Carolina Press, 1991) is particularly useful for recognizing the major motifs that unify those themes and Heller's black humor. The most comprehensive study to date is David M. Craig's *Tilting at Mortality: Narrative Strategies in Joseph Heller's Fiction* (Detroit, Mich.: Wayne State University Press, 1997), which includes excellent chapters on both *Picture This* (1988) and *Closing Time* (1994).

As with full-length studies, individual scholarly articles, whether in academic journals or essay collections, tend to focus on *Catch-22* at the expense of Heller's subsequent works. Nevertheless, several individual essays on these underappreciated efforts stand out and are worth collecting: David Brauner's "Will the Real King David Please Stand Up? Unauthorized Versions of the King David Story in Three Post-War Jewish Novels," in Mark Knight and Thomas Woodman's *Biblical Religion and the Novel, 1700–2000* (Aldershot, Hants, England and Burlington, Vt.: Ashgate, 2006) examines *God Knows* in a socioreligious context, while Laura Elena Savu's "'This Book of Ours': The Crisis of Authorship in Joseph Heller's *Portrait of an Artist, as an Old Man*" (*Intertexts* [Spring 2003]: 71–89) reads Heller's posthumous farewell in the context of Postmodern theories of authorship. Andre Furlani's "'Brisk Socratic Dialogues': Elenctic Rhetoric in Joseph Heller's *Something Happened*" (*Narrative*, 3 [October 1995]: 252–270) demonstrates that Bob Slocum's seemingly detached, monotone narrative voice contains techniques borrowed from classical rhetoric, while Lois Tyson's "Joseph Heller's *Something Happened*: The Commodification of Consciousness and the Postmodern Flight from Inwardness" (*CEA Critic*, 54 [Winter 1992]: 37–51) places that narration firmly in the Postmodern tradition. Marshall Toman has published at least two illuminating readings of *Good as Gold*: "The Political Satire in Joseph Heller's *Good as Gold*" (*Studies in Contemporary Satire*, 17 [1990]: 6–14) and "Good as Gold and Heller's Family Ethic" (*Studies in American Jewish Literature*, 10 [Fall 1991]: 211–224).

Although Heller at present lacks a full-length biography, students interested in his familial background should

read Heller's own memoir, *Now and Then*. Heller was also a generous interviewee, and the best of his literary musings have been conveniently collected by Adam J. Sorkin in *Conversations with Joseph Heller* (Jackson: University Press of Mississippi, 1993). Of particular interest are such relatively obscure ephemera as *Newsweek's* "The Heller Cult" (October 1, 1962)—one of the earliest recognitions of *Catch-22's* burgeoning cult status—Heller's lengthy June 1975 *Playboy* interview (conducted by Sam Merrill) and a humorous March 11, 1979, conversation from the *Washington Post Book World* about *Good as Gold* with Heller's good friend and Coney Island compatriot Mel Brooks.

The primary bibliography is Matthew J. Bruccoli and Park Buckner's *Joseph Heller: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 2002). Bruccoli and Buckner are also the compilers of *Catch as Catch Can: The Collected Stories and Other Writings* (New York: Simon & Schuster, 2003), which gathers the best of Heller's early short stories from 1945 to 1959, as well as five previously unpublished efforts. In addition to the out-of-print drama *Clevinger's Trial* (1973), the volume also includes a pair of obscure *Catch-22* sequels, "Love, Dad" (1969) and "Yossarian Survives" (1987).

Students should consult the University of South Carolina's online introduction to its Joseph Heller Archive (<<http://www.sc.edu/library/spcoll/amlit/heller/heller.html>> viewed June 19, 2007), which holds some "150,000 pages notes, outlines, research, drafts, edited typescripts, proofs, correspondence, and reviews. The Archive documents the detailed crafting of six major books in extraordinary detail, showing the creative interaction between one of America's most distinguished contemporary novelists and the publishing process."

—Student Guide by Kirk Curnutt

## Helprin, Mark (1947– ) novelist, short-story writer

"... when I was young I was sure of the good of the world, its beauty, and its ultimate justice. And even when I was broken the way one sometimes can be broken . . . I found upon arising that I was stronger than before, that the glories . . . that had been darkened in my fall, were shining ever brighter."

—*A Soldier of the Great War* (1991)

Mark Helprin is from Ossining, New York. He was educated at Harvard University (A.B., 1969; M.A., 1972) and, after serving in the British Merchant Navy and the Israeli armed forces, did postgraduate work at Princeton and Magdalen College, Oxford. His favorably received first book, *A Dove from the East and Other Stories* (1975), established him as a superior writer of short fiction. His second book, the novel *Refiner's Fire: The Life and Adventures of Marshall Pearl, a Foundling* (1976), further enhanced his reputation. *Ellis Island and Other Stories* (1981) demonstrates his stylish

integration of realism and fantasy. His novel *Winter's Tale* (1983), about New York City and its efforts to combat crime and poverty, brought him further critical acclaim. *A Soldier of the Great War* (1991) is told in flashbacks by an Italian officer who fought on the Austria-Italy front in World War I. During a walk from Rome to a small mountain village, now an old man, he provides a young boy with reminiscences of astonishing events. Helprin was praised for both the authenticity of his historical novel and for the vividness of his descriptions and dialogue. He also has published *Memoir From Antproof Case: A Novel* (1995) and *A City In Winter* (1996). *The Pacific and Other Stories* (2004), his first story collection in a decade, includes sixteen stories. *Freddy and Fredericka* (2005) is a novel about a Prince of Wales unfit to accede to serve as king. Mark Helprin asserts that he "belongs to no literary school, movement, tendency, or trend."

### Sources

Linville, James. "Interview with Mark Helprin," *Paris Review*, 35 (Spring 1993): 160-199.

Mark Helprin Official Website: <<http://www.markhelprin.com>> (viewed June 6, 2007).

Morgan, Keith. *A Mark Helprin Bibliography*: <[www.lib.ncsu.edu/staff/kamorganhelprin-bib.html](http://www.lib.ncsu.edu/staff/kamorganhelprin-bib.html)> (viewed June 6, 2007).

### Henley, Beth (1952– ) playwright

Raised in Jackson, Mississippi, Beth Henley was introduced to the theater by her mother, who was active in amateur productions. Henley studied drama, receiving a B.F.A. at Southern Methodist University in 1974. There she wrote her most successful play, *Crimes of the Heart* (produced 1979), a Gothic but humorous depiction of three zany sisters in a small Southern town, and winner of the Pulitzer Prize. Henley also wrote the screenplay for the 1986 film adaptation. Her other plays include *Am I Blue* (produced 1973), *The Miss Firecracker Contest* (produced 1980), *The Wake of Jamey Foster* (produced 1982), *The Debutante Ball* (produced 1985), *The Lucky Spot* (produced 1986), and *Abundance* (produced 1989). Henley favors eccentric characters, many of them Southern or from Southern California, and her work has been praised for its intriguing blend of humor and melodrama. Her *Collected Plays* were published in two volumes in 1999.

### Sources

Andreach, Robert J. *Understanding Beth Henley*. Columbia: University of South Carolina Press, 2006.

Fesmire, Julie A., ed. *Beth Henley: A Casebook*. New York: Routledge, 2002.

Plunka, Gene A. *The Plays of Beth Henley: A Critical Study*. Jefferson, N.C.: McFarland, 2005.

### Herbert, Frank (1920–1986) novelist, short-story writer

*Who, me . . . a science-fiction writer? I've always considered myself to be a yellow journalist.*

—Interview (1981)

The author of more than twenty-five novels, including the *Dune Chronicles*, Frank Herbert was born in Tacoma, Washington, in 1920. He served as a photographer during WORLD WAR II and began attending the University of Washington upon his return. He sold his first stories to pulp magazines while still an undergraduate. He left the University without taking a degree and worked as a journalist throughout the Pacific Northwest, publishing his first novel, *The Dragon and the Sea*, in 1956.

*Dune* (1965), the first volume in the series, won both the Nebula and Hugo Awards following its publication, and, though not an instant best-seller, has since been purported to be the best-selling science-fiction novel of all time. Set on Arrakis, a smoldering desert planet rich in a magical spice known as melange, *Dune* uses its science-fiction premise to explore ecological, political, and theological issues.

In 1972 Herbert worked as an ecological consultant in Vietnam and Pakistan, an experience that influenced both his writing and his future work as a lay analyst. Upon his return he began working full-time as a science-fiction writer. The subsequent novels in the *Dune Chronicles* follow the history of Arrakis and its complex social and political history through several centuries of palace intrigues and ecological shifts. Taken all together, the six novels (two volumes were published from Herbert's notes after his death) chart an imagined world rich in myth and meaning that is reminiscent of J. R. R. Tolkien's Middle Earth. Herbert has been credited with helping to inaugurate the trend in science fiction and fantasy novels toward self-contained invented worlds.

### Sources

Herbert, Brian. *Dreamer of Dune: A Biography of Frank Herbert*. New York: Tor Books, 2003.

McNally, Willis E. *The Dune Encyclopedia*. New York: Putnam, 1984.

—Marshall Boswell

### Herr, Michael (1940– ) journalist, novelist

Born in Syracuse, New York, Michael Herr was sent by *Esquire* magazine in 1967 to report on the war in Vietnam. *Dispatches* (1977), his book about the conflict, is regarded by many as the most important book about the war: Herr relates his personal story to the experiences of an entire generation of men who fought that unpopular war. Herr also wrote the voice-over narration for Francis Ford Coppola's *Apocalypse Now* and for Coppola's *The Rainmaker*, and he cowrote the screenplay for *Full-Metal Jacket*. Herr has also published a



novel, *Walter Winchell* (1990), about the controversial columnist who in the 1930s and 1940s had the power to make and break reputations, and *Kubrick* (2000), a profile of Stanley Kubrick.

**Herzog** by Saul Bellow (New York: Viking, 1964) *novel*  
In Saul BELLOW's sixth novel, Moses Herzog—a twice-divorced, well-respected academic in the midst of an emotional breakdown—cheerfully scribbles a series of humorous, probing letters to politicians, past lovers, and the great thinkers of Western civilization as he tries to come to terms both with the disaster of his romantic life and the plight of the modern age.

The novel begins in New York, where Herzog is visiting friends and putting his affairs in order before moving to his country home in rural Massachusetts. He travels to Chicago where he spies on his ex-wife, gets into a car accident, and is ecstatic about being briefly thrown in prison. Events are apparently incidental to Herzog. His ruminations on the past and his letters to Martin Heidegger, Friedrich Nietzsche, General Dwight D. Eisenhower, and others provide a platform for Bellow to theorize about the ideas that have shaped the contemporary spiritual malaise that both Herzog and Bellow seem to resist. *Herzog* earned Bellow his second NATIONAL BOOK AWARD.

#### Source

Bloom, Harold, ed. *Saul Bellow's Herzog*. New York: Chelsea House, 1988.

—Marshall Boswell

**Higgins, George V.** (1939–1999), *novelist*

George V. Higgins was a popular crime novelist whose books about the Boston Irish are admired for their terse, realistic dialogue. He was born in 1939 in Brockton, Massachusetts, and grew up in nearby Rockland. After receiving his B.A. from Boston College in 1961, he went to Stanford University for an M.A. in writing. He worked as a reporter in New England before attending Boston College Law School and then spent two years working in the Massachusetts Office of the Attorney General and served as Assistant U.S. Attorney for Massachusetts from 1970 to 1973. That year he also opened his own law firm. Higgins's first novel, *The Friends of Eddie Coyle*, was published in 1972 to strong praise from other writers. He published two dozen novels, including three about lawyer Jerry Kennedy. Higgins's fiction is defined by the absence of authorial intervention; the characters tell their stories in long monologues. He also published non-fiction works, including *The Friends of Richard Nixon* (1975); *Style Versus Substance: Boston, Kevin White, and the Politics of Illusion* (1984); *The Progress of the Seasons: A Partisan's View of Baseball at Fen-*

*way Park* (1989); and *On Writing* (1990). At the time of his death he was teaching writing courses at Boston University.

#### Source

"George Higgins," Contemporary Autobiography Series, volume 5, edited by Adele Sarkissian. Detroit: Gale, 1987.

—Morris Colden

**Highsmith, Patricia** (1921–1995) *novelist*

Born in Fort Worth, Texas, Patricia Highsmith was educated at Julia Richmond High School in New York City and studied English, Latin, and Greek at Columbia University, graduating in 1942. In her teens she wrote stories about deranged characters. Her first published novel, *Strangers on a Train* (1950), the suspenseful story of a psychopathic killer, was published under a pseudonym. It sold more than one million copies and was adapted to the screen by Alfred Hitchcock. Her second novel, *The Price of Salt* (1952), the story of two women who fall in love, begun before her first published novel, sold almost as well as *Strangers on a Train*. In many of her novels Highsmith explored disturbed minds and unconventional sexual orientations in what critics called psychological thrillers.

For all her popularity, Highsmith avoided the public eye. She lived quietly in isolated surroundings near Locarno on the Swiss-Italian border. Her other noteworthy fiction includes *The Talented Mr. Ripley* (1955). Made into a movie in 1999, it is, in Highsmith's own words, about a "small-time American crook who moves to Europe and kills his way to happiness." Ripley, her favorite character, inspired a series: *Ripley's Game* (1974), *The Boy Who Followed Ripley* (1980), and *Ripley Under Water* (1991). She completed *Small g: a Summer Idyll* (1995), her final novel, just weeks before she died of leukemia. Her only nonfiction book is *Plotting and Writing Suspense Fiction* (1966).

#### Sources

Harrison, Russell. *Patricia Highsmith*. New York: Twayne, 1997.  
Wilson, Andrew. *Beautiful Shadow: A Life of Patricia Highsmith*. New York: Bloomsbury, 2003.

**Highwater, Jamake** (1935–2001) *journalist, novelist, critic*

Part Blackfoot, part Cherokee, Jamake Highwater grew up in southern California. He attended North Hollywood High School, where he befriended Susan SONTAG. Highwater went on to study at the University of California, Berkeley, and the University of Chicago. He had a varied career as journalist, music and dance critic, novelist, and filmmaker. He collected traditional Native American tales in *Anpao: An American Indian Odyssey* (1977). His fiction for juveniles includes *The*



*Ceremony of Innocence* (1985) and *I Wear the Morning Star* (1986). His criticism includes *Rock and Other Four Letter Words: Music of the Electric Generation* (1969) and *Dance: Rituals of Experience* (1978). Influenced by Joseph CAMPBELL, Highwater published *The Language of Vision: Meditations on Myth and Metaphor* in 1994. An openly gay writer, he produced *The Mythology of Transgression: Homosexuality as Metaphor* (1997). He also published *Shadow Show: An Autobiographical Insinuation* in 1986.

### Hijuelos, Oscar (1952– ) novelist

*He kept piles of records there, among them a number of the black and brittle 78s he had recorded with my father and their group, The Mambo Kings. These came crashing down, the bookcases's glass doors jerking open, the records shooting out and spinning like flying saucers. . . .*

—*The Mambo Kings Play Songs of Love* (1989)

Born in New York City to Cuban parents, Oscar Hijuelos was educated at New York's City College, where he studied writing with Susan SONTAG and Donald BARTHELME, earning his B.A. in 1975 and his M.A. in 1976. His second novel, *The Mambo Kings Play Songs of Love* (1989), is the story of two brothers who move from Havana to New York in the 1950s in search of stardom. It won Hijuelos a Pulitzer Prize and was made into a successful motion picture. His other work includes *Our House in the Last World* (1983), *The Fourteen Sisters of Emilio Montez O'Brien* (1993), *Mr. Ives' Christmas* (1995), and *Empress of the Splendid Season* (1999). Hijuelos has been described as a poet of the Latino/immigrant experience, for his characters sometimes feel lost from their original homes' beauty and grace. His work is keenly balanced, in other words, between his characters' desires to assimilate and their pride in their heritage, which is part of their sense of independence. His sixth novel, *A Simple Habana Melody: From When the World Was Good* (2002), is based loosely on the life of Moises Simons, the Cuban rhumba composer who wrote songs for Desi Arnaz.

#### Source

Shirley, Paul. "Read Desi Arnaz in *The Mambo Kings Play Songs of Love*," *Melus*, 29 (September 1995): 69–78.

### Hillerman, Tony (1925– ) novelist

Born in Sacred Heart, Oklahoma, Tony Hillerman and his siblings were educated in a Catholic boarding school primarily for American Indian girls that also accepted non-Indian students from neighboring farms. After brief periods at college and in the U.S. Army, Hillerman returned to the South-

west and to his interest in Navajo life. He graduated from the University of Oklahoma with a degree in journalism in 1946 and earned an M.A. from the University of New Mexico in 1966. After various jobs in journalism he began writing mystery fiction in the 1960s, demonstrating an anthropologist's interest in Indian customs and ceremonies. His novels feature Joe Leaphorn and Jim Chee, tribal policemen who have degrees in anthropology.

Hillerman has won several awards for his writing, including the Edgar Allan Poe Award for his third novel, *Dance Hall of the Dead* (1973); Golden Spur Award from the Western Writers of America in 1987; and the Grand Master Award from the Mystery Writers of America in 1991. He has also been honored by the Navajo Tribe with a "Special Friend" award.

Hillerman's most important novels include *The Blessing Way* (1970), the first in his series on Joe Leaphorn; *People of Darkness* (1980); *The Dark Wind* (1982); and *The Ghostway* (1984). Later novels such as *The Boy Who Made Dragonfly* (a children's novel) and *Finding Moon* (1995) continue to exhibit his interest in Indian culture but do not include his policemen heroes. His nineteenth novel, *The Shape Shifter*, was published in 2006. Hillerman is an active anthologist of works about the West and crime fiction. His anthologies include the *Oxford Book of American Detective Stories* (1996), *The Best American Mystery Stories of the Century* (2000), and *A New Omnibus of Crime* (2006), all coedited with Rosemary Herbert. Hillerman's memoir *Seldom Disappointed*, was published in 2001.

#### Sources

Erismann, Fred. *Tony Hillerman*. Boise, Idaho: Boise State University Western Writers Series, 1989.

Greenberg, Martin, ed. *The Tony Hillerman Companion: A Comprehensive Guide to His Life and Work*. New York: HarperCollins, 1994.

Linford, Laurence D. *Tony Hillerman's Navajoland: Hideouts, Haunts, and Havens in the Joe Leaphorn and Jim Chee Novels*. Salt Lake City: University of Utah Press, 2001.

### Hillman, Brenda (1951– ) poet

Born in Tucson, Arizona, Brenda Hillman received her B.A. from Pomona College in 1973 and her M.F.A. from the University of Iowa in 1975. Her work has been associated with both the most experimental poetry coming out of the San Francisco Bay area and a more traditional lyrical vein in American literature. Hillman is interested in both Gnostic convolutions and pop culture, and her poetry has garnered many awards. Her books include *Bright Existence* (1993), *Loose Sugar* (1997), and *Pieces of Air in the Epic* (2005). She teaches at St. Mary's College in California.

—Tod Marshall

**Himes, Chester** (1909–1984) *novelist*

*If this plumbing for the truth reveals within the Negro personality, homicidal mania, lust for white women, a pathetic sense of inferiority, paradoxical anti-Semitism, arrogance, uncle-tomism, hate and fear and self-hate, this then is the effect of oppression on the human personality.*

—“Dilemma of the Negro Novelist in the United States” (1948)

Chester Himes was born in Jefferson City, Mississippi. His family moved to Cleveland, Ohio, and broke up when he was in his teens. After graduating from high school, he used his job as a busboy to establish a lucrative living as a petty criminal. In 1926 he fell down an elevator shaft and injured his back. His disability pension enabled him to enroll at Ohio State University. Convicted of armed robbery in 1928, he was sentenced to twenty years in prison at age nineteen. In prison he began writing short stories about black street life, selling six stories before his parole in 1936. His most successful work drew on his own experience and included the novels *If He Hollers, Let Him Go* (1945), *Lonely Crusade* (1947), *Cast the First Stone* (1952), *The Third Generation* (1954), and *The Primitive* (1955). His works explored racism—in a California defense plant during WORLD WAR II, in unions, in the Communist Party, and in prisons—and examined the effects racism had on interpersonal relationships.

During the mid 1950s Himes went to France to find a more hospitable environment in which to write, and he turned to detective fiction to support himself. He attracted a wide readership with mystery novels he set in Harlem: *For Love of Imabelle* (1957), *The Real Cool Killers* (1959), *The Crazy Kill* (1959), *The Big Gold Dream* (1960), *All Shot Up* (1960), *Cotton Comes to Harlem* (1965), *The Heat's On* (1966), and *Blind Man with a Pistol* (1969). In his genre work as in his earlier fiction, Himes focused on the difficulties facing African American males vying for a place in society. Himes's *Selected Writings* appeared in 1973, and two volumes of autobiography, *The Quality of Hurt* and *My Life of Absurdity*, in 1972 and 1976.

**Sources**

Fabre, Michel, and Robert Skinner, eds. *Conversations with Chester Himes*. Jackson: University Press of Mississippi, 1995.

Margolies, Edward, and Michel Fabre. *The Several Lives of Chester Himes*. Jackson: University Press of Mississippi, 1997.

Sallis, James. *Chester Himes: A Life*. New York: Walker, 2001.

**Hinton, S. E.** (1948– ) *novelist*

Born in Tulsa, Oklahoma, Susan Eloise Hinton earned a B.S. at the University of Tulsa in 1970 and continues to live in the city. She writes mainly about and for teens. *The Outsiders*

(1967), a story about gang violence narrated by a fourteen-year-old boy, was filmed in 1983. Her other novels about alienated teens have also been successful: *That Was Then, This Is Now* (1971) was filmed in 1985; *Rumble Fish* (1975) in 1983; and *Tex* (1979) in 1982. She has written two books for younger children, *Big David, Little David* (1995) and *Puppy Sister* (1995). *Hawkes Harbor*, Hinton's first novel for an adult audience, was published in 2004.

**Source**

Daly, Jay. *Presenting S. E. Hinton*. Boston: Twayne, 1987.

**Hirsch, Edward** (1950– ) *poet, critic*

Edward Hirsch was born in Chicago, Illinois. Educated at Grinnell College, where he earned his B.A. degree in 1972, and at the University of Pennsylvania, where he earned his doctorate in 1979, Hirsch has taught at several colleges and universities. Utilizing lyrical, dramatic, and narrative elements in his work, his books of poetry include *Wild Gratitude* (1986), which won the 1987 NATIONAL BOOK CRITICS CIRCLE AWARD; *The Night Parade* (1989); *On Love* (1998); and *Lay Back the Darkness* (2003). His book about the art of poetry, *How to Read a Poem and Fall in Love with Poetry* (1999), reveals an accessible critical sensibility.

—Tod Marshall

**Hispanic American Literature**

Hispanic American literature incorporates the writing of Chicanos, or Mexican Americans; Puerto Rican Americans; Cuban Americans; and other Americans of Central or South American heritage. Marked in contemporary times by the 1947 publication of Mario Suárez's short stories in the *Arizona Quarterly*, Hispanic American literature can trace its roots to several hundred years earlier, when the then Spanish-controlled region that is now the western United States was inhabited by Spaniards, Creoles, and mestizos. Hispanic American literature has been written in English, Spanish, and caló (a hybrid that incorporates the vocabulary, grammar, and syntax of English and Spanish).

While predominant themes in Hispanic American literature mirror those of other ethnic groups, the “Chicano Renaissance,” beginning in the mid 1960s, saw the advent of themes specific to Latino culture. Hispanic American history; themes of migration, social protest, exploitation, and alienation; and folklore, cultural traditions, and family life (including accounts of life in the barrio, a Hispanic district or neighborhood within a city) became significant expressions of the connection between Spanish-speaking Americans.

José Antonio Villareal, the first significant Chicano novelist, explores in *Pocho* (1959) the fate of a Chicano boy who is torn between the values of his parents and the Anglo culture

he finds enticing. Similarly, Pedro Juan Soto's Puerto Rican American novel, *Spiks* (1956), tells the story of poor immigrants struggling against the oppression and alienation of New York City.

Cuban American fiction has developed differently, with much of its focus in the 1960s on political issues, particularly on criticism of Fidel Castro's Communist regime in Cuba. These works, such as André Rivera Collado's *Enterrado Vivo* (Buried Alive, 1960), were written in Spanish and idealized prerevolutionary Cuba. By the 1970s, however, Cuban American writers had joined the mainstream of Hispanic American literature, producing novels—such as Celedonio González's *Los Primos* (1971)—that centered on Cuban life in this country as well as on the experience of exile from Cuba.

Cuban American novelist Oscar HIJUELOS became a dynamic force in moving Hispanic American literature directly into the mainstream of American literature. His work transcends Hispanic American concerns with exile and alienation in favor of a vibrant celebration of both Hispanic American heritage and the New World that Latinos and Latinas have established in the United States. His novel *The Mambo Kings Play Songs of Love* (1989) won the 1990 Pulitzer Prize for fiction and was adapted for film in 1992.

The work of Chicano novelist Rudolfo ANAYA, especially *Bless Me Ultima* (1972), reflects the growing sophistication of Hispanic American literature, and the interest of a new generation of writers in experimenting with different styles, such as magic realism, which blends the myths, folklore, and history of Hispanic American families and communities. Similarly, Sandra CISNEROS has used shifting points of view, montage techniques, and the other tools of literary Modernism to craft complex views of Chicanos and Puerto Ricans in novels such as *The House on Mango Street* (1983). Like Cisneros, the Puerto Rican novelist Nicholasa Mohr has shifted from stories of disaffection with American life to affirmations of the new emerging identity of Hispanics in *Felita* (1981) and *Rituals of Survival: A Woman's Portfolio* (1985).

Cherrie MORAGA, a poet and playwright, has introduced feminist themes and lesbian subject matter to the Hispanic American canon. Her work builds on the example of her teacher, María Irene Fornés, a pioneering playwright and director whose work since the early 1960s has championed women's issues, pre- and post-revolutionary Cuba, and a range of other themes that go beyond exclusively ethnic concerns.

The publication of Richard Rodríguez's autobiography, *Hunger for Memory* (1982), represented a new generation of Hispanic American writers who continued to explore the immigrant experience and the problems of assimilation. Rodríguez asks direct questions about the Hispanic American's place in American life. His controversial work is indicative of a genre of literature that is still very much in the process of formation and debate.

Other important Hispanic American novelists and short-story writers include Gary Soto, Aristeo Brito, Denise Chávez, Cristina García, Julia ALVAREZ, Virgil Suarez, and Gina Valdés. Soto and Valdés are also poets and are frequently represented in anthologies along with Ricardo Sánchez, Luis Omar Salinas, Luis J. Rodríguez, Demetria Martínez, and Gloria Vando. Representative works of the Hispanic American theater include Luis Miguél Valdez's *Las Dos Caras del Patroneito* (produced 1965) and *Los Vendidos* (produced 1967); Moraga's *Giving Up the Ghost* (produced 1986); and Delores Prida's *Beautiful Señoritas* (produced 1994). Important autobiographers include Cisneros, Floyd Salas, and Victor Villaseñor.

### Sources

Christie, John D. *Latino Fiction and the Modernist Imagination: Literature of the Borderlands*. New York: Garland, 1998.

Gish, Robert Franklin. *Beyond Bounds: Cross-Cultural Essays on Anglo, American Indian, and Chicano Literature*. Albuquerque: University of New Mexico Press, 1996.

Horno-Delgado, Anunciación, and others, eds. *Breaking Boundaries: Latina Writings and Critical Readings*. Amherst: University of Massachusetts Press, 1989.

Shirley, Carl, and Paula W. Shirley. *Understanding Chicano Literature*. Columbia: University of South Carolina Press, 1988.

### Hoagland, Edward (1932– ) novelist, short-story writer, essayist

Edward Hoagland was born in New York. He attended Deerfield Academy and graduated from Harvard in 1954. His early novels are about city life, boxing, and the circus; they include *Cat Man* (1956), *The Circle Home* (1960), and *The Peacock's Tail* (1965). Hoagland is better known for his travel and nature writing, such as *Notes from the Century Before* (1969), *The Courage of Turtles* (1970), *Walking the Dead Diamond River* (1973), *Red Wolves and Black Bears* (1976), and *A Journey to the Sudan* (1979). Complementing his concern for the environment are ecological studies, *The Tugman's Passage* (1982) and *Balancing Acts* (1992). *Seven Rivers West* (1986), an historical novel set on the prairies and in the Rocky Mountains, combines Hoagland's interests in nature and the human character. *City Tales* (1986) is set in New York City. *Tigers and Ice: Reflections on Nature and Life* (1999) appeared in 1999. Two years later Hoagland published his autobiographical *Compass Points: How I Lived* (2001).

### Hoffman, Alice (1952– ) novelist, short-story writer, screenwriter

Born in New York City, Alice Hoffman grew up in Long Island and was convinced at an early age that she wanted to be a writer. After receiving her B.A. from Adelphi Univer-



sity in 1973, she attended Stanford University, from which she received her M.A. in 1975. While at Stanford, she wrote her first novel, *Property Of*, which was published in 1977 by Farrar, Straus and Giroux. Her best-known novels are *At Risk* (1988), a contemporary drama about a family dealing with AIDS; *Practical Magic* (1995), a whimsical romance about two modern-day witches in New England; *Here on Earth* (1997), a mother-daughter tale; *Local Girls* (1999), an interlinked story-cycle; and *The Ice Queen* (2005), another novel tinged with magic. Her novels for young adults include *Aquamarine* (2001), *The Foretelling* (2005), and *Incantation* (2006). Her eighteenth novel for adults, *Skylight Confessions*, was published in 2007.

### Sources

Brown-Davidson, Terri. "To Build Is to Dwell": The Beautiful, Strange Architectures of Alice Hoffman's Novels," *Hollins Critic*, 33 (1996): 1–15.

Alice Hoffman's Official Web Site: <<http://www.alicehoffman.com/>> (viewed May 29, 2007).

—Marshall Boswell

### Hollander, John (1929– ) poet, critic

Born into a Jewish family in New York City, John Hollander was educated at Columbia University, where he received his A.B. in 1950 and his M.A. in 1952, and at Indiana University, where he earned his Ph.D. 1959. His teachers included Lionel Trilling. He began to publish his POETRY in 1954. After a series of academic appointments, he settled in 1986 in New Haven, where he is A. Bartlett Giametti Professor of English at Yale. Hollander credits W. H. Auden as the major influence on his first collection of poetry, *A Cracking of Thorns* (1958), published in the Yale Series of Younger Poets, edited that year by Auden. Hollander was quickly recognized as a poet of sophisticated techniques, evident in his elaborate rhyme schemes and unusual meter. His *Selected Poems* appeared in 1972 and 1993; *Harp Lake: Poems* in 1988, *Tesserae: & Other Poems* in 1993; *Figurehead & Other Poems* and *War Poems* in 1999; and *Picture Window* in 2003. He has also published literary criticism, including *Visions and Resonance: Two Senses of Poetic Form* (1975); *Rhyme's Reason: A Guide to English Verse* (1981); *Melodius Guide: Fictive Pattern in Poetic Language* (1988); and *The Poetry of Everyday Life* (1998). With Lionel Trilling, Harold BLOOM, and others he edited *The Oxford Anthology of English Literature* (1973), and with Bloom, *Poetics of Influence* (1988). In 2003 he edited *American Wits: An Anthology of Light Verse*.

### Sources

Honig, Edwin. *The Poet's Other Voice*. Amherst: University of Massachusetts Press, 1985.

Lewin, Jennifer. *Never Again Would Birds' Song Be the Same: Essays on Early Modern and Modern Poetry in Honor of John Hollander*. New Haven: Beinecke Library, Yale University, 2002.

### Holmes, John (1926–1988) poet, autobiographer

John Holmes was born in Massachusetts and served in the navy during WORLD WAR II. He began to publish POETRY, collected much later in *The Bowling Green Poems* (1977). He is better known for *Go* (1952), his novel about the BEATS as they congregated in New York City. Characters are based on Neal Cassady, Allen Ginsberg, and Jack Kerouac. Another novel, *The Horn* (1958), focuses on a black jazz saxophonist in decline. Holmes wrote several memoirs about the Beat scene, including *Nothing More to Declare* (1967), *Gone in October* (1985), and *Representative Men* (1988). *Displaced Person* (1987) is a record of his travels and *Passionate Opinions* (1988) is his commentary on cultural issues. His *Selected Essays* appeared in 1987.

### Sources

Knight, Arthur and Kit Knight, eds. *Interior Geographies: An Interview with John Clellon Holmes*. Warren, Ohio: Literary Denim, 1981.

McNally, Dennis. *Desolate Angel*. New York: Random House, 1979.

### Homes, A. M. (1961– ) novelist, short-story writer

Like Ann BEATTIE before her, A. M. Homes writes about the quiet desperation of middle-class life. She was born in Washington, D.C., and received her B.A. from Sarah Lawrence College in 1985. Her first novel, *Jack*, which she wrote while at the writing workshop at the University of Iowa (M.F.A., 1988), was published in 1989. A coming-of-age story about a teenager who learns that his father is homosexual, the novel is reputed to be one of the 100 most banned books in America. *The Safety of Objects* (1990), a collection of linked short stories about suburban families in disarray, became a critical favorite upon publication and was soon followed by *The End of Alice* (1996), a disturbing tale of pedophilia that alludes directly to both Lewis Carroll's *Alice in Wonderland* and Vladimir NABOKOV's *LOLITA* (1955). Her other novels are *Music for Torching* (1999), another critical look at the spiritual desolation of suburban life, and *This Book Will Change Your Life* (2006), an uncharacteristic account of a contemporary man's spiritual redemption. *The Mistress's Daughter* (2007) is a memoir of the author's experience as an adopted child who meets her birth mother thirty years after her mother, the young mistress of an older married man with children, chose during pregnancy to put her child up for adoption.

—Marshall Boswell



**Hongo, Garrett** (1951– ) *poet, memoirist*

Garret Hongo was born in 1951 in Volcano, Hawaii, although his family relocated soon after his birth to Los Angeles. He received his B.A. from Pomona College in 1973 and his M.F.A. from the University of California at Irvine in 1980. He is the author of two books of poetry, *Yellow Light* (1982) and *River of Heaven* (1988), and a memoir, *Volcano: A Memoir of Hawaii* (1995). He teaches at the University of Oregon. His poetry combines narrative formulation and lyrical intensity.

**Source**

Maio, Samuel. *Creating Another Self: Voice in Modern American Personal Poetry*. Thomas Jefferson University Press: New York, 1995.

—Tod Marshall

**hooks, bell** (1952– ) *public intellectual*

*Much of the awareness that I brought to feminist struggle about the danger of identifying with victimhood was knowledge that came from the oppositional life practices of black folks in the segregated South.*

—*Killing Rage: Ending Racism* (1996)

Kentucky-born Gloria Watkins took the pseudonym bell hooks early on, combining the maiden names of her mother and her grandmother. She received her B.A. from Stanford in 1973; her M.A. from the University of Wisconsin in 1976; and her Ph.D. from the University of California, Santa Cruz in 1983. Her first book, *Ain't I a Woman: Black Women and Feminism* (1981), takes its title and its inspiration from nineteenth-century reformer Sojourner Truth, and it began hooks's extraordinarily prolific career as a social theorist and activist confronting what she calls the three isms in American life—sexism, racism, and classism. Self-consciously assuming the role of public intellectual, hooks has commented broadly on social topics in more than twenty-five volumes of nonfiction, including *Bone Black: Memories of Girlhood* (1996) and *Wounds of Passion: A Writing Life* (1997). She has also written children's books and poetry, including *When Angels Speak of Love* (2007). Since 1994 hooks has taught at City College of the City University of New York.

**Source**

Florence, Namulundah. *Bell Hooks' Engaged Pedagogy: A Transgressive Education for Critical Consciousness*. Westport, Conn.: Bergin & Garvey, 1998.

***The Hours*** by Michael Cunningham (New York: Farrar, Straus & Giroux, 1998) *novel*

*The Hours* is a tripartite novel in which author Michael CUNNINGHAM connects two seemingly unrelated narratives—one

involving Clarissa Vaughan, a present-day book editor living in Greenwich Village, and one centering on Laura Brown, a dissatisfied housewife living in Los Angeles in 1949—via a third one, the life and work of Virginia Woolf. The novel opens in the final days before Woolf's suicide in 1941 and then shifts to Clarissa's arrival at the apartment of her friend Richard, a poet dying of AIDS who has just won a major literary prize, and for whom she wants to throw a celebratory party. It then shifts back to a similar day in Woolf's life in 1923, when she began to conceive of her novel *Mrs. Dalloway* while expecting a visit from her sister; the title character, named Clarissa, spends the entire novel preparing for a party.

The three narratives—Woolf's, Clarissa's, and Laura's—are intricately interwoven in ways that directly invoke Woolf's Modernist novel, which, like the events in Cunningham's novel, take place in a single day. Clarissa relives the events of *Mrs. Dalloway*, while Woolf brings the novel to life in her imagination, a novel which Laura reads while contemplating the emptiness of her own existence. After Richard jumps to his death, an elderly Laura Brown arrives at Clarissa's apartment for the now canceled party, where it is revealed that she is Richard's mother. The novel functions as a contemporary mediation on Woolf's exploration of day-to-day ennui, the puzzling connections between men and women, and the mystery of time. The novel won both the Pulitzer Prize and the PEN/FAULKNER AWARD in 1999.

**Source**

Hughes, Mary Joe. "Michael Cunningham's *The Hours* and Post-modern Artistic Re-Presentation," *Critique: Studies in Contemporary Fiction*, 45, no. 4 (Summer 2004): 349–361.

—Marshall Boswell

**Houston, James** (1933– ) *novelist*

Born in San Francisco, James D. Houston taught creative writing at the University of California, Santa Cruz, from 1969 to 1993. He is best known for *Continental Drift* (1978), a novel about a journalist's life in Houston, which was made into a movie. *A Native Son of the Golden West* (1971) centers on a California playboy in Hawaii. Houston's earlier novels were also well received, including *Between Battles* (1968), set during a military exercise, and *Gig* (1969), the story of a jazz musician. *In the Ring of Fire: A Pacific Basin Journey* appeared in 1997 and *The Last Paradise* in 1998. *Snow Mountain Passage*, about the Donner Party, was published in 2001. *Farewell to Manzanar: A True Story of Japanese American Experience during and after the World War II Internment* (2002) by Houston and his wife, Jeanne Wakatsuki Houston, chronicles the experiences of the Wakatsuki family. *Bird of Another Heaven* was published in 2007.

**Source**

Raskin, Jonah. *James D. Houston*. Boise, Idaho: Boise State University, 1991.

**Howard, Maureen** (1930– ) *novelist, critic*

Maureen Howard, who is respected for her literary and accomplished fiction, was born in Bridgeport, Connecticut, and received her B.A. from Smith College in 1952. Her first novel, *Not a Word about Nightingales* (1961), is the witty story of a college professor seduced by the charm of rural Italy. She has been nominated for the PEN/FAULKNER AWARD three times, for *Grace Abounding* (1982), *Expensive Habits* (1986), and *Natural History* (1992). A respected editor, whose collections include *Contemporary American Essays* (1984), *Cabbage and Bones: An Anthology of Irish-American Women's Fiction* (coeditor, 1997), and the Library of America edition of Edith Wharton's *Collected Stories* (2 volumes, 2001), Howard has also published an autobiography, *Facts of Life*, which originally appeared in 1978 and was republished in 1999. Her novels, including *A Lover's Almanac* (1998) and *The Silver Screen* (2004), have caused some critics to place her in the company of such English writers as Iris Murdoch and A. S. Byatt.

—Marshall Boswell

**Howard, Richard** (1929– ) *poet, critic, translator*

Born in Cleveland, Ohio, Richard Howard was educated at Columbia University, where he received his M.A. in 1952, and at the Sorbonne. He is a poet who is best known for his translations, which include more than two hundred French works, notably those by modern writers including André Gide and Roland Barthes. His *Untitled Subjects* (1969), fifteen dramatic monologues, won the 1970 Pulitzer Prize. His other collections include *Lining Up* (1984), *No Traveller* (1989), *Like Most Revelations: New Poems* (1994), *If I Dream I Have You, I Have You* (1997), and *Trappings: New Poems* (1999). He published *Alone with America: Essays on the Art of Poetry in the United States Since 1950* in 1969 (enlarged in 1980). Howard has taught at several colleges and universities, including the University of Houston and Columbia University. In 2003 he received the Lifetime Achievement Award, NATIONAL BOOK CRITICS CIRCLE AWARD, and he is a MacArthur Fellow.

**Howells Medal**

Established in 1925, the William Dean Howells Medal is awarded every five years by the American Academy of Arts and Letters, and is selected by a separate committee drawn from the existing Academy membership. The Howells Medal was named in honor of a leading figure of American Realism, novelist William Dean Howells, who was elected the first president of the Academy in 1908, a position he held until his death in 1920. Although the award traditionally has been given in recognition of the most distinguished novel published during the previous five years, between the years 1940 and 1950 it recognized the entire body of work produced by the winners, which were Ellen Glasgow (1940), Booth Tark-

ington (1945), and William Faulkner (1950), respectively. Other past winners include Eudora Welty, *The Ponder Heart* (1955), James Gould COZZENS, *By Love Possessed* (1960), John Cheever, *The Wapshot Scandal* (1965), William STYRON, *The Confessions of Nat Turner* (1970), Thomas Pynchon, *Gravity's Rainbow* (1973, declined); William Maxwell, *So Long, See You Tomorrow* (1980); E. L. Doctorow, *Billy Bathgate* (1990); John Updike, *Rabbit at Rest* (1995; see *Rabbit Angstrom*), Don DeLillo, *Underworld* (2000); and Shirley Hazzard, *The Great Fire* (2005). No award was given in 1985.

—Marshall Boswell

**Howes, Barbara** (1914–1996) *poet, short-story writer*

Poet Barbara Howes was born in New York City and grew up in Boston. She graduated from Bennington College in 1936 and moved to New York City, where she worked as an editor for *Chimera* magazine between 1943 and 1947. Her first book, *The Undersea Farmer* (1948), was praised as the work of an accomplished precisionist on par with such American masters as Wallace Stevens and Elizabeth Bishop. Howes's other collections are *In the Cold Country* (1954), *Light and Dark* (1959), *Looking Up at Leaves* (1966), *The Blue Garden* (1972), and *Moving* (1983). She also edited two major anthologies of South American writing, *From the Green Antilles: Writings of the Caribbean* (1966) and *The Eye of the Heart: Short Stories From Latin America* (1973). In 1978 her *A Private Signal: Poems New and Selected* (1977) was a finalist for the NATIONAL BOOK AWARD. A short-story writer as well, Howes collected her fiction in 1983 under the title *The Road Commissioner and Other Stories*. Her *Collected Poems: 1945–1990* was published in 1995.

**Howl** by Allen Ginsberg (1956) *poem*

Written by Allen GINSBERG, *Howl* is one of the key works of the BEAT movement of the 1950s. The poem is dedicated to Carl Solomon, whom Ginsberg befriended when both of them were patients in a psychiatric hospital in 1949. Describing a generation of young people—"hipsters"—who took drugs and absorbed themselves in city culture, the poem begins:

*I saw the best minds of my generation destroyed by  
madness, starving hysterical naked,  
dragging themselves through the negro streets at dawn  
looking for an angry fix . . .*

The youth of Ginsberg's *Howl* found no haven in universities and found the conventional middle-class culture of America stultifying and imprisoning. In the poem, Ginsberg invoked the poet William Blake, whose work and visions influenced the Beats as they drifted from the East Coast to the West in search of a culture that was not, as Ginsberg described,

filled with lifeless poetry. Ultimately, the poem is a lament for young people who were trying to find an original way to express themselves. Although much of the imagery of *Howl* is grim and despairing about the state of American life, it is also filled with Ginsberg's characteristic humor and whimsy. Ginsberg makes allusions to an American patriotism and optimism and translates these qualities into the iconoclasm of the Beat consciousness.

### Sources

Ehrlich, J. W., ed. *Howl of the Censor*. San Carlos, Calif.: Nourse, 1961.

Miles, Barry, ed. *Howl: Original Draft Facsimile, Transcript & Variant Versions, Fully Annotated by Author, with Contemporaneous Correspondence, Account of First Public Reading, Legal Skirmishes, Precursor Texts & Bibliography*. New York: Harper & Row, 1986.

Raskin, Jonah. *American Scream: Allen Ginsberg's Howl and the Making of the Beat Generation*. Berkeley: University of California Press, 2004.

Shinder, Jason, ed. *The Poem That Changed America: "Howl" Fifty Years Later*. New York: Farrar, Straus & Giroux, 2006.

### Hugo, Richard (1923–1982) poet

The poems of Richard Hugo are intimately connected to the Pacific Northwest area where he lived. Born to an unwed teenage mother who placed him in the care of her parents, he grew up in a working-class area south of Seattle, Washington. Having served as a bombardier in Italy during WORLD WAR II, he began studying poetry at the University of Washington under the tutelage of Theodore ROETHKE. In 1959 he helped found the journal *Poetry Northwest*, and published his first book, *A Run of Jacks* (1961), two years later. In 1964 he accepted a teaching position at the University of Montana. His most well known poems about Seattle and the area surrounding Missoula, Montana, include "The Milltown Union Bar," "Degrees of Gray in Philipsburg," "White Center" (the name of the Seattle suburb where Hugo grew up), "Kicking Horse Reservoir," and "Spurgin Road Field." His 1977 collection, *31 Letters and 13 Dreams*, records his breakdown following a bout of alcoholism, while his late volume, *The Right Madness on Skye* (1980), draws upon his experiences on Skye Island, off the coast of Scotland. His collected poems, *Making Certain It Goes On*, appeared in 1984, two years after Hugo's death from leukemia. *The Real West Marginal Way: A Poet's Autobiography* (1986) was edited by his wife.

### Source

Allen, Michael S. *We Are Called Human: The Poetry of Richard Hugo*. Fayetteville: University of Arkansas Press, 1982.

—Marshall Boswell

### Humor

The detonation of the first atomic bomb in Hiroshima at the climax of WORLD WAR II ushered in more than the nuclear age and the COLD WAR: it also changed the way U.S. writers thought about the function of humor. A whole new breed of writers used a bleak form of humor to address the very real possibility of total annihilation from nuclear war, a strategy that soon became known as "black humor."

The term was lifted from French surrealist André Breton's 1937 anthology *L'Humour Noir*, which featured selections from Jonathan Swift, Franz Kafka, Arthur Rimbaud, Edgar Allan Poe, Lewis Carroll, and Charles Baudelaire. Books such as Joseph HELLER's *CATCH-22* (1955), John BARTH's *The Floating Opera* (1956), and Kurt VONNEGUT's *SLAUGHTERHOUSE-FIVE* (1969) all dealt with serious subjects such as war, nuclear proliferation, and even existentialist justifications for suicide, and yet they treated these matters as absurdities best addressed satirically. In 1965 author Bruce Jay Friedman published an anthology titled *Black Humor*, which included characteristic excerpts from the work of Barth, Heller, and Vonnegut, as well as Philip ROTH, Terry SOUTHERN, Edward ALBEE, and many others. Many of the original black humorists—Barth, Vonnegut, PYNCHON, Roth—later became associated with POSTMODERNISM, of which black humor was an early manifestation.

*Mad* magazine, a satire publication modeled after an underground comic book, made a deep impact on the direction of humor in the 1950s and beyond. Anarchic and proudly juvenile in its approach, *Mad* was also significant for the breadth of its satirical targets, from the nuclear family of 1950s bourgeois ideology to Beatniks, rock and rollers, and fatuous government officials. In the 1960s and 1970s *Mad* broadened its target base to include hippies, peaceniks, sexual adventurers, and politicians. Comedian Lenny Bruce, whose topical stand-up routine functioned also as a stinging form of social critique, emerged in the 1950s. When he was arrested in 1964 on charges of obscenity, a petition in support of his release was signed by prominent writers, including Allen GINSBERG, James BALDWIN, Norman MAILER, and William STYRON.

Ralph ELLISON's *INVISIBLE MAN* (1952) cast a grimly humorous eye on America's racist social order that proved to be immensely influential. Taking his cue from the blues, Ellison managed to disclose the absurdity of American racism without blunting the sting of his critique. Similarly, Langston Hughes, largely known as a poet, published a string of popular stories featuring his comic character, Jesse B. Semple, a Harlem resident who points up the ridiculousness of racist customs. The stories became known as "The Simple Stories" and were collected in such volumes as *Simple Speaks His Mind* (1950), *Simple Takes a Wife* (1953), and *Simple Stakes a Claim* (1957). In 1959, along with composer David Martin, Hughes successfully adapted the Simple Stories into a Broad-



way musical called *Simply Heavenly*. Hughes also edited *The Book of Negro Humor* (1966).

Similarly, Jewish writers Saul BELLOW and Philip ROTH produced memorable comic works, including Bellow's *Henderson the Rain King* (1959) and Roth's scabrous best-seller about guilt and masturbation, *PORTNOY'S COMPLAINT* (1969). Leo ROSTEN produced a number of comic works about the Jewish immigrant experience, including *H\*Y\*M\*A\*N\*K\*A\*P\*L\*A\*N* (1959) and *O K\*A\*P\*L\*A\*N! MY K\*A\*P\*L\*A\*N!* (1976). His book *The Joys of Yiddish* (1968) also became a best-seller.

In the 1970s, with the original black humorists now fully engaged in Postmodernism, American literary humor took a decisively political turn. Philip Roth savagely parodied the Richard Nixon administration in his Swifteen satire, *Our Gang* (1971), while Robert COOVER turned the impeached former president into the wide-eyed narrator of his parody of 1950s Cold War politics, *THE PUBLIC BURNING* (1977).

In the mid 1980s younger novelists who had come of age in the waning days of 1970s Postmodernism began to look for new ways to move beyond parody and self-reflexivity. Short-story writer Lorrie MOORE perfected a blend of lyrical poignancy and self-protective irony in such now classic short stories as "How to Be An Other Woman," "Like Life," and "You're Ugly, Too." The decade also witnessed the rise of new humorists such as Fran Lebowitz, a New Yorker whose collections *Metropolitan Life* (1978) and *Social Studies* (1981) combine the acerbic tone of Dorothy Parker with the contemporary urban neurosis of Woody Allen and P. J. O'Rourke. The autobiographical memoirist David Sedaris and radio personality Garrison KEILLOR, host of the popular National Public Radio program, *Lake Wobegon Days*, continue the American tradition of humor into the twenty-first century.

### Sources

Hauck, Richard Boyd. *A Cheerful Nihilism: Confidence and the "Absurd" in American Humorous Fiction*. Bloomington: University of Indiana Press, 1971.

Walker, Nancy. *A Very Serious Thing: Women's Humor and American Culture*. Minneapolis: University of Minnesota Press, 1988.

Yates, Norris W. *The American Humorist: Conscience of the Twentieth Century*. Ames: University of Iowa Press, 1964.

—Marshall Boswell

### Humphrey, William (1924–1997) novelist

William Humphrey's work is set in East Texas, where he grew up. He attended both the University of Texas and Southern Methodist University but never took a degree. Humphrey wrote in the regionalist tradition of J. Frank Dobie, although in novels like *The Ordways* (1964) he dwelled more frequently on the violence of backcountry people. His novels,

which often involve family chronicles, include *Proud Flesh* (1973), *Hostages to Fortune* (1984), *No Resting Place* (1989), and *September Song* (1992). His stories are collected in *The Last Husband* (1953) and *A Time and Place* (1968). An avid fisherman, he published nonfiction works, including *The Spawning Run* (1970) and *My Moby Dick* (1978). He wrote about his childhood in Texas, particularly about his father's early death, in *Farther Off from Heaven* (1977).

### Source

Almon, Bert. *William Humphrey: Destroyer of Myths*. Denton: University of North Texas Press, 1998.

### Hustvedt, Siri (1955– ) novelist, essayist

Born in Northfield, Maine, Siri Hustvedt received her B.A. from St. Olaf College in 1977 and her Ph.D. in English from Columbia University in 1986. Her first book, *The Blindfold* (1992), is a terse novel about a young woman's erotic and intellectual awakening in late-1980s New York. She followed this success with two more well-received novels, *The Enchantment of Lily Dahl* (1996), a coming-of-age novel set in the Midwest, and *What I Loved* (2003), a novel about the New York art set. Hustvedt has also published three works of criticism—*Yonder: Essays* (1998), *Mysteries of the Rectangle: Essays on Painting* (2005), and *A Plea for Eros: Essays* (2006).

—Marshall Boswell

### Hwang, David Henry (1957– ) playwright

One of the most important figures in Asian American literature, David Henry HWANG is the son of Chinese immigrants. He received his B.A. at Stanford University in 1979 and attended the Yale School of Drama in 1980–1981. He won an Obie Award for his play *F.O.B.* (produced 1979), which stands for "fresh off the boat." The play explores the way Chinese immigrants survive when they are thrust into American culture without any preparation. *Golden Child* (produced 1996) is about the dispute among the three wives of a wealthy Chinese landowner over the future of his favored child. It won Hwang an Obie for best playwriting. *Family Devotions* (produced 1981) continues the immigrant story. *The Dance and the Railroad* (produced 1981) dramatizes an 1867 strike by Chinese immigrant railroad builders. *M. Butterfly* (produced 1988), his most successful play, won a Tony Award for distinguished achievement in theater. It is the story of the tragic love affair between a French diplomat and a beautiful Chinese opera star posing as a woman. Hwang's opera *Ainadamar* was produced at the Tanglewood Festival in 2003.

### Source

Street, Douglas. *David Henry Hwang*. Boise, Idaho: Boise State University, 1989.







**Imlay, Gilbert** (1754–1828) *novelist, chronicler*

*The fatigue of traveling to this country is merely imaginary, and I am sure if you were to hear Miss Caroline T-----n's description of the mountains and the beautiful landscapes upon the Susquehanna, you would be quite enchanted with the idea of taking such a journey.*

—Letter VII, “Mrs. W---- to Miss R----- Pittsburg, Sept.,” *The Emigrants* (1793)

Novelist, land agent, and essayist, Gilbert Imlay was born February 9, 1754, in Upper Freehold, Monmouth County, New Jersey. There is little information about Imlay's early life. As a young adult Imlay served in the Revolutionary War from January to July 1778 as part of Forman's Additional Continental Regiment, eventually reaching the rank of first lieutenant. After the war, Imlay was part of the westward movement into the Ohio River Valley, where as a discharged soldier he had land rights. He established himself in Kentucky in March 1784 and became involved in risky land speculation; nevertheless, in April 1784, he became the deputy surveyor of Jefferson County in Kentucky. In 1793, the year his novel *The Emigrants* was published, Imlay went to Paris to assume a diplomatic post, entering the world of revolutionary France along with Americans Thomas PAINE and Joel BARLOW, and British activists such as Mary Wollstonecraft (1759–1797), author of *A Vindication of the Rights of Woman* (1792). During this time in Paris, Imlay and Wollstonecraft became romantically involved. In 1793, as the French Revolution turned violent and the Reign of Terror began, Imlay left Paris and

traveled south to Le Havre, in Normandy, where he successfully ran the British blockade. In January or February 1794, Wollstonecraft joined him and in May their daughter, Fanny, was born.

Imlay's *A Topographical Description of the Western Territory of North America* (1792) and *The Emigrants* (1793) appear as part of a literary tradition spurred by the national westward movement at the turn of the century. The nonfictional *Topographical Description* is written as a series of letters promoting the beauties of the American frontier. Amanda Gilroy and W. M. Verhoeven describe Imlay's realistic perspective as that of a “staunchly rationalistic, pragmatic, Enlightenment real estate developer.” In this regard, Imlay tended to minimize the hazards or difficulties of travel and settlement. *The Emigrants*, also written in the epistolary form, is a fictitious adventure story in which an English family of immigrants are similarly undaunted by the challenges of westward migration. They set off across the Allegheny Mountains with an optimistic approach that becomes evident in the absence of details surrounding travel itself. In Letter XI, Miss Caroline T-----N writes from Pittsburg, Ohio, to her sister describing the journey across the mountains as a relatively easy passage:

I had previously made up my mind upon walking over the mountain, which is about fifty miles across, from the opinion that there must be many interesting views on the way, as I should loose them in case I kept my seat in the waggon, which was not only uncomfortable from being crowded with our little furniture, but the roughness of the road made it very unpleasant to ride; besides, I could not

bare to see the poor horses tugging up the almost perpendicular hills, a load that was almost too great for them, when I was so capable of walking. . . .

The novel also has a dramatic side, with a CAPTIVITY NARRATIVE and other dangers, and includes discussions about women's education and debates about marriage laws. Imlay's books caught the imagination of a European audience intrigued by idealistic notions of pioneers and the allure of new land.

### Works

Imlay, Gilbert. *A Topographical Description of the Western Territory of North America*. London: Printed for J. Debrett, 1792; Early American Imprints, 25648.

Imlay. *The Emigrants: 1793*. Dublin: Printed for C. Brown, 1794.

### Source

Gilroy, Amanda, and W. M. Verhoeven, eds. Introduction to *The Emigrants* by Gilbert Imlay. New York: Penguin, 1998.

### Inglis, Charles (1734–1816) pamphleteer

Charles Inglis, an Anglican minister and LOYALIST, was born in Donegal, Ireland, in 1734. He came to America in 1757 to take up a teaching post in Lancaster, Pennsylvania, and returned to England for ordination the following year. In 1759 he crossed the Atlantic Ocean once more to begin missionary work among the Mohawk Indians near Dover, Delaware. In 1765 he was appointed assistant to the rector of Trinity Church in New York City. While in New York, Inglis campaigned vigorously for the appointment of an American bishop, a proposal that met with hostility among the dissenting sects in the colonies. As tension increased between the colonies and Great Britain, Inglis made clear his support of the Crown, writing PAMPHLETS and publishing letters under the pseudonym "Papinian." He upheld Parliament's and the king's right to tax the colonies, and chastised local radicals for their resistance to Crown policies.

Inglis's most famous pamphlet, *The True Interest of America Impartially Stated in Certain Strictures*, appeared in 1776 and was a response to Thomas PAINE's revolutionary *COMMON SENSE*. Inglis's *True Interest* argued for reconciliation with Great Britain and listed the "evils which inevitably must attend our separating" from the mother country. Citing the advantages of peace; the restoration of agriculture, commerce, and industry; and the protection of American trade by "the greatest naval power in the world," Inglis warned that "the greatest confusion, and most violent convulsions would take place" and that "devastation and ruin" would be a rebellion's legacy. "Americans," he reminded his readers, "are properly Britons. They have the manners, habits, and ideas of Britons"—and Britons "never could bear . . . republicanism."

In 1777 Inglis became rector of Trinity Church, where despite the DECLARATION OF INDEPENDENCE, he continued to pray for the king from his pulpit. As a result of his Loyalism, his church was burned and his personal property confiscated. In 1783, when the British evacuated New York, Inglis joined other Loyalist refugees in Nova Scotia. Despite the harsh treatment he had received at the hands of the revolutionaries, he declared: "I do not leave behind me an individual, against whom I have the smallest degree of resentment or ill will." In 1787 he was consecrated as the first Anglican bishop of Nova Scotia, Newfoundland, Prince Edward Island, Quebec, and Bermuda. Nine years later Inglis retired to a farm near Halifax, but he remained active, writing and participating in local politics, until his death on February 24, 1816.

### Works

Inglis, Charles. *The True Interest of America Impartially Stated, in Certain Strictures on a Pamphlet Intituled Common Sense*. Philadelphia: Printed by James Humphreys, 1776; Early American Imprints, 14810.

Inglis. *Letters of Papinian: In Which the Conduct, Present State and Prospects, of the American Congress, are Examined*. New York: Printed by Hugh Gaine, 1779; Early American Imprints, 16311.

Inglis. *A Charge Delivered to the Clergy of the Province of Quebec, at the Primary Visitation Holden in the City of Quebec, in the Month of August 1789. By the Right Reverend Charles, Bishop of Nova Scotia*. Halifax, N.S.: Printed by Anthony Henry, 1790. Woodbridge, Conn.: Research Publications, 1986.

### Sources

Calhoon, Robert McCluer. *The Loyalists in Revolutionary America, 1760–1781*. New York: Harcourt Brace Jovanovich, 1973.

Cuthbertson, Brian. *The First Bishop: A Biography of Charles Inglis*. Halifax, N.S.: Waegwoltic, 1987.

Lydekker, John Wolfe. *The Life and Letters of Charles Inglis, His Ministry in America and Consecration as First Colonial Bishop, from 1759 to 1787*. London: Society for Promoting Christian Knowledge, 1936.

### *The Interesting Narrative of the Life of Olaudah Equiano* by Olaudah Equiano (London: Printed by the author, 1789) autobiography

Olaudah EQUIANO's *The Interesting Narrative of the Life of Olaudah Equiano* relates his life as a series of remarkable events. Kidnapped along with his sister when he was eleven years old, Equiano survived the Middle Passage from Africa to America, arrived in Virginia, and was sold after one month to an officer in the Royal Navy, Michael Henry Pascal, who renamed him after a Swedish King, Gustavus Vassa. Equiano learned how to navigate and became a proficient trader as he sailed between London and America. Having saved enough money from trading to pay for his freedom, Equiano suc-

cessfully convinced Robert King, then his master, to grant him his manumission. Equiano continued on trading voyages and even took part in an expedition to the North Pole. During this time Equiano was converted to Methodism and experienced a spiritual conversion. With all of these different elements, *The Interesting Narrative* has been identified as a SLAVE NARRATIVE, a travel narrative, and a SPIRITUAL AUTOBIOGRAPHY. Although recent scholarship from Vincent Carretta suggests that Equiano was born in South Carolina rather than in Africa, Equiano's book remains an important historical narrative that anticipated the abolitionist movement and provided a key document for antislavery societies in England and America.

### Source

Carretta, Vincent. *Equiano the African: Biography of a Self-Made Man*. Athens: University of Georgia Press, 2005.

## Iroquois Tribe or Confederacy

Belonging to the Iroquoian language group, the Iroquois located in the northeastern areas, excelled in agriculture, and, later, trade. The Haudenosaunee, as they called themselves, means "people of the longhouse," a reference to their fifty- to one-hundred-foot-long wood-frame houses, which could each accommodate approximately fifty people. Known as Iroquois by the French and as Five Nations by the English, the Haudenosaunee were composed of five tribes or nations: Cayugas ("People at the Landing"), Mohawks ("People of the Flint"), Oneidas ("People of the Stone"), Onondagas ("People of the Mountain"), and Senecas ("Great Hill People"). United by a common European enemy, these once warring tribes formed an alliance between 1350 and 1600 to maintain peaceful relations. In the early sixteenth century, under the leadership of Deganiawida, a Huron, and Hiawatha, a Mohawk, the Five Nation Iroquois established a Great League of Peace and Power, with each village maintaining autonomy.

The Iroquois lived in family groups or clans that were named for animals, such as Bear, Beaver, Turtle, and Wolf. Located south of Lake Ontario and in New York and Pennsylvania from the Adirondack Mountains to the Great Lakes, the Five Nation Iroquois numbered around twenty-two thousand people in the early seventeenth century. The smallpox and measles epidemics (1633–1635) reduced their numbers by half.

In 1715 the Tuscarora tribe, originally from the North Carolina region, became the Sixth Nation to join the Iroquois. Practicing communal work and hunting, and tracing lineage through the mother, the Iroquois were a matrilineal society and included women in their governance. Known for their astute negotiation, the Iroquois represented one of the strongest, most unified Indian nations in the northeast. Though the confederacy was largely neutral during the FRENCH AND INDIAN WAR of 1754, the Mohawk made alliances with the English, and the Seneca with the French. During the Revolutionary War more divisions occurred. The Oneida joined the PATRIOTS and the Mohawks sided with the LOYALISTS. Henry Wadsworth Longfellow's *The Song of Hiawatha* (1855) was inspired by the Mohawk tribe, as were several of James Fenimore Cooper's Leatherstocking Tales, particularly, *The Last of the Mohicans* (1826).

### Sources

- Axtell, James. *The European and the Indian: Essays in the Ethnohistory of Colonial North America*. New York: Oxford University Press, 1981.
- Brandão, José Antônio, ed. and trans., and Janet K. Ritch, trans. *Nation Iroquoise: A Seventeenth-Century Ethnography of the Iroquois*. Lincoln: University of Nebraska Press, 2003.
- Nash, Gary B. *Red, White, and Black: The Peoples of Early North America, fourth edition*. Upper Saddle River, N.J.: Prentice Hall, 2000.
- Richter, Daniel K. *The Ordeal of the Longhouse: The People of the Iroquois League in the Era of European Colonization*. Chapel Hill: University of North Carolina Press, 1992.





***The Illinois Monthly Magazine* (1830–1837)**  
*periodical*

Founded in Vandalia, Illinois, by James Hall, who edited and wrote most of the magazine's stories, poems, criticism, historical pieces, and literary gossip, *The Illinois Monthly Magazine* was the first periodical of its kind to be published west of Ohio. In 1832 Hall moved to Cincinnati, taking his magazine—which he rechristened *The Western Monthly Magazine*—with him. Hall made one more move, to Louisville, before he ceased publication in 1837.

**Source**

Randall, Randolph C. *James Hall: Spokesman of the New West*. Columbus: Ohio State University Press, 1964.

***Incidents in the Life of a Slave Girl, Written by Herself* (Boston: Published for the Author, as Linda Brent, 1861)** *slave narrative*

Harriet JACOBS, who identifies herself as Linda Brent in *Incidents in the Life of a Slave Girl*, wrote this SLAVE NARRATIVE in response to Harriet Beecher STOWE's *UNCLE TOM'S CABIN* (1852). Jacobs's intention, she said, was "... to add my testimony to that of abler pens to convince the people of the Free States what Slavery really is. Only by experience can any one realize how deep, and dark, and foul is that pit of abomination." Jacobs's book was edited by Lydia Maria CHILD, who verified its truth.

Child identified the book as a reaction to the Fugitive Slave Act of 1850, stating her hope that whoever read it would prevent fugitives from slavery ever being "sent back to suffer in that loathsome den of corruption and cruelty."

In one of the most powerful sections of the narrative, Jacobs recalls hiding in a crawlspace in her grandmother's attic for seven years in order to escape the physical abuse and sexual harassment of her owner's father, Dr. Flint. Jacobs wrote the narrative secretly while working in New York for the family of Nathaniel Parker WILLIS, the brother of Sara Payson Willis PARTON (Fanny Fern). In *Incidents*, the Willises appear as the Bruce family. Jacobs's freedom was eventually purchased by Willis's second wife, Cornelia Grinnell Willis.

**Source**

Jacobs, Harriet A. *Incidents in the Life of a Slave Girl, Written by Herself*, edited by Jean Fagan Yellin. Cambridge, Mass.: Harvard University Press, 2000.

—Vicki Martin

***The Independent* (1848–1928)** *periodical*

Founded in 1848 in New York City as a Congregationalist periodical, *The Independent* became increasingly secular over time. In 1863, when Henry Ward BEECHER was succeeded as editor by Theodore Tilton (1835–1907), the focus of the magazine shifted toward social reform, emphasizing such matters as women's suffrage. Contributions came in from such distinguished writers as John Greenleaf WHITTIER, Harriet Beecher STOWE, and James Russell LOWELL. After Tilton's tenure ended in 1870, subsequent editors turned *The Independent* into an interdenominational religious and literary magazine, and then into one devoted largely to politics. In 1916 *HARPER'S WEEKLY* was taken over by *The Independent*. The journal then carried a multitude of illustrations from the European war. In 1923 the magazine moved to Boston, and

five years later it merged with *The Outlook*, another originally Christian periodical.

***The Innocents Abroad*** by Samuel L. Clemens  
(Hartford, Conn.: American Publishing, 1869) *travel narrative*

A reworking of letters published when Samuel L. CLEMENS was a newspaper correspondent on an 1867 excursion through Europe to the Holy Land, *The Innocents Abroad, or the New Pilgrims' Progress* was Clemens's second book, his first major success, and his best-seller during his lifetime. Peddled door-to-door, *The Innocents Abroad* sold more than one hundred thousand copies in two years. Twain's irreverent, earthy tone and satiric wit added an American charm to the descriptions of exotic locales that were the chief virtue of the then-popular travel narrative form. In an influential review, William Dean HOWELLS wrote, "There is an element of human nature in the book that rarely gets into literature." Although it is still considered one of Clemens's best works, part of the book's humor depends on conventions and attitudes no longer current, so contemporary readers are less likely to find the book as humorous as its first readers did.

—Brett Barney

**Irving, Washington** (1783–1859) *short-story writer, humorist, nonfiction writer*

*I am always at a loss to know how much to believe of my own stories.*

—*Tales of a Traveler* (1824)

Born in New York City at the end of the Revolutionary War and named for General George Washington, Washington Irving grew up as the youngest and favorite child in a large family. His father had come from Scotland, and owned a successful import business. Irving attended private schools and studied law, but he found the legal profession uninteresting and he was drawn to imaginative literature. In 1802 and 1803 he contributed to a newspaper edited by his brother Peter a series of fictional letters signed "Jonathan Oldstyle, Gent." In these, Irving satirized New York society. A few years later, he joined with James Kirke PAULDING and Irving's brother William to produce *Salmagundi; or, The Whim-Whams and Opinions of Launcelot Langstaff, Esq. & Others* (1807–1808), a series of twenty humorous and satirical pamphlets. Their purpose, the authors declared, was "to instruct the young, reform the old, correct the town and castigate the age."

Irving's first book, *History of New York* (1809, rev. 1812), began as another collaborative project with Peter Irving. The brothers set out to parody a recently published traveler's guide to New York City, but the scope of the book's



Portrait of Irving at age thirty-seven by C. R. Leslie

satire broadened considerably when Peter abandoned the project. In a characteristic move, Irving presented his book under the name of an adopted persona, the self-aggrandizing and pedantic historian Diedrich Knickerbocker. *History of New York* is often called the first great book of American humor, and its success helped solidify Irving's writing career.

In 1813 and 1814 Irving edited *Analectic Magazine*, where he first published two short pieces that were later included in *THE SKETCH BOOK OF GEOFFREY CRAYON, GENT.* (1819). During the concluding months of the War of 1812, Irving served an uneventful term in the New York militia, after which he sailed to England, where he attended to legal affairs of the family business. He spent the next seventeen years in England and continental Europe. While living in England, he completed and published *The Sketch Book*, which includes the classic tales "RIP VAN WINKLE" and "THE LEGEND OF SLEEPY HOLLOW." The collection appeared in two different forms in the U.S. and the U.K., a publishing strategy that allowed Irving to avoid losing sales profits to transatlantic piracy, a nearly ubiquitous practice in the days before international COPYRIGHT. The phenomenal success of *The Sketch Book* made Irving the first



Illustration by F. O. C. Darley for "Ichabod Crane and the Headless Horse Man" from the 1848 edition of *The Sketch Book of Geoffrey Crayon, Gent.*

internationally recognized American author and prompted several subsequent books in a similar vein, including *Bracebridge Hall* (1822).

By the late 1820s Irving had taken up a diplomatic career in Spain and London, and he began producing historical and travel works, including *History of the Life and Voyages of Christopher Columbus* (1828) and *A Chronicle of the Conquest of Granada* (1829). The publication of *The Alhambra* (1832)—a collection comprising descriptive essays and legends from Granada—marked a temporary return to short, comic writing. On his arrival back in the United States in 1832, Irving was received as a great American author. He embarked on an ambitious trip to the West, producing *A Tour of the Prairies* (1835) and *Astoria* (1836), an account of John Jacob Astor's fur-trading empire. Irving's *Western Journals* were not published until 1844.

In 1840 Irving published a biography of Oliver Goldsmith (1730–1774), one of his literary models. The last years of his life were devoted to his *Life of Washington*, published in five volumes between 1855 and 1859.

### Principal Books by Irving

*Salmagundi; or, the Whim-Whams and Opinions of Launcelot Langstaff, Esq. & Others*, 20 parts, republished in 2 volumes, by Irving, William Irving, and James Kirke Paulding. New York: D. Longworth, 1807–1808; revised edition, New York: D. Longworth, 1814.

*A History of New-York, from the Beginning of the World to the End of the Dutch Dynasty. Containing Among Many Surprising and Curious Matters, the Unutterable Ponderings of Walter the Doubter, the Disastrous Projects of William the Testy, and the Chivalric Achievements of Peter the Headstrong, the Three Dutch*



- Governors of New Amsterdam; Being the Only Authentic History of the Times that Ever Hath Been, or Ever Will Be Published*, 2 volumes, as Diedrich Knickerbocker. New York & Philadelphia: Inskeep & Bradford / Boston: M'Ilhenny / Baltimore: Coale & Thomas / Charleston S. C.: Morford, Willington, 1809; revised edition, 2 volumes, 1812.
- The Sketch Book of Geoffrey Crayon, Gent.*, 7 parts, as Geoffrey Crayon. New York: Printed by C. S. Van Winkle, 1819–1820.
- Bracebridge Hall; or, The Humourists. A Medley*, 2 volumes, as Crayon. New York: Printed by C. S. Van Winkle, 1822.
- Letters of Jonathan Oldstyle, Gent.*, as The Author of The Sketch Book. New York: Clayton, 1824.
- Tales of a Traveller*, 2 volumes, as Crayon, abridged edition, Philadelphia: Carey & Lea, 1824; unabridged edition, New York: Printed by C. S. Van Winkle, 1825.
- A History of the Life and Voyages of Christopher Columbus*, 3 volumes. New York: G & C. Carvill, 1828; revised, 2 volumes, 1831.
- A Chronicle of the Conquest of Granada*, 2 volumes, as Fray Antonio Agapida. Philadelphia: Carey, Lea & Carey, 1829.
- Voyages and Discoveries of the Companions of Columbus*. Philadelphia: Carey & Lea, 1831.
- The Alhambra*, 2 volumes, as The Author of The Sketch Book. Philadelphia: Carey & Lea, 1832; revised as *The Alhambra: A Series of Sketches of the Moors and Spaniards by the Author of "The Sketch Book."* Philadelphia: Carey, Lea & Blanchard, 1836; revised as volume 15 of *The Works of Washington Irving*. New York: Putnam, 1851.
- A Tour on the Prairies*, number 1 of *Miscellanies*, as The Author of The Sketch Book. London: John Murray, 1835; republished as number 1 of *The Crayon Miscellany*. Philadelphia: Carey, Lea & Blanchard, 1835.
- Abbotsford and Newstead Abbey*, number 2 of *Miscellanies*, as The Author of The Sketch Book. London: John Murray, 1835; republished as number 2 of *The Crayon Miscellany*. Philadelphia: Carey, Lea & Blanchard, 1835.
- Legends of the Conquest of Spain*, number 3 of *Miscellanies*, as The Author of The Sketch Book. London: John Murray, 1835; republished as number 3 of *The Crayon Miscellany*. Philadelphia: Carey, Lea & Blanchard, 1835.
- Astoria; or, Anecdotes of an Enterprise beyond the Rocky Mountains*, 2 volumes. Philadelphia: Carey, Lea & Blanchard, 1836; revised as volume 8 of *The Works of Washington Irving*. New York: Putnam, 1849.
- The Rocky Mountains; or, Scenes, Incidents, and Adventures in the Far West; Digested from the Journal of Captain B. L. E. Bonneville, of the Army of the United States, and Illustrated from Various Other Sources*, 2 volumes. Philadelphia: Carey, Lea & Blanchard, 1837.
- The Life of Oliver Goldsmith, with Selections from His Writings*, 2 volumes. New York: Harper, 1840; biography revised and enlarged as *Oliver Goldsmith: A Biography*, volume 11 of *The Works of Washington Irving*. New York: Putnam, 1849.

- Biography and Poetical Remains of the Late Margaret Miller Davidson*. Philadelphia: Lea & Blanchard, 1841.
- Mahomet and His Successors*, volumes 12 and 13 of *The Works of Washington Irving*. New York: Putnam, 1849–1850.
- Wolfert's Roost and Other Papers*, volume 16 of *The Works of Washington Irving*. New York: Putnam, 1855.
- Life of George Washington*, 5 volumes. New York: Putnam, 1855–1859.
- Spanish Papers and Other Miscellanies, Hitherto Unpublished or Uncollected*, edited by Pierre M. Irving, 2 volumes. New York: Putnam / Hurd & Houghton, 1866.
- Journals and Notebooks*, 5 volumes, edited by Nathalia Wright, Walter A. Reichart, Lillian Schlissel, Wayne R. Kime, Andrew B. Myers, and Sue Fields Ross. Madison: University of Wisconsin Press / Boston: Twayne, 1969–1986.

### Letters

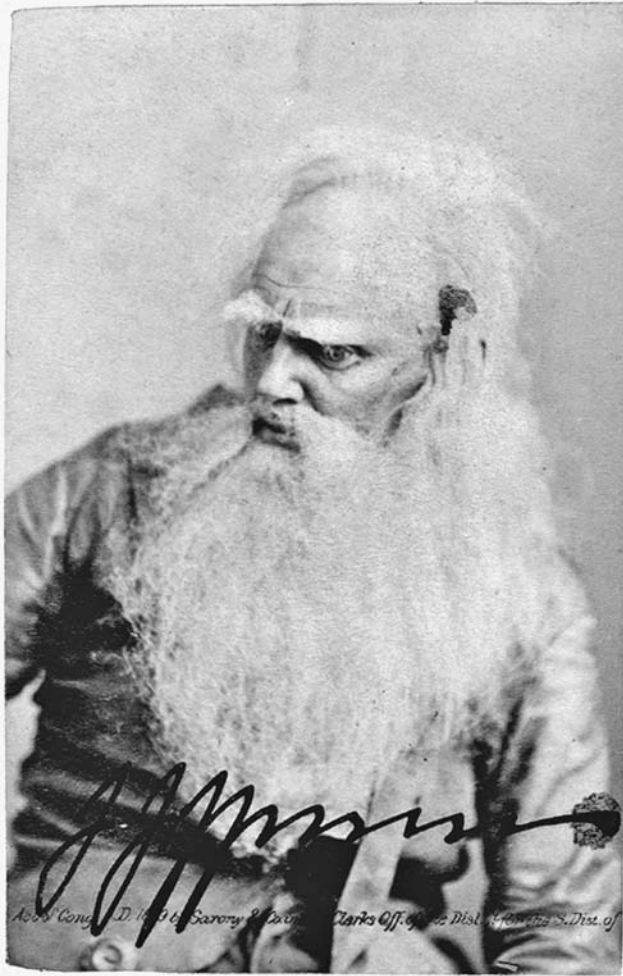
- Washington Irving: Letters*, 4 volumes, edited by Ralph M. Aderman, Herbert L. Kleinfeld, and Jenifer S. Banks. Boston: Twayne, 1978–1982.

### Studying Washington Irving

Universally acknowledged as one of the key figures in the development of American literature, Washington Irving helped create the short-story form; he was also the first U.S. author to win international acclaim and to support himself through writing. So great were his accomplishments as an innovator, in fact, that it has been difficult, as Edgar Allan Poe remarked, to distinguish “between what is due to the pioneer solely, and what to the author.” Although Irving was an international celebrity during his lifetime, the public today remembers him almost exclusively for two stories, “THE LEGEND OF SLEEPY HOLLOW” and “RIP VAN WINKLE.” While the popularity of these stories continues unabated, rivaling anything written by his contemporaries, the great majority of Irving’s work—essays, biography, history, and satire—has fallen into obscurity.

Students are therefore advised to begin with Irving’s two famous stories and the book in which they first appeared, *THE SKETCH BOOK OF GEOFFREY CRAYON, GENT.* Published in 1819–1820, this miscellany of essays and short fiction is usually regarded as Irving’s masterpiece and contains a sampling of Irving’s most characteristic concerns, modes, and methods. At times sentimental, at other times gently satirical, Irving moves easily among the conventions of travel narrative, biography, Addisonian essay, and Gothic fiction. *The Alhambra* and *Tales of a Traveller* are recommended as further examples of Irving’s mastery of the miscellaneous sketch. William L. Hedges’s *Washington Irving: An American Study, 1802–1832* (Baltimore: Johns Hopkins University Press, 1965) is the best assessment of the period that produced Irving’s most famous works.

Irving’s publications prior to *The Sketch Book* are dominated by burlesque satire, best exemplified in *A History of*



SABONY &amp; Co.,

680 BROADWAY.

J. Jefferson, as Rip Van Winkle.

Actor Joseph Jefferson as Rip Van Winkle, 1879. The story was adapted to the stage shortly after publication and was a popular dramatic entertainment throughout the nineteenth century.

New York. Martin Roth's *Comedy and America: The Lost World of Washington Irving* (Port Washington, N.Y.: Kennikat Press, 1976) should be consulted for its discussion of Irving's humorous works. For the subtle ironic comedy characteristic of Irving's mature career, students are directed to Irving's *A Tour on the Prairies* and to William Bedford's discussion of it in "How the West Won" (*American Literature*, 50 [November 1978]: 335–347).

Much of Irving's writing deals with the American West; for those interested in this aspect of Irving's work, *A Tour of the Prairies* is a good place to begin. These travel sketches

draw heavily upon the author's monthlong "foray beyond the outposts of human habitation, into the wilderness of the Far West." In both *Astoria* and *The Adventures of Captain Bonneville* Irving recounts, more obliquely, the experiences of other Western adventurers. Of the many good analyses of Irving's Western writings and their relation to ideologies such as imperialism and expansionism, Peter Anteley's *Tales of Adventurous Enterprise: Washington Irving and the Poetics of Western Expansion* (New York: Columbia University Press, 1990) is especially recommended. Richard H. Cracroft's *Washington Irving, The Western Works* (Boise: Boise State University, 1974) offers a more basic introduction.

For a sense of the overall arc of Irving's career one must sample the biographies and histories of his later years. *A History of the Life and Voyages of Christopher Columbus* and *A Chronicle of the Conquest of Granada* are recommended starting points. The essays in *The Old World and New World Romanticism of Washington Irving*, edited by Stanley Brodwin (Westport, Conn.: Greenwood Press, 1986), constitute an introduction to the common critical view that Irving's development as a writer was largely shaped by ROMANTICISM. Jeffrey Rubin-Dorsky's *Adrift in the Old World: The Psychological Pilgrimage of Washington Irving* (Chicago & London: University of Chicago Press, 1988) offers an alternative perspective on the author's career, arguing that Irving's biography mirrored the life of his nation.

The thirty-volume *Complete Works of Washington Irving*, edited by Richard Dilworth Rust and others (Madison: University of Wisconsin Press / Boston: Twayne, 1969–1989) is an essential source for accurate primary texts of Irving's published works as well as for the *Journals and Notebooks* (vols. 1–5), for the *Letters* (vols. 23–26), and for the *Bibliography* of primary works (vol. 30). Secondary bibliographies include Haskell Springer's *Washington Irving: A Reference Guide* (Boston: G. K. Hall, 1976) and James W. Tuttleton's "Washington Irving," in *Fifteen American Authors before 1900: Bibliographical Essays on Research and Criticism*, edited by Earl N. Harbert and Robert A. Rees (Madison: University of Wisconsin Press, 1984), pp. 330–356. The latter is especially recommended. For more-recent years, these bibliographies should be supplemented with the annual volumes of *American Literary Scholarship*, edited by David J. Nordloh and others.

The best full-length biography of Irving remains *The Life of Washington Irving* by Stanley T. Williams (New York: Oxford University Press, 1935), though it is marred by Williams's condescending attitude toward his subject. For an overview of Irving scholarship over time, see *Critical Essays on Washington Irving*, edited by Ralph M. Aderman (Boston: G. K. Hall, 1990), and especially *Washington Irving: The Critical Reaction*, edited by James Tuttleton (New York: AMS Press, 1993).

—Student Guide by Brett Barney

***Israel Potter*** by Herman Melville (New York: Putnam, 1855) *novel*

Originally published serially in *PUTNAM'S MONTHLY* between 1854 and 1855, Herman Melville's *Israel Potter: His Fifty Years of Exile* received good reviews and earned the author a fair—though not exorbitant—amount of money. Based on an authentic account, the novel tells the story of Potter, a man of humble background, whose adventures, spanning over forty years, take him from America to Europe and back again. Working as a sailor and soldier, he comes in contact with heroes of the American Revolution

and national symbols such as Benjamin Franklin, John Paul Jones, and Ethan Allen. He eventually returns to his home in the Berkshires, a common man with an uncommon story.

#### Source

Melville, Herman. *Israel Potter: His Fifty Years of Exile*, edited by Harrison Hayford, Hershel Parker, G. Thomas Tanselle, and others. Evanston, Ill.: Northwestern University Press, 1982.

—Vanessa Y. Steinroetter

***I Remember Mama*** by John Van Druten (produced 1944) *play*

John VAN DRUTEN adapted Kathryn Forbes's semi-autobiographical *Mama's Bank Account* (1943) into this hit two-act drama produced by Richard Rodgers and Oscar HAMMERSTEIN II. A warm depiction of a close-knit Norwegian clan in 1910 San Francisco, *I Remember Mama* opened on October 19, 1944, at the Music Box Theatre for a 714-performance run. Van Druten centers the action of the play on the relationship of Mama and her eldest daughter, Katrin, who aspires to become a writer. While dealing with ailing children, money problems, and intrusive relatives, the uncomplaining Mama still manages to seek advice for her daughter from a famous woman writer visiting the city, using her best Norwegian recipes as a bribe. The long run of *I Remember Mama* in its original production is perhaps explained by the desire of audiences to escape from news of WORLD WAR II, which was beginning to draw to a close. The play spawned a 1948 movie and a long-running 1950s television series and became a staple of stock and community theaters.

**Source**

Van Druten, John. *I Remember Mama*. New York: Harcourt, Brace, 1945.

—James Fisher

**"The Idea of Order at Key West"** by

Wallace Stevens (1934) *poem*

Wallace STEVENS's "The Idea of Order at Key West"—which originally appeared in *Alcestis* and was collected in his second book, *Ideas of Order* (1935)—presents a dramatic situ-

ation similar to the one in William Wordsworth's "The Solitary Reaper": a passerby happens upon a woman singing in a foreign tongue. He never learns the actual content of the song, but this is precisely the point: the songs are not important for their literal content but for their emotional impact upon the hearer. In Stevens's poem the circumstance of the woman singing next to the sea prompts a meditation upon the relationship of the imagination and reality that brings the passerby into a more meaningful relationship with his environment. The woman's song leads him to experience the world more intensely, and he sees the need for the imagination to order, to intensify, and to endow reality with feeling and meaning. Stevens suggests in the concluding stanza of the poem that it is the passionate imagination, the "Blessed rage for order," that provides meaning in the formless sea of reality.

**Source**

Stevens, Wallace. *The Collected Poems of Wallace Stevens* New York: Knopf, 1954.

—Allan Chavkin

***I'll Take My Stand*** (New York & London: Harper,

1930) *essay collection*

The essays of this collection, subtitled "The South and the Agrarian Tradition by Twelve Southerners," object to the trends of modern life and affirm the rural, agrarian traditions of the South. Many of the writers could be termed modernists (see MODERNISM), as they were interested in literary innovation, yet their social and political views were conservative and in some cases reactionary. Allen TATE,



John Gould FLETCHER, Robert Penn WARREN, and Donald DAVIDSON were poets with considerable reputations. Stark YOUNG became a theater critic for *THE NEW REPUBLIC* and an historical novelist. Many had been members of an avant-garde group called THE FUGITIVES. However, in *I'll Take My Stand* they stood by an anticapitalist position reminiscent of the proslavery apologists of the nineteenth century who excoriated the wage slavery of the North and advocated the gentility of Southern life. The authors were generally intellectual aristocrats who had little sympathy for modern, mass democracy. Indeed, some of them despised it and took a position similar to those of Plato and Thomas Carlyle, both of whom believed in government by a privileged class. Of all the AGRARIANS, only Robert Penn Warren later repudiated forthrightly many of the views he expressed in *I'll Take My Stand*. Others, like Tate, modified their views but never really accommodated themselves to Northern values. The Agrarians saw themselves in a states' rights tradition that stemmed from Thomas Jefferson, a tradition that upheld the sovereignty of individual states and distrusted the powers of a central government.

### Sources

Duncan, Christopher M. *Fugitive Theory: Political Theory, The Southern Agrarians, and America*. Lanham, Md.: Lexington Books, 2000.

Havard, William C., and Walter Sullivan. *A Band of Prophets: The Vanderbilt Agrarians after Fifty Years*. Baton Rouge: Louisiana University Press, 1982.

### Imagism

Grounded in the philosophy of English poet and aesthetician T. E. Hulme, who advocated adherence to the "hard dry image," imagism was born as a reaction to Romanticism. Hulme's philosophy initially attracted a group of poets living in London, including the American Ezra POUND, who coined the description "School of Imagism" and soon became the unofficial leader of the group. In a 1913 article for *POETRY: A MAGAZINE OF VERSE*, "A Few Don'ts by an Imagiste," he formulated what he called the three principles of imagism:

1. Direct treatment of the "thing," whether subjective or objective.
2. To use absolutely no word that does not contribute to the presentation.
3. As regarding rhythm: to compose in the sequence of the musical phrase, not in the sequence of a metronome.

Pound's second and third principles were intended to wean poetry away from using words that sounded "poetic" yet were in fact abstractions—words that really did not contribute to the poem's power but instead filled out a mechan-

ically conceived poetic line. Pound believed that thinking in terms of musical phrases encouraged variety and natural rhythm in poems that he and others of his generation found lacking in the work of their immediate predecessors. Pound defined an image as "that which presents an intellectual and emotional complex in an instant of time." His two-line poem "In a Station of the Metro" (1914)—which juxtaposes the "apparition" of faces in a subway crowd to "petals" on a "black bough"—is usually cited as the quintessential imagist poem.

Between 1915 and 1917, the imagist movement was led by the American poet Amy LOWELL, who edited three poetry anthologies, all titled *Some Imagist Poets*, between 1915 and 1917. The works these books collected adhered to Hulme's belief that poetry should employ the language of everyday speech while at the same time recalling the purity of the classics. The imagist poets were also represented in the United States in *Poetry*, a LITTLE MAGAZINE published in Chicago by Harriet MONROE. Monroe published the work of such American imagists as Pound, H.D. (see Hilda DOOLITTLE), William Carlos WILLIAMS, John Gould Fletcher, and Lowell, as well as that of the English poets F. S. Flint, Richard Aldington, and D. H. Lawrence. Although it disappeared from the literary scene by the end of the decade, Imagism made a profound impact on a younger generation of poets. The influence of the imagists' insistence on sparseness and their concentration on an image can be seen in the poetry of T. S. ELIOT, Wallace STEVENS, and Marianne MOORE.

### Sources

Gage, John T. *In the Arresting Eye: The Rhetoric of Imagism*. Baton Rouge: Louisiana State University Press, 1981.

Harmer, J. B. *Victory in Limbo: Imagism 1908–1917*. London: Secker & Warburg, 1975.

Hughes, Glenn. *Imagism & the Imagists: A Study in Modern Poetry*. New York: Biblo & Tannen, 1972.

Pratt, William, and Robert Richardson, eds. *Homage to Imagism*. New York: AMS Press, 1992.

***In Our Time*** by Ernest Hemingway (New York: Boni & Liveright, 1925) *short-story collection*

*In Our Time* was Ernest HEMINGWAY's first collection of short stories and first American book. It includes fourteen stories and the vignettes from *in our time*, previously published in Paris by Three Mountains Press in 1924. Each vignette functions as an interchapter of *In Our Time*. The collection includes "Big Two-Hearted River" as well as six other Nick Adams stories.

### Source

Brucoli, Matthew J. *Classes on Ernest Hemingway*. Columbia: Thomas Cooper Library, University of South Carolina, 2002.

—John C. Unrue

## Iowa Writers' Workshop

Before WORLD WAR II, writers were not generally part of college English departments; courses in creative writing were rare; and contemporary American literature was not routinely taught. The University of Iowa in Iowa City had been conducting creative-writing classes since Verse-Making was first offered in 1897. In 1922 the school became the first important American university to offer a degree program in creative

writing when Carl Seashore, the dean of the graduate college, announced that creative work would be accepted as theses for advanced degrees. In 1936 the university established The Writers' Workshop, in which selected students were tutored in seminars by resident and visiting writers. Robert FROST, Stephen Vincent BENÉT, and Robert Penn WARREN were among the early guest lecturers in this distinguished creative-writing program.



***I Know Why the Caged Bird Sings*** by Maya Angelou (New York: Random House, 1970)  
*autobiography*

Detailing her painful, poignant childhood in Stamps, Arkansas, amid the racial segregation of the 1930s and 1940s, Maya ANGELOU's now-classic autobiography is both a formidable account of twentieth-century African American experience and a late-sixties feminist manifesto.

The book covers Angelou's life up to her sixteenth year. Abandoned by her divorced parents when she is three, she and her brother are sent to live in Stamps with their strong-willed grandmother, whom they refer to as "Momma." While briefly living with her mother Vivian in St. Louis, Maya is raped by her mother's live-in boyfriend, who is subsequently murdered following a court appearance. Convinced that she is responsible for the murder, the traumatized eight-year-old stops speaking entirely. She recovers her voice after she begins reading poetry aloud. The title of her book—*I Know Why the Caged Bird Sings*—is taken from the last line of one of these poems, Paul Laurence Dunbar's "Sympathy," which was published in 1899. Eventually, Maya moves to Los Angeles to live with her mother, then relocates as a teenage bride in San Francisco, where she becomes a streetcar conductor at fifteen and a successful teenage mother to her son.

Written in poetic, lush prose and grounded in the oral tradition that she knew as a child in the segregated South, *I Know Why the Caged Bird Sings* is both a personal tale of triumph and a complex social history. Along with the work of Alice WALKER and Toni MORRISON, Angelou's autobiographical books, of which this is the first, helped to

forge a new, female-centered, African American literary sensibility.

#### Source

Bloom, Harold, ed. *Maya Angelou's I Know Why the Caged Bird Sings*. Philadelphia: Chelsea House, 2004.

—Marshall Boswell

#### Ignatow, David (1914–1997) poet

Born in Brooklyn, David Ignatow drew on the struggle of his immigrant parents during the Great Depression in his poetry, which is filled with the idioms of Brooklyn and of city speech. His collections include *Poems* (1948), *The Gentle Weight Lifter* (1955), *Say Pardon* (1961), *Figures of the Human* (1964), *Earth Hard* (1968), *Rescue the Dead* (1968), *Poems 1934–1969* (1970), and *New and Collected Poems: 1970–1985* (1986). In *Notebooks* (1973) he writes about his personal life and poetic aspirations. *The One in the Many: A Poet's Memoirs* appeared in 1988. His *Living Is What I Wanted: Last Poems* was published in 1999.

#### Source

Terris, Virginia R. *Meaningful Differences: The Poetry and Prose of David Ignatow*. Tuscaloosa: University of Alabama Press, 1994.

***In Cold Blood*** by Truman Capote (New York: Random House, 1965) *nonfiction novel*

Published under the full title *In Cold Blood: A True Account of a Multiple Murder and Its Consequences*, Capote's mid-1960s



best-seller was, according to its author, the first nonfiction novel—a claim that has since been debated by critics. Though it was written six years before Tom Wolfe coined the term NEW JOURNALISM, *In Cold Blood* is recognized as an early example of that form for its blend of detailed reportage and novelistic storytelling.

*In Cold Blood* chronicles the murder of a wealthy farmer, Herbert Clutter, and his family in Holcomb, Kansas. The murderers, Richard Hickock and Perry Smith, were ex-convicts out on parole. After a protracted trial, both Hickock and Smith were convicted and hanged. Capote's book addresses the murder itself, the impact of the murder on the town of Holcomb, the trial, and its consequences.

Capote first read about the murders in 1959 in the pages of *The New York Times*. Convinced that the murders would make an interesting article for *The New Yorker*, he traveled to Holcomb. Capote spent the next six years researching the murders as well as developing a deep and troubling relationship with Hickock and Smith. The final piece, a work of novelistic length and complexity, appeared in installments in *The New Yorker* in 1965 and in book form the following year.

#### Source

Malin, Irving, ed. *Truman Capote's In Cold Blood: A Critical Handbook*. Belmont, Calif.: Wadsworth, 1968.

—Marshall Boswell

***Infinite Jest*** by David Foster Wallace (Boston: Little, Brown, 1996) *novel*

David Foster Wallace's second novel, *Infinite Jest*, is a comic epic about the intersection of popular culture and drug addiction. The 1,079-page novel (including 100 pages of endnotes) is set in the near future and centers on an experimental motion picture called *Infinite Jest*. The movie, which is the brainchild of a renegade filmmaker named James O. Incandenza, is rumored to be so lethally entertaining that anyone who watches it will lose all desire to do anything except watch it again and again.

Densely written, wide-ranging in its knowledge of film technology, pharmacology, tennis, and mathematics, and packed with slapstick as well as with moving portraits of drug addicts and other marginalized figures, the novel recalls, both in its style and its scope, the work of Postmodern writers Thomas Pynchon and William Gaddis. It is, however, very much a work of Wallace's own Generation X—particularly in its preoccupations with drugs and entertainment.

#### Source

Burn, Stephen. *David Foster Wallace's Infinite Jest: A Reader's Companion*. New York: Continuum, 2003.

—Marshall Boswell

**Inge, William** (1913–1973) *playwright*

*Madge: Whenever I hear that train coming to town, I always get a little feeling of excitement — in here.*

*Millie: Whenever I hear it, I tell myself I'm going to get on it some day and go to New York.*

*Flo: That train just goes as far as Tulsa.*

*Millie: In Tulsa I could catch another train.*

—*Picnic* (1953)

William Inge was born and grew up in Independence, Kansas. He was drawn to the idea of acting, but he did not pursue a career in theater until his late thirties. By then he had become an alcoholic and was subject to fits of depression that eventually led to his suicide. Many of his plays—*Come Back, Little Sheba* (produced 1950), *Picnic* (produced 1953), *Bus Stop* (produced 1955), *The Dark at the Top of the Stairs* (produced 1957), and his screenplay *Splendor in the Grass* (1961)—are set in small Midwestern towns. His characters ache from their loss of ambition or youth, sexual frustration, alcoholic tendencies, and loneliness. Inge's portraits of family life seem to be based on his own experience, but he spoke to the anxieties of many middle-class Americans. His characters yearn to feel special—Cherie in *Bus Stop*, for example, dreams of stardom in Hollywood—yet they are often disappointed in themselves and in the world that engulfs them. Although Inge's characters can seem self-pitying, they redeem themselves through self-knowledge or through the struggle to understand and to reconcile why their hopes are thwarted.

Several of Inge's plays were made into movies, although the playwright apparently resented the changes Hollywood made in his scripts. Inge was more a popular than a critical success. New York reviewers, in particular, tended to dismiss dramas they found sentimental or contrived. Inge published *Eleven Short Plays* in 1962. In his later years he turned to fiction, producing two novels, *Good Luck, Miss Wyckoff* (1970) and *My Son Is a Splendid Driver* (1971), both of which are autobiographical and have a thematic resemblance to his plays.

#### Sources

McClure, Arthur F. *Memories of Splendor: The Midwestern World of William Inge*. Topeka: Kansas State Historical Society, 1989.

Shuman, R. Baird. *William Inge*. Boston: Twayne, 1989.

***Invisible Man*** by Ralph Ellison (New York: Random House, 1952) *novel*

Ralph ELLISON's groundbreaking debut novel is a bildungsroman that charts with humor and irony the education of an ambitious but psychologically confused young African American who finds that he is "invisible" to white Americans who only see him as an abstract embodiment of blackness.

The novel's first-person narrator, who is never named, explains the impetus behind his story: "It took me a long time and much painful boomeranging of my expectations to achieve a realization everyone else appears to have been born with: That I am nobody but myself. But first I had to discover that I am an invisible man!"

Having decided, after all of his adventures, to withdraw into an underground basement, where he siphons electricity from the Monopolated Light and Power Company, the narrator reviews the events that have inspired his retreat. Beginning in the 1930s as an idealistic college student at an Alabama college, the narrator journeys north to Harlem, where he is recruited to be a spokesman for a leftist political organization called the Brotherhood. When a white police officer senselessly murders one of his African American colleagues, the Harlem streets explode into violence. Caught up in the struggle, the narrator finally comes to terms with his own identity.

With its allusions to both African American folklore as well as to such literary works as Herman Melville's *Moby-Dick* and Fyodor Dostoevsky's *Notes from Underground* Ellison's novel discloses the invisible racial structures that govern American life, while simultaneously, in Ellison's words, "revealing the human universals hidden within." Since its publication in 1952, *Invisible Man* has remained unchallenged as the premier account of the male African American experience in our national literature.

### Sources

Bloom, Harold, ed. *Ralph Ellison's Invisible Man*. Philadelphia: Chelsea House, 1999.

Callahan, John F., ed. *Ralph Ellison's Invisible Man: A Casebook*. New York: Oxford University Press, 2004.

O'Meally, Robert, ed. *New Essays on Invisible Man*. New York: Cambridge University Press, 1988.

Sundquist, Eric J., ed. *Cultural Contexts for Ralph Ellison's Invisible Man*. Boston: Bedford/St. Martin's Press, 1995.

—Marshall Boswell

### *The Iowa Review* (1970– ) periodical

Since its origins in 1970, *The Iowa Review* has been a literary journal dedicated to an eclectic mix of traditional and experimental writing. Located on the campus of the University of Iowa's M.F.A. program, the journal is one of the most important publications of contemporary literature. Edited by David Hamilton since 1977, *The Iowa Review* also dedicates many of its pages to translations.

—Tod Marshall

### Iowa Writers' Workshop

The Writers' Workshop at the University of Iowa is not only one of the country's first graduate programs in creative writ-

ing but also, more than eighty years after its inception, one of the most prestigious and influential. The university first began offering a two-year master's degree in creative writing in 1922, and established The Writers' Workshop in 1936. Students attend workshops run by visiting writers as well as by resident faculty members, while the course of study culminates in the submission of a creative thesis—a novel, a book of poetry, or a story collection. After an auspicious beginning, during which such eminent writers as Robert Frost and Robert Penn Warren served as visiting writers, the Writers' Workshop emerged from WORLD WAR II as the model program of its kind. Since the war, writers associated with the program—both as faculty members and as alumni—have won more than thirteen Pulitzer Prizes. These authors include John BERRYMAN, John CHEEVER, Michael CUNNINGHAM, Rita DOVE, Louise Glück, Jorie Graham, Donald JUSTICE, Tracy Kidder, Carolyn KIZER, Philip LEVINE, Robert LOWELL, James Alan McPherson, Marilynne Robinson, Philip ROTH, Jane SMILEY, W. D. SNODGRASS, Wallace Stegner, Mark STRAND, James TATE, Mona VAN DUYN, Robert Penn Warren, and Charles WRIGHT.

—Marshall Boswell

### *Ironweed* by William Kennedy (New York: Viking, 1983) novel

The most famous of William KENNEDY's cycle of novels about the Irish Catholic, working-class people of his hometown of Albany, New York, *Ironweed* is the dark but redemptive tale of Francis Phelan, a homeless man with a hair-trigger temper and a string of murders in his past, including that of his own son Gerald, whom Francis accidentally dropped while changing a diaper. The novel begins in 1938 with Francis's return to Albany after a twenty-five-year absence following Gerald's death. Having abandoned his family in "craven flight," Francis has been wandering aimlessly for the past decade with a woman named Helen, a fellow alcoholic who is facing her own death. Now back in Albany, Francis asks forgiveness from his wife, Annie, and, finding brief work in a cemetery, tries to make peace with the dead.

Winner of the Pulitzer Prize, *Ironweed* is the central piece of Kennedy's so-called Albany novels, a series that also includes *Legs* (1975), *Billy Phelan's Greatest Game* (1978), *Quinn's Book* (1988), *Very Old Bones* (1992), *The Flaming Corsage* (1996), and *Roscoe* (2002).

### Sources

Giamo, Benedict. *The Homeless of Ironweed: Blossoms on the Crag*. Iowa City: University of Iowa Press, 1996.

Michener, Christian. *From Then into Now: William Kennedy's Albany Novels*. Scranton, Pa.: University of Scranton Press, 1998.

—Marshall Boswell

**Irving, John** (1942– ) novelist, short-story writer

*I've always been a fan of the nineteenth century novel, of the novel that is plotted, character-driven, and where the passage of time is almost as central to the novel as a major minor character, the passage of time and its effect on the characters in the story.*

—Interview (2005)

One of the most popular and successful literary novelists of the last thirty years, John Irving writes novels conspicuous for their Dickensian zest, populist moral engagement, and macabre surrealism. In Irving's novels, hands and penises get bitten off; eyes get gouged; and NFL linebackers become transgender militant feminists. Amid all this grotesque disfigurement, however, Irving sustains an artistic vision that is redemptive, comic, and activist in its political and moral ambitions.

Born John Wallace Blunt Jr. in Exeter, New Hampshire, Irving was originally named after his biological father, a WORLD WAR II fighter pilot who divorced Irving's mother prior to his son's birth. In 1948 his mother married Colin Irving and changed her son's name to John Winslow Irving. A mediocre student handicapped with dyslexia, Irving grew up as a "faculty brat" on the campus of Phillips Exeter, excelling only in English literature and wrestling. After a short stint at the University of Pittsburgh, which he attended on a wrestling scholarship until he failed to make the team in 1962, he spent a year studying German in Vienna. In 1965 he graduated, cum laude, from the University of New Hampshire. Two years later he completed his M.F.A. at the IOWA WRITERS' WORKSHOP and began a decade of college teaching and writing that produced three well-received but commercially unsuccessful novels.

His fortunes changed dramatically with the success in 1978 of *The World According to Garp*. He consolidated his triumph with a trio of extremely successful novels, *The Hotel New Hampshire* (1981), *The Cider House Rules* (1985), and *A PRAYER FOR OWEN MEANY* (1989), each of which, like *The World According to Garp* before it, was adapted as a movie. Irving won an Academy Award in 1999 for his screenplay of *The Cider House Rules*. He followed this success with the novels *Son of the Circus* (1994), *A Widow for One Year* (1998), *The Fourth Hand* (2001), and *Until I Find You* (2005).

**Sources**

Davis, Todd F., and Kenneth Womack, eds. *The Critical Response to John Irving*. Westport, Conn.: Praeger, 2004.

Reilly, Edward C. *Understanding John Irving*. Columbia: University of South Carolina Press, 1991.

—Marshall Boswell

**Isherwood, Christopher** (1904–1986)

autobiographer, novelist

Born in England and educated at Cambridge, Christopher Isherwood came to the United States at the beginning of WORLD WAR II. He settled in Los Angeles and became an inspiration for later generations of American writers, especially the BEATS, who admired his frankness about his homosexuality and emulated his interest in Eastern religions. In 1953 Isherwood published *How to Know God: The Yoga Aphorisms of Patanjali*, one of several books that inspired the counter-culture of the 1960s. Isherwood made his reputation with a collection of stories, *Goodbye to Berlin* (1939), which was adapted into two plays and then made into the movie *Cabaret* (1972). Through all of its transformations Isherwood's *Goodbye to Berlin* retains its focus on Sally Bowles, whose last name Isherwood took from his friend Paul BOWLES. Isherwood's fiction about Berlin portrays the rise of Nazism and the corruption and decadence of Germany that contributed to the rise of Hitler.

Isherwood and the poet W. H. Auden wrote two plays, *The Dog Beneath the Skin* (1935) and *The Ascent of F6* (1936). Isherwood wrote about his own life and his collaborations with Auden in *Lions and Shadows* (1938). Isherwood's novel, *Praeter Violet* (1945), based on his experiences as screenwriter, is still one of the best novels to portray what movie-making is like in Hollywood. His *Diaries* (1997) describe life in southern California.

**Sources**

Berg, James J., and Chris Freeman, eds. *The Isherwood Century: Essays on the Life and Work of Christopher Isherwood*. Madison: University of Wisconsin Press, 2000.

Izzo, David Garrett. *Christopher Isherwood: An Encyclopedia*. Jefferson, N.C.: McFarland, 2006.

Parker, Peter. *Isherwood: A Life Revealed*. New York: Random House, 2004.



## Jamestown

Founded May 14, 1607, Jamestown was the first permanent English settlement in North America, following two unsuccessful attempts on Roanoke Island. Under the leadership of Captain John SMITH and the sponsorship of the newly formed VIRGINIA COMPANY of London, 144 British immigrants departed England in December 1606. In three ships they sailed for Virginia via the West Indies; forty potential colonists died on the voyage. The ships entered the Chesapeake Bay on April 26, 1607, and 105 colonists established themselves sixty miles inland on a peninsula that extended into a river they named the James River in honor of James I. In the first two years they suffered greatly from disease and hunger, so that by January 1608, only thirty-eight colonists remained alive. Aided by the Powhatan and the ALGONKIN, who provided food supplies, the Jamestown colonists survived their first few years. Between 1607 and 1622, some ten thousand new colonists arrived, yet, only 20 percent survived. The main cause of death was malaria, attributed to the swamp surrounding the colony.

As John Smith and later William BYRD II explained, another problem was an absence of work ethic, as many colonists were of the genteel class and unaccustomed to manual labor. Beginning in 1614, however, tobacco cultivation, under John Rolfe's (1585–1622) guidance, allowed the colony to become solvent. Jamestown served as the capital of Virginia from 1607 until 1699, when Jamestown was burned and the capital was moved to the Middle Plantation (named Williamsburg in 1699).

Jamestown figures prominently in the works of Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588); John SMITH's *A True Relation . . . Virginia* (1608), *A DESCRIPTION OF NEW ENGLAND* (1616), *THE GENERAL HISTORIE OF VIRGINIA, NEW-ENGLAND, AND THE SUMMER*

*ISLES* (1624); Edward Maria WINGFIELD's *A Discourse of Virginia* (1608); and Robert BEVERLEY's *History and Present State of Virginia* (1705).

## Works

- Smith, John. *True Relation of Such Occurrences and Accidents of Noate as Hath Hapned in Virginia since the First Planting of That Collony*. . . London: Printed for John Tappe, 1608.
- Smith. *A Description of New England; or, The Observations and Discoveries of Captain John Smith*. . . London: Printed by Humfrey Lownes for Robert Clerke, 1616.

## Sources

- Applebaum, Robert, and John Wood Sweet, eds. *Envisioning an English Empire: Jamestown and the Making of the North Atlantic World*. Philadelphia: University of Pennsylvania Press, 2005.
- Bridenbaugh, Carl. *Jamestown, 1544–1699*. New York: Oxford University Press, 1980.
- Price, David. *Love and Hate in Jamestown: John Smith, Pocahontas, and the Heart of a New Nation*. New York: Knopf, 2003.
- Rountree, Helen C. *Pocahontas, Powhatan, Opechancanough: Three Indian Lives Changed by Jamestown*. Charlottesville: University of Virginia Press, 2005.
- Schmidt, Susan. *Landfall along the Chesapeake: In the Wake of Captain John Smith*. Baltimore: Johns Hopkins University Press, 2006.
- Taylor, Alan. *American Colonies*. New York: Viking, 2001.

## Jay, John (1745–1829) essayist, statesman

John Jay, one of the Revolutionary era's most prominent political writers, was born on December 12, 1745, to Peter



Jay, son of a French Huguenot émigré, and Mary Van Cortlandt Jay. Jay attended Calvinist minister Peter Stoupe's school in New Rochelle, New York, and graduated from King's College (now Columbia University) in 1764. After studying law in attorney Benjamin Kissam's (d. 1782) firm, Jay was admitted to the bar in October 1768.

On April 28, 1774 Jay married Sarah Van Brugh Livingston, daughter of William Livingston (1723–1790), a powerful political figure in New York. Six months later, as a delegate to the First Continental Congress, Jay was called upon to draft Congress's address *To the People of Great Britain* (1774), hailed by Thomas Jefferson as "a production certainly of the finest pen in America." Jay appealed to the British people to end Parliamentary restrictions on colonial society, cleverly alternating tones of conciliation with uncompromising assertions of principle as he presented Congress's case to his readers. "Permit us to be as free as yourselves," he suggested, "and we shall ever esteem a union with you to be our greatest glory and our greatest happiness." Yet, a cautionary note followed immediately: "We will never submit to be hewers of wood or drawers of water for any ministry or nation in the world."

In June 1775 Jay wrote the first draft of Congress's OLIVE BRANCH PETITION, which acknowledged the right of Parliament to regulate colonial commerce and disavowed independence from Britain as an American goal. The sentiments expressed by Jay were heartfelt; as late as July 1776 he still hoped for a settlement short of independence. When Jefferson's DECLARATION OF INDEPENDENCE was issued on July 4, 1776, however, Jay drafted the New York's Provincial Congress's endorsement of the historic document.

After the Continental Army's loss of Fort Lee and its retreat into New Jersey in late 1776, Jay wrote *An Address of the Convention of the Representatives of the State of New York*. This eloquent PAMPHLET was intended to lift the spirits of the revolutionaries. In it he spoke directly to the soldiers of George Washington's struggling army: "We believe, and are persuaded, that you will do duty like men, and cheerfully refer your cause to the great and righteous Judge. If success crown your efforts, all the blessings of Freedom will be your reward. If you fail in the contest, you will be happy with God and Liberty in Heaven."

In May 1777 Jay became the first chief justice of the New York Supreme Court. In December 1778 he left that post to serve as president of the Continental Congress. In September 1779 his draft of *A Circular Letter from the Congress of the United States of America to their Constituents* was adopted by the Congress. In it Jay defended the ARTICLES OF CONFEDERATION as the best assurance of the principles of the Declaration of Independence. Two weeks after signing the circular letter, Jay was appointed minister plenipotentiary to Spain. He had little diplomatic success, as the government in Madrid was still reluctant to recognize American independence and wanted assurances that the United States would not seek

free navigation of the Mississippi River. Jay served in Madrid until May 1782, when he was sent to Paris as a member of the American peace commission. Along with John ADAMS and Benjamin FRANKLIN, he brought the AMERICAN REVOLUTION to a formal end through the Treaty of Paris in 1783.

When Jay returned to the United States in July 1784 after five years abroad, he was immediately asked to serve as secretary of foreign affairs for the Confederation government. When the battle for acceptance of a new CONSTITUTION began in New York, Jay joined Alexander HAMILTON and James MADISON in writing the series of pro ratification essays that became known as *THE FEDERALIST* (also known as *The Federalist Papers*). Although he was suffering from an acute attack of arthritis, Jay managed to contribute five of these essays, in which he stressed the lessons of history that proved the vulnerability to invasion by foreign powers when a government was weak and inefficient. In 1788 Jay renewed his defense of the Constitution with *An Address to the People of the State of New York*. Attacking the state of political and economic disarray the country was in, Jay urged New Yorkers to waste no time in accepting the Constitution. George Washington, James Madison, and Noah WEBSTER all viewed the address with great enthusiasm.

After the Constitution was ratified, Jay served as the first chief justice of the U.S. Supreme Court. In 1794, when a second war with England seemed imminent, Jay was asked to negotiate a peace treaty with Great Britain. For his efforts he was brutally attacked in the press and on the floor of Congress, where he was accused of accepting terms that humiliated the new nation. Although the Jay Treaty was ratified by Congress, John Jay's reputation had been damaged.

Jay left the federal bench in 1795 and was immediately elected governor of New York. Serving from 1795 to 1801, he took special satisfaction in signing the act that abolished slavery in his state. In his last years Jay devoted considerable energy and time to organizations promoting the religious values he had always espoused. Jay died at his home near Bedford, New York, on May 17, 1829.

## Works

- Jay, John. *The Correspondence and Public Papers of John Jay*, 4 volumes. New York: Putnam, 1890–1893; edited by Henry P. Johnston. New York: Burt Franklin, 1970.
- Jay, John. *The Diary of John Jay during the Peace Negotiations of 1782*. New Haven: Bibliographical Press, 1934.
- Jay, John, and Sarah Livingston Jay. *Selected Letters of John Jay and Sarah Livingston Jay: Correspondence by or to the First Chief Justice of the United States and His Wife*, compiled and edited by Landa M. Freeman, Louise V. North, and Janet M. Wedge. Jefferson, N.C.: McFarland, 2004.

## Sources

- Brecher, Frank W. *Securing American Independence: John Jay and the French Alliance*. Westport, Conn.: Praeger, 2003.

- Jay, William. *Life of John Jay*, 2 volumes. New York: Harper, 1833; Freeport, N.Y.: Books for Libraries Press, 1972.
- Morris, Richard Brandon. *Witnesses at the Creation: Hamilton, Madison, Jay, and the Constitution*. New York: Holt, Rinehart & Winston, 1985.
- Pellew, George. *John Jay*. Boston: Houghton, Mifflin, 1898; Broomall, Pa.: Chelsea House, 1997.
- Stahr, Walter. *John Jay: Founding Father*. New York: Hambledon & London, 2005.

**Jefferson, Thomas** (1743–1826) *statesman, political theorist*

*I like a little rebellion now and then. It is like a storm in the Atmosphere.*

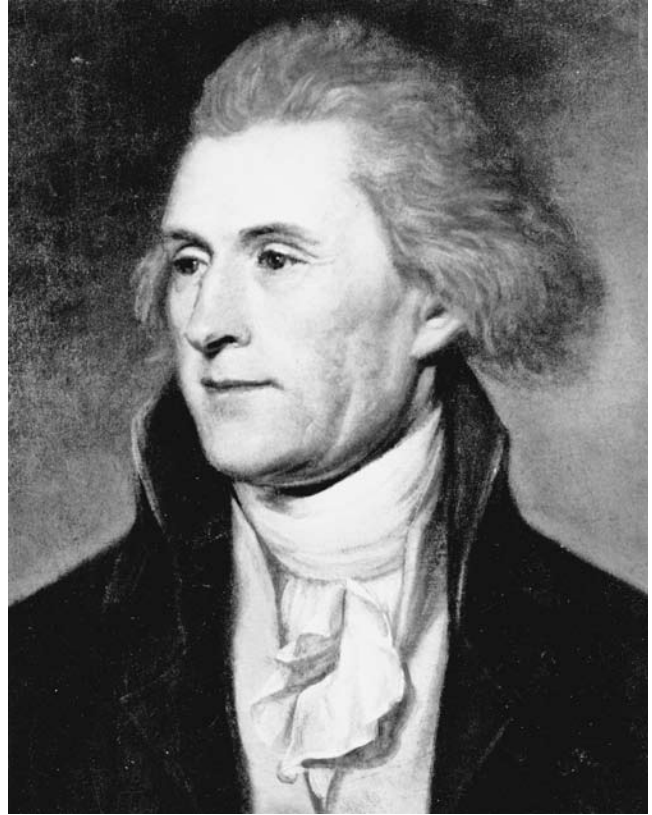
—Jefferson to Abigail Adams, February 22, 1787

Thomas Jefferson is arguably one of the most influential figures in early American literature. His reputation rests firmly upon his political writings, especially the DECLARATION OF INDEPENDENCE. Through these writings Jefferson has gained international influence as a political theorist.

Jefferson was born in 1743 to Peter and Jane Randolph Jefferson of Albemarle County, Virginia. He received a thorough grounding in Greek and Roman classics during his early education and acquired an appreciation for natural philosophy during his student days at the College of William and Mary. The influence of these fields can be seen clearly in the notes he compiled from 1764 until 1772, which were eventually published in 1928 as *The Literary Bible of Thomas Jefferson*. After college Jefferson decided on a career in the law. He was admitted to the bar in 1767. His political career began the following year with his election to the Virginia Assembly. He married Martha Wayles Skelton on New Year's Day 1772; the couple had six children, with only two living to adulthood.

Jefferson's first major contribution to political literature came in 1774 in the wake of the Boston Tea Party and the closing of Boston's port. In *A Summary View of the Rights of British America* Jefferson declared that natural rights superseded any rights established by civil law. This document, which boldly challenged the authority of Parliament over the colonies, was a precursor to the Declaration of Independence.

In 1776, a year after his election to the Continental Congress, Jefferson was appointed to the five-man committee assigned to draw up a declaration of independence from Britain. Jefferson wrote the first draft of this document alone. Using simple, clear prose, he proclaimed the right of the people to overthrow a government that had repeatedly infringed upon their right to life, liberty, and the pursuit of happiness. In true ENLIGHTENMENT tradition, Jefferson described government as a contract between the



*Portrait of Thomas Jefferson by Charles William Peale, 1793, that hangs in Independence Hall, Philadelphia*

people and their leaders, to be honored only as long as the government respected the rights and protected the liberties of the people. Detailing Britain's abuses over the years, Jefferson's declaration built the case that justified the colonial rebellion.

In 1779, at the age of thirty-six, Jefferson was elected governor of Virginia. During his term of office he wrote an "Act of Establishing Religious Freedom." Passed into law in 1786, this historic legislation established the principle of separation of church and state. It was one of Jefferson's most prized achievements. Based on the conviction that individual conscience is superior to the requirements of organized religion, the law states that "no man shall be compelled to frequent or support any religious worship, place or ministry whatsoever. . . ."

Jefferson's wife, Martha, died in September 1782, and he never remarried. In a letter to the Marquis de Chastellux, on November 26, 1782, Jefferson, speaking of his wife's death, wrote, "A single event wiped away all my plans and left me a blank which I had not the spirits to fill up." As a single parent, Jefferson was actively involved in his three daughters' education and upbringing. On November 28,

1783, Jefferson sent this schedule and advice to his eleven-year-old daughter, Martha:

from 8. to 10 o'clock practise music.  
 from 10. to 1. dance one day draw another  
 from 1. to 2. draw on the day you dance, and write a letter the next day  
 from 3. to 4. read French.  
 from 4. to 5. exercise yourself in music.  
 from 5. till bedtime read English, write &c.

He also advises her to "[t]ake care that you never spell a word wrong. Always before you write a word consider how it is spelt, and if you do not remember it, turn to a dictionary. It produces great praise to a lady to spell well."

In 1784 Jefferson submitted a draft of his *Report of Government for the Western Territories* to Congress. This landmark document proposed that all new states enter the union on a footing equal to the original thirteen; that any person with a hereditary title be required to forfeit that title before acquiring citizenship; that all new states must remain in the union "forever"; and, finally, that after 1800 slavery be prohibited in any new state. The Ordinance of 1784 that Congress passed removed the last two items, but the Northwest Ordinance of 1787 outlawed slavery in Ohio, Indiana, Illinois, Michigan, and Wisconsin. Without this legislation, inspired by Jefferson, slavery might have gained a foothold in the Northwest.

Also in 1784, Jefferson succeeded Benjamin FRANKLIN as American minister to France, spending four years in Paris, engulfed by political turmoil. He forged close friendships with French politicians and philosophers, such as Marie-Jean-Antoine-Nicolas de Caritat, Marquis de Condorcet, François, Duc de La Rochefoucauld, and Marie-Joseph-Paul-Yves-Roch-Gilbert du Motier, Marquis de Lafayette, and appears to have fallen in love with a beautiful Englishwoman, Maria Cosway. While living among the intellectual elite of prerevolutionary Paris, Jefferson was introduced to higher biblical criticism. Ever the man of reason, scorning medieval superstition and dogma, Jefferson wrote to his nephew Peter Carr that "those facts in the Bible which contradict the laws of nature must be examined with more care. . . . Your own reason is the only oracle given you by heaven, and you are answerable, not for the rightness, but uprightness of the decision." A few years later Jefferson translated the first twenty chapters of Count Constantin François de Volney's (1757–1820) *Les Ruines, ou méditations sur les révolutions des empires* (1791, *Ruins; or Meditations on the Revolution of Empires*). This celebrated attack on institutionalized religion inspired Jefferson to conclude that to believe in nothing was preferable to being swayed by what was not true.

In 1784 Jefferson published his only original full-length book, *Notes on the State of Virginia*. This work includes a detailed description of the natural scenery of his home state. It also served as a refutation to the assertions by French natu-

ralist Georges Louis Leclerc, Comte de Buffon (1707–1788) that everything common to Europe and America was larger in Europe. Jefferson defended freedom of religion with great eloquence in *Notes on the State of Virginia*, but the work also includes his arguments supporting white racial superiority. *Notes* provides extensive ethnographic information about Native Americans, including several extensive charts listing specific tribes.

Upon his return to the United States in 1789, Jefferson was appointed secretary of state by President George WASHINGTON. Following his four years of service for Washington, Jefferson served as second vice president of the United States from 1797 to 1801 under John ADAMS. In 1800 he was elected to the first of two terms as president. During his presidency Jefferson tried to adhere to his belief in a small and limited federal government by reducing the army, navy, diplomatic service, and to some degree the civil service, but he often found he had to tailor his principles to expediency. The most notable example of this need was his approval of the Louisiana Purchase in 1803, an expenditure of \$15 million he felt was fully justified.

After leaving the presidency in 1809, Jefferson settled down at his home, Monticello, to pursue his wide-ranging interests in the fields of botany, paleontology, music, linguistics, architecture, religion, and ethics. The field of education absorbed Jefferson most. Convinced that the foundation of a democratic republic was a well-educated citizenry, in 1817 he founded the University of Virginia. Until his death he considered the creation of this secular university one of his crowning achievements. "If a nation expects to be ignorant and free, in a state of civilization," he warned, "it expects what never was and never will be."

Jefferson continued to advocate a demystified religion that preached from a positivist perspective. He railed against the gloomy assessments of human nature he believed were characteristic of CALVINISM. As an adherent of Unitarianism, Jefferson wrote the pamphlet *The Life and Morals of Jesus of Nazareth*, an attempt to remove all reference to miracles and magic from the New Testament, and to stress the ethical teachings of Jesus instead.

Although postwar political disagreements had divided many of the AMERICAN REVOLUTION's leaders, an elderly Jefferson sought to reestablish contact with his political rivals. He and Adams began a lively correspondence after the two men retired from office. They died on the same day, July 4, 1826, as celebrations of American independence were held in both Virginia and Massachusetts. Unaware that Jefferson was already dead, Adams's last words were "Thomas Jefferson survives."

## Works

Jefferson, Thomas. *Papers of Thomas Jefferson*, 31 volumes. Princeton: Princeton University Press, 1953–2004.

*Thomas Jefferson. Writings*, edited by Merrill Peterson. New York: Library of America, 1984.



Thomas Jefferson. *Public and Private Papers*, edited by Peterson. New York: Library of America, 1990.

### Sources

- Appleby, Joyce O. *Thomas Jefferson*. New York: Times Books, 2003.
- Burstein, Andrew. *Jefferson's Secrets: Death and Desire at Monticello*. New York: Basic Books, 2005.
- Kennedy, Roger G. *Mr. Jefferson's Lost Cause: Land, Farmers, Slavery, and the Louisiana Purchase*. New York: Oxford University Press, 2003.
- Malone, Dumas. *The Sage of Monticello*. Boston: Little, Brown, 1981.
- Randall, Henry S. *The Life of Thomas Jefferson*, 3 volumes. New York: Derby & Jackson, 1958.

### Recommended Writings

- A Summary View of the Rights of British America* (1774)
- Letters* (1760–1826)
- Public Papers* (1775–1825)
- Notes on the State of Virginia* . . . (1781–1782)
- The Autobiography of Thomas Jefferson* . . . (1821)

### Studying Thomas Jefferson

Thomas Jefferson, statesman, president, naturalist, inventor, architect, farmer, book collector, and founder, published one book in his lifetime and wrote approximately eighteen thousand letters. The Manuscript Division of the Library of Congress lists over twenty-seven thousand documents in the Thomas Jefferson Papers, and general sources for Jefferson include thousands of titles. Given the wealth of primary and secondary sources for Jefferson, the following are selected suggestions for students of literature and history. To find primary sources on Thomas Jefferson, students should consult the finding aids available from the University of Virginia, Princeton University, and the Library of Congress. Recent and ongoing volumes of Jefferson's papers include: *The Papers of Thomas Jefferson*, edited by Julian P. Boyd and others (Princeton: Princeton University Press, 1950–2004); *The Papers of Thomas Jefferson: Retirement Series*, edited by J. Jefferson Looney (Princeton: Princeton University Press, 2004– ). For convenient one-volume editions, see *Thomas Jefferson. Writings*, edited by Merrill Peterson (New York: The Library of America, 1984); *Thomas Jefferson. Public and Private Papers*, edited by Peterson (New York: The Library of America, 1990); and *The Political Writings of Thomas Jefferson*, edited by Peterson (Charlottesville: Thomas Jefferson Memorial Foundation, 1993).

From the hundreds of biographies written on Jefferson, the definitive, authoritative biography is Dumas Malone's *Thomas Jefferson and His Times*, 6 volumes (Boston: Little, Brown, 1948–1981). Other works include Peterson's *Thomas Jefferson and the New Nation: A Biography* (New York: Oxford University Press, 1970); Fawn Brodie's *Thomas Jefferson:*

*An Intimate History* (New York: Norton, 1974); and Noble E. Cunningham's *In Pursuit of Reason: The Life of Thomas Jefferson* (Baton Rouge: Louisiana State University Press, 1987). For more-recent biographies, see Andrew Burstein's *The Inner Jefferson: Portrait of a Grieving Optimist* (Charlottesville: University Press of Virginia, 1996); Joseph J. Ellis's *American Sphinx: The Character of Thomas Jefferson* (New York: Knopf, 1997); and Richard B. Bernstein's *Thomas Jefferson* (Oxford: Oxford University Press, 2003).

For students interested in reading Jefferson's letters and other personal writings, see *The Adams-Jefferson Letters; The Complete Correspondence between Thomas Jefferson and Abigail and John Adams*, edited by Lester Jesse Cappon (Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1959); *The Family Letters of Thomas Jefferson*, edited by Edwin Morris Betts and James Adam Bear (Columbia: University of Missouri Press, 1966); *Jefferson's Literary Commonplace Book*, edited by Douglas L. Wilson (Princeton: Princeton University Press, 1989); *Thomas Jefferson's Garden Book, 1766–1824, With Relevant Extracts From His Other Writings*, edited by Edwin Morris Betts (Charlottesville, Va.: Thomas Jefferson Memorial Foundation, 1999); *Jefferson in Love: Love Letters between Thomas Jefferson & Maria Cowsay*, edited by John P. Kaminski (Madison, Wis.: Madison House, 1999); and *Letters from the Head and Heart: Writings of Thomas Jefferson*, edited by Andrew Burstein (Charlottesville, Va.: Thomas Jefferson Foundation, 2002).

For a study of Jefferson and the DECLARATION OF INDEPENDENCE, see Garry Wills's *Inventing America: Jefferson's Declaration of Independence* (Garden City, N.Y.: Doubleday, 1978); Jay Fliegelman's *Declaring Independence: Jefferson, Natural Language, and the Culture of Performance* (Stanford: Stanford University Press, 1993); and Julian Boyd's *The Declaration of Independence: The Evolution of a Text* (Revised edition, edited by Gerard W. Gawalt. Charlottesville, Va.: International Center for Jefferson Studies at Monticello in Association with the Library of Congress, 1999).

For studies of Jefferson and Native Americans, see W. Sheehan Bernard's *Seeds of Extinction: Jeffersonian Philanthropy and the American Indian* (Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1973); and Anthony F. C. Wallace's *Jefferson and the Indians: The Tragic Fate of the First Americans* (Cambridge, Mass.: Harvard University Press, 1999). For a study of Jefferson and the LEWIS AND CLARK EXPEDITION, see Stephen E. Ambrose's *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West* (New York: Simon & Schuster, 1996); James E. Lewis Jr.'s *The Louisiana Purchase: Jefferson's Noble Bargain?* (Charlottesville, Va.: Thomas Jefferson Foundation, 2003); and James P. Ronda's *Jefferson's West: A Journey with Lewis and Clark* (Charlottesville, Va.: Thomas Jefferson Foundation, 2000).



A Declaration by the Representatives of the United States of America in  
General Congress assembled.

When in the course of human events it becomes necessary for one people to  
dissolve the political bands which have connected them with another, & to assume  
among the powers of the earth the separate & equal station, to which the laws of  
nature & of nature's god entitle them, a decent respect to the opinions of mankind  
requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: that all men are created equal: that  
~~they are endowed by their Creator~~ with inherent & inalienable rights: that  
these are life, liberty, & the pursuit of happiness: that to secure these rights, go-  
vernments are instituted among men, deriving their just powers from the con-  
sent of the governed: that whenever any form of government becomes destructive  
of these ends, it is the right of the people to alter or to abolish it; & to institute  
new government, laying it's foundation on such principles, & organising it's pow-  
ers in such form, as to them shall seem most likely to effect their safety and  
happiness. prudence indeed will dictate that governments long established  
should not be changed for light and transient causes: and accordingly all expe-  
rience hath shewn that mankind are more disposed to suffer while evils are  
sufferable, than to right themselves by abolishing the forms to which they are  
accustomed. but when a long train of abuses & usurpations, begun at a dishin-  
guished period, & pursuing invariably the same object, evinces a design to  
reduce them under absolute despotism, it is their right, it is their duty, to  
throw off such government, & to provide new guards for their future security.  
such has been the patient sufferance of these colonies; and such is now the ne-

For students interested in learning more about Jefferson, slavery, and Monticello, see John Chester Miller's *The Wolf by the Ears: Thomas Jefferson and Slavery* (New York: Free Press, 1977); Annette Gordon-Reed's *Thomas Jefferson and Sally Hemings: An American Controversy* (Charlottesville: University Press of Virginia, 1997); *Sally Hemings and Thomas Jefferson: History, Memory, and Civic Culture*, edited by Jan Lewis and Peter S. Onuf (Charlottesville: University Press of Virginia, 1999); Lucia Stanton's *Free Some Day: The African-American Families of Monticello* (Charlottesville, Va.: Thomas Jefferson Foundation, 2000); and Stanton's *Slavery at Monticello* (Charlottesville, Va.: Thomas Jefferson Foundation, 2000).

For collected essays, see *Jeffersonian Legacies*, edited by Peter Onuf (Charlottesville: University Press of Virginia, 1993). Jefferson portraits are the study of Noble E. Cunningham's *The Image of Thomas Jefferson in the Public Eye: Portraits for the People, 1800–1809* (Charlottesville: University Press of Virginia, 1981) and Alfred L. Bush's *The Life Portraits of Thomas Jefferson* (Charlottesville, Va.: Thomas Jefferson Memorial Foundation, 1987). For Jefferson and education, see Harold Hellenbrand's *The Unfinished Revolution: Education and Politics in the Thought of Thomas Jefferson* (Newark: University of Delaware Press; London: Associated University Presses, 1990). For a printed bibliography, see Peterson's *Thomas Jefferson: A Reference Biography* (New York: Scribners, 1986) and Frank Shuffleton's *Thomas Jefferson, 1811–1990: An Annotated Bibliography*, 1992; and the electronic resource, *Thomas Jefferson: Comprehensive, Annotated Bibliographies of Writings about Him, 1826–1997*, edited by Shuffleton at the *Thomas Jefferson Digital Archive* (<<http://etext.lib.virginia.edu/jefferson/bibliog/>> viewed April 27, 2007).

For general on-line sources see the Library of Congress: *The Thomas Jefferson Papers* (<[memory.loc.gov/ammem/mthhtml/mthhome.html](http://memory.loc.gov/ammem/mthhtml/mthhome.html)> viewed April 27, 2007) and the *Thomas Jefferson Online Resources at the University of Virginia* (<<http://etext.lib.virginia.edu/jefferson/>> viewed April 27, 2007). Also see *Monticello: The Home of Thomas Jefferson* of the Thomas Jefferson Foundation (<<http://www.monticello.org/>> viewed April 27, 2007); and *The Papers of Thomas Jefferson* at Princeton University (<<http://www.princeton.edu/~tjpapers/>> viewed April 27, 2007).

### Jemison, Mary (1743–1833) autobiographer

*"My dear little Mary, I fear that the time has arrived when we must be parted forever. Your life, my child, I think will be spared; but we shall probably be tomahawked here in this lonesome place by the Indians. O! how can I part with you my darling? What will become of my sweet little Mary?"*

—*A Narrative of the Life of Mrs. Mary Jemison* (1824)

Mary Jemison was born on shipboard to Thomas and Jane Erwin Jemison as they emigrated from Ireland to Pennsylvania. The Jemison family settled in south-central Pennsylvania and, for the next fourteen years, established a homestead and farm. Their lives, however, took a dramatic turn on April 5, 1758, when a trading party of six Shawnee and four Frenchman attacked their home. Mary Jemison's two older brothers escaped, but her parents, sister, and two other brothers were all captured and later killed. Mary Jemison, who was about fifteen, was taken by canoe down the Ohio River to Fort Duquesne where "two pleasant looking squaws of the Seneca tribe" claimed her and brought her to their village in western New York, near Genesee. Once with the Seneca, Jemison was adopted as a substitute for a lost brother. She explains: "It is a custom of the Indians, when one of their number is slain or taken prisoner in battle, to give to the nearest relative to the dead or absent, a prisoner, if they have chanced to take one, and if not, to give him the scalp of an enemy." She was then given a new name, Dehgewanus, meaning "Two Falling Voices" or "The Sound of Two Voices Falling." As Kathryn Zabelle Derounian-Stodola points out, Jemison also used her English name when needed and "gave her children British names." Jemison thus adapted to living within different cultures and, eventually, it seems, preferred life with the Seneca.

In *A NARRATIVE OF THE LIFE OF MRS. MARY JEMISON* (1824), Jemison recalls several times when she might have returned to white culture; however, by the time these opportunities presented themselves, she had grown accustomed to life among the Indians. Jemison married twice, first to Shen-injee, a DELAWARE. When he died four years later she married Hiokatoo, a Seneca leader thirty years her senior. They were married for fifty years. Marriage and children brought Jemison fully into the Seneca world; she had eight children, thirty-nine grandchildren, and fourteen great-grandchildren.

In 1823, when Mary Jemison was in her eighties, James Everett Seaver, a retired doctor, interviewed her for three days. The interview took place in Seaver's home in Genesee, New York, near Jemison's farm. Seaver wrote a narrative based on this interview, in the style of the SENTIMENTAL NOVEL, with a decidedly emotional and moral tone. A year later, *A Narrative of the Life of Mrs. Mary Jemison* was published by a local press in Canandaigua, New York. Soon, it was reprinted in New York and London, and it sold over one hundred thousand copies in its first year, making it a best-seller. In many of these editions Jemison is identified on the title page as "The White Woman of the Genesee." The compelling events of the narrative drew readers in; even though Seaver cast Jemison's life in conventional terms, the events themselves seemed to defy categorization. Jemison's narrative bridges cultural gaps by demystifying the dangers of captivity and by familiarizing the native world for the Anglo-American. Mary Jemison died in 1833, at the age of ninety.



## Work

Seaver, James Everett. *A Narrative of the Life of Mrs. Mary Jemison*. Canandaigua, N.Y.: J. D. Bemis, 1824; Norman: University of Oklahoma Press, 1992.

## Sources

Namias, June. *White Captives: Gender and Ethnicity on the American Frontier*. Chapel Hill: University of North Carolina Press, 1993.

Scheckel, Susan. *The Insistence of the Indian: Race and Nationalism in Nineteenth-Century American Culture*. Princeton: Princeton University Press, 1998.

## Jeremiad

Jeremiads were ministerial accounts of the misfortunes that befell and were going to befall the Puritans of seventeenth- and early-eighteenth-century NEW ENGLAND. Jeremiads interpreted these misfortunes as punishment for social and moral evils, although they also held out hope for a happier future if proper reforms were instituted. A response to the waning of devotion seen in the second generation of Puritans, the jeremiads were a call to revitalize the original intentions and passions of the founders. The earliest jeremiads focused on the failure of youth, but by the 1690s they took the form of CAPTIVITY NARRATIVES in which the captive reviews his or her life before being taken by Indians and searches for the sins that brought on this disaster. To a great extent the jeremiads provide a history of New England's religious evolution—or devolution. They trace the changes from austerity to material prosperity, from a theocracy to a secular society, from a Puritan to a Yankee culture.

The jeremiad begins with doctrine, a biblical text showing that the people must suffer the consequences of their sins. The following example is from *Results of the General Court Synod* (1679):

That God hath a Controversy with his New-England People is undeniable, the Lord having written his displeasure in dismal Characters against us. Though personal Afflictions doe oftentimes come only or chiefly for Probation, yet as to publick judgements it is not wont to be so; especially when by a continued Series of Providence, the Lord doth appear and plead against his People. 2 Sam. 21. 11. As with us it hath been from year to year. Would the Lord have whetted his glittering Sword, and his hand have taken hold on judgement? Would he have sent such a mortal Contagion like a Beesom of Destruction in the midst of us? . . . In which respect, a deep and most serious enquiry into the Causes of his Controversy ought to be attended. Nevertheless, it is sadly evident that there are visible, manifest Evils, which without doubt the Lord is provoked by.

In its second section there is an explication (reasons for the hardships and reminders of the national covenant). Finally, there are suggestions for reformation or more calls to hardship if the people do not heed the warnings and repent. The ministers' frustration with their society can be gleaned from the following passage from Urian Oakes in 1673:

We had as good preach to the Heavens and Earth, and direct our discourse to the Walls and Seats and Pillars of the meeting house, and say, Hear, O ye Walls, give ear O ye Seats and Pillars, as to many men in these Churches, that are deaf to all that is cried in their ears by the Lords Messengers, and are indeed like Rocks in the Sea, not to be stirred and moved by the beating and dashing of these waters of the Sanctuary, or by the strongest gust of rational and affectionate discourse that can blow upon them.

Some of the masters of the jeremiad form were Samuel DANFORTH, Cotton MATHER, and Samuel SEWALL, who drew a vision of New England's future from the Book of Revelation so as to frighten their listeners.

## Sources

Bercovitch, Sacvan. *The American Jeremiad*. Madison: University of Wisconsin Press, 1978.

Foster, Stephen. *The Long Argument: English Puritanism and the Shaping of New England Culture, 1570–1700*. Chapel Hill: University of North Carolina Press, 1991.

Gordis, Lisa M. *Opening Scripture: Bible Reading and Interpretive Authority in Puritan New England*. Chicago: University of Chicago Press, 2003.

Knight, Janice. *Orthodoxies in Massachusetts: Rereading American Puritanism*. Cambridge, Mass.: Harvard University Press, 1994.

## *The Jesuit Relations* by Paul LeJeune and others (1732–1772; Cleveland: Burrows, 1896) history

*The Jesuit Relations* (first collected in 1896) chronicles more than forty years of sustained interaction between Native Americans and Europeans. They were written by a group of missionaries of the Society of Jesus, a religious order founded in Paris by St. Ignatius of Loyola in 1534. Popularly known as the Jesuits, this order gained a reputation for producing learned members and effective teachers. By the early seventeenth century many Jesuits had committed themselves to a program of missionary activity among the Indians in the French colonies, an area known as NEW FRANCE. One of their standard tasks was to relate their successes and failures to their order through a written report, or relation. *The Jesuit Relations*, contributed by almost 320 Jesuit missionaries, is a complete set of these reports, covering the years 1632 to 1672.

*The Jesuit Relations* has appeared in several reprints since 1858. The most notable edition is Reuben Gold Thwaites's seventy-three-volume *The Jesuit Relations and Allied Documents*, which includes both the original French or Latin text and English translation on the facing page. The "allied documents" are the papers Thwaites considers to have supplemental value; these papers span the years 1611 through 1791.

Each relation includes the experiences of several priests, but the finished product was largely the work of one of a series of the Jesuit superiors stationed in Quebec (Paul LeJeune, Barthélemy Vimont, Jerome Lalemant, Paul Rageneau, François le Mercier, or Claude Dablon). The superior gathered the anecdotes, organized them into a single narrative, and submitted the materials annually to the order's superior general in Rome. Realizing the potential of the *Relations* for both raising funds and increasing Jesuit membership, the superior general had them published and widely distributed. They appear to have been successful in encouraging missionary enterprises in Canada, including efforts by two groups of religious women, the Ursulines, who set up schools, and the Hospitalières, who established hospitals.

The Jesuits had the opportunity to view Indian life firsthand, especially among the Hurons, because they pioneered the "flying mission." Fearing that the availability of alcohol in the French colonial settlements would undermine their efforts to convert the Indians, the Jesuits encouraged the native population to turn their backs on the settlements and reembrace a nomadic life. For the most part, the Jesuits followed their potential converts on their seasonal quests for food, camped where the Indians camped, hunted, fished, and canoed with them, and preached whenever the opportunity arose. The Jesuits also studied the Indians' languages and wrote prayers and sermons that drew on the metaphors and imagery of the Indian culture. For example, Jean de Brébeuf's Christmas carol, written in Huron, reads in part:

*Within the lodge of broken bark  
The tender Babe was found,  
A ragged robe of rabbit skin  
Enwrapp'd His beauty round;  
But as the hunters brave drew nigh,  
The angel song rang loud and high—  
Jesus your King is born, Jesus is born,  
In excelsis gloria*

Another priest, Paul LeJeune, found the Montagnais language to be "very rich and very poor, full of abundance and full of scarcity." He explained to his readers of *The Relations* that, though the language included no formal equivalents for words such as *piety* and *virtue*, a superabundance of proper nouns in the Montagnais language lacked French equivalents.

The "flying mission" distinguished French clerics' relations with the Indians from those of all other Europeans.

It reversed the old missionary assumption that indigenous people could embrace Christianity only if they "transformed" themselves into Europeans. The Jesuits argued instead that one did not have to be French or act French to accept the word of God. Their liberality did not, however, mean that the Jesuits were neutral in their cultural observations or that they were relativists in religious matters. Most of *The Relations* reflects a consistent conviction that Indian culture is inferior to European.

Like many missionaries who recorded their experiences, the Jesuits were prone to exaggerate. The sincere acceptance of Christianity among all those they baptized is suspect. What does appear true, however, is that many Jesuits eventually became members of tribes they traveled with and were "adopted" into Indian families and given tribal names and identities. Rich in detail and anecdote, *The Jesuit Relations* is arguably the most complete collection of texts representing a sustained encounter between Native Americans and Europeans.

#### Source

Greer, Allan. *The Jesuit Relations: Natives and Missionaries in Seventeenth-Century North America*. Boston: Bedford, 2000.

#### Johnson, Edward (1598–1672) *historian*

Edward Johnson, author of the first comprehensive history of early colonial experience, was born near Canterbury, England, to William Johnson, a parish clerk, and Susan Porridge Johnson. He was trained either as a carpenter or in some other craft related to carpentry. He also had experience as a small landowner, a trader, and a member of the military. Johnson married Susan Munnter around 1618. The couple had eight children, all of whom appear to have been born in England.

Johnson made his first visit to NEW ENGLAND in 1630 as a member of John Winthrop's expedition and returned to England the following year. In 1636 he left England with his wife and family, establishing himself in Massachusetts as a trader, first in Boston and later in Charlestown. In 1640 he helped establish the town of Woburn. Johnson's participation in the settlement of this new town altered his status. He became a town leader, an officer in the militia, and a member of the Massachusetts General Court.

*A History of New-England* (1654, published in later editions as *Wonder-Working Providence of Sions [Zion's] Saviour in New England*) was published in London and covers the period from 1628 to 1652. As a trader and a leading member of the town and colonial government, Johnson had an important stake in the success of the colony. Not surprisingly, Johnson accepts the colony as God's commission, and he defends it against all enemies, real or imagined. His attitude is revealed in his treatment of religious leader Anne HUTCHINSON, whose preaching contradicted much of the colony's reli-



gious doctrines and who, Johnson argues, was “much backed with the Sorcery of a second” (presumably the devil).

Johnson’s writing suffered from a lack of refinement when compared to the work of other Puritan authors, such as John WINTHROP and Cotton MATHER, but his observations include details and insights that were often overlooked by his better-educated colleagues. He provides, for example, more compassionate accounts of the Indian experience during the period of settlement than do most of the Puritan histories. Accordingly, his *History of New-England* became an important source of information on town settlement and town government for other writers, including John JOSSELYN and Cotton Mather.

Although it was presented in the form of a narrative subdivided into three books, *A History of New-England* also included poems that stressed the major themes underlying the Puritan experiment as understood by Johnson. These themes included the essential unity of government and church:

*Lord stay thy hand, and stop my earthly mind,  
Thy Word, not world, shall be our sole delight,  
Not Meadow ground, but Christs rich pearl wee’l find,  
Thy Saints imbrace, and not large lands down plight.  
Murmure no more will we at yearly pay,  
To help uphold our Government each way.*

Johnson’s responsibilities as a civic leader provided an excellent opportunity to examine both the inner workings of the colony and the outskirts of the settlement. These observations resulted in one and possibly two histories of Massachusetts during the early period of settlement. Johnson may have been the author of *Good News from New-England*, published anonymously in London in 1648. Although *Good News from New-England* demonstrates commonalties in style and content with Johnson’s *History of New-England*, the authorship of the former has not been definitively established.

Johnson died on April 23, 1672, in Woburn, Massachusetts, the town he had helped establish a generation earlier. He is remembered as a noted but frequently criticized historian of the early settlement experience in Massachusetts.

## Work

Johnson, Edward. *A History of New-England*. London: Printed for N. Brooke, 1854; Delmar, N.Y.: Scholars’ Facsimiles and Reprints, 1974.

## Sources

Arch, Stephen Carl. “The Edifying History of Edward Johnson’s Wonder-Working Providence,” *Early American Literature*, 28 (1993): 42–59.

Bercovitch, Sacvan. “The Historiography of Johnson’s Wonder-working Providence,” *Essex Institute Collections*, 104 (April 1968): 138–161.

Gallagher, Edward J. “An Overview of Edward Johnson’s Wonder-Working Providence,” *Early American Literature*, 5 (Winter 1971): 30–49.

## Johnson, Samuel (1696–1772) clergyman, philosopher, educator

Samuel Johnson is best known as the producer of the first philosophical textbook in America. He was an idealist philosopher and a leader in the fight for an Anglican episcopate or bishop in America. Born in Guilford, Connecticut, son of Samuel and Mary Sage Johnson, Samuel entered the Collegiate School (later Yale College) at fourteen and graduated four years later in 1714. He was immediately made a tutor at the school and quickly sought to modernize the curriculum to reflect his recently acquired interest in Baconian science and its empirical approach to scientific study. In 1719 he was forced out by the trustees of the college, who objected to his changes to the traditional curriculum.

In 1720 Johnson was ordained as pastor of the church in West Haven, Connecticut. He was already having doubts about CONGREGATIONALISM, however, and in 1722 he went to England to seek holy orders in the ANGLICAN CHURCH. In 1723 he was ordained deacon and priest and appointed as missionary to Stratford, Connecticut, by the Society for Propagating the Gospel in Foreign Parts. In 1723 he opened the first Anglican church in Connecticut to use the *Book of Common Prayer*. In 1725 he married Charity Floyd.

Over the next few years Johnson opened a rectory school to which New Yorkers sent their children. He also founded parishes in Connecticut, Rhode Island, and New York. As there was no seminary, he himself instructed men preparing for holy orders in the Anglican Church. From 1732 to 1737 he published many essays in defense of Anglicanism, including *A Letter from a Minister of the Church of England to His Dissenting Parishioners . . .* (1733).

Johnson also worked to popularize the idealistic philosophy of Bishop George Berkeley (1685–1753), who attacked skepticism and defended faith. Under Berkeley’s influence Johnson produced *An Introduction to Philosophy* in 1731. This was later expanded into *Ethices Elementa; Or The First Principles of Moral Philosophy* (1746). *Ethices Elementa* was reprinted by Benjamin FRANKLIN in 1752, and this edition became the textbook used at the College of Philadelphia and at King’s College (now Columbia University), where Johnson served as president from 1754 to 1763.

From the time of his ordination, Johnson called for an American episcopate to aid in the expansion of the Anglican faith in America. In 1767 Johnson had one of his students, Thomas Bradbury Chandler, publish *Appeal to the Public, Concerning the Reasonableness, Usefulness, and Necessity of an American Episcopate*. A PAMPHLET and newspaper battle ensued for several years, but Britain thought it was unwise to create the colonial episcopate in the tension-filled atmosphere of the 1770s.

Johnson presided over King's College from 1754 to 1763, combining classical studies with science, history, new philosophies, law, government, and vocational studies, such as agriculture and merchandising. He used his position to impose the Anglican faith in this nondenominational college, and as a result he was forced out by the trustees in 1763. In 1761 Johnson, then a widower, married Sarah Beach, and the couple moved to Stratford. Johnson remained active, founding a new church at Milford, writing his autobiography, and publishing volumes on England and Hebrew grammar. He died in Stratford on January 6, 1772.

### Work

Johnson, Samuel. *Samuel Johnson, President of King's College: His Career and Writings*, 4 volumes, edited by Herbert Schneider and Carol Schneider. New York: Columbia University Press, 1929.

### Sources

Ellis, Joseph J. *The New England Mind in Transition: Samuel Johnson of Connecticut, 1696–1773*. New Haven: Yale University Press, 1973.

Potkay, Adam. *The Passion for Happiness: Samuel Johnson and David Hume*. Ithaca, N.Y.: Cornell University Press, 2000.

### Josselyn, John (?–1675) adventurer, scientist

John Josselyn was born in Essex County, England. His writings suggest a formal education in science and possibly in medicine. Little else is known about his personal life. Josselyn made two separate voyages to NEW ENGLAND during the seventeenth century. The first voyage involved a short stay in 1637 or 1638, the second a more extended stay that lasted from 1663 to 1671.

The exact reasons for Josselyn's voyages remain unclear. On both occasions he visited with his brother Henry in Scarborough, Maine. Henry served as an agent for the Gorges, an aristocratic family with title claims in New England, and Josselyn's voyages may have been connected to that endeavor. The settlement experience and the natural surroundings made a lasting impression on Josselyn, inspiring two books. The first, *New-Englands Rarities Discovered*, which was published in London in 1672, offered detailed descriptions and illustrations of the natural wonders of New England, including the "Birds, Beasts, Fishes, Serpents," and weather conditions. The lasting value of *New-Englands Rarities* rested on Josselyn's careful examination of plant life, which included commentary on the medicinal characteristics of many of these plants. Josselyn appears to have gathered much of this information from the native people living in the region.

Josselyn punctuated his descriptive narrative with POETRY that reflected his own amazement at the wonders of the New World. In one of these verses Josselyn extols the beauty of an Indian woman, using her natural attractions to question

"Whether White or Black be best." Josselyn challenges the reader to "Call your Senses to the quest." Touch her skin, he suggests, "And your touch shall quickly tell / The Black in softness doth excel." Josselyn concludes by favoring the natural sensuality of the naked Indian woman.

*Those flatterers themselves must say  
That darkness was before the Day;  
And such perfection here appears  
It neither Wind nor Sun-shine fears.*

Josselyn's second book, *An Account of Two Voyages to New-England*, published in London in 1674, offered additional information on settlement in New England, including an extensive list of provisions required for the lengthy sea voyage and for the initial year of settlement. This practical advice is interspersed with Josselyn's negative commentary on life among the Puritans. Whether Josselyn was a Puritan himself is unclear—his connection to the aristocracy suggests otherwise. He did, however, develop a deep antagonism toward the Puritan leaders of Massachusetts during his second voyage.

Josselyn's two volumes represent an important scientific and social record of the early colonial period in New England. Frequent references to and republication of the information included in these two volumes can be found in the work of other scientists and naturalists.

### Works

Josselyn, John. *New-Englands Rarities Discovered*. London: Printed for G. Widdowes, 1672; Boston: Massachusetts Historical Society, 1972.

Josselyn. *An Account of Two Voyages to New-England*. London: Printed for Giles Widdows, 1673; republished as *John Josselyn, Colonial Traveler: A Critical Edition of Two Voyages to New-England*, edited by Paul J. Lindholdt. Hanover, N.H.: University Press of New England, 1988.

### Source

Gura, Philip F. "Thoreau and John Josselyn," *New England Quarterly*, 48 (December 1975): 503–518.

### Junto Club (1727–1767?)

The Junto, a literary and philosophical club, was established by Benjamin FRANKLIN in 1727. A preeminent example of a "leather-apron club," as David S. Shields explains, it comprised "young artisans with the aim of improving public life." Derived from the Spanish for "joined," a junto or junta refers to a small group, often meeting in secret to reach a common goal. Other founding members included Joseph Brientnal, scrivener and poet; Thomas Godfrey (1704–1749), a mathematician; Nicholas Scull (1687–1762), a surveyor; William Parsons (1701–1757), a shoemaker, scrivener, tavern keeper,

dyer, and sheriff; William Maugridge, a joiner and mechanic; Hugh Meredith (circa 1696–circa 1749), a merchant; Stephen Potts (d. 1758), a bookseller and tavern keeper; George Webb (born circa 1709), a printer; Robert Grace (1709–1766); and William Coleman (1704–1769), a merchant's clerk. For forty years, members met to discuss and debate social and literary issues. In Franklin's *AUTOBIOGRAPHY*, he describes the Junto's beginnings:

I had form'd most of my ingenious Acquaintance into a Club, for mutual Improvement, which we call'd the Junto. We met on Friday Evenings. The Rules I drew up requir'd that every Member in his Turn should produce one or more Queries on any Point of Morals, Politics or Natural Philosophy, to be discuss'd by the Company, and once in three Months produce and read an Essay of his own Writing on any Subject he pleased. Our Debates were to be under the Direction of a President, and to be conducted in the sincere Spirit of Enquiry after Truth, without Fondness for Dispute, or desire of Victory; and to prevent Warmth all Expressions of Positiveness in Opinion, or of

direct Contradiction, were after some time made contraband and prohibited under small pecuniary Penalties.

In 1731, Franklin and the Junto Club created the Library Company of Philadelphia, a subscription library with fifty subscribers who each pledged forty schillings initially and ten schillings annually for fifty years. As Franklin explains, "This was the Mother of all N. American Subscription libraries now so numerous." Other notable projects and plans included street cleaning and building a hospital, an insurance company, and a militia. In 1743, the Junto laid the foundations for the American Philosophical Society, where men could gather to discuss scientific, philosophical, social, and literary ideas and discoveries.

### Sources

- Lemay, J. A. Leo. *The Life of Benjamin Franklin*, 2 volumes. Philadelphia: University of Pennsylvania Press, 2006.
- Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.

**Jackson, Helen Hunt** (1830–1885) *novelist, poet, essayist*

Born in Amherst, Massachusetts, and educated at boarding schools, Helen Hunt Jackson began writing for publication after the death of her husband in 1863, placing hundreds of pieces of poetry, essays, and short stories in periodicals and newspapers, using several pseudonyms. Her earliest works, *Verses* (1870) and *Sonnets and Lyrics* (1886), were well received critically, and her travelogue *Bits of Travel* (1872) won her a popular audience. Her stories published under the pseudonym Saxe Holm were particularly well received and were collected in two volumes of *Saxe Holm's Stories* (1874 and 1879). The most notable of these is "Esther Wynn's Love Letters" (1874), thought to be based loosely on her friend Emily DICKINSON, who probably also provided the model for Jackson's novel *Mercy Philbrick's Choice* (1876).

After Jackson married for a second time in 1875, she made her home in Colorado Springs, Colorado, where she became sympathetic to the plight of the local Native Americans. Her attendance at an 1879 lecture given by Ponca tribal leader Standing Bear, during which he protested the removal of the Poncas from their tribal lands, converted Hunt to the cause of Indian-policy reform. Her commitment resulted in the tract *A CENTURY OF DISHONOR* (1881), which excoriated the government for its abuse of Native Americans, and in her appointment to a special federal commission investigating the predicament of the Mission Indians. In 1884 Jackson produced a popular romance, *RAMONA*, which she hoped would perform the same service for Indians that *UNCLE*

*TOM'S CABIN* had for African American slaves. Although her ambitions for the book were not fully realized, legislation was approved in 1891 that helped the few surviving Mission Indians in California.

**Sources**

Mathes, Valerie Sherer. *Helen Hunt Jackson and Her Indian Reform Legacy*. Austin: University of Texas Press, 1990.

Phillips, Kate. *Helen Hunt Jackson: A Literary Life*. Berkeley: University of California Press, 2003.

Ramirez, Karen E. *Reading Helen Hunt Jackson's Ramona*. Boise, Idaho: Boise State University Press, 2006.

Whitaker, Rosemary. *Helen Hunt Jackson*. Boise, Idaho: Boise State University, 1987.

**Jacobs, Harriet** (1813–1897) *memoirist*

Born into slavery in Edenton, North Carolina, Harriet Jacobs was taught to read by her owner, Margaret Hornblow. After Hornblow's death in 1825, Jacobs became the property of Hornblow's three-year-old niece, Mary Norcom, whose father, James Norcom, repeatedly tried to force Jacobs into sexual slavery. To put him off, Jacobs began a consensual relationship with a white attorney, Samuel Treadwell Sawyer, with whom she had a son and a daughter. Norcom retaliated by sending Jacobs to work under brutal conditions at his son's plantation. When Norcom threatened to sell her children, Jacobs escaped. After hiding in her grandmother's attic for almost seven years, Jacobs fled to the North in 1842, sending for her children. In 1852 the



abolitionist Cornelia Grinnell Willis (1825–1904) raised funds to purchase Jacobs's freedom.

At the suggestion of the feminist abolitionist Amy Post (1802–1889), Jacobs began to write her memoir in 1853. Jacobs resisted Harriet Beecher STOWE's suggestion that her story be integrated into *UNCLE TOM'S CABIN* (1851) as fiction, and with the editorial help of the abolitionist writer Lydia Maria CHILD, Jacobs published her autobiography, one of the earliest SLAVE NARRATIVES to be written by a woman, in 1861. The book, titled *INCIDENTS IN THE LIFE OF A SLAVE GIRL, WRITTEN BY HERSELF*, was originally published under the pseudonym Linda Brent.

### Sources

Andrews, William L. *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865*. Urbana: University of Illinois Press, 1986.

Johnson, Yvonne. *The Voices of African American Women: The Use of Narrative and Authorial Voice in the Works of Harriet Jacobs, Zora Neale Hurston, and Alice Walker*. New York: Peter Lang, 1998.

Yellin, Jean Fagan. *Harriet Jacobs: A Life*. New York: Basic Civitas, 2004.

### James, Alice (1848–1892) diarist

Born in New York City, Alice James was the fifth child and only daughter of Mary Robertson Walsh and Henry JAMES Sr. The sister of novelist Henry JAMES and philosopher William JAMES, she was denied the education granted her siblings and discouraged from pursuing a profession. As her brother Henry once remarked, “in our family group girls seem scarcely to have had a chance.”

From about the age of nineteen onward, Alice James suffered from repeated mental breakdowns and depression. In 1889 she started a diary that spoke in plain and vivid terms about her interior life and about the world around her—a task she undertook with the apparent intention that it be published. She was also an avid correspondent, and her letters are among the most memorable written during her time. In 1873 Alice James met another single woman, Katherine Loring, with whom she formed an intense bond of the sort referred to at the time as a Boston marriage. James succumbed to breast cancer in early middle age.

### Sources

*The Diary of Alice James*, edited by Leon Edel. New York: Penguin, 1964.

Lewis, R. W. B. *The Jameses: A Family Narrative*. New York: Farrar, Straus & Giroux, 1991.

Strouse, Jean. *Alice James: A Biography*. London: Cape, 1980.

Yeazell, Ruth Bernard, ed. *The Death and Letters of Alice James: Selected Correspondence*. Berkeley: University of California Press, 1981.



Henry James, 1906

### James, Henry (1843–1916) short-story writer, novelist, critic

*We work in the dark—we do what we can—we give what we have. Our doubt is our passion, and our passion is our task. The rest is the madness of art.*

—“The Middle Years” (1893)

Henry James Jr. was one of four children fathered by Henry JAMES Sr., a prominent writer on religion and philosophy. Born in New York City, Henry Jr. grew up abroad. He was greatly influenced by his father's cosmopolitan outlook and exposed at an early age to his father's intellectual friends. He also had the example of his older brother William JAMES, who became a distinguished philosopher and psychologist. Educated by tutors, Henry spent his time in Newport, Rhode Island, and in Europe. In 1862 he entered Harvard Law School, but he soon concluded that writing was his métier and that America was unlikely to foster his talent. To James, Americans seemed too intent on commerce and lacked the sophisticated social structures and manners that he found so attractive in European culture.

James began his literary career by writing articles, stories, and reviews. "A Passionate Pilgrim" (1871), his first story to be characterized by an international theme, examines the confrontation between American and European culture. By 1875 James had settled permanently in Europe and published *Transatlantic Sketches* (1875). *Roderick Hudson* (1876) was his first novel to employ the international theme, telling the story of an American sculptor who cannot adjust to Rome. Similarly, *THE AMERICAN* (1877) describes the struggle of a man as he attempts to negotiate the intricacies of French life and to fathom standards of conduct different from his American values. *The Europeans* (1878) reverses James's angle by importing Europeans into a New England setting.

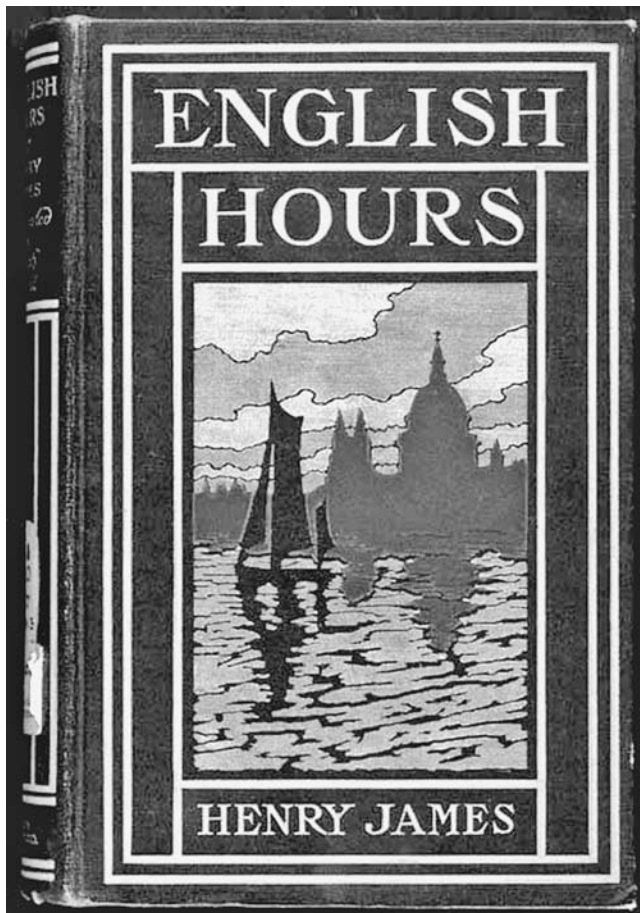
Of the novels and stories of this early period, *DAISY MILLER* (1878) is the most representative of James's idea of the nobility possible in innocence and of the value in not being spoiled by too much culture. It is the story of a young, naive American woman who pays with her life for her ignorance of the European milieu, but whose life is also an affecting rebuke of European corruption. *An International*

*Episode* (1879) presents Americans in England as well as Englishmen in America for a simultaneous exploration of aristocratic and democratic values. James returned twice more to American settings for his stories, in *Washington Square* and *THE BOSTONIANS*. Both novels, however, show that he had become increasingly distanced from the American scene, to which he later returned only in his nonfiction. *THE PORTRAIT OF A LADY* (1882) marks the major phase of James's creativity. A portrayal of a young woman who mistakes European sophistication for moral sensitivity, the book is James's first prolonged exploration of the American mind in Europe.

James's novel *The Princess Casamassima* (1886) was a departure for him because it dealt so directly with politics. Although his treatment of radicals in London is more a study than a full-blown dramatic account, he anticipated the political novels of Joseph Conrad (1857–1924) in portraying the futility and absurdity of fanatics who believe they can change their world with narrow but fervent ideas. More typical of James's work is *THE ASPERN PAPERS* (1888), a novella that deals with a biographer's efforts to obtain the papers of a notable poet, Jeffrey Aspern, and the reluctance of the poet's beloved to yield them. Set in Venice, the story provides an example of the way in which James—often thought of as one of the world's great psychological novelists—characterized conflicting points of view.

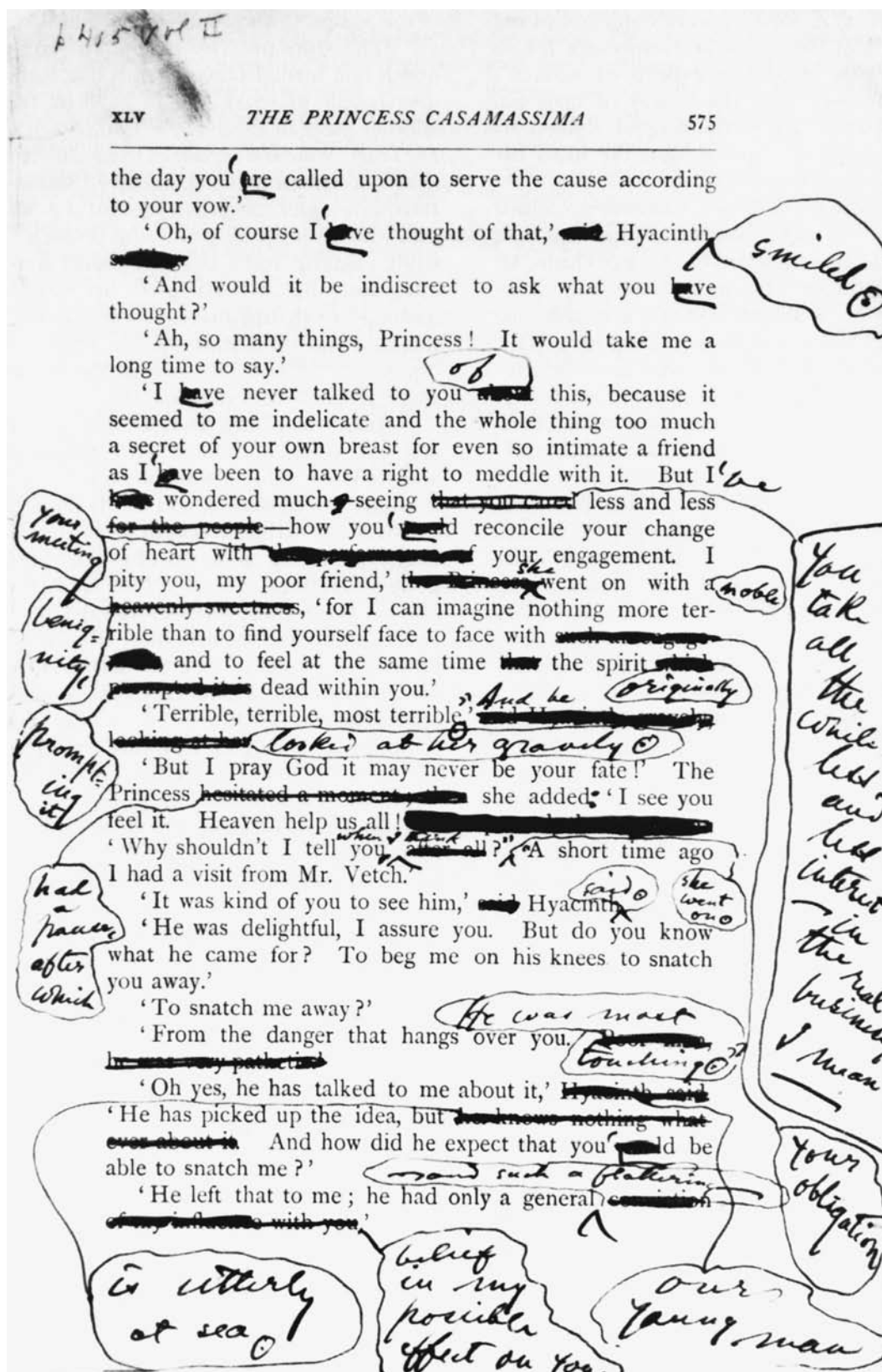
James continued writing into the 1900s, publishing *A London Life* (1889), *The Real Thing and Other Tales* (1893), *The Private Life* (1893), *The Wheel of Time* (1893), *What Maisie Knew* (1897), *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). His work represented acute statements on the subject of human relationships and cultural settings, and it brought to American fiction a degree of sophistication not seen before. In theme and technique—his studies of European and American societies and his experimentation with point of view and exploration of states of mind—James brought American literature into the world arena. He influenced poets as well as novelists. The early work of Ezra Pound and T. S. Eliot show James's influence, particularly in dramatic monologues like Eliot's *Portrait of a Lady*.

James also made an incalculable contribution to the criticism of American fiction and to the American writer's sense of himself as pursuing a disciplined craft. James advanced the art of the novel not only through the brilliant prefaces to his novels, collected as *The Art of the Novel: Critical Prefaces* (1934), but also in works of literary criticism. James is also an important figure in the history of American travel writing. His works in this genre include *Portraits of Places* (1883), *A Little Tour in France* (1885), *English Hours* (1905), *The American Scene* (1907), and *Italian Hours* (1909). James wrote several volumes of autobiography: *A Small Boy and Others* (1913), *Notes of a Son and Brother* (1914), and *The Middle Years* (1917).



Front cover for the 1905 collection of English travel sketches

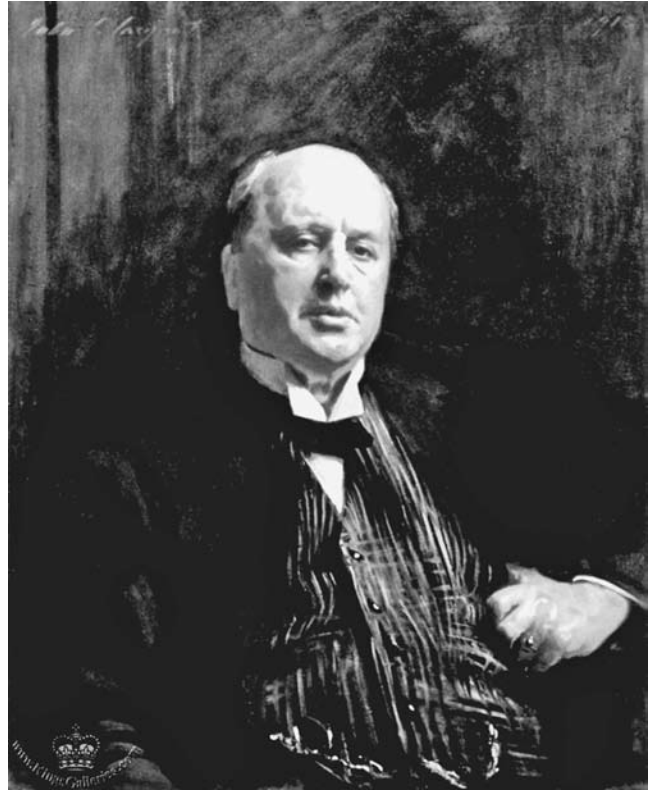




James's revisions of a page of his 1886 novel for publication as volumes seven and eight of the New York Edition, published by Charles Scribner's Sons 1907–1917.

### Principal Books by James

*A Passionate Pilgrim, and Other Tales.* Boston: Osgood, 1875.  
*Transatlantic Sketches.* Boston: Osgood, 1875.  
*Roderick Hudson.* Boston: Osgood, 1876; revised edition, Boston & New York: Houghton, Mifflin, 1882.  
*The American.* Boston: Osgood, 1877.  
*French Poets and Novelists.* London: Macmillan, 1878.  
*Watch and Ward.* Boston: Houghton, Osgood, 1878.  
*Daisy Miller: A Study.* New York: Harper, 1878.  
*The Europeans.* Boston: Houghton, Osgood, 1879.  
*An International Episode.* New York: Harper, 1879.  
*The Madonna of the Future and Other Tales,* 2 volumes. London: Macmillan, 1879.  
*Hawthorne.* New York: Harper, 1880.  
*Confidence.* Boston: Houghton, Osgood, 1880.  
*A Bundle of Letters.* Boston: Loring, 1880.  
*The Diary of a Man of Fifty and A Bundle of Letters.* New York: Harper, 1880.  
*Washington Square.* New York: Harper, 1881.  
*Washington Square, The Pension Beaurepas, A Bundle of Letters,* 2 volumes. London: Macmillan, 1881.  
*The Portrait of a Lady.* Boston & New York: Houghton, Mifflin, 1882.  
*The Siege of London, The Pension Beaurepas, and The Point of View.* Boston: Osgood, 1883.  
*Daisy Miller: A Comedy in Three Acts.* Boston: Osgood, 1883.  
*Portraits of Places.* Boston: Osgood, 1884.  
*Tales of Three Cities.* Boston: Osgood, 1884.  
*A Little Tour in France.* Boston: Osgood, 1885; revised edition, Boston & New York: Houghton, Mifflin, 1900.  
*The Author of Beltraffio, Pandora, Georgina's Reasons, The Path of Duty, Four Meetings.* Boston: Osgood, 1885.  
*The Art of Fiction.* Boston: Cupples, Upham, 1885.  
*Stories Revived,* 3 volumes. London: Macmillan, 1885.  
*The Bostonians: A Novel.* 3 volumes, London: Macmillan, 1886; 1 volume, London & New York: Macmillan, 1886.  
*The Princess Casamassima: A Novel.* New York: Macmillan, 1886.  
*Partial Portraits.* New York: Macmillan, 1888.  
*The Reverberator.* New York: Macmillan, 1888.  
*The Aspern Papers, Louisa Pallant, The Modern Warning.* New York: Macmillan, 1888.  
*A London Life, The Patagonia, The Liar, Mrs. Temperly.* New York: Macmillan, 1889.  
*The Tragic Muse,* 2 volumes, Boston & New York: Houghton, Mifflin, 1890.  
*The American: A Comedy in Four Acts.* London: Heinemann, 1891.  
*The Lesson of the Master, The Marriages, The Pupil, Brooksmith, The Solution, Sir Edmund Orme.* New York: Macmillan, 1892.  
*The Real Thing and Other Tales.* New York: Macmillan, 1893.  
*Picture and Text.* New York: Harper, 1893.  
*The Private Life, The Wheel of Time, Lord Beaupré, The Visits, Collaboration, Owen Wingrave.* London: Osgood, McIlvaine, 1893.



John Singer Sargent's portrait of James, 1913, three years before his death

*Essays in London and Elsewhere.* New York: Harper, 1893.  
*The Private Life, Lord Beaupré, The Visits.* New York: Harper, 1893.  
*The Wheel of Time, Collaboration, Owen Wingrave.* New York: Harper, 1893.  
*Theatricals, Two Comedies: Tenants, Disengaged.* New York: Harper, 1894.  
*Theatricals, Second Series: The Album, The Reprobate.* New York: Harper, 1895.  
*Terminations: The Death of the Lion, The Coxon Fund, The Middle Years, The Altar of the Dead.* New York: Harper, 1895.  
*Embarrassments: The Figure in the Carpet, Glasses, The Next Time, The Way It Came.* New York & London: Macmillan, 1896.  
*The Other House.* New York & London: Macmillan, 1896.  
*The Spoils of Poynton.* Boston & New York: Houghton, Mifflin, 1897.  
*What Maisie Knew.* Chicago & New York: Stone, 1897.  
*In the Cage.* Chicago & New York: Stone, 1898.  
*The Two Magics: The Turn of the Screw, Covering End.* New York & London: Macmillan, 1898.  
*The Awkward Age.* New York & London: Harper, 1899.  
*The Soft Side.* New York: Macmillan, 1900.  
*The Sacred Fount.* New York: Scribners, 1901.



- The Wings of the Dove*, 2 volumes. New York: Scribners, 1902.  
*The Better Sort*. New York: Scribners, 1903.  
*The Ambassadors*. New York & London: Harper, 1903.  
*William Wetmore Story and His Friends*, 2 volumes. Boston: Houghton, Mifflin, 1903.  
*The Golden Bowl*. New York: Scribners, 1904.  
*The Question of Our Speech, The Lesson of Balzac: Two Lectures*. Boston & New York: Houghton, Mifflin, 1905.  
*English Hours*. Boston & New York: Houghton, Mifflin, 1905.  
*The American Scene*. New York & London: Harper, 1907.  
*Views and Reviews*. Boston: Ball, 1908.  
*Italian Hours*. Boston & New York: Houghton Mifflin, 1909.  
*The Finer Grain*. New York: Scribners, 1910.  
*The Outcry*. New York: Scribners, 1911.  
*A Small Boy and Others*. New York: Scribners, 1913.  
*Notes of a Son and Brother*. New York: Scribners, 1914.  
*Notes on Novelists with Some Other Notes*. New York: Scribners, 1914.  
*The Middle Years*, edited by Percy Lubbock. New York: Scribners, 1917.  
*The Complete Plays of Henry James*, edited by Leon Edel. Philadelphia & New York: Lippincott, 1949.  
*Henry James: Literary Criticism*, edited by Edel and Mark Wilson, 2 volumes. New York: Library of America, 1984.  
*The Complete Notebooks of Henry James*, edited by Edel and Lyall H. Powers. New York: Oxford University Press, 1987.

## Letters

- Henry James: Letters*, edited by Edel, 4 volumes. Cambridge & London: Harvard University Press, 1974–1984.

## Studying Henry James

Widely considered one of the most important writers of American fiction, Henry James produced novels, stories, travel writing, and essays on the art of fiction. Although he wrote fiction and nonfiction of very high quality from at least the mid 1870s, James was not widely recognized as a major writer until near the end of his life. In 1905 Joseph Conrad published an appreciation in which he asserted “the magnitude of Mr. Henry James’s work,” but James’s central place in the American literary canon was not secured until the 1940s. His development of the modern psychological novel, together with his critical prefaces, exercised a profound influence on the writing and criticism of twentieth-century fiction.

For a good firsthand survey of James’s oeuvre—from its beginnings in Romanticism-inflected REALISM through naturalism to its culmination in psychological realism—students are advised to read a selection of his short novels or “nouvelles” (as he called them): *DAISY MILLER* (1878), *THE ASPERN PAPERS* (1888), “The Turn of the Screw” (1898), and *The Beast in the Jungle* (1903). Students interested specifically in James’s novels should begin with *THE PORTRAIT OF A LADY* (1881) and *The Ambassadors* (1903).

James’s fictional works are complemented by reading his critical writings, especially those collected in *The Art of the Novel*, edited by R. P. Blackmur (New York: Scribner, 1934). Tony Tanner’s *Henry James: The Writer and his Work* (Amherst: University of Massachusetts Press, 1985) and D. W. Jefferson’s *Henry James* (New York: Grove Press, 1961) both provide excellent surveys of James’s career. Roger Gard’s *Henry James: The Critical Heritage* (London: Routledge & Kegan Paul, 1968) collects reviews, letters, and essays on James’s work by his contemporaries.

James’s early fiction is marked by a dependence on realist techniques. Lyall Powers’s *Henry James and the Naturalist Movement* (East Lansing: Michigan State University Press, 1971) and Philip Grover’s *Henry James and the French Novel: A Study in Inspiration* (New York: Barnes & Noble, 1973) both demonstrate James’s indebtedness to French sources. Cornelia Kelley’s *The Early Development of Henry James* (Urbana: University of Illinois Press, revised 1965) outlines the writer’s development from Romanticist to realist, showing how his early work emerges from his engagement with contemporary European as well as American fiction.

James’s mature works of psychological realism are analyzed by F. O. Matthiessen in *Henry James: The Major Phase* (New York: Oxford University Press, 1963). More-advanced students will find the same subject treated by Donna Przybylowicz in *Desire and Repression: The Dialectic of Self and Other in the Late Works of Henry James* (Tuscaloosa: University of Alabama Press, 1986) and Sharon Cameron in *Thinking in Henry James* (Chicago: University of Chicago Press, 1989), the latter of which argues that James’s prefaces radically oversimplify what is represented in the novels—a claim that other recent critics have advanced. Critical attention has also lately turned to the subjects of race and gender in the novels. Sara Blair’s *Henry James and the Writing of Race and Nation* (Cambridge: Cambridge University Press, 1996) and *The Other Henry James* by John Carlos Rowe (Durham, N.C.: Duke University Press, 1998) are important studies of these subjects. Students seeking an introduction to James criticism will be well served by the essays collected in *Henry James*, edited by Harold Bloom (New York: Chelsea House, 1987).

James was once quoted as saying “Nothing is my last word about anything,” and this statement is borne out by his habit of revision. *The Complete Notebooks of Henry James*, edited by Leon Edel and Lyall H. Powers (New York: Oxford University Press, 1987) show how James’s stories developed through the process of writing. James also made considerable revisions to his previously published works (most notably, *Roderick Hudson*, *The American*, *The Portrait of a Lady*, *Daisy Miller*, *The Aspern Papers*, and *The Lesson of the Master*), changes which have prompted some critics to argue that the earlier versions were better aesthetically. Avoiding this dispute, Philip Horne offers a penetrating look at James’s method of revision in *Henry James and Revision: The New York Edition* (Oxford: Clarendon Press, 1990).

*Paris, November 3<sup>d</sup> 1889.*

**The Wilkie Collins Memorial  
Fund.**

---

*To the Manager,*

LONDON JOINT STOCK BANK (Pall Mall Branch).

SIR,

Be so good as to enter my name as a  
Subscriber to THE WILKIE COLLINS MEMORIAL  
FUND to the amount of £ *5* s. *5* d. *0*

Yours, etc.,

*not returned  
see index*

Name *Henry James*

Address *34 St. Mark's Place  
Kensington. W.*

James's subscription to the Wilkie Collins memorial, which resulted in a library housed briefly at the People's Palace in London, East End. The subscription is the equivalent of over \$1,000 in 2007 U.S. dollars.

The best full-length biography remains Edel's five-volume *Henry James* (London: R. Hart-Davis, 1953–1972), later abridged in one volume as *Henry James: A Life* (New York: Harper & Row, 1985). For a critical biography and overview of James's canon, students should begin with F. W. Dupee's *Henry James: His Life and Writings*, second edition (Garden City, N.Y.: Doubleday, 1956).

Though incomplete, the twenty-six-volume *The Novels and Tales of Henry James: New York Edition* (New York: Scribners, 1907–1909, 1918) is valuable insofar as it suggests to some extent which works James most desired to see preserved (among other works of fiction, it does not include *The Bostonians*, *Washington Square* or *The Europeans*). The Library of America has recently published a nearly complete multivolume collection of James's fiction, travel writing, and literary criticism. Edel's and Dan H. Laurence's *Bibliography of Henry James*, third edition (Oxford [Oxfordshire]: Clarendon Press, 1982) is the standard Henry James bibliography.

—Student Guide by C. Love

### James, Henry, Sr. (1811–1882) essayist

Father of Henry JAMES, William JAMES, and Alice JAMES, Henry James Sr. was born into a Calvinist family in Albany, New York, but rebelled against the strictures of orthodoxy. An accident in childhood cost him a leg and inspired a turn toward intellectual pursuits. In 1835, after two years at the Princeton Theological Seminary, he withdrew, finding religious orthodoxy incompatible with his beliefs. Two years later, during a trip to England, he encountered the works of Robert Sandeman (1718–1771), a Scottish anti-Calvinist whose ideas James adopted. (James also edited one of Sandeman's books in 1838.) In 1839 James was introduced to the philosophy of Swedish theologian Emanuel Swedenborg (1688–1772), whose mystical approach to Christianity had a profound effect on him, as it had on other nineteenth-century idealists.

An intimate friend of Albert Brisbane (1809–1890) and George RIPLEY, James came to embrace many of the doctrines of FOURIERISM. Most of his writings, however, were devoted to religious philosophy and an exploration of the Swedenborgian concept of “divine-natural humanity,” or “the immanence of God in the unity of mankind.” Among James's most important works are *Christianity, the Logic of Creation* (1857); *Substance and Shadow; or Morality and Religion in Their Relation to Life* (1863); *The Secret of Swedenborg* (1869); and *Society, the Redeemed Form of Man* (1879).

### Sources

Bell, F. A., ed. *Henry James: Fiction as History*. Totowa, N.J.: Barnes & Noble, 1984.

Habegger, Alfred. *The Father: A Life of Henry James, Sr.* New York: Farrar, Straus & Giroux, 1994.

Margolis, Anne Throne. *Henry James and the Problem of Audience: An International Act*. Ann Arbor, Mich.: UMI Press, 1985.

### James, William (1842–1910) philosopher, psychologist

*As the brain changes are continuous, so do all these consciousnesses melt into each other like dissolving views. Properly they are but one protracted consciousness, one unbroken stream.*

—*Principles of Psychology* (1890)

William James was born in New York City, but he spent much of his life abroad. His father, Henry JAMES Sr., was a writer on religious, social, and literary topics, and his brother was the novelist Henry JAMES. Although interested in art, especially painting, William studied medicine at Harvard and obtained an M.D. in 1869. In poor health and apparently suffering from doubts about his abilities, James became interested in psychology as a discipline that had the potential to liberate the mind.

James began teaching at Harvard in 1872, drawing on the thought of both Charles Darwin and the philosopher Herbert Spencer. His shift from medicine to philosophy and psychology led him to establish the first laboratory for psychological studies. *Principles of Psychology*, his first important published work, appeared in 1890. This landmark work relied on James's understanding of physiology, which he had taught at Harvard, to explore the nexus between emotions and the human body. James traveled widely in Europe, meeting with philosophers and psychologists and participating in the Society for Psychical Research. The result of this experience is evident in *The Will to Believe* (1897), in which James showed considerable sympathy for the way science and faith might be combined to offer a better understanding of the human personality. Although he never abandoned his belief in empiricism, he vigorously investigated the claims of spiritualists and the practices of Christian Scientists. This desire to reconcile the ideas of science and religion culminated in his masterpiece, *VARIETIES OF RELIGIOUS EXPERIENCE*, which explored the psychological and practical bases of religious experience without denigrating the idea of faith itself.

James's great contribution to American philosophy is the concept of PRAGMATISM, a term first used by the philosopher C. S. Peirce and developed by James in *Pragmatism* (1907). This book advanced the argument that ideas have significance only insofar as they have an impact on the world of experience. Pragmatism has often been cited as the only original contribution to philosophy made by an American. The concept has been discussed as an example of the American devotion to practicality: that is, no idea is important if it is not useful. James also wrote essays, most notably “The Moral Equivalent of War” (1910), which reflects his liberalism, his dedicated search to find alternatives to the inhuman-



ity of war, and his belief that the mind could be disciplined to avoid violence.

### Sources

- Gale, Richard M. *The Divided Self of William James*. New York: Cambridge University Press, 1999.
- Garrison, Jim, Ron Podeschi, and Eric Bredo, eds. *William James and Education*. New York: Teachers College Press, 2002.
- Menand, Louis. *The Metaphysical Club*. New York: Farrar, Straus & Giroux, 2001.
- Putnam, Ruth Anna, ed. *The Cambridge Companion to William James*. New York: Cambridge University Press, 1997.
- Simon, Linda. *Genuine Reality: A Life of William James*. New York: Harcourt Brace, 1998.
- William James*. <<http://www.des.emory.edu/mfp/james.html>> (viewed November 8, 2006).

### Jewett, Sarah Orne (1849–1909) short-story writer, novelist

*In the life of each of us, I said to myself, there is a place remote and islanded, and given to endless regret or secret happiness.*

—*The Country of the Pointed Firs* (1896)

Sarah Orne Jewett was born in South Berwick, Maine, where she spent much of her life and which she wrote about extensively, calling her birthplace Deephaven in her fiction. She came from a distinguished New England family and was especially close in childhood to her father, a physician. Jewett's first novel, *The Country Doctor* (1884), is a fictionalized account of their relationship. Dr. Jewett introduced his daughter to literature and fostered her keen perception of her native region. Jewett began writing children's stories in 1868, and that same year her first sketch was accepted for publication by *THE ATLANTIC MONTHLY*. In 1873 the magazine published "The Shore House," the first of a series of LOCAL-COLOR sketches later collected as *Deephaven* (1877). Jewett developed a writing formula that seduced readers from the outset, and she enjoyed critical and popular success throughout her career. She found an influential mentor early in William Dean HOWELLS, who edited *The Atlantic Monthly*.

The novels and stories Jewett published between 1885 and 1896 made her one of the most important writers of the local-color movement. Through use of such narrative techniques as the implied narrator, who observes and comments on events without entering into them directly, she was able to imbue her stories with a gentle irony that she combined with keen observations about both the local landscape and the people who lived there. Her most characteristic tone is one of nostalgia, specifically for the time when New England was home to thriving shipbuilders, fleets of ships, and prosperous merchants. What makes her work so effective, however, is its

contrast of this past with the present, which offers up a landscape peopled largely with aging widows and spinsters left behind by industrialization, urbanization, and the movement westward. Jewett's most accomplished work, *The Country of the Pointed Firs* (1896), is a series of loosely connected stories describing the interplay between a decaying Maine seaport and its summer tourists.

Jewett's patrician background provided an entrée to Boston literary circles, where she met Annie Adams Fields, wife of the publisher James T. FIELDS. After Jewett's husband's death in 1881, Annie Fields became her closest companion, and the two women wintered together in Boston and summered in Manchester, Massachusetts. Together they developed a literary salon and traveled to Europe, where they were entertained by a wide array of literary celebrities. When she was home in South Berwick, Jewett continued to live with her sister and her widowed mother.

Even after her most productive period had passed, Jewett continued to turn out fiction of high caliber, such as "The Queen's Twin." In 1902, however, her career was cut short by a carriage accident that injured her spine. Jewett's mastery of local-color writing provides a link between the New England regionalist stories of her literary forebear, Harriet Beecher STOWE, and the romanticized realism of Willa Cather (1873–1947), who found in Jewett's work a "perfection that endures."

### Sources

- Kilcup, Karen L., and Thomas S. Edwards, eds. *Jewett and Her Contemporaries: Reshaping the Canon*. Gainesville: University Press of Florida, 1999.
- Sherman, Sarah Way. *Sarah Orne Jewett, An American Persephone*. Hanover, N.H.: University Press of New England, 1989.
- Silverthorne, Elizabeth. *Sarah Orne Jewett: A Writer's Life*. Woodstock, N.Y.: Overlook Press, 1993.

### Judson, E. Z. C. (circa 1821–1886) novelist, short-story writer, editor

Best known by one of his pen names, Ned Buntline, Edward Zane Carroll Judson was born in Delaware County, New York. Shortly after moving to Philadelphia in his early teens, Judson quarreled with his father and went to sea. At age seventeen, after rescuing several people from drowning, Judson was made acting midshipman by President Martin Van Buren. He published his first story anonymously in *THE KNICKERBOCKER MAGAZINE* in 1838 and in the mid 1840s began using the name Ned Buntline. After unsuccessful attempts to establish his own magazine and a series of life-threatening run-ins with the law, Judson settled in New York City and began churning out the adventure novels for which he became famous. He also briefly managed to publish his magazine, *Ned Buntline's Own*, as a forum for anti-immigrant



and anti-Catholic politics. As one of the leaders of the Astor Place Riot in 1849, during which over twenty people were killed, Judson served a yearlong prison term. Judson spent the rest of the prewar years lecturing, editing newspapers, publishing novels occasionally, courting legal trouble, and marrying women—sometimes before divorcing others. After a two-year enlistment in the Union army during the CIVIL WAR, Judson produced dozens of DIME NOVELS while also lecturing on nativism and temperance—even though he was a hard drinker. After meeting William F. Cody in Nebraska in 1869, Judson wrote a series of novels and a play that were largely responsible for creating the legendary persona Buf-

falo Bill. By the time of his death Judson had written perhaps hundreds of adventure novels and an equal number of shorter pieces.

### Sources

Johannsen, Albert. "Edward Zane Carroll Judson," in his *The House of Beadle and Adams and Its Dime and Nickel Novels: The Story of a Vanished Literature*. Norman: University of Oklahoma Press, 1950, pp. 56–62, 167–176.

Pond, Fred E. *The Life and Adventures of "Ned Buntline."* New York: Cadmus Book Shop, 1919.

—Brett Barney

**Jackson, Charles** (1903–1968) *novelist, short-story writer*

Charles Jackson, who battled alcoholism and writer's block, is best known for his novel *The Lost Weekend* (1944), a case study of five days in the life of an alcoholic. It became a successful movie directed by Billy Wilder and starring Ray Milland. Jackson's other work includes the novels *The Fall of Valor* (1946), which deals with a married man's latent homosexuality; *The Outer Edges* (1948), about the impact of a newspaper article on its readers; and *A Second-Hand Life* (1967), about a nymphomaniac. His short stories are collected in *The Sunnier Side: Twelve Arcadian Tales* (1950) and *Earthly Creatures* (1953).

**Source**

Crowley, John W. *The White Logic: Alcoholism and Gender in American Modernist Fiction*. Amherst: University of Massachusetts Press, 1994, pp. 135–157.

—Tilly Newell

**The Jazz Age**

This term for the 1920s was provided by F. Scott FITZGERALD who titled his 1922 short-story collection *TALES OF THE JAZZ AGE*. The label designated an era of ebullience, confidence, prosperity, and celebration. The Jazz Age ended with the stock-market crash in 1929. Fitzgerald published his retrospective assessment "Echoes of the Jazz Age" in 1931.

**Source**

Fitzgerald, F. Scott. "Echos of the Jazz Age," in *The Crack-Up*, edited by Edmund Wilson. New York: New Directions, 1945.

—Morris Colden

**Jeffers, Robinson** (1887–1962) *poet, dramatist*

*And boys, be in nothing so moderate as in love of man,  
a clever servant, insufferable master.  
There is the trap that catches noblest spirits, that  
caught—they say—  
God, when he walked on earth.*

—"Shine, Perishing Republic" (1925)

While Robinson Jeffers was born in Allegheny, Pennsylvania, he is associated with the rugged California coastline where he lived for more than forty years and that provided the chief inspiration for his poetry. One of America's most powerful and original poetic voices, Jeffers in his works celebrated the natural world and influenced ecologically minded poets such as Mary Oliver and Gary Snyder. For many of his contemporaries, however, Jeffers's reputation over the course of his career went from admired author to reviled crank.

Raised in a strict Presbyterian family, Jeffers had an extraordinary education. His father, a clergyman and professor of theology, taught him Latin and Greek and sent him to boarding schools in Switzerland and Germany. He entered college early and graduated in 1905 from Occidental College in California, where he edited and wrote poetry for the college literary magazine. In the next five years he studied literature and medicine at the University of Zurich and the University of Southern California, receiving an M.A. from the latter in 1910. He then did graduate work in forestry at the University of Washington. His studies of the physical world laid the foundation for his poetic practice. As an adult, Jeffers retained a gloomy opinion of human nature while rejecting traditional Christianity for his form of pantheism.



Robinson Jeffers, circa 1939, on Hawk Tower, an addition to his home

Jeffers's first collections, *Flagons and Apples* (1912) and *Californians* (1916), were undistinguished and received no notice from reviewers. In the latter half of the decade he apprenticed himself as a stonemason to help in the construction of his home, which he called Tor House, a primitive granite cottage on a wind-swept promontory along the Monterey coast. Jeffers lived in Tor House, completed in 1919, with his wife and twin sons. On his own he built a separate addition, Hawk Tower, which he worked on from 1920 to 1924. Living in a wild place on the edge of the continent influenced Jeffers profoundly, and he wrote all of his major work at his home. His wife explained that "at the age of thirty-one there came to him a kind of awakening such as adolescents and religious converts are said to experience."

In *Tamar and Other Poems* (1924), his first major work, Jeffers departed from traditional forms and time-worn ideas and won a national audience. In the long narrative title poem he adapts the fertility cycle myth of Ishtar and Tammuz to tell

a story of a contemporary California family that is destroyed by incest. Written in Jeffers's characteristic long accentual lines, *Tamar* suggests that humanity is not the center of the universe and is headed for annihilation. Extending the ideas of Friedrich Nietzsche and Oswald Spengler, Jeffers declares that the universe is a creative god-force of energy and matter, working in violent cycles from birth to death. Humans, self-aware and self-regarding, are the god-force's mistake to rectify. The individual can join the god-force by "unfocusing" from human concerns. This "unfocusing" is the main component of Jeffers's philosophy.

The critical response to Jeffers's subsequent poetry collections was uneven. *Roan Stallion, Tamar, and Other Poems* (1925) garnered glowing predictions, but *The Women at Point Sur* (1927) was poorly received as critics found the narrative of its mad preacher baffling and too dismissive of traditional morality. Responses were more positive to *Cawdor and Other Poems* (1929)—which includes the poem "Hurt Hawks," with the line, "I'd sooner, except the penalties, kill a man than a hawk"—and *Dear Judas and Other Poems* (1929), *Thurso's Landing and Other Poems* (1932), and *Give Your Heart to the Hawks and Other Poems* (1933). Critics became less receptive to his philosophy and work in collections such as *Solstice and Other Poems* (1935), *Such Counsels You Gave Me* (1937), and *Be Angry at the Sun* (1941). Jeffers retained a readership among young people caught between two world wars looking for meaning. In his foreword to *The Selected Poetry of Robinson Jeffers* (1938), a collection that went through eleven printings, Jeffers promised "not to say anything because it was popular . . . unless I myself believed it; and not to believe easily."

In the years before WORLD WAR II, Jeffers preached isolationism, which nearly destroyed his reputation. When *The Double Axe & Other Poems* was published in 1948, Random House included a "Publishers' Note" in which the firm went "on record with its disagreement over some of the political views pronounced by the poet in this volume." The making and unmaking of Jeffers's contemporary reputation is as much philosophical as political and is linked to the development of his credo of "Inhumanism." In his preface to *The Double Axe & Other Poems*, Jeffers describes his attitude as "a shifting of emphasis and significance from man to not-man; the rejection of human solipsism and recognition of the transhuman magnificence." Although he claimed that his approach was "neither misanthropic nor pessimist," he acknowledged that "two or three people have said so and may again." Jeffers was less prolific as a poet in the years after the war, though he did have success as a dramatist with his free adaptation of Euripides' *Medea*, which ran for the 1947–1948 Broadway season, and *The Tower Beyond Tragedy* (produced 1950). The last original collection of poetry he published during his lifetime was *Hungerfield and Other Poems* (1954).

—Audra Himes

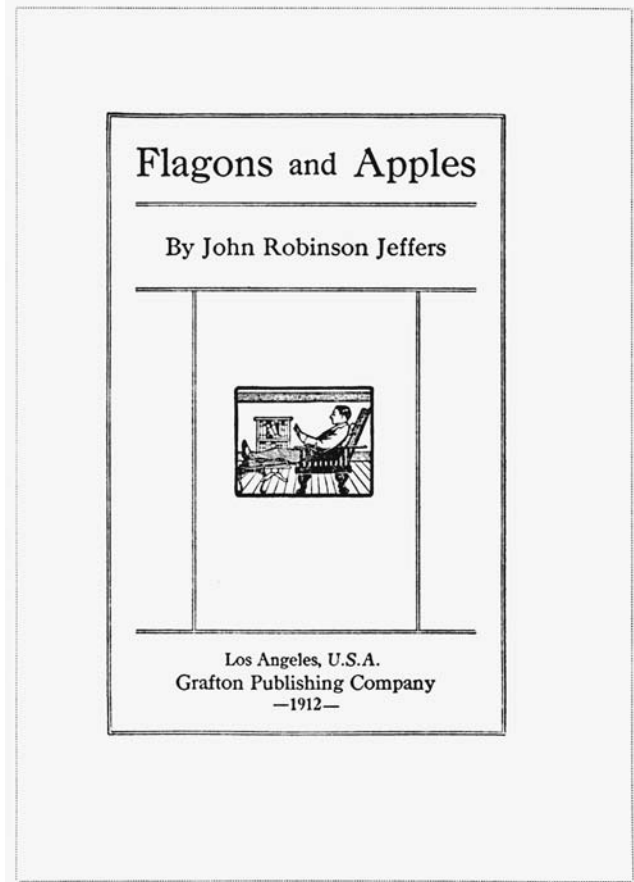
## Principal Books by Jeffers

- Flagons and Apples*. Los Angeles: Grafton, 1912.  
*Californians*. New York: Macmillan, 1916.  
*Roan Stallion, Tamar, and Other Poems*. New York: Boni & Liveright, 1925.  
*The Women at Point Sur*. New York: Boni & Liveright, 1927  
*Cawdor and Other Poems*. New York: Liveright, 1928.  
*Dear Judas and Other Poems*. New York: Liveright, 1929.  
*Descent to the Dead*. New York: Random House, 1931.  
*Thurso's Landing and Other Poems*. New York: Liveright, 1932.  
*Give Your Heart to the Hawks and Other Poems*. New York: Random House, 1933.  
*Solstice and Other Poems*. New York: Random House, 1935.  
*Such Counsels You Gave to Me & Other Poems*. New York: Random House, 1937.  
*The Selected Poetry of Robinson Jeffers*. New York: Random House, 1938.  
*Be Angry at the Sun*. New York: Random House, 1941.  
*Medea: Freely Adapted from the Medea of Euripides*. New York: Random House, 1946.  
*The Double Axe & Other Poems*. New York: Random House, 1948  
*Hungerfield and Other Poems*. New York: Random House, 1954.  
*The Beginning & the End and Other Poems*. New York: Random House, 1963.  
*Robinson Jeffers: Selected Poems*. New York: Random House, 1965.  
*The Selected Letters of Robinson Jeffers*, edited by Ann Ridgeway. Baltimore: Johns Hopkins University Press, 1968.  
*The Collected Poetry of Robinson Jeffers*, edited by Tim Hunt. 5 volumes. Stanford: Stanford University Press, 1988, 1989, 1991, 2000, 2001.  
*The Selected Poetry of Robinson Jeffers*, edited by Tim Hunt. Stanford: Stanford University Press, 2001.  
*The Wild God of the World: An Anthology of Robinson Jeffers*, edited by Albert Gelpi. Stanford: Stanford University Press, 2003.

## Studying Robinson Jeffers

Robinson Jeffers's reputation rests on the merit of both his short lyric poems and his lengthy narratives and verse dramas. The lyrics, however, are the proper starting place for the study of Jeffers, as they succinctly capture the nature of his worldview, which he called "Inhumanism." The lyric poem "The Answer" offers the most concise, fundamental, poetic expression of this worldview: "Integrity is wholeness, the greatest beauty is / Organic wholeness, the wholeness of life and things, the divine beauty of the universe. Love that, not man / Apart from that." Jeffers aimed to mimic the integrity he observed in his natural surroundings in his life and in his art.

Jeffers set down and adhered to three poetic edicts throughout his career. A poem, he felt, must be rhythmic, unaffected, and must deal with what he called "permanent things." Consequently—in contrast to much of the poetry of his modernist contemporaries—his lyrics are never obscure,



Title page for Jeffers's first book, a collection of love lyrics

and students should focus on his careful and distinct handling of meter, diction, and tone, as well as natural imagery, mythical allusions and figurative language. The lyrics "To the Stone Cutters," "Boats in a Fog," "Science," "Hurt Hawks," "The Beauty of Things," "The Excesses of God," "Cassandra," "The Old Stonemason," "The Deer Lay Down Their Bones," and "Birds and Fishes," all included in *Robinson Jeffers: Selected Poems* (1965), will acquaint readers with the persistent themes and style that pervade his work beginning with *Californians* (1916), his second book. *Selected Poems* also includes *ROAN STALLION*, an appropriate initiation into the study of Jeffers's narratives.

Students seeking a larger overview will find *The Wild God of the World: An Anthology of Robinson Jeffers*, edited by Albert Gelpi (Stanford: Stanford University Press, 2003), most helpful. This collection complements essential lyric poems and *Roan Stallion* with an additional verse narrative, *Cawdor*, as well as key prose pieces and Jeffers's 1934 letter to Sister Mary James Power, which contains a revealing summary of his religious outlook.



The publication of *The Collected Poetry of Robinson Jeffers*, edited by Tim Hunt (1988–2001), greatly facilitated the study of Jeffers's writing. The five-volume collection includes not only Jeffers's published poetry but also his essays, a large selection of unpublished writings, and a detailed commentary on the individual pieces, based on careful analysis of Jeffers's original manuscripts.

Also in opposition to the modernist aesthetic, Jeffers's life and art were tightly knit, and James Karman's *Robinson Jeffers: Poet of California* (Brownsville, Ore.: Story Line Press, 1996) is a concise, edifying critical biography, illustrating the immeasurable impact that the poet's wife, Una, and the California coast had on him. *The Selected Letters of Robinson Jeffers, 1897–1962*, edited by Ann Ridgeway (1968), which includes not only early love letters to Una but also abundant correspondence with friends and admirers, such as the poet George STERLING, is an indispensable resource.

Several in-depth studies concerning various aspects of Jeffers's work are available to students. Jeffers's philosophical influences are the major focus of Radcliffe Squires's *The Loyalties of Robinson Jeffers* (Ann Arbor: University of Michigan Press, 1956) and Arthur Coffin's *Robinson Jeffers, Poet of Inhumanism* (Madison: University of Wisconsin Press, 1971). William Nolte's *Rock and Hawk: Robinson Jeffers and the Romantic Agony* (Athens: University of Georgia Press, 1979) treats Jeffers as a Romantic. In addition, William Everson's *The Excesses of God: Robinson Jeffers as a Religious Figure* (Stanford, Cal.: Stanford University Press, 1988) offers a provocative analysis of the mysticism in Jeffers's poetry. Robert Brophy's *Robinson Jeffers: Myth, Ritual, and Symbol in His Narrative Poems* (Hamden, Conn.: Shoestring Press, 1976) is the most authoritative study of the major narratives. *Robinson Jeffers and a Galaxy of Writers*, edited by William B. Thesing (Columbia: University of South Carolina Press, 1995), collects essays that explore Jeffers's affinities with other authors. The most current scholarship regarding Jeffers is available on the Robinson Jeffers Association website (<<http://www.jeffers.org>>), which also includes the most comprehensive and up-to-date bibliography available.

—John Cusatis

## Jewish American Literature

Twentieth-century Jewish American literature begins with Abraham CAHAN's classic novel, *The Rise of David Levinsky* (1917), which raises the question of assimilation and success: Can Jews still be Jews and fit comfortably into American life? While all immigrant groups have faced the question of assimilation, for Jews, given their history of persecution in so many countries, the idea of finding acceptance in America is both exhilarating and frightening. In America, Jews have the opportunity, should they so wish, to assimilate. Thus, in Cahan's novel, David Levinsky comes to America from Russia. A devout student of

the Talmud, he decides to compete in secular society. He works in the garment industry and educates himself. With success he achieves the American dream, but at the end of the novel he questions what remains of his Jewishness and of his spiritual life.

Cahan's novel remains a part of the American canon because the author captured the mood of the early twentieth century in moving prose. David Levinsky epitomizes the melting-pot metaphor that dominated the literature of the American experience, and he took his place among other classic American heroes striving for success in the world of business.

By the 1930s, the Jewish American novel and the country had changed considerably. The GREAT DEPRESSION challenged American optimism. With millions of people out of work, the promise of American capitalism seemed to vanish. Michael GOLD, editor of *New Masses*, the American Communist Party's powerful literary journal, expressed a radical view of the American economy and its institutions in *Jews without Money* (1930). Powerful, though sometimes sentimental, portrayals of Jews in tenements on the Lower East Side of New York City replaced the melting-pot plot of accomplishment and prosperity. Gold applied a Marxist analysis to society, indicting an America that had betrayed the working class. Most Jews were poor and would remain so, his work implied, until fundamental changes were made in society.

In the theater, Clifford ODETS explored Jewish family life in terms of this new radicalized view of America. In *Awake and Sing!* (produced 1935), for example, a middle-class Jewish Bronx family's fate is linked to its tenuous place in a Depression-era economy. In *Waiting for Lefty* (produced 1935), Odets captured the militancy of striking workers who refuse to accept the status quo. Odets was part of the GROUP THEATRE, an organization composed primarily of Jewish writers, directors, and actors who attempted to meld left-wing politics with art. Unlike Cahan's work, however, the work of Gold's and Odets's generation tended to subordinate questions of Jewishness to political questions about working-class life and the exploitation of the poor by the rich capitalist class. The writings that came to be called PROLETARIAN LITERATURE featured working-class heroes. Daniel FUCHS's Williamsburg trilogy follows the lives of poor Jewish immigrants in Brooklyn. There are no political messages in Fuchs.

Almost in a special category is Henry ROTH's novel *Call It Sleep* (1934). Roth combined much of the NATURALISM of the 1930s writers who dealt with social and ethnic issues with the modernist attitude of James Joyce. His novel is told from the point of view of a Jewish boy who grows up in America to watch the painful confrontation of his parents with American life. Unlike Gold, however, Roth does not blame society or focus exclusively on material conditions. His searing psychological portraits suggest a view of society predi-

cated on his awareness that the world is, in good part, what his characters choose to make of it. They are driven by inner demons as much as by outer forces. Certainly environment shapes character in Roth's novel, but it is also character that interprets environment. Roth's novel, poorly received and then forgotten, was rediscovered in the late 1950s when a new generation of Jewish writers was searching for a model of how to express both their Jewishness and their connection to American life.

Even as writers such as Gold, Odets, Fuchs, and Roth concentrated on urban Jews and their plight in an exploitatively political and economic system, others, such as the critic Lionel TRILLING, rose out of a Jewish background to take their places in important institutions of American society. In the late 1930s and 1940s, Trilling embraced the Anglo-Saxon and European traditions in literature, writing a morally engaged and rather traditional literary criticism that conveyed a much more ambiguous view of the world that rejected the militancy of proletarian writers. Notable literary figures of the Thirties and Forties included Irwin Shaw, Budd Schulberg, Ben Hecht, Delmore Schwartz, and Nathanael West.

#### Source

Chametsky, Jules, ed. *Jewish American Literature: A Norton Anthology*. New York: Norton, 2001.

Walden, Daniel, ed. *Twentieth-Century American-Jewish Fiction Writers*, Dictionary of Literary Biography, volume 28. Detroit: Brucoli Clark, Layman/Gale Research Company, 1984.

#### *John Brown's Body* by Stephen Vincent Benét

(Garden City, N.Y.: Doubleday, Doran, 1928) *poem*

Stephen Vincent BENÉT's *John Brown's Body* won the PULITZER PRIZE for poetry in 1929 and was a best-seller that has been in print ever since. This book-length poem of the American Civil War was perhaps the first truly American verse epic and certainly the first of the twentieth century. Divided into eight books that each feature at least one major military event, *John Brown's Body* gave detailed portraits of historical figures such as Brown, Abraham Lincoln, and Robert E. Lee, along with fictional characters including slaves, farmers, soldiers, and their families. Critics admired how Benét was sympathetic to both sides of the conflict, which was an unusual approach at a time when many books about the war showed a clear bias against the South.

#### Source

Izzo, David Garrett and Lincoln Konkle, eds. *Stephen Vincent Benet: Essays on his Life and Work*. Jefferson, N.C.: McFarland, 2003.

—David G. Izzo

#### *Johnny Got His Gun* by Dalton Trumbo (Philadelphia & New York: Lippincott, 1939) *novel*

TRUMBO's *Johnny Got His Gun* is set in WORLD WAR I and shows the horror of modern warfare. After Joe Bonham, the protagonist, volunteers to serve his country, an exploding shell destroys his arms, legs, and face as well as his senses, except for the sense of touch. Blind, mute, and deaf, he struggles to understand what has happened to him as he remembers events of his life in flashbacks. At one point he imagines that he could become an "educational exhibit": "People wouldn't learn much about anatomy from him but they would learn all there was to know about war. That would be a great thing to concentrate war in one stump of a body and to show it to people so they could see the difference between a war that's in newspaper headlines and liberty loan drives and a war that is fought out lonesomely in the mud somewhere a war between a man and a high explosive shell." At the climax of this story Joe finds a way to communicate with a nurse through Morse code.

—Michael MacBride

#### Johnson, Georgia Douglas (1877?–1966) *poet, playwright*

Georgia Douglas Johnson studied music at Oberlin College, taught school, and became a principal, a wife, and a mother long before she published her first poems in *THE CRISIS* in 1916 and began to collect the poems that made her the most celebrated and prolific female poet of the HARLEM RENAISSANCE. A lyric poet whose work was often compared to the work of Sara TEASDALE, Johnson published four volumes of poetry—*The Heart of a Woman* (1918), *Bronze* (1922), *An Autumn Love Cycle* (1928), and *Share My World* (1962)—but some critics argue that her genius lies in the plays she began writing in 1926. She received awards for two plays—*Blue Blood* (produced 1927), in which two mothers discuss class and color before the planned wedding of their children, and *Plumes* (produced 1928), a folk tragedy about the mistrust of modern medicine within the black community—and left records indicating that she had written at least two dozen plays.

#### Source

Gates, Henry Louis. *Selected Works of Georgia Douglas Johnson: African American Writer, 1910–1940*. New York: G.K. Hall, 1997.

—KaaVonia Hinton

#### Johnson, James Weldon (1871–1938) *novelist, poet, anthologist*

The son of a self-educated father who worked as a waiter and the first black woman public school teacher in Florida, James Weldon Johnson was brought up in a middle-class environment in which learning was valued. A year after

graduating from Atlanta University in 1894, he founded the *Daily American*, a newspaper for the African American community in his native Jacksonville. Although the newspaper lasted only eight months, Johnson's industry recommended him to older leaders such as Booker T. WASHINGTON and W. E. B. DU BOIS. Johnson then established a successful law practice in Jacksonville and became principal of the Stanton School. Moving to New York, he collaborated with his brother, composer John Rosamond Johnson, on songs, the most notable of which was "Lift Every Voice and Sing" (1900). Just as he had studied law with a white lawyer, Johnson took up the systematic study of literature with a renowned white critic, Brander Matthews, at Columbia University. Johnson's breakthrough as a writer came with *THE AUTOBIOGRAPHY OF AN EX-COLORED MAN* (1912), one of the seminal texts in African-American literature. From 1920 to 1930, Johnson served as executive secretary of the National Association for the Advancement of Colored People, a demanding post that nevertheless did not wholly consume his energies. An important figure of the HARLEM RENAISSANCE, Johnson published the anthologies *The Book of American Negro Poetry* (1922), *The Book of American Negro Spirituals* (1925), and *The Second Book of American Negro Spirituals* (1926). This work fed his own creativity, and he produced the moving and beautifully constructed *God's Trombones: Seven Negro Sermons in Verse* (1927), which has often been staged. From 1930 until his death in an automobile accident in 1938, Johnson taught at Fisk University as a professor of literature and creative writing. During this period he published *Black Manhattan* (1930), a survey of the cultural scene; his autobiography, *Along This Way* (1933); *Negro Americans: What Now?* (1934), in which he argued vigorously for integration and cooperation among the races; and *Saint Peter Relates an Incident: Selected Poems* (1935).

### Sources

Fleming, Robert E. *James Weldon Johnson*. Boston: Twayne, 1987.

Oliver, Lawrence J., ed. *Critical Essays on James Weldon Johnson*. New York: G. K. Hall, 1997.

### Johnson, Josephine (1910–1910) novelist, short-story writer, autobiographer

Josephine Johnson's first novel, *Now In November* (1934), the story of life on a Midwestern farm, won a PULITZER PRIZE. Her REGIONALISM is also reflected in her story collection *Winter Orchard* (1935) and the novel *Jordanstown* (1937), about a Midwestern newspaperman during the GREAT DEPRESSION. Her other books include a collection of poetry, *Years End* (1939); *The Inland Island* (1969), a nonfiction work based on her observations of nature during the course of a year on her Ohio farm that was compared to Henry David

Thoreau's *Walden*; and *Seven Houses: A Memoir of Time and Places* (1973).

### Source

Kocks, Dorothee E. *Dream a Little: Land and Social Justice in Modern America*. Berkeley: University of California Press, 2000.

### The Josephine Perry Stories (1930–1931) short stories

F. Scott FITZGERALD published five stories in *THE SATURDAY EVENING POST* about Josephine Perry, a Chicago teenager, inspired by Ginevra King, with whom he was in love at Princeton. The stories trace flirtations on which she expends her emotions. He collected "First Blood," "A Nice Quiet Place," and "A Woman with a Past" in *TAPS AT REVEILLE* (1935). But he omitted the best Josephine story, "Emotional Bankruptcy."

### Sources

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

Fitzgerald, F. Scott. *The Basil and Josephine Stories*, edited by Jackson R. Bryer and John Kuel. New York: Scribners, 1973.

—Morris Colden

### Josephson, Matthew (1899–1978) editor, critic, historian, biographer

Matthew Josephson began his career in Paris editing *Secession* (1922–1924), which featured expatriate writers of the LOST GENERATION. He established his reputation as a critic with two books, *Zola and His Time* (1928) and *Portrait of the Artist as American* (1930), which argued that Americans such as Henry James and James McNeil Whistler had to go abroad to develop their talents. *The Robber Barons* (1934) was an influential history of American industrialists. Josephson later wrote biographies, including *Stendahl* (1946) and *Edison* (1959). Josephson published two memoirs that are guides to the early literary history of the twentieth century: *Life Among the Surrealists* (1962) and *Infidel in the Temple: A Memoir of the Nineteen-Thirties* (1967).

### Source

Shi, David E. *Matthew Josephson, Bourgeois Bohemian*. New Haven: Yale University Press, 1981.

### The Jungle by Upton Sinclair (New York: Doubleday, Page, 1906) novel

UPTON SINCLAIR's muckraking masterpiece, *The Jungle*, exposes the reality of the Chicago meatpacking industry at the turn of the century. Researched when Sinclair went undercover as a worker in a meatpacking plant in the Chicago stockyards, the novel relates the story of Jurgis Rudkus, a Lithuanian immi-

grant who is at first hopeful about his move to America but is destroyed by the corruption and horrid working conditions of the meatpacking plants. Jurgis and his wife, Ona, struggle to support themselves and their family, but the forces of poverty and oppression are strong. Jurgis's only hope comes when he becomes a Socialist at the end of the novel. *The Jungle* had such a strong impact on Americans that national legislation, the Pure Food and Drug Act and the Meat Inspection Act, came about within months of its publication.

#### Source

Mookerjee, Rabindra Nath. *Art for Social Justice: The Major Novels of Upton Sinclair*. Metuchen, N.J.: Scarecrow Press, 1988.

—Crystal McCage

#### *The Just and the Unjust* by James Gould Cozzens

(New York: Harcourt, Brace, 1942) novel

James Gould COZZENS's *The Just and the Unjust* is set in an unspecified Northeastern state—probably Pennsylvania—and covers three days in the 1939 trial of two men for murdering a drug dealer. The central figure is Assistant District Attorney Abner Coates, a dull man with a strong sense of duty and responsibility. The trial turns on the felony-murder rule, which holds all the participants in a crime that results in murder guilty of murder—not just the killer. Although Coates has a solid case, the jury refuses to find the two nonkillers guilty of first-degree murder because the actual murderer is dead.

—Morris Colden





**Jackson, Shirley** (1916–1965) *novelist, short-story writer*

Born in San Francisco and educated at Rochester University in New York, Shirley Jackson earned a B.A. from Syracuse University in 1940. Jackson published her first novel, *The Road through the Wall*, in 1948. She followed that with a collection of stories, *The Lottery* (1949), which includes the frequently anthologized title story, often cited as an example of American Gothic. Jackson bridged the gap between serious literature and popular fiction in suspenseful novels often about extraordinary occurrences, including *The Haunting of Hill House* (1959), *Hangsaman* (1951), *The Sundial* (1958), and *We Have Always Lived in the Castle* (1962). Jackson also wrote the children's books *The Witchcraft of Salem Village* (1956) and *Nine Magic Wishes* (1963) and a play, *The Bad Children* (1959). Like *The Lottery*, much of Jackson's other work presents disturbed characters and occult experiences within the context of vividly realized domestic, everyday settings. Jackson's fiction and nonfiction is often humorous. She described her life at home with her children in *Life among the Savages* (1953) and *Raising Demons* (1957). After her death her husband edited two collections: *The Magic of Shirley Jackson* (1966) and *Come Along with Me* (1968), which includes her last, unfinished novel.

**Sources**

Friedman, Lenemaja. *Shirley Jackson*. Boston: Twayne, 1975.  
Hall, Joan Wylie. *Shirley Jackson: A Study of Short Fiction*. New York: Twayne, 1993.  
Oppenheimer, Judy. *Private Demons: The Life of Shirley Jackson*. New York: Putnam, 1988.

**Jarrell, Randall** (1914–1965) *poet, critic*

A native of Nashville, Tennessee, Randall Jarrell was educated at Vanderbilt University, where he studied under John Crowe Ransom. When Ransom moved to Kenyon College, Jarrell followed and taught there for two years. He served in the air force in WORLD WAR II, an experience that influenced his poetry, including the much anthologized "The Death of the Ball Turret Gunner," which appeared in *Little Friend, Little Friend* (1945). This first collection was followed by *Losses* in 1948. Jarrell was particularly attentive to prosody and has often been compared to Robert Frost for his ability to link traditional forms of poetry to colloquial speech. Like Frost, Jarrell excelled in the dramatic monologue, featured in his *The Woman at the Washington Zoo* (1960). His later poems, like those of his contemporaries Robert LOWELL and John BERRYMAN, became more confessional, as in "The Lost World" and "Thinking of the Lost World," collected in *The Lost World* (1965).

Jarrell's standing as a literary critic is as high, if not higher, than his ranking as a poet. His reputation as a critic is based on two volumes: *Poetry and the Age* (1953) and *A Sad Heart at the Supermarket* (1962), which established sound readings of modern poets, especially Robert Frost. He published one novel, *Pictures from an Institution* (1954), a satire of the academic world. Like Lowell and Berryman, his friends and competitors, Jarrell led an intense, troubled life devoted to poetry and its promulgation. It is still an open question whether his death (the result of being struck by a car) was an accident or a suicide. *No Other Book* (1999) collects the best of Jarrell's nonfiction. Mary Von Schrader Jarrell, Jarrell's wife, published *Remembering Randall: A Memoir of Poet, Critic, and Teacher Randall Jarrell* in 1999.

### Sources

- Bryant Jr., J. A. *Understanding Randall Jarrell*. Columbia: University of South Carolina Press, 1986.
- Burt, Stephen. *Randall Jarrell and His Age*. New York: Columbia University Press, 2002.
- Travisano, Thomas. *Midcentury Quartet: Bishop, Lowell, Jarrell, Berryman, and the Making of a Postmodern Aesthetic*. Charlottesville: University Press of Virginia, 1999.

### *J.B.* by Archibald MacLeish (1958) play

Archibald MacLeish's verse drama *J.B.*, which had a 364-performance run at the ANTA Theatre in New York, won the Pulitzer Prize for Drama in 1959. Inspired by MacLeish's desire to articulate his frustrations at a "world in which men and women and children suffer and die by millions in holocausts which seemingly take no account of humanity," the play recasts the Biblical story of Job for the twentieth century, ultimately concluding that man's only armor in an unjust world is love.

### Source

- MacLeish, Archibald. *J.B.* Boston: Houghton Mifflin, 1958.  
—Paul Kareem Tayyar

### *Jin, Ha* (1956– ) novelist, short-story writer, poet

Born Xuefei Jin in 1956, award-winning novelist and short-story writer Ha Jin grew up in the Liaoning province of China and witnessed firsthand Mao Tse-tung's Cultural Revolution. He enlisted in the Chinese army at the age of fourteen, working at a telegraph office, and attended Heilongjiang University, receiving a B.A. in 1981, and Shangdong University, where he received an M.A. in 1983.

In 1985 he moved to the United States to attend Brandeis University and, following the Tiananmen Square massacre in summer 1989, elected to stay in order to pursue his writing career; he earned his Ph.D. from Brandeis in 1992. His first short-story collection, *Ocean of Words* (1996), won the PEN/Hemingway Award for first fiction, and his second, *Under the Red Flag* (1997), won the Flannery O'Connor Award. His novel *Waiting* (1999), which won both the NATIONAL BOOK AWARD and the PEN/FAULKNER AWARD for fiction, is the story of a thoughtful Chinese doctor caught between the Chinese tradition of his parents and the Maoist ideology of the time of the novel. Critics compared the lean, bleak lyricism of the novel to the work of Anton Chekhov. Jin followed his 1999 success with *The Crazy* (2002) and *War Trash* (2004), which won the PEN/Faulkner Award.

### Source

- Nelson, Liza. "Ha Jin: An Interview with Liza Nelson," *Five Points: A Journal of Literature and Art*, 5 (Fall 2000): 52–67.

—Marshall Boswell

### *Joe Turner's Come and Gone* by August Wilson

(produced 1986) play

Set in 1911 in an African American boardinghouse in Pittsburgh, *Joe Turner's Come and Gone* is August WILSON's award-winning tale about displacement and the need for community. First performed at the Yale Repertory Theater in 1986, the play moved to Broadway in 1988 and went on to win Best Play of the Year from the New York Drama Critics' Circle.

Almost all of the main characters are African Americans who have left the Jim Crow South in search of freedom in the industrial North. But the city they have chosen "flexes its muscles" and leaves them isolated, confused, and searching "for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy." The play's hero, Herald Loomis, is a thirty-two-year-old man who, after being falsely imprisoned, has just finished a seven-year term on Joe Turner's chain gang, followed by another four years searching for his wife. When he arrives at the boardinghouse, he is described as a "man driven not by the hellhounds that seemingly bay at his heels, but by his search for a world that speaks to something about himself."

Wilson has called *Joe Turner's Come and Gone* his favorite play. Arranged into two concise acts, the play addresses historicized issues usually associated with novels, including the trauma of slavery and the atavistic presence of African myth.

### Sources

- Bogumil, Mary L. *Understanding August Wilson*. Columbia: University of South Carolina Press, 1999.
- Wilson, August. *Joe Turner's Come and Gone*. New York: New American Library, 1988.

—Marshall Boswell

### *Johnson, Denis* (1949– ) novelist, short-story writer, poet

*I really enjoy writing novels. . . . You can just build a boat and take off. I can't understand why anybody would criticize anything that ends up being a novel because you've arrived to the other shore, you've made it alive. Maybe you started off for Africa and ended up in Spain, but so what?*

—Interview (2003?)

Denis Johnson was born in Munich, West Germany, and grew up in Tokyo and in Manila before moving, as a teenager, to Alexandria, Virginia. He published his first book of poetry, *The Man among the Seals*, in 1969 while still an undergraduate at the University of Iowa, from which he earned his M.F.A. in poetry in 1971. Johnson's verse and

prose are notable for their bleak outlook and dreamlike surrealism. His most important works of fiction are *Angels* (1983), a road novel in the tradition of Jack KEROUAC; *Fiskadoro* (1985), a postapocalyptic nightmare that employs science-fiction techniques; *Resuscitation of a Hanged Man* (1991), a surreal updating of the Catholic-existentialist novel as perfected by Walker PERCY; and the acclaimed short-story cycle *Jesus' Son* (1992), which includes eleven linked stories narrated by a nameless heroin addict. In 2006 the book was voted one of the twenty-five most important works of fiction of the last twenty-five years (1980–2005) by the *New York Times Book Review*. *Already Dead: A California Gothic* (1997) is about a “relentless failure” who hopes to solve his problems by planting marijuana on the land he inherited and smuggling cocaine. *The Name of the World* (2000), a PEN/FAULKNER AWARD finalist, is about a man who must face life in the aftermath of an automobile accident in which his wife and child were killed. *The Throne of the Third Heaven of the Nations Millennium General Assembly*, a collection of poetry, was published in 1995. Johnson's first published drama, *Shoppers: Two Plays* (produced 2002), comprises two works that, in the publisher's words, “present a dramatized field guide to some of the more dysfunctional and dysphoric inhabitants of the American West.” *Tree of Smoke* (2007) is set during the VIETNAM WAR.

—Marshall Boswell

### **Johnson, Diane** (1934– ) *novelist, biographer, critic*

Born in Illinois, Diane Johnson has spent her professional life in California, where she has taught at the University of California, Los Angeles and Davis campuses. Beginning in the mid 1990s she has divided her time between homes in Paris and San Francisco, an arrangement reflected in her novels since then. Her fiction focuses on many different subjects, including Mormonism, Los Angeles, small California towns, Paris, the victimization of women, and Iran on the eve of revolution. Her tone also ranges from the comic to the farcical to the terrifying to the apocalyptic. *Fair Game* (1965) is her first novel, followed by *Loving Hands at Home* (1968), *Burning* (1971), *The Shadow Knows* (1974), *Lying Low* (1978), and *Persian Nights* (1987). She has published two biographies: *Lesser Lives* (1972), a biography of the wife of novelist George Meredith; and *Dashiell Hammett: A Life* (1983). Johnson is best known for her three social comedies that deal with romantic relationships and cultural differences among Americans living in Paris and the native-born French: *Le Divorce* (1997), *Le Mariage* (2000), and *L'Affaire* (2003). A frequent contributor to the *NEW YORK REVIEW OF BOOKS*, she collected her essays in *Terrorists and Novelists* (1982). She also wrote the script for *The Shining* (1980), a movie adaptation of the Stephen King novel.

### **Jones, Gayl** (1949– ) *novelist, playwright*

Born in Lexington, Kentucky, Gayl Jones has used the state as a setting for much of her work. She began writing stories in grade school and wrote poetry at Connecticut College, where she won two awards for her work and received a B.A. in 1971. With M.A. (1973) and D.A. (1975) degrees from Brown University, she wrote her first two novels, *Corregidora* (1975) and *Eva's Man* (1976), which were edited by Toni MORRISON at Random House. She has also written plays, including *Chile Woman* (produced 1974). She left a teaching career at the University of Michigan in 1983, retreating from the literary scene but continuing to write about African American culture, especially its oral traditions. Her work combines anthropological and literary sensibilities. Her plays have attracted notice for their ritualistic qualities and their reliance on the African American tradition of call and response used in sermons when the congregation answers or echoes the preacher's words. *Corregidora* remains her signature work because of its comprehensive exploration of the African American family and the relationship between men and women. She published *White Rat*, a short-story collection, in 1977. Two novels, *The Healing* (1998) and *Mosquito* (1999), followed collections of her poetry: *Song for Anninho* (1981), *The Hermit Woman* (1983), and *Xarque and Other Poems* (1985). Jones's poetry is especially attuned to the rhythms of jazz and the blues. In *Liberating Voices: Oral Tradition in African American Literature* (1991), she discusses the work of Morrison, Paul Laurence Dunbar, Langston Hughes, Shirley Anne Williams, Zora Neale Hurston, Jean Toomer, Ann PETRY, and Ralph ELLISON. Jones has been both praised and blamed for her frank and brutal criticisms of African American men, especially in her novels that examine their abuse of African American women.

### **Source**

Coser, Stelamaris. *Bridging the Americas: The Literature of Paule Marshall, Toni Morrison, and Gayl Jones*. Philadelphia: Temple University Press, 1995.

### **Jones, James** (1921–1977) *novelist*

*The only one of my contemporaries who I felt had more talent than myself was James Jones. And he has also been the one writer of any time for whom I felt any love.*

—Dust jacket blurb by Norman Mailer

An Illinois native, James Jones enlisted in the army in 1939 after graduating from high school. He was sent to Hawaii and saw action on Guadalcanal Island, which provided material for his best-selling and critically acclaimed novel, *FROM HERE TO ETERNITY* (1951). His novel is regarded as one of the best novels of WORLD WAR II, although it ends with the attack on



Pearl Harbor. Jones followed this success with *Some Came Running* (1957) and *The Pistol* (1959), which was well received. After considerable reflection, Jones produced a sequel to *From Here to Eternity*, *The Thin Red Line* (1962), which is a meticulous study of men in combat during the war. Jones spent much of his later writing career in Paris. He completed the last volume of his combat trilogy, *Whistle*, in 1978.

### Sources

Garrett, George P. *James Jones*. San Diego: Harcourt Brace Jovanovich, 1984.

Giles, James R. *James Jones*. Boston: Twayne, 1981.

### Jong, Erica (1942– ) poet, novelist, autobiographer

*There were 117 psychoanalysts on the Pan Am flight to Vienna and I'd been treated by at least six of them. And married a seventh.*

—*Fear of Flying* (1973)

Erica Jong was raised in Manhattan and is a graduate of Barnard College. In 1965 she earned a master's degree at Columbia University. Jong has written a sizeable and well-regarded body of poetry—including *Fruits and Vegetables* (1971) and *Ordinary Miracles* (1983)—but she earned fame with her sensational and controversial novel *Fear of Flying* (1973), in which her frankness about sex rivaled the work of such male authors as Henry Miller. Her humor was bold, and the explicitness of the language amused and outraged readers. Jong's other fiction has been overshadowed by her early success, although *Fanny, Being the True History of Fanny Hackabout Jones* (1980) has been acclaimed for demonstrating Jong's ambition to impose a feminine perspective on Henry Fielding's *Tom Jones*.

Jong is at her best when demonstrating her gift for the comic. Her other novels include *How to Save Your Own Life* (1977), *Any Woman's Blues* (1990), and *Sappho's Leap* (2003). She has published two memoirs, *Fear of Fifty: A Memoir* (1994) and *Seducing the Demon: Writing for My Life* (2006).

### Sources

Erica Jong website: <<http://www.ericajong.com/>> (viewed January 30, 2007).

Templin, Charlotte. *Feminism and the Politics of Literary Reputation: The Example of Erica Jong*. Lawrence: University of Kansas Press, 1995.

### Jordan, June (1936–2002) poet, novelist, biographer

Born in Harlem and raised in the Bedford-Stuyvesant section of Brooklyn, June Jordan attended the Northfield School

for Girls in Massachusetts. While at Barnard College she met and married a white student, Michael Meyer, and accompanied him to the University of Chicago, where she studied anthropology. Jordan came of age as a writer in the 1960s and 1970s, contributing to periodicals such as *Essence*, *EVER-GREEN REVIEW*, the *Nation*, *Partisan Review*, the *Village Voice*, *Black World*, and the *NEW YORK TIMES BOOK REVIEW*. Jordan established her reputation with her first book, *Who Look at Me* (1969), a probing look at interracial relations in a white-dominated society.

Jordan began writing novels and biographies for children, including *His Own Where* (1971) and *Fannie Lou Hamer* (1972). She published poetry, essays, lectures, and articles and wrote plays, including *In the Spirit of Sojourner Truth* (produced 1979) and *For the Arrow That Flies by Day* (produced 1981). An educator, a feminist, and a political writer, Jordan believed in instilling pride in African American children, in fostering freedom of sexual orientation, and in the efficacy of activism. Her work has been compared to Toni MORRISON, Toni Cade BAMBARA, Nikki GIOVANNI, and Amiri BARAKA. Her roots, however, were in the black militancy of the 1960s—as exemplified by Eldridge CLEAVER and Malcolm X. Her *Affirmative Act: Political Essays* was published in 1998.

### *The Joy Luck Club* by Amy Tan (New York: Putnam, 1989) novel

Amy TAN's first novel is a cycle of interrelated stories in which four Chinese women and their American-born daughters exchange stories while playing mah-jongg, eating dim sum, and investing in stocks. The title, *The Joy Luck Club*, refers to the name the mothers gave to the club upon its inauguration in 1949.

The novel's framing narrator, Jing-Mei "June" Woo, has been asked to take the place of her mother, Suyuan Woo, at the mah-jongg table after the mother's death two months prior. As the novel proceeds, the stories shift in focus between tales of the daughters' drive to assimilate to their new homeland and tales of the mothers' desire to sustain traditional Chinese customs. In "Queen Mother of the Western Skies," the mothers offer tales of reconciliation, a strategy that is reinforced by June's position as both one of the daughters and her mother's stand-in at the mah-jongg table. The novel ends with June traveling to China to meet the twin daughters from her mother's first marriage. June learns that her proper name, Jing-mei, combines the Chinese words for "pure essence" and "younger sister," thus emphasizing her connection to her two sisters and her embodiment of a dual, Chinese/American heritage.

### Sources

Adams, Bella. *Amy Tan*. Manchester, U.K.: Manchester University Press, 2005.

Huntley, E. D. *Amy Tan: A Critical Companion*. Westport, Conn.: Greenwood Press, 1998.

—Marshall Boswell

**Jubilee** by Margaret Walker (Boston: Houghton Mifflin, 1966) *novel*

Winner of the 1965 Houghton Mifflin Literary Fellowship Award, Margaret WALKER's *Jubilee* is an historical novel about the life of an irrepressible mulatto slave named Vvry as she transitions from plantation life to the qualified freedom of the Reconstruction Era. Walker, already a well-respected poet, built the novel from extensive research and from stories of slave life told to her by her grandmother, whose own mother was the direct source for the character of Vvry.

The novel opens with Vvry's conception by a sexually abused slave named Hetta and her white owner, John Morris Dutton. As Vvry grows older, her resemblance to John, as well as to his legitimate daughter, Lillian, becomes impossible to ignore, igniting the ire of his wife, Salina. Vvry later meets and falls in love with a powerful free black man named Randall Ware but is thwarted when she tries to escape the plantation with her children to be with him. The Civil War breaks out, but before he can join the fight, John dies of gangrene contracted from a fall from a horse. Vvry stays on the plantation with Salina until the end of the war, when she strikes out on her own with a hardworking former slave named Innis Brown. *Jubilee* is a landmark work of historical fiction as it provides an alternative view of the Southern Civil War experience.

#### Source

Walker, Margaret. *How I Wrote Jubilee*. Chicago: Third World Press, 1972.

—Marshall Boswell

**Just, Ward** (1935– ) *novelist, short-story writer, playwright*

Ward Just has carved out a distinctive place in American literary circles for his novels set in the politically charged atmosphere of Washington, D.C. Time and again his work explores the contradictions between the public and private lives of the American political elite. The product of a newspaper-publishing dynasty, he was born just outside of Chi-

cago in 1935. In 1965, after a decade of working as a political correspondent, he traveled to Saigon to cover the VIETNAM WAR. That experience served as the basis for his first book, *To What End: Report from Vietnam* (1968). Two years later he published his first novel, *A Soldier of the Revolution* (1970), which was followed by his first major critical and commercial success, the short-story collection *The Congressman Who Loved Flaubert and Other Washington Stories* (1973). His other novels include *A Family Trust* (1978), *In the City of Fear* (1983), *The American Ambassador* (1987), *Jack Gance* (1989), *Echo House* (1997), *An Unfinished Season* (2004), and *Forgetfulness* (2006). The best of his stories can be found in *Twenty-One Selected Stories* (1990).

#### Source

Nelson, Michael. "Ward Just's Washington," *Virginia Quarterly Review: A National Journal of Literature and Discussion*, 74 (Spring 1998): 205–220.

—Marshall Boswell

**Justice, Donald** (1925–2004) *poet*

Born in Florida, Donald Justice earned his M.A. at the University of North Carolina and his Ph.D. at the University of Iowa. Justice was admired for his poetic craftsmanship. Commenting on Justice's *Selected Poems* (1979), which won a Pulitzer Prize, Dana Gioia commented that the collection "reads almost like an anthology of the possibilities of contemporary poetry. . . . There are sestinas, villanelles and ballads rubbing shoulders with aleatory poems [composed using chance methods], surreal odes, and . . . free verse. . . . A new technique is often developed, mastered, and exhausted in one unprecedented and unrepeatable poem." Less prolific than many of his contemporaries, Justice approached each of his collections with a carefully wrought approach to new material. His works include *The Summer Anniversaries* (1960), *Tremayne* (1984), and *The Sunset Maker* (1987). His essays appear in *Platonic Scripts* (1984), *A Donald Justice Reader: Selected Poetry and Prose* (1991), and *Oblivion: On Writers & Writing* (1998).

#### Source

Gioia, Dana, and William Logan, eds. *Certain Solitudes: On the Poetry of Donald Justice*. Fayetteville: University of Arkansas Press, 1997.



# K

**Key, Francis Scott** (1779–1843) *poet, pamphleteer, translator*

Francis Scott Key is best known for the poem he composed during the WAR OF 1812 that became the national anthem of the United States. He was born in Frederick, Maryland, August 9, 1779, the son of Ann Phoebe Charlton and Philip Ross Key. He attended St. John's College in Annapolis and later read law with a noted Maryland attorney. After passing the bar, Key opened legal offices with his brother-in-law Roger Taney, who later became chief justice of the U.S. Supreme Court. Following Key's marriage in 1802 to Mary Taylor Lloyd, descendant of two noted Maryland families, he moved his growing family—which eventually included eleven children—to Washington, D.C., where he joined the law practice of his uncle, Philip Barton Key.

In 1814, in the midst of the War of 1812, Key tried to secure the release of a prisoner, Maryland doctor William Beanes, who was being held on a British man-of-war in the Chesapeake Bay. Key was aboard the British prison ship when the enemy began its assault on Fort McHenry. Trapped, Key watched the battle from the deck, alternately fascinated and horrified by the bombardment.

Upon his release Key immediately wrote a poem that expressed the emotion he felt as the attack was waged and the Americans successfully resisted it. When Key showed this poem, “The Defence of Fort M’Henry,” to a local judge, his colleague insisted on arranging for its publication in the *Baltimore American*. Soon after, the poem was set to the tune of the popular English drinking song, “To Anacreon in Heaven.” Later, it became known by one of the poem's own synonyms for the American flag: “The Star-Spangled Banner.” The nation's armed forces considered “The Star-Spangled Banner”

the national anthem for most of the nineteenth century. It first became official, however, by executive order of President Woodrow Wilson in 1916, an order endorsed by act of Congress in 1931.

Although the poem records a moment of triumph, Key intended it as a prayer of thanksgiving rather than an expression of exuberant patriotism. Key was far from confident, as the battle raged, that the Americans could hold the fort. The poem asks, Does the flag still wave? It is God's intercession, according to Key, that saves the flag, and ensures the American victory over tyrannical forces: “Blest with victory and peace, may the heaven-rescued land / Praise the power that hath made and preserved us as a nation. . . .” A common element in Key's poems is the intertwining of religion and patriotism. “The Defence of Fort M’Henry” ends:

*Then conquer we must, for our cause is just,  
And this be our motto: “In God is our trust.”  
And the star-spangled banner forever shall wave  
O’er the land of the free and the home of the brave!*

This same connection is found in “Song,” “Hymn for the Fourth of July, 1832,” and “Sunday School Celebration July Fourth 1833.” Key's belief that God favored America over all nations appears in his speeches as well as in his poems. In an address to the Washington Society, he asserted that Americans “should acknowledge and praise the Power that defended them.” An active member of the American Colonization Society and an advocate for restrictions on the slave trade, Key linked humane treatment of African Americans with the continuing strength of the nation. In an address to Congress in 1842 he evoked the imagery of the “Star-Spangled Banner,”



declaring "When that standard flings forth its folds over the destitute and abandoned . . . then does it achieve a higher triumph than its proudest battles have ever won."

Key produced a slim volume of poems, many of which are patriotic while others focus on natural or classical themes. Although a few are satirical, his "Lord, With Glowing Heart I'd Praise Thee," which provided the lyrics for a popular Protestant hymn, is far more typical. Key's literary work did not distract him from his legal and political career. In 1833 he accepted a presidential appointment to negotiate settlements between the U.S. government and the Creek Indians of Alabama. From 1833 to 1841 he served as the U.S. attorney for the District of Columbia. He remained active in several political societies until his death from pleurisy January 11, 1843.

### Works

Key, Francis Scott. "Defence of Fort M'Henry," *The Club*, 1 (October 6, 1814).

Key. *Poems of the Late Francis S. Key, Esq.: Author of "The Star Spangled Banner": with an Introductory Letter by Chief Justice Taney*. New York: R. Carter, 1857.

### Sources

Bates, Helen Dixon. *Francis Scott Key*. New York: McGraw-Hill, 1936.

Meyer, Sam. *Paradoxes of Fame: The Francis Scott Key Story*. Annapolis: Eastwind, 1995.

Molotsky, Irvin. *The Flag, the Poet, and the Song: The Story of the Star-Spangled Banner*. New York: Dutton, 2001.

### King Philip's War (1675–1676)

Metacomet, the Wampanoag sachem, called "King Philip" by the British, led a thirteen-month war against English settlements. Territorial conflicts between the New England tribes and the British led to war when three Wampanoag accused of the January 29, 1675, murder of John Sassamon were executed on June 8, 1675. Sassamon was a Christian and former assistant to Metacomet, who had warned the English colonists of impending Indian attacks. The Wampanoag were joined in battle by the NARRAGANSETT, Nipmuck, and, briefly, the Mohawk. By spring 1676, food shortages and disease caused the tribes to retreat west. In the end more than three thousand Native Americans and one thousand colonists had died, and nearly half of the ninety English towns were attacked and thirteen destroyed. King Philip's War (also called Metacomet's War) thus marked a turning point in Native-Anglo relations and precipitated the elimination of Native populations in the New England region. King Philip's War is mentioned in several early American writings, including Increase MATHER's *Brief History of the War with the Indians in New England, in 1676* (1676); William Hubbard's *Narrative of the Troubles with the Indians* (1677); Mary White ROWLANDSON'S *NARRATIVE OF THE CAPTIVITY AND RESTAU-*

*RATION OF MRS. MARY ROWLANDSON; and Daniel GOOKIN'S Historical Collections of the Indians in New England* (1792).

### Sources

Drake, James D. *King Philip's War: Civil War in New England, 1675–1676*. Amherst: University of Massachusetts Press, 2000.

Lepore, Jill. *The Name of War: King Philip's War and the Origins of American Identity*. New York: Knopf, 1998.

### Knight, Sarah Kemble (1666–1727) travel writer, diarist

*Wee advanced on towards Seabrook. The Rodes all along this way are very bad, Incumbred wth Rocks and mountainous passages, wch were very disagreeable to my tired carcass; but we went on with a moderate pace wch made the Journy more pleasant.*

—*The Journal of Madame Knight* (1825)

Sarah Kemble Knight was born in Boston on April 19, 1666, one of perhaps a half-dozen children of Elizabeth Trevice and Thomas Kemble, a merchant. In 1689 she married Richard Knight, a shipmaster and London agent for an American company, with whom she had one daughter, Elizabeth, who was born in Boston on May 8, 1689. With Richard Knight frequently away at sea, Sarah Knight successfully managed both domestic and business affairs. After her husband died around 1706, she never remarried. Knight then settled into a house on Moon Street which she had inherited from her father. Her household included her widowed mother, her daughter, and several lodgers. She supplemented the income she received from her boarding house by running a school and as a copier of legal documents.

Knight's literary reputation rests on the entertaining forty-page travel diary she kept when, at the age of thirty-eight, she began an adventurous trip from Boston to New York and New Haven. This journal represents her only written work and is thought to be one of the most authentic records of eighteenth-century colonial life in America. On October 2, 1704, Knight embarked on the six-month journey, when she was called to New Haven to settle her cousin Caleb Trowbridge's estate on behalf of his widow, a journey which she measured as "about two-hundred miles." Knight was the first known woman to make such a journey unaccompanied. As she traveled on horseback, hiring guides and finding accommodations in inns and private homes along the way, she vividly described the difficulties and surprises of the journey in her diary, from dinner with the governor of Connecticut to an evening in the drafty hut of a poor farm family. The journal is more than a record of the primitive transportation networks of colonial society, however. It is also filled with humorous portraits of early Americans, from

pompous judges to country bumpkins, and with accounts of eighteenth-century social life, including raucous late-night arguments in taverns and the unpolished manners of backwoods farmers. Knight returned to home to her mother and daughter in Boston on March 3, 1705.

In 1825, Theodore Dwight published Knight's travel narrative in *The Journals of Madam Knight, and Rev. Mr. Buckingham, from the Original Manuscripts, Written in 1704 and 1710* as part of larger plan to highlight "American" literature that was distinctive in style and content from British and European literatures. Given the unique circumstance of a woman traveling for business and without a male relative as chaperon, readers assumed it was a work of fiction—or, if it were genuine, the diary of a man. The journal was the product of a woman of wit and intelligence, well read and well versed in the literary trends of her day. Critics note that the poetic entries reflect the author's familiarity with Dryden and the prose sections suggest a solid knowledge of Elizabethan romances. For most of the journal's popular audience, how-

ever, the appeal lies in its humorous portraits of Americans and its often harrowing accounts of travel in the colonies.

When her daughter Elizabeth married in 1713 and moved to New London, Connecticut, Knight followed her. Knight supported herself in her new home by a variety of enterprises, running a shop, a tavern, and an inn in nearby Norwich. She also began to speculate in land and had a number of tenants from whom she collected rents. She had amassed a considerable estate by the time of her death on September 25, 1727.

### Work

Knight, Sarah Kemble. *The Journals of Madam Knight, and Rev. Mr. Buckingham, from the Original Manuscripts, Written in 1704 and 1710*, edited by Theodore Dwight. New York: Wilder & Campbell, 1825. Reprinted as *The Journal of Madame Knight*, in *Colonial American Travel Narratives*, edited by Wendy Martin. New York: Penguin, 1994, 51–75; Early American Imprints, second series, 21135.



### **Keckley, Elizabeth** (circa 1818–1907)

#### *memoirist*

Elizabeth Keckley was born into slavery in Hillsborough, Virginia. She was an extraordinary seamstress, and in 1855 she was able to take advantage of her master's promise that, after his death, she could buy her and her son's freedom by borrowing money from customers for whom she had sewed. She moved to Washington, D.C., in 1860 and established a reputation as the most accomplished dressmaker in the city, serving the wives of government officials, including Varina Davis, wife of Jefferson Davis; Adele Douglass, wife of Stephen Douglass; and, most significantly, First Lady Mary Todd Lincoln, with whom she forged a close friendship. Keckley was an active supporter of freed blacks; she founded and served as president of the First Black Contraband Relief Organization in 1862. In 1868 Keckley published a memoir, *Behind the Scenes, or Thirty Years a Slave and Four Years in the White House*, which described her life and revealed personal information about Mrs. Lincoln, such as the severe debt she faced following the president's assassination. Mrs. Lincoln was offended by these revelations and by the inclusion of some of her letters. Mary Lincoln's son, Robert, pressured Keckley's publisher into withdrawing the book.

In 1892 Keckley accepted a position teaching sewing at Wilberforce University in Ohio and represented the university at the Chicago World's Fair in 1893. She returned to Washington in 1898 and lived until her death at the National Home for Destitute Colored Women and Children, which she had helped found in 1863.

### **Sources**

Braxton, Joanne M. *Black Women Writing Autobiography: A Tradition within a Tradition*. Philadelphia: Temple University Press, 1989.

Foster, Francis Smith. *Written by Herself: Literary Production by African American Women, 1746–1892*. Bloomington: Indiana University Press, 1993.

### **Kemble, Frances Anne** (1809–1893) *diarist*

Born into a stage family in London, England, Fanny Kemble made her acting debut at the age of thirteen. In 1832, while on a two-year acting tour of the United States with her father, she began keeping a journal, which she later published as *Journal by Frances Anne Butler* (1835). Rather than return to England with her father, in 1834 Kemble married Pierce Butler, a wealthy man from a prominent Southern family, and settled in Philadelphia. After inheriting two large slaveholding Georgia plantations, Butler and his wife visited them during the winter of 1838–1839. Kemble, an outspoken abolitionist, was appalled by the treatment of the slaves there, particularly by the practice of forcing slave women back into the fields three weeks after they had given birth. She recorded her observations in a journal that she prepared for publication over the objections of the Butler family. Although she acceded to her husband's demand that she not publish the journal to support the abolitionist cause (see ABOLITIONISM), her outspoken opposition to slavery caused the family to ban her from the plantation, further damaging an already rocky marriage. After a lengthy proceeding Kemble and her



husband were divorced in 1849, and in 1863, hoping to influence British public opinion against the Confederacy, she published her *Journal of a Residence on a Georgia Plantation, 1838–1839*.

Kemble supported herself in the United States and Britain primarily through public readings, although she continued to write plays, poetry, criticism, an autobiography, and a novel, *Far Away and Long Ago* (1889), set near her home in the Berkshire Mountains. She is said to have supplied some of the inspiration for Nathaniel Hawthorne's character Zenobia in *THE BLITHEDALE ROMANCE* (1852) and for Henrietta Buckmaster's 1948 historical novel, *Fire in the Heart*.

### Sources

Clinton, Catherine. *Fanny Kemble's Civil Wars*. New York: Simon & Schuster, 2000.

Furnas, J. C. *Fanny Kemble: Leading Lady of the Nineteenth-Century Stage: A Biography*. New York: Dial Press, 1982.

Jenkins, Rebecca. *Fanny Kemble: A Reluctant Celebrity*. London & New York: Simon & Schuster, 2005.

Ransome, Eleanor, ed. *The Terrific Kemble: A Victorian Self-Portrait from the Writings of Fanny Kemble*. London: Hamilton, 1978.

### Kennedy, John Pendleton (1795–1870) novelist

Born in Baltimore, John Pendleton Kennedy was a lawyer by profession and a writer by avocation. Disliking the practice of law, he entered politics, serving in the United States Congress as a representative and as Speaker of the House. He also worked in the administrative branch as President Millard Fillmore's secretary of the navy. In the latter position he was instrumental in Commodore Matthew Perry's 1853 expedition to Japan and in Elisha Kent Kane's second Arctic expedition (1853–1855).

Literature, however, was Kennedy's abiding interest. His first important work, a series of sketches titled *Swallow Barn, or A Sojourn in the Old Dominion* (1832), is the first significant fictional treatment of Virginia plantation life. Kennedy published this work and others under the pen name Mark Littleton. His political writing was often satirical, as in *Quodlibet* (1840), which concerns Jacksonian democracy. Many critics consider his best work to be *Rob of the Bowl: A Legend of St. Inigoe's* (1838), an historical novel set in 1681 in St. Mary's City, the first capital of Maryland. Kennedy's last important literary endeavor was an 1849 two-volume biography of William Wirt, one of Andrew Jackson's political opponents.

### Sources

Bohner, Charles H. *John Pendleton Kennedy, Gentleman from Baltimore*. Baltimore: Johns Hopkins University Press, 1961.

Ridgely, J. V. *John Pendleton Kennedy*. New York: Twayne, 1966.

### King, Clarence (1842–1901) science writer

Born in Newport, Rhode Island, and educated at Yale, King rode horseback across the country to work in the mines of the Comstock Lode in Nevada and in California. From 1866 to 1877 he worked as federal geological surveyor of an area stretching from eastern Colorado to California. This work resulted in a seven-volume report (1870–1880) that was praised for its detail and exactitude. During this period King also wrote his most popular work, a series of sketches collected as *Mountaineering in the Sierra Nevada* (1872). In 1871 King met Henry Adams in Colorado; their friendship is said to have influenced Adams's subsequent emphasis on scientific thinking and his novel *Democracy* (1880). From 1878 to 1881 King headed the U.S. Geological Survey, after which he continued to turn out both scientific works and scientifically accurate popular works.

### Sources

Wilkins, Thurman. *Clarence King: A Biography*. Albuquerque: University of New Mexico Press, 1988.

Wilson, Robert. *The Explorer King: Adventure, Science, and the Great Diamond Hoax—Clarence King in the Old West*. New York: Scribner, 2006.

### King, Grace Elizabeth (circa 1852–1930) short-story writer

*The past is our only real possession in life. It is the one piece of property of which time cannot deprive us; it is our own in a way that nothing else in life is. . . . In a word, we are our past; we do not cling to it, it clings to us.*  
—*Memories of a Southern Woman of Letters* (1932)

New Orleans native Grace Elizabeth King used her realistic short fiction to record impressions of her hometown's Creole culture as it existed during the CIVIL WAR and Reconstruction. A Southerner with Confederate sympathies, King resented fellow New Orleanean George Washington Cable's privileging of "colored people over white," "quadroons over Creoles." As a counter, she wrote her first story, "Monsieur Motte" (1886), later published with a series of related pieces as *Monsieur Motte* (1888). After returning from an extended European tour, during which she associated with French realists, King produced *Balcony Stories* (1893), the short-story collection considered to be her masterpiece. King also published several competent histories and novels, but her specialty was realistic short fiction with a distinctive French Creole flavor.

### Sources

Bush, Robert. *Grace King: A Southern Destiny*. Baton Rouge: Louisiana State University Press, 1983.

Vaughan, Bess. "A Bio-Bibliography of Grace Elizabeth King," *Louisiana Historical Quarterly*, 17 (Oct. 1934): 752–770.

—Brett Barney

**Kirkland, Caroline M.** (1801–1864) *short-story writer, essayist, editor*

The granddaughter of the poet Joseph Stansbury, Caroline Matilda Stansbury was born in New York City, where she received a classical education. In 1828 she married William Kirkland, an educator with whom she established a girls' school in Geneva, New York. In 1835 the couple moved to Detroit, where Caroline Kirkland taught at a girls' seminary that her husband headed. The Kirklands moved again two years later, establishing the frontier town of Pinckney, Michigan. Caroline Kirkland found her new surroundings culturally bare but sociologically interesting, and she offered up her observations in satirical letters sent to her friends back east. These letters later formed the backbone for the series of humorous sketches about frontier life that she published in 1839 under the title *A NEW HOME—WHO'LL FOLLOW?* using the pen name Mrs. Mary Clavers. Her later works about frontier life included a series of essays published as *Forest Life* (1842) and a story collection called *Western Clearings* (1845).

In 1843 the Kirklands returned to New York, where William's death in 1846 left Caroline the sole supporter of their five children. She went to work as a literary professional, editing the *Union Magazine* in 1847 and then producing a steady stream of essays about diverse issues, such as prison reform and women writers.

### Sources

Kolodny, Annette. *The Land before Her: Fantasy and Experience of the American Frontiers, 1630–1860*. Chapel Hill: University of North Carolina Press, 1984.

Osborne, William S. *Caroline M. Kirkland*. New York: Twayne, 1972.

### Knickerbocker Group

In honor of Washington IRVING's *Knickerbocker History of New York* (1809), this name has been bestowed on a loosely organized association of writers who lived and worked in New York City in the first half of the nineteenth century. Among the group's "members" were Irving, James Fenimore COOPER, William Cullen BRYANT, Lydia Maria CHILD, and Fitz-Greene HALLECK. These writers, who published in *THE KNICKERBOCKER MAGAZINE*, helped to increase the importance of New York as a literary center and to influence the development of a national literature. Critics often described their sophistication as superficial, as in Edgar Allan POE's essay "The Literati of New York City" (1846).

### The Knickerbocker Magazine (1833–1865)

*periodical*

The publishing firm Peabody and Company launched the *Knickerbocker Magazine* in 1833 as a monthly literary magazine to promote developing American literature.

Named in tribute to famous New Yorker Washington IRVING and his fictional Diedrich Knickerbocker, the magazine reflected New York's significant role in the growth of American fiction and poetry. The magazine also featured writers from New England and reflected an interest in the American West.

Though the *Knickerbocker* floundered during its first year, under the control of new owners, Lewis Gaylord Clark and Clement M. Edson, the magazine began to flourish in 1834. Clark took over as editor, a position he held for more than twenty-five years. During his editorship and largely because of his monthly "Editor's Table," the magazine became famous for its humor. The column, which occupied nearly half of every issue, incorporated a variety of material: news from correspondents; book reviews and notices; items from newspapers; jokes; and comments on drama, art, and music. Like the rest of the magazine, the "Editor's Table" was strongly committed to the promotion of American literature and arts. The *Knickerbocker* published the fiction and poetry of some of New York's most famous writers, including Irving, James Fenimore COOPER, and William Cullen BRYANT. Other members of the KNICKERBOCKER GROUP appeared in its pages as well, including James Kirke PAULDING and Fitz-Greene HALLECK. From New England, the magazine published Nathaniel HAWTHORNE, Henry Wadsworth LONGFELLOW, and John Greenleaf WHITTIER. In retrospect, one of the magazine's most important contributions was the May 1839 publication of Jeremiah N. Reynolds's "Mocha Dick," from which Herman MELVILLE later drew for his *MOBY-DICK*. Though the *Knickerbocker* privileged American authors and literature, major British writers also appeared in its pages, among them Edward Bulwer-Lytton, William Wordsworth, and Robert Southey.

The *Knickerbocker* reached its greatest success by the late 1840s. Following Clark's retirement from the editorship in 1861, several attempts were made to revitalize it. With Charles Godfrey LELAND as editor, the magazine became solidly devoted to Republican politics. During this time, William Dean HOWELLS appeared in the magazine. Despite some success, Leland resigned as editor halfway through the CIVIL WAR, in 1863. In an about-face, John Holmes Agnew transformed the *Knickerbocker* into a copperhead magazine—a Northern publication that supported the South in the war. In the aftermath of this change and at the end of the war, the magazine changed names from the *American Monthly Knickerbocker* to the *American Monthly*. The last issue of the magazine appeared in the fall of 1865 under the title *Fæderal American Monthly*.

### Source

Chielens, Edward E., ed. *American Literary Magazines: The Eighteenth and Nineteenth Centuries*. New York: Greenwood Press, 1986.

—Elizabeth Lorang



**Kahn, Gus** (1886–1941) *lyricist*

Born in Germany, Gustav Gerson Kahn came to America with his family when he was five years old. He grew up in Chicago and quickly found such success in writing songs and sketches for vaudeville that he dropped out of school. His big break came when Tin Pan Alley composer Egbert Van Alstyne invited him to collaborate on such songs as “Memories” (1915) and “Pretty Baby” (with Van Alstyne and Tony Jackson, 1916). During these same years, Kahn collaborated with composer Grace LeBoy, whom he married in 1915. While Kahn frequently traveled to New York to collaborate, he maintained his home in Chicago.

Kahn hit his stride in the 1920s when his catchy, colloquial lyrics captured the carefree spirit of the Jazz Age. In 1921 he collaborated on two songs that became standards: “Toot, Toot, Tootsie! (Goodbye),” written with Ernie Erdman, Ted Fiorito, and Robert A. King, and “Ain’t We Got Fun?” with Raymond Egan. He could also write romantic ballads, such as “I’ll See You in My Dreams” and “It Had to Be You,” both with Isham Jones in 1924. Jones’s melody for “It Had to Be You” was built, in typical Tin Pan Alley fashion, on simple musical phrases repeated at higher and lower intervals. Yet, Kahn’s lyric gives that musical formula a wry twist as it celebrates a beloved who is cross, bossy, yet endearing—“With all of your faults, I love you still.” Kahn’s most frequent collaborator during the 1920s was Walter Donaldson, with whom he wrote “My Buddy” (1922), “Carolina in the Morning” (1922), and “Yes, Sir, That’s My Baby” (1925). While Kahn and Donaldson had many individual hit songs, they collaborated on only one Broadway musical, *Whoopee* (produced 1928), which included the standards “Makin’ Whoopee” and “Love Me or Leave Me” (1927).

After the advent of talking pictures, Kahn reluctantly moved his family to Hollywood. There he wrote many movie musicals, such as *Flying Down to Rio* (1933), the first movie to pair Fred Astaire and Ginger Rogers, and *One Night of Love* (1934), the first movie to win an Academy Award for its musical score. Kahn died of a heart attack in 1941 and was memorialized in the only biopic to be made about a lyricist—*I’ll See You in My Dreams* (1951). Gus Kahn’s lyrics have proven remarkably durable. Kahn would have attributed that success to his ability to “express colloquially something that every young person has tried to say—and somehow can’t.”

**Source**

Furia, Philip. *The Poets of Tin Pan Alley: A History of America’s Great Lyricists*. New York: Oxford University Press, 1990, pp. 75–83.

—Philip Furia

**Kalmar, Bert** (1884–1947) *lyricist*

Like so many songwriters of his generation, Bert Kalmar grew up in poverty on New York’s Lower East Side. At the age of ten he had mastered the arts of juggling and prestidigitation well enough to run away from home and join a tent show as a magician. From there he went on to burlesque and vaudeville, where he wrote and performed comic skits and parodies of popular songs. Teamed with Jessie Brown, whom he married, Kalmar was a popular singing and dancing comedian until a knee injury ended his performing career and forced him to concentrate on songwriting. In the 1920s he met composer Harry Ruby, and together they collaborated on such hits as “Who’s Sorry Now?” (1923), “I Wanna Be



Loved By You" (1928), and "Nevertheless (I'm in Love with You)" (1931).

After writing songs for Broadway shows and revues, including the Marx Brothers vehicle *Animal Crackers* (1930), Kalmar and Ruby migrated to Hollywood and spent the rest of their careers writing for movie musicals. They continued to write for the Marx Brothers, supplying both songs and script for *Horse Feathers* (1932) and *Duck Soup* (1933); yet, while they could create witty patter songs, they had their greatest success with songs of utter simplicity. Their biggest hit, "Three Little Words" (1930), is almost a parody of banal Tin Pan Alley songs that say nothing more than "I love you." When Hollywood paid tribute to Kalmar and Ruby with a biopic about their collaboration, the title of the movie was *Three Little Words* (1950).

### Source

Furia, Philip. *The Poets of Tin Pan Alley: A History of America's Great Lyricists*. New York: Oxford University Press, 1990, pp. 236–237.

—Philip Furia

**Kaufman, George S.** (1889–1961) *playwright, librettist, director*

*Satire is what closes on Saturday night.*

—Kaufman aphorism

A complete man of the theater who devoted his life to writing and directing, George Simon Kaufman worked on an astonishing array of comedies, dramas, and musicals for some forty years. Born and raised in Pittsburgh, where in high school he worked on class plays, he worked as a salesman and a journalist before becoming the drama editor of *The New York Times*, a position he held until 1930, long after he had established his theatrical career.

Kaufman, who almost always worked with collaborators, wrote his first successful play, *Dulcy* (produced 1921), with Marc CONNELLY. He and Connelly wrote eight more plays together, often treating the foibles of marriage in comic fashion. Sometimes the wives were the target of humor and sometimes the husbands, as in *To the Ladies!* (produced 1922), in which a wife saves her husband's reputation. Two plays, *Merton of the Movies* (produced 1922) and the expressionistic *Beggar on Horseback* (produced 1924), exploit fascination with movie stars and making it rich in business. Between 1924 and 1948 Kaufman collaborated with Edna FERBER on six plays, including the major critical and commercial hits *The Royal Family* (produced 1927), *Dinner at Eight* (produced 1932), and *Stage Door* (produced 1936). All of these works merged comic and dramatic elements to explore richly drawn characters and social concerns. Before the end of the 1920s Kaufman also worked with Morrie Ryskind on the Marx Brothers plays *The Cocoa-*

*nuts* (produced 1925) and *Animal Crackers* (produced 1928) and Ring LARDNER on *June Moon* (produced 1929). Kaufman's most notable early success as a director was Ben HECHT and Charles MACARTHUR's *THE FRONT PAGE* (produced 1928).

In the 1930s Kaufman and Ryskind wrote librettos for three musicals in collaboration with the songwriting team of George and Ira GERSHWIN: *Strike Up the Band* (produced 1930); *OF THEE I SING* (produced 1931), the first musical to win a PULITZER PRIZE; and *Let 'Em Eat Cake* (produced 1933). His work as a director included the musicals *Flying Colors* (produced 1932) and *Face the Music* (produced 1933), and John Steinbeck's *Of Mice and Men* (produced 1937). He also commenced an important collaboration with playwright and director Moss HART. They scored a popular success with their first effort, *Once in a Lifetime* (produced 1930), a satire about Hollywood. Their other plays include *YOU CAN'T TAKE IT WITH YOU* (produced 1936), a Pulitzer Prize-winning comedy about an eccentric family and *THE MAN WHO CAME TO DINNER* (produced 1939), based on the writer and radio personality Alexander WOOLLCOTT. Kaufman and Hart are linked in theatrical annals, although after the early 1940s they worked apart. Their collaborations are marked by wit, depth of character, and a perfect balance of cynicism and sentimentality.

In the 1940s and 1950s Kaufman had fewer notable successes. He directed *My Sister Eileen* (produced 1940), *Guys and Dolls* (produced 1950), and *Romanoff and Juliet* (produced 1957), and he continued to work with various collaborators, including John P. MARQUAND on *The Late George Apley* (produced 1944), Howard Teichmann on *The Solid Gold Cadillac* (produced 1953), and Leueen McGrath and Abe Burrows on Cole PORTER's musical *Silk Stockings* (produced 1955). Throughout his long career, this comic genius of the American stage and screen made many uncredited contributions to plays and movies that were in need of revision, additional scenes, and dialogue. The finest of Kaufman's works were nurtured in an American theater that no longer exists, but his plays, particularly those written with Hart and Ferber, continue to be frequently performed.

### Source

Goldstein, Malcolm. *George S. Kaufman: His Life, His Theatre*. Oxford & New York: Oxford University Press, 1979.

—James Fisher

**Kelley, Edith Summers** (1884–1956) *novelist*

During her lifetime Kelley published one novel, *Weeds* (1923), which documents the rigors of rural life in Kentucky, especially the plight of farm women. After nearly fifty years of neglect it was republished in the Lost American Fiction Series in 1972 and achieved recognition as a minor classic of naturalistic fiction. Kelley's second novel, *The Devil's Hand*, set in rural Southern California, was posthumously published in 1974.

—Morris Colden

**Kelly, George E.** (1887–1974) *playwright*

George Edward Kelly began his theatrical life as an actor and vaudevillian who wrote and acted in his own sketches. He shifted permanently to playwriting with *The Torch-Bearers* (produced 1922), a satire of amateur theatricals that became an enduringly popular community theater play.

The success of Kelly's *The Torch-Bearers* led to three more satiric comedies. The first, *The Show-Off* (produced 1924), offered an amusing collision between a feckless braggart and his disapproving mother-in-law. Darker in tone, the PULITZER PRIZE-winning *CRAIG'S WIFE* (produced 1925) focused on the acquisitiveness and social climbing of a middle-class woman who ultimately loses her husband over her selfishness. *Daisy Mayme* (produced 1926) presented the triumph of a vulgar, good-natured woman over her husband's disapproving sisters. These plays were among the most popular of the era. Both audiences and critics responded to Kelly's solid dramatic craftsmanship, keen observation of human foibles, and exploration of middle-class values and the psychological dilemmas of small-town, quintessentially American characters. Kelly's later plays generally failed to win critical approval or commercial success, perhaps because he moved away from the satiric humor found in his most popular work.

**Source**

Hirsch, Foster. *George Kelly*. Boston, Mass.: Twayne, 1975.

—James Fisher

**Kenyon Review** (1939– ) *periodical*

Founded at Kenyon College in 1939 by the poet and critic John Crowe RANSOM, this quarterly established its reputation by publishing the poetry and essays of distinguished writers such as Marianne MOORE and R. P. BLACKMUR as well as articles on music, painting, and aesthetics.

**"The Killers"** by Ernest Hemingway (1927) *short story*

Originally published in *Scribner's Magazine* and collected in *Men Without Women* (1927), "The Killers" illustrates Ernest HEMINGWAY's effective use of understatement and omission, conveying the subsurface essence of fear and stoic resignation identified with the author's best work. While Nick Adams sits in a Summit, Illinois, diner talking to George, the owner, gangsters Al and Max enter bullying and announcing their intention to kill boxer Ole Andreson, who is expected there for dinner. When Andreson fails to arrive, the gangsters leave, and Nick goes to a rooming house to warn him. Andreson thanks Nick but is determined not to resist whatever comes to him. "I got in wrong," he says. Nick finds Anderson's "waiting" while "knowing he's going to get it . . . too damned awful" to think about, and George advises, "you better not think about it."

**Sources**

Brucoli, Matthew J. *Classes on Ernest Hemingway*. Columbia: University of South Carolina Press, 2002.

Reynolds, Michael. *Hemingway: The American Homecoming*. Cambridge, Mass.: Blackwell, 1992.

—John C. Unrue

**Kilmer, Joyce** (1886–1918) *poet*

Alfred Joyce Kilmer began his professional life as a high-school Latin teacher and then adopted the literary life, working as a poet, essayist, book reviewer, and editor. He attracted little attention until his "Trees" was published in 1913 in *POETRY: A MAGAZINE OF VERSE*. The poem, which begins "I think that I shall never see / A poem as lovely as a tree," was a popular success but has been ridiculed by critics for its strained metaphorical descriptions. Kilmer published two volumes of poetry before enlisting in the army during WORLD WAR I. He was killed at the second Battle of the Marne and was transformed into a symbol of poetic idealism struck down by war.

**Kingsley, Sidney** (1906–1995) *playwright*

One of the most versatile dramatists to emerge during the GREAT DEPRESSION, Sidney Kingsley was born in Philadelphia and educated at Cornell, where he wrote one-act plays for the campus dramatic society. He began his professional career as an actor but within a few years turned to playwriting. His first major play, *Men in White* (produced 1933), a three-act drama exploring the conflict between an idealistic medical intern and his wealthy fiancée, was produced by THE GROUP THEATRE, achieving commercial success and winning a PULITZER PRIZE in drama.

Kingsley's second drama, *DEAD END* (produced 1935), a naturalistic depiction of the lives of both rich and poor during the Depression, proved to be his most enduring achievement and is an emblem of the era. Among his subsequent plays were two costly failures Kingsley also produced and directed: *Ten Million Ghosts* (produced 1936), a pacifist drama pitting an idealistic poet against a munitions salesman, and *The World We Make* (1939), an adaptation of a Millen Brand novel that focused on the attempts of a mentally ill man to pursue a normal existence. Kingsley's fortunes recovered with *The Patriots* (produced 1943), a drama set during the formative years of the United States that presented the political differences of Thomas Jefferson and Alexander Hamilton. Praised as a celebration of the rise of Jeffersonian democratic principles, the play won the New York Drama Critics Circle Award. Kingsley's interest in lives caught up in the unstoppable flow of cultural change is again apparent in *Detective Story* (produced 1949), a slice-of-life portrait of a night in a police station. Merging melodrama and naturalism, this dissection of the human toll resulting from a policeman's overzealous pur-

suit of justice is enriched by realistic characterizations of the various people passing through the station.

Kingsley won another New York Drama Critics Circle Award for *Darkness at Noon* (produced 1951), an anti-Communist melodrama adapted from Arthur Koestler's novel about the execution of a Soviet party loyalist for "political divergences." The protagonist recalls his involvement in Stalin's purges and, as he is led away to execution, apologizes to those murdered in the name of Communism and repudiates his belief in Marxist principles. The play was produced by the Playwrights' Company at the height of anti-Communist fervor in the United States. Kingsley's only other play that debuted in the 1950s was *Lunatics and Lovers* (produced 1954), a farcical comedy about a Broadway hotshot. His final play, *Night Life* (produced 1962), which he produced and directed, was a naturalistic drama that presented an assortment of people in a café reflecting on their problems.

### Source

Demastes, William, ed. "Sidney Kingsley." *American Playwrights, 1880–1945: A Research and Production Sourcebook*. Westport, Conn.: Greenwood Press, 1994, pp. 251–261.

—James Fisher

### Klondike Gold Rush (1896)

When George Washington Carmack struck a large vein of gold in the Klondike region of the Yukon Territory in northwestern Canada, the find caused a stampede of gold miners to rush to the area. The gold rush reached its apex in 1898 and continued for several years. During this period the settlement of Dawson became a boomtown peopled with a broad spectrum of humanity that provided material for writers, among them the poet Robert Service and the journalist Joaquin Miller. Perhaps the best literary use of the hardships associated with traveling along the Yukon River and mining the frozen ground was made by Jack LONDON in such works as *THE CALL OF THE WILD* (1903) and *WHITE FANG* (1912).

### Sources

Berton, Pierre. *The Golden Trail: The Story of the Klondike Rush*. Toronto: Macmillan of Canada, 1974.

Wharton, David. *The Alaska Gold Rush*. Bloomington: Indiana University Press, 1972.

### Alfred A. Knopf (1915– ) publishing house

Founded in 1915 by Alfred A. Knopf (1892–1984) and his wife Blanche Wolf Knopf (1894–1966), the imprint had a distinguished literary list that included Willa CATHER, Langston HUGHES, and H. L. MENCKEN—whose journal *THE AMERICAN MERCURY* was published by the house from 1924 to 1934. Blanche Knopf was primarily respon-

sible for the crime and detective fiction; her authors included Dashiell HAMMETT and Raymond CHANDLER. The firm published important foreign authors in translation, including Albert Camus, André Gide, Thomas Mann, and Sigrid Undset. The Knopf list also was strong in the fields of history, music, photography, and food and wine. The distinguished designers Frederick W. Goudy, Elmer Adler, and William A. Dwiggins made Knopf volumes recognizable for their design and typography. The Knopfs sold their firm to Random House in 1960.

### Sources

Knopf, Alfred A. *Publishing Then and Now, 1912–1964*. New York: New York Public Library, 1964.

Oliphant, Dave, ed. *The Company They Kept: Alfred A. and Blanche W. Knopf, Publishers: An Exhibition Catalog*. Austin: Harry Ransom Humanities Research Center, University of Texas at Austin, 1995.

### Kober, Arthur (1900–1975) humorist, short-story writer, playwright, screenwriter

Arthur Kober was born in what was then the Austro-Hungarian Empire, but he was brought to New York City as a child and lived there, except for periods of work in Hollywood, for the rest of his life. He was married to the playwright Lillian HELLMAN from 1925 to 1932. His biggest success on Broadway was "*Having Wonderful Time*" (produced 1937), a comedy about New York office workers vacationing in the Catskills for which he also wrote the screenplay. The play drew on the vernacular sketches of city life that he had published for years in *THE NEW YORKER*. Many of Kober's stories were about the inveterate husband-hunter Bella Gross and her first-generation Jewish family in the Bronx, who appeared in such collections as *Thunder Over the Bronx* (1935), *My Dear Bella* (1941), and *Bella, Bella, Kissed a Fella* (1951). Kober's tales of the Hollywood agent Benny Greenspan are collected in *That Man is Here Again* (1946). The motion-picture projects Kober worked on included *The Little Foxes* (1941), *Wintertime* (1943), *In the Meantime, Darling* (1944), *Don Juan Quiligran* (1945), and *My Own True Love* (1949).

### Koehler, Ted (1894–1973) lyricist

Born in Washington, D.C., but raised in New York City, Ted Louis Koehler dropped out of school at fourteen to work in his father's photoengraving shop. He was given piano lessons and soon was spending his nights playing in bars and clubs in Newark. In 1918 Koehler began writing songs as well as comic sketches for vaudeville. In 1929 composer Harry Warren introduced Koehler to the young composer Harold Arlen, who had a melody that needed a lyric, and Koehler proved himself a master of slangy, vernacular idioms when he wrote "Get Happy" (1930).

Koehler and Arlen went on to write songs such as “Between the Devil and the Deep Blue Sea” (1931), “I’ve Got the World on a String” (1932), and “I Gotta Right to Sing the Blues” (1932) for several revues, some staged at Harlem’s Cotton Club. Their biggest hit was “Stormy Weather” (1933). Koehler’s lyric is a wrenching lament woven out of such simple colloquial phrases as “Can’t go on, everything I have is gone.” After the partnership broke up in 1934, Koehler worked with various composers but never achieved the same success as with Arlen, whose music, steeped in blues and jazz, resonated beautifully with Koehler’s earthy lyrics.

#### Source

Jablonski, Edward. *Harold Arlen: Happy with the Blues*. Garden City, N. Y.: Doubleday, 1961.

—Philip Furia

**Krutch, Joseph Wood** (1893–1970) *literary critic, social commentator*

Joseph Wood Krutch studied at the University of Tennessee and received a Ph.D. from Columbia University in 1923, where he taught for many years while also serving as a drama

critic for *The Nation*. His most influential work of social criticism is *The Modern Temper: A Study and a Confession* (1929), a pessimistic assessment of contemporary culture in which he suggests that science has deprived the modern intellectual of confidence. His work complemented the sense of decadence apparent in works by such writers as T. S. ELIOT and Ezra POUND. Krutch’s literary works include *Edgar Allan Poe: A Study in Genius* (1926), *Five Masters: A Study in the Mutations of the Novel* (1930), *Samuel Johnson* (1944), *Henry David Thoreau* (1948), and “Modernism” in *Modern Drama: A Definition and an Estimate* (1953). After Krutch moved to Arizona in the 1950s, he became an interpreter and defender of the desert in such works as *The Desert Year* (1952), *The Voice of the Desert: A Naturalist’s Interpretation* (1955), and *Forgotten Peninsula: A Naturalist in Baja California* (1961). In *The Measure of Man: On Freedom, Human Values, Survival and the Modern Temper* (1954), which won the National Book Award for nonfiction, Krutch reassesses the skepticism and disbelief of *The Modern Temper*. His autobiography is *More Lives Than One* (1962).

#### Source

Margolis, John. *Joseph Wood Krutch: A Writer’s Life*. Knoxville: University of Tennessee Press, 1980.





**Kazin, Alfred** (1915–1998) *literary critic*

Alfred Kazin grew up in Brooklyn, New York, and wrote about his Jewish American background in the autobiographical *A Walker in the City* (1951), considered one of the key texts of Jewish American literature in the 1950s. Kazin first earned renown for his literary criticism *On Native Grounds* (1942). Influenced by proletarian literature, his book discounted some acclaimed writers—including William Faulkner—judgments that Kazin later revised.

Although not an academic critic, Kazin taught at several colleges, including the State University of New York at Stony Brook and the City University of New York. Considered one of the New York Intellectuals, Kazin brought an urban sense to his writing about world literature. Unlike the New Critics (see NEW CRITICISM), he was concerned not with literature alone but with its social and psychological contexts.

**Sources**

Teres, Harvey M. *Renewing the Left: Politics, Imagination, and the New York Intellectuals*. New York: Oxford University Press, 1996.

Wald, Alan M. *The New York Intellectuals: The Rise and Decline of the Anti-Stalinist Left from the 1930's to the 1980's*. Chapel Hill: University of North Carolina Press, 1987.

**Keillor, Garrison** (1942– ) *novelist, essayist, short-story writer, radio personality*

*Be well, do good work, and keep in touch.*

—Sign-off from radio show *The Writer's Almanac*

Born Gary Edward Keillor to a strict religious family in rural Anoka, Minnesota, Garrison Keillor adopted the name Garrison at age thirteen to craft a more literary persona. In 1966 he received his B.A. in English from the University of Minnesota, where he edited and wrote for the student publication *Ivory Tower*. Three years later Keillor began working at Minnesota Public Radio, and in 1974 he hosted the first broadcast of *A Prairie Home Companion*, the radio program for which he is best known. Since then he has divided his talents between radio and print media, publishing extensively in both.

*A Prairie Home Companion*, for which Keillor has won a Peabody Award and has been inducted into the Radio Hall of Fame, is a vaudeville-style variety show that includes live music, advertisements for imaginary products (such as Powdermilk Biscuits, which “give shy persons the strength to get up and do what needs to be done”), and skits about folks such as Guy Noir, Private Eye, and lonesome cowboys Dusty and Lefty. But it is the “News from Lake Wobegon,” Keillor’s fictional hometown, that anchors the show and has provided fodder for at least seven of his books, both novels—*Lake Wobegon Days* (1985), *Wobegon Boy* (1997), *Lake Wobegon Summer 1956* (2001), and *Pontoon* (2007)—and short-story collections, including *Happy to Be Here* (1982) and *Leaving Home* (1987).

Keillor’s literary career spans genres from the novel to children’s writing to political essays, but most of his writing is comedic at the core. He has written or edited twenty books, including two anthologies of *Good Poems* (2002) and *Good Poems for Hard Times* (2005), culled from his weekday radio program, *The Writer’s Almanac*. Keillor’s writing for *The New Yorker* is both humorous and political, though he tends

to mix the two; his essay collection, *Homegrown Democrat* (2004), delivers a serious political message.

### Sources

Fedo, Michael. *The Man from Lake Wobegon*. New York: St. Martin's Press, 1987.

Lee, Judith Yaross. *Garrison Keillor: A Voice of America*. Jackson: University Press of Mississippi, 1991.

Songer, Marcia. *Garrison Keillor: A Critical Companion*. Westport, Conn.: Greenwood Press, 2000.

—Amy Teekell

### Kelley, William Melvin (1937– ) novelist, short-story writer

William Melvin Kelley grew up in New York City and was educated at Harvard, where he studied with Archibald MacLeish and John Hawkes. Kelley is best known for his first novel, *A Different Drummer* (1962), about a black sharecropper who destroys his farm and moves North. In this parable every black in this mythical Southern state follows his example, making it the first all-white state in the Union. In *Dancers on the Shore* (1964) Kelley explores what it means to be an African American writer. His other novels include *A Drop of Patience* (1965), *dem* (1967), and *Dunfords Travels Every Wheres* (1970).

### Source

Ro, Sigmund. *Rage and Celebration: Essays on Contemporary Afro-American Writing*. Atlantic Highlands, N.J.: Humanities Press, 1984.

### Kennedy, William (1928– ) novelist

*I write this book not as a booster of Albany, which I am, nor as an apologist for the city, which I sometimes am, but rather a person whose imagination has become fused with a single place, and in that place finds all the elements that a man needs for the life of the soul. . . .*

—*O Albany!* (1983)

Born and raised in Albany, New York, William Kennedy graduated from Siena College in 1949 and was a newspaperman until 1961. *IRONWEED* (1983), his fourth novel, earned him the Pulitzer Prize and was made into a movie. Part of Kennedy's Albany cycle, which also includes *Legs* (1975), *Billy Phelan's Greatest Game* (1978), *Quinn's Book* (1988), *Very Old Bones* (1992), *The Flaming Corsage* (1996), and *Roscoe* (2002), *Ironweed* exemplifies the author's attention to historical setting, local color, city corruption, immigrant life, and the assorted characters who inhabit an Irish Catholic, proletarian world. *Ironweed* is set in 1938 and centers on

Francis Phelan, a homeless man who has lost his family and apparently his purpose in life. Yet, the story, while hardly a triumph for Francis, nevertheless affirms the quest for belief and redemption.

Kennedy wrote screenplays for *The Cotton Club* and for *Ironweed*. He also has written about his native region in *O Albany! Improbable City of Political Wizards, Fearless Ethnics, Spectacular Aristocrats, Splendid Nobodies and Underrated Scoundrels* (1983), and *Albany and the Capitol* (1986). *Riding the Yellow Trolley Car: Selected Nonfiction* was published in 1993. His books for children include *Charlie Malarkey and the Belly Button Machine* (1986) and *Charlie Malarkey and the Singing Moose* (1994).

### Sources

Gillespie, Michael Patrick. *Reading William Kennedy*. Syracuse: Syracuse University Press, 2002.

Michener, Christian. *From Then into Now: William Kennedy's Albany Novels*. Scranton, Pa.: University of Scranton Press, 1998.

Seshachari, Neila C., ed. *Conversations with William Kennedy*. Jackson: University Press of Mississippi, 1997.

Van Dover, J. K. *Understanding William Kennedy*. Columbia: University of South Carolina Press, 1991.

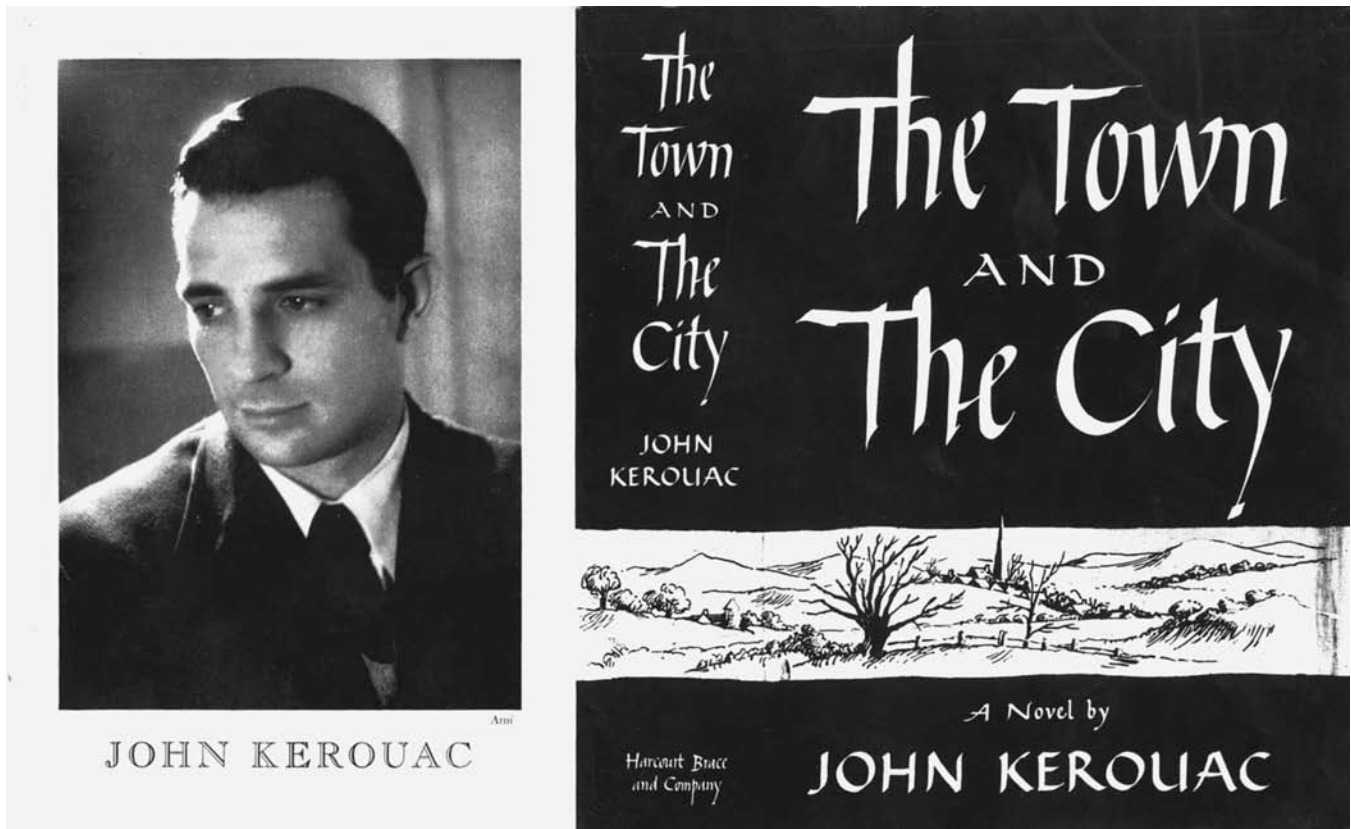
### Kerouac, Jack (1922–1969) novelist, poet, essayist

*The only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars. . . .*

—*On the Road* (1957)

The son of French-Canadian parents, Jack Kerouac was born in Lowell, Massachusetts, and attended Lowell High School. Recruited for Columbia University's football team, he studied under the critic and poet Mark Van Doren, made friends with the poet Allen Ginsberg, and then dropped out to travel as a merchant seaman. He began writing novels in this period and published *The Town and the City* in 1950. More travels and odd jobs formed much of the experience reflected in his novel *ON THE ROAD* (1957), one of the key texts of the BEAT era and a harbinger of the 1960s counterculture.

*On the Road* concerns Sal Paradise, a traveler to the West who doubles back to the Midwest and East on a kind of pilgrimage of America. He has an alter ego, Dean Moriarty (based on Kerouac's friend Neal Cassady), whose reckless energy and aesthetic sense come to symbolize the questing individual, the embodiment of the American spirit. Kerouac



Dust jacket for Kerouac's first book, 1950

also exemplifies Walt Whitman's sensual side, and—while not as highly regarded as *On the Road*—Kerouac's later novels continue the saga of characters who seek out the solidarity of deep emotional involvement with others. Kerouac's characters search for the best in America, desiring to celebrate rather than criticize the national experience.

Kerouac published three books of poetry, heavily influenced in style and subject matter by the poet Gary SNYDER, a close friend of Kerouac's and a devotee of Eastern religions. Kerouac's other novels include *The Dharma Bums* (1958), *The Subterraneans* (1958), *Excerpts From Visions of Cody* (1960), and *Big Sur* (1962). He also wrote non-fiction, including *Lonesome Traveler* (1960) and *Satori in Paris* (1966).

#### Principal Books by Kerouac

*The Town and the City*. New York: Harcourt, Brace, 1950.

*On the Road*. New York: Viking, 1957.

*The Subterraneans*. New York: Grove, 1958.

*The Dharma Bums*. New York: Viking, 1958.

*Doctor Sax: Faust Part Three*. New York: Grove, 1959.

*Maggie Cassidy*. New York: Avon, 1959.

*Mexico City Blues*. New York: Grove, 1959.

*Excerpts From Visions of Cody*. New York: New Directions, 1960.

*The Scripture of the Golden Eternity*. New York: Totem Press/Corinth Books, 1960.

*Tristessa*. New York: Avon, 1960.

*Lonesome Traveler*. New York: McGraw-Hill, 1960.

*Book of Dreams*. San Francisco: City Lights Books, 1961.

*Pull My Daisy*. New York: Grove, 1961.

*Big Sur*. New York: Farrar, Straus & Cudahy, 1962.

*Visions of Gerard*. New York: Farrar, Straus, 1963.

*Desolation Angels*. New York: Coward-McCann, 1965.

*Satori in Paris*. New York: Grove, 1966.

*Vanity of Duluoz: An Adventurous Education 1935–46*. New York: Coward-McCann, 1968.

*Scattered Poems*. San Francisco: City Lights Books, 1971.

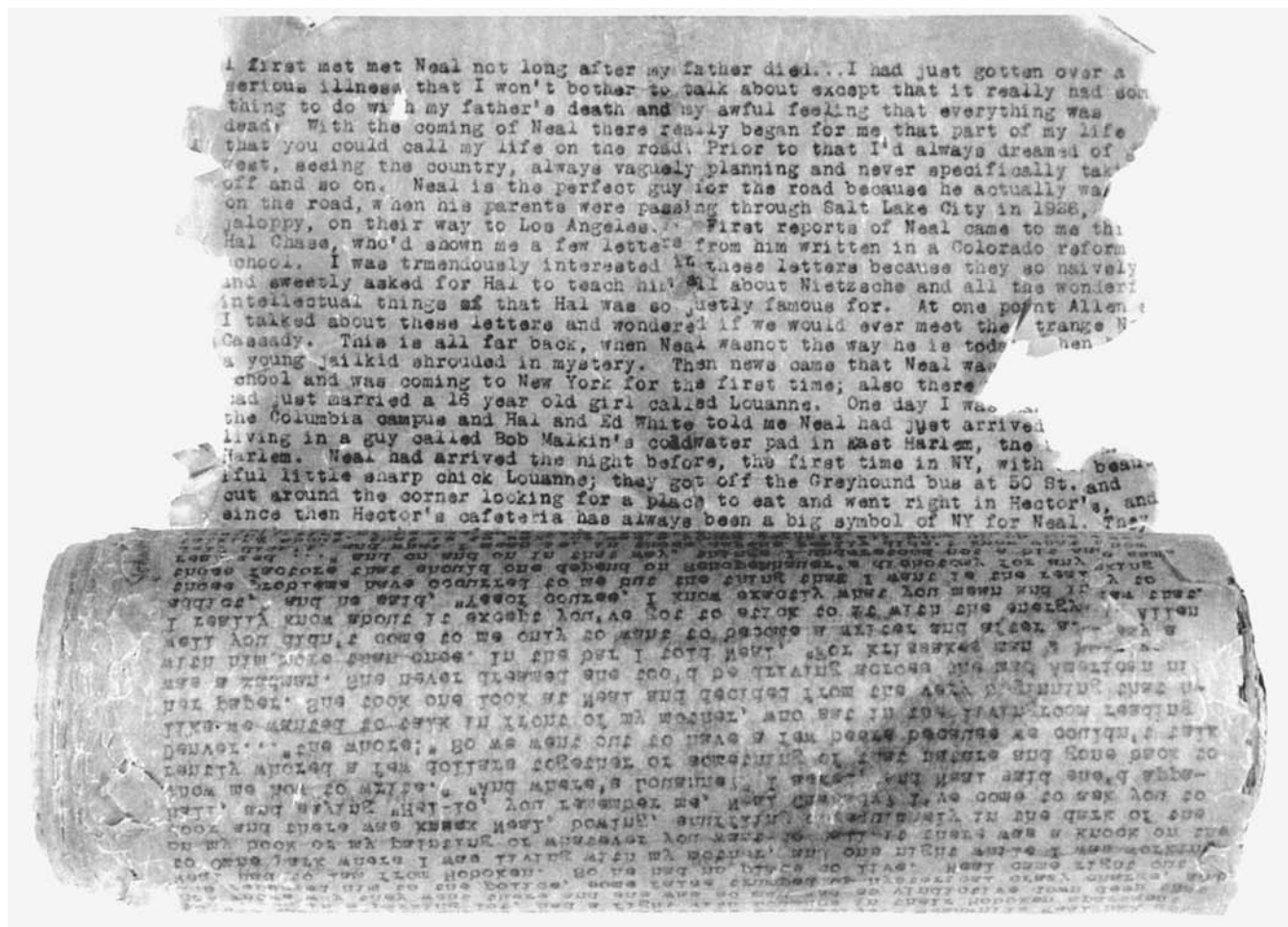
*Pic*. New York: Grove, 1971.

*Visions of Cody*. New York: McGraw-Hill, 1972.

*Trip Trap: Haiku along the Road from San Francisco to New York, 1959*, by Kerouac, Albert Saijo, and Lew Welch. Bolinas, Calif.: Grey Fox Press, 1973.

*Heaven & Other Poems*. Bolinas, Calif.: Grey Fox, 1977.





Typescript scroll for the first draft of *On the Road*, 1957

*San Francisco Blues*. N.p.: Beat Books, 1983.

### Studying Jack Kerouac

The most prolific of all the BEAT writers, Jack Kerouac wrote (or cowrote) eighteen novels, seven books of poetry, two collections of short stories, and many other writings on religion, including several works of Buddhist philosophy and an apparent gospel of Gnosticism titled *The Scripture of the Golden Eternity* (1960). His best-known work of literature is *On the Road* (1957), the original Beat masterpiece about Kerouac's cross-country travels with Neal Cassady. Kerouac authored several other major works that are worthy of mention: *The Dharma Bums* (1958), a West Coast novel chronicling his emergent belief in Buddhism and his friendship with the poet Gary SNYDER; *Mexico City Blues* (1959), a book of poems written while living with William S. Burroughs in Mexico and demonstrating Kerouac's lyrical debt to American jazz; and *Big Sur* (1962), a later, tragic

novel about his disillusionment with the beatnik culture and descent into alcoholic neurosis.

Kerouac's mature fiction can be viewed as a single, autobiographical narrative, one the author himself referred to as "The Legend of Duluoz." For this reason students should be prepared to treat his novels as romans à clef: many of the characters therein correspond to Kerouac's real-life Beat contemporaries, historical figures such as William Burroughs, Neal Cassady, Allen GINSBERG, and others. Also, Kerouac's prose style can seem effusive at times. Most of his novels are experiments in a writing style Kerouac called "spontaneous prose" and defined in an introduction to *The Subterraneans* (1958) as "UNINTERRUPTED AND UNREVISED FULL CONFESSIONS ABOUT WHAT ACTUALLY HAPPENED IN REAL LIFE." Kerouac's style was a combination of stream-of-consciousness writing with on-the-run living, and as such his novels tend to blur the line between life and literature.



Dust jacket for the iconic novel of the Beat Generation

For a general guide to the Beat movement, see the *The Beats*, edited by Matt Theado (Dictionary of Literary Biography, volume 237, [2001], republished in paperback by Carroll & Graf [2002]). Ann Charters's scholarly work on Kerouac and the Beats is also a good place for students to begin study. *The Portable Jack Kerouac* (New York: Viking, 1995), which she edited, serves as a particularly helpful starting place, as it presents and explains selections from almost all of Kerouac's novels in terms of the greater Duluoz Legend. Working directly with the author to compile *A Bibliography of Works by Jack Kerouac* (New York: Phoenix Bookshop, 1975), Charters has continued to be an outspoken voice in Kerouac studies, editing two collections of his correspondence, *Jack Kerouac: Selected Letters, 1940–1956* (New York: Viking, 1995) and *Jack Kerouac: Selected Letters, 1957–1969* (New York: Viking, 1999); a biography, *Jack Kerouac* (1987); and other works on Beat literature and culture in general.

Students may want to engage in a study of other early biographies; among those frequently cited are Gerald Nicosia's *Memory Babe: A Critical Biography of Jack Kerouac* (New York: Grove, 1983) and Dennis McNally's *Desolate Angel: Jack Kerouac, the Beat Generation, and America* (New York: Random House, 1979). Biographical studies also include one by Kerouac's last editor, Ellis Amburn, titled *Subterranean Kerouac: The Hidden Life of Jack Kerouac* (New York: St. Martin's Press, 1998), which casts the author as a tragic figure by focusing on the personal lifestyle that led to his demise, and one by Paul Maher Jr., an exhaustive effort titled *Jack Kerouac: The Definitive Biography* (Lanham, Md.: Taylor Trade, 2004). Finally, students interested in a pictorial history of Kerouac's life will benefit from David Sandison's *Jack Kerouac: An Illustrated Biography* (Chicago: Chicago Review Press, 1999).



Dust jacket for Kerouac's autobiographical 1962 novel detailing a bout of alcohol-related sickness he suffered the previous year on the California coast

*Jack Kerouac's Nine Lives* (Boulder, Colo.: Elbow/Cityful Press, 2001), three essays by James T. Jones on Kerouac's life and literature, offers a good introduction to Kerouac criticism. The title essay is a comprehensive examination of the nine biographical studies that have been published thus far on the writer. Jones has contributed two other significant works on Kerouac, a study of his poetics: *A Map of Mexico City Blues: Jack Kerouac as Poet* (Carbondale: Southern Illinois University Press, 1992); and a Freudian account of Kerouac's project titled *Jack Kerouac's Duluoz Legend: The Mythic Form of an Autobiographical Fiction* (Carbondale: Southern Illinois University Press, 1999). Matt Theado's *Understanding Jack Kerouac* (Columbia: University of South Carolina Press, 2000) considers the author's works in order of their composition, rather than according to the chronology of the Duluoz Legend. This approach allows Theado to trace Kerouac's artistic development as well as the origins and trajectories of the novels' major themes. Several book-length critical studies take a religious or mythological approach to the examination of Kerouac's fiction, including Ben Giamo's *Kerouac, the Word and the Way: Prose Artist as Spiritual Quester* (Carbondale: Southern Illinois University Press, 2000) and Nancy M. Grace's *Jack Kerouac and the Literary Imagination* (New York: Palgrave, 2007). Regina Weinreich's study *The Spontaneous Poetics of Jack Kerouac: A Study of the Fiction* (Carbondale: Southern Illinois University Press, 1987) focuses more on the formal qualities of Kerouac's spontaneous prose style, while Michael Hrebeniak's *Action Writing: Jack Kerouac's Wild Form* (Carbondale: Southern Illinois University Press, 2006) examines the revolutionary nature of this style by emphasizing its sociopolitical and historical context.

Students interested in manuscript research should turn to the Berg Collection in the New York Public Library, which houses the largest collection of Kerouac manuscripts, typescripts, notebooks, and letters.

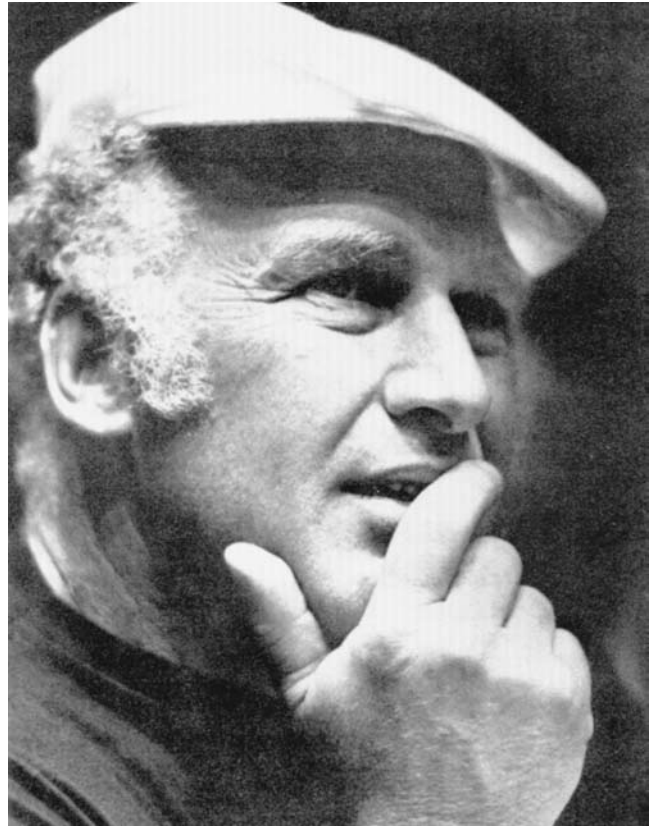
—Student Guide by Matt Boehm

### Kesey, Ken (1935–2001) novelist

*When people ask what my best work is, it's the bus. . .  
I thought you should be living your art, rather than  
stepping back and describing it.*

—Interview (2000?)

Ken Kesey was born in La Junta, Colorado, and attended public schools in Springfield, Oregon. He graduated from the University of Oregon in 1957 with a B.A. in speech and communications and the next year entered the prestigious writing program at Stanford University headed by Wallace Stegner and including Larry McMURTRY and



Ken Kesey

Robert STONE, Wendell BERRY, and Tillie OLSEN among the students. In 1959 Kesey entered a government-sponsored program experimenting with drugs, including LSD. It was out of these experiences that he wrote *ONE FLEW OVER THE CUCKOO'S NEST* (1962), narrated by a schizophrenic American Indian in a psychiatric ward modeled on a VA hospital where Kesey worked in 1961. The main character is a rebel named Randle Patrick McMurphy, whose refusal to conform results in his being committed. *One Flew Over the Cuckoo's Nest* became one of the signature works of the 1960s.

Kesey believed his second novel, *Sometimes a Great Notion* (1964), was his "best work, and I'll never write anything that good again." Experimental in structure and narrative technique, the novel is regarded as less accessible than *One Flew Over the Cuckoo's Nest*, but more ambitious and more accomplished. It is the story of the Stampers, an Oregon logging family who refuse to join with their neighbors in a strike against the logging companies. There is strife within the family as well, pitting the values of the strong, single-minded Hank Stamper and his father against those of Hank's sensitive, intellectual half brother Lee. Thirty years later Kesey



published two more novels, *Sailor Song* (1992) and *Last Go Round* (1994). They did not excite the interest accorded to his earlier work. His essays are collected in *Demon Box* (1986), and he wrote two children's books, *Little Tricker and the Squirrel Meets Big Double the Bear* (1990) and *The Sea Lion: A Story of the Sea Cliff People* (1991). Kesey became a countercultural hero during the 1960s and 1970s. His band of Merry Pranksters staged raucous psychedelic parties, which he called "Acid Tests" on the West Coast and in 1964 took a celebrated cross-country tour in a converted school bus named "Further."

### Principal Books by Kesey

*One Flew Over the Cuckoo's Nest*. New York: Viking, 1962.

*Sometimes a Great Notion*. New York: Viking, 1964.

*The Day After Superman Died*. Northridge, Calif.: Lord John Press, 1980.

*Demon Box*. New York: Viking, 1986.

*Little Tricker the Squirrel Meets Big Double the Bear*. New York: Viking, 1990.

*The Sea Lion: A Story of the Sea Cliff People*. New York: Viking, 1991.

*Sailor Song*. New York: Viking, 1992.

*Last Go Round*, by Kesey and Ken Babbs. New York: Viking Press, 1994.

*Kesey's Jail Journal: Cut the M\*\*\*\*\* Loose*. New York: Viking, 2003.

### Other

*The Last Whole Earth Catalog: Access to Tools*. Menlo Park, Calif.: Portola Institute, 1971.

*The Last Supplement to the Whole Earth Catalog*, edited by Kesey and Paul Krassner. Menlo Park, Calif.: Portola Institute, 1971.

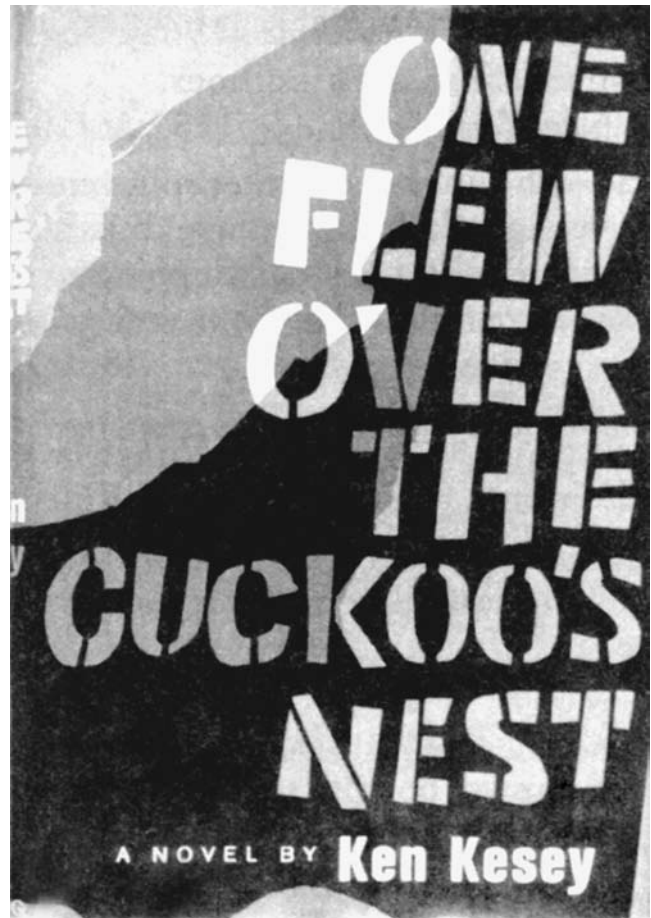
*Kesey's Garage Sale*, by Kesey, Neal Cassady, Allen Ginsberg, and others. New York: Viking, 1973.

*Best of "The Realist": The Sixties' Most Outrageously Irreverent Magazine*, edited by Paul Krassner, with an introduction by Kesey. Philadelphia: Running Press, 1984.

*Caverns*, by Kesey and others, as O. U. Levon. New York: Viking, 1989.

### Studying Ken Kesey

Ken Kesey is a significant cultural figure, as well as a highly regarded novelist. He is paid considerable attention in both roles. Students first approaching his work should begin with *One Flew Over the Cuckoo's Nest* (1962)—the book, not the movie. Though both are excellent, they are strikingly different works. The best edition of that novel is the first, though the edition with text and criticism edited by John Clark Pratt (New York: Viking, 1973) includes interesting and useful supplementary study resources. Kesey's second novel, *Sometimes a Great Notion* (1964), is more

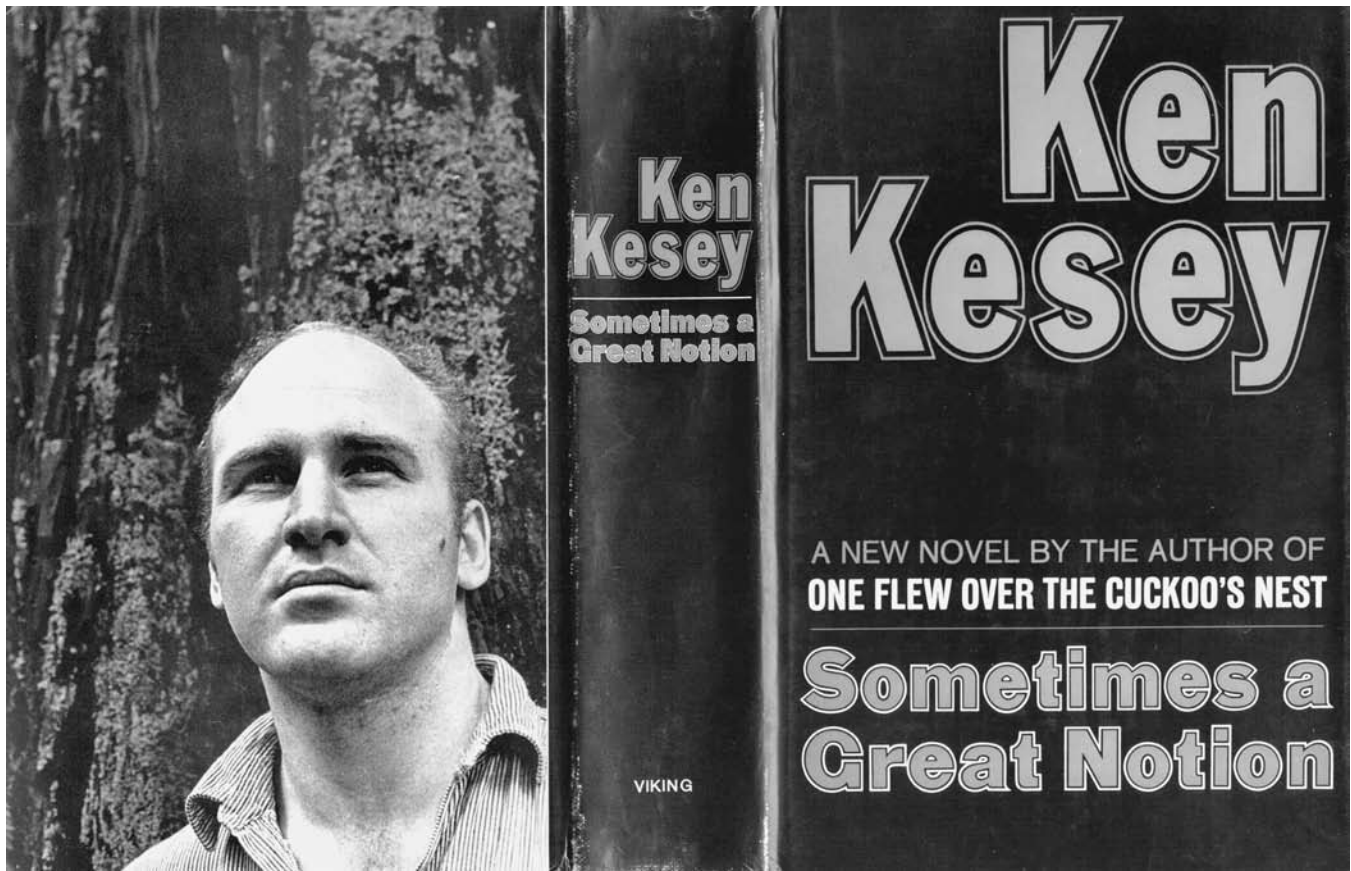


Dust jacket for Kesey's first novel, 1962, narrated by a schizophrenic half-breed Indian in a mental ward

highly regarded by most critics; though a more difficult read, it is Kesey's most ambitious novel, and it rewards the effort it requires. His later novels *Sailor Song* (1992) and *The Last Go Round* (1994) are interesting but less highly regarded than his first two novels. Kesey was a talented essayist. *Demon Box* (1986) includes his best short works, including stories and poetry. The essay "The Day after Superman Died" is especially recommended.

The most useful information regarding Kesey's writing comes in *Kesey*, edited by Michael Stelow and the staff of the *Northwest Review* (Eugene, Ore.: Northwest Review Books/University of Oregon Press, 2001). Originally published as a special issue of the *Northwest Review* (16, nos. 1 & 2 [1977]), Stelow's book draws on the Kesey papers at the University of Oregon, where Kesey went to school and later taught creative writing. Another entertaining and useful source is Tom Wolfe's *The Electric Kool-Aid Acid Test* (New





Dust jacket for Kesey's second novel, 1966, his most ambitious, set during a loggers' strike in Oregon

York: Farrar, Straus & Giroux, 1968), which treats both Kesey and the cultural revolution he led. Kesey's Merry Pranksters have published often and in diverse places about their associations with him. Paul Perry's *On the Bus: The Complete Guide to the Legendary Trip of Ken Kesey and The Merry Pranksters and the Birth of the Counterculture* (New York: Thunder's Mouth, 1990) is a good introduction to those sources. *Ken Kesey's Garage Sale* (New York: Viking, 1973) includes short pieces by Kesey and the Pranksters, and Kesey's *The Further Inquiry* (New York: Viking, 1990) is an autobiographical meditation on the legendary Merry Prankster bus trips. Students should also look at *Spit in the Ocean*, a periodical edited by Kesey and his friends. There were six issues published from 1974 to 1981, which included the serialized novel *Seven Prayers by Grandma Whittier*, as well as interviews, essays, and other material. The original issues of *Spit in the Ocean* are very difficult to locate, but they are being republished by the Kesey family and are available at their website, [www.key-z.com](http://www.key-z.com), along with other Kesey Association items. A seventh memorial issue of *Spit in the Ocean*, edited by Ed McLanahan, was published by Penguin Books in 2003.

Students interested in critical material should start with Stephen Tanner's *Ken Kesey* (New York: Twayne, 1983) and *Ken Kesey's One Flew Over the Cuckoo's Nest*, edited by Harold Bloom (Philadelphia: Chelsea House, 2002). For more-recent critical articles, check the *Modern Language Association International Bibliography*. A very useful primary and secondary bibliography compiled by Martin Blank can be found at <http://www.litkicks.com/Biblio/KeseyBiblio.html>.

—Student Guide by Richard Layman

### Killens, John (1916–1987) novelist

Born in Georgia, John Killens attended Howard University and Columbia University Law School before his education was interrupted by army service in WORLD WAR II. His first novel, *Youngblood* (1954), examines the Jim Crow South during the early part of the twentieth century. Killens followed with his second novel, *And Then We Heard the Thunder* (1962), an exploration of racism in the army.

A founder of the Harlem Writers Guild, Killens played a pivotal role in encouraging other African American writers. His other novels include *'Sippi* (1967), an account of strug-

gling African Americans set in the 1960s, and *Cotillion* (1971), a satirical novel about conflicts within the African American community. He also wrote *Great Gittin' Up Morning* (1972), a biography of Denmark Vesey, the slave insurrectionist.

**Kincaid, Jamaica** (1949– ) *short-story writer, novelist, essayist*

Born Elaine Potter Richardson in St. John's, Antigua, Jamaica Kincaid left home in 1965 and worked in New York City as an au pair. This experience became the basis of her acclaimed novel, *Lucy* (1990).

In New York Kincaid studied photography at the New School for Social Research, attended classes at Franconia College in New Hampshire, and worked as a secretary. In 1973 she found a job at *Ingenue Magazine* and began to think of a writing career. Her first book, *At the Bottom of the River* (1983), a collection of short stories, is heavily autobiographical, like much of her later work. Her first novel, *Annie John* (1985), is an account of her adolescence and her troubled relationship with her mother.

Kincaid has continued to write about her own life, especially in the frank *Autobiography of My Mother* (1996) and *My Brother* (1997). *Mr. Potter* (2002) is narrated by a writer who tells the story of her father, an Antiguan who works as a chauffeur. Kincaid's interest in gardening is revealed in *My Garden (Book)* (1999). She has also edited *My Favorite Plant: Writers and Gardeners on the Plants They Love* (1999).

**Sources**

- Edwards, Justin D. *Understanding Jamaica Kincaid*. Columbia: University of South Carolina Press, 2007.
- Ferguson, Moira. *Jamaica Kincaid: Where The Land Meets the Body*. Charlottesville: University Press of Virginia, 1994.
- Lang-Peralta, Linda, ed. *Jamaica Kincaid and Caribbean Double Crossings*. Newark: University of Delaware Press, 2006.
- Paravisini-Gebert, Lizabeth. *Jamaica Kincaid: A Critical Companion*. Westport, Conn.: Greenwood Press, 1999.

**King, Stephen** (1947– ) *novelist, short-story writer*

*I myself have never written a story about snakes because they don't scare me. I write about rats because they scare the hell out of me.*

—Interview (1987)

Stephen King was born in Maine, where he has lived most of his life. His father deserted the family when King was two, and King was brought up by his conservative Methodist mother. King read comic books and began to write stories for sale by the age of twelve. After earning a B.S. degree at the University of Maine, he worked as a teacher at a private school in Hampden, Maine. By the early 1970s his stories

began to appear in men's magazines. In 1974 he published the novel *Carrie*, which became a best-seller and, in 1976, a motion picture starring Sissy Spacek. *Carrie* reveals King's great strengths as a writer: not only does he dramatize the full horror of sixteen-year-old Carrie's telekinetic powers, but also he fuses her own terror to the agony she experiences as a maturing, sexually attractive young woman.

In novels such as *The Stand* (1978, expanded 1990) and *The Tommyknockers* (1987) he combines a shrewd observation of society with science-fiction themes about the fate of the world and of the future. Three of his novels, *The Shining* (1977), *Misery* (1987), and *The Dark Half* (1989), investigate the plight of writers and how the imagination interacts with reality. King has also explored the vampire myth in *Salem's Lot* (1975) and werewolves in *Cycle of the Werewolf* (1983). *Pet Sematary* (1983) is a reworking of the Frankenstein story. In *The Eyes of the Dragon* (1984) he explores the terrain of the fairy tale. The novel *Dolores Claiborne* (1993) demonstrated that King could create strong and sympathetic female characters. Indeed, the appearance of his short stories in *The New Yorker* in recent years suggests that King has transcended the genre-fiction classification that for many years influenced critics who dismissed his work as merely commercial. Although King's work has been uneven, the power of his stories is undeniable. Like several of his novels and short stories, *Dolores Claiborne* was adapted as a well-received motion picture.

The supernatural is often a terrifying presence in his stories and novels. His Dark Tower series is a medieval fantasy comprising eight novels (as of 2004) about the "gunslinger" Roland. *Lisey's Story* (2006) is a supernatural suspense novel about a woman who examines her dead husband's papers and learns about his past and a secret world. *Cell* (2006) is a horror novel about technological warfare and terrorism.

King's short fiction has been collected in *Night Shift* (1978), *Different Seasons* (1982), *Skeleton Crew* (1985), *Four Past Midnight* (1990), *Nightmares and Dreamscapes* (1993), *Hearts in Atlantis* (1999), and *Everything's Eventual: 14 Dark Tales* (2002). His published screenplays include *Creepshow* (1982) and *Sleep Walkers* (1992). He also wrote the teleplays for *The Stand* (1994) and *Storm of the Century* (1999). In 2000 he published *On Writing: A Memoir of the Craft*.

King has also written novels under the pseudonyms Richard Bachman and Eleanor Druse.

**Sources**

- Bloom, Harold, ed. *Stephen King*. Philadelphia: Chelsea House, 2002.
- Magistrale, Tony, ed. *The Dark Descent: Essays Defining Stephen King's Horrorscape*. Westport, Conn.: Greenwood Press, 1992.
- Wiater, Stanley, Christopher Golden, and Hank Wagner. *The Stephen King Universe: A Guide to the Worlds of the King of Horror*. Los Angeles: Renaissance Books, 2002.

**Kingsolver, Barbara** (1955– ) *novelist, poet, short-story writer*

Barbara Kingsolver is from eastern Kentucky, where her father, a physician, had a practice treating the rural poor, and which had an impact on her own sympathetic portrayals of working-class characters. She earned a B.A. from DePauw University in 1977 and an M.S. from the University of Arizona in 1981.

Kingsolver won both critical and popular acclaim with *The Bean Trees* (1988), the story of an independent woman, Taylor Greer, who establishes a thriving life in Arizona with her adopted child, Turtle, a young Cherokee girl. *Pigs in Heaven* (1993), the sequel to *The Bean Trees*, is the story of the cross-country journey made by Taylor and Turtle, and of Taylor's fierce fight to keep Turtle when the legality of her adoption is challenged. Kingsolver has also published *Animal Dreams* (1990), about an independent woman in a small Arizona town, and *Homeland and Other Stories* (1989). *Another America* (1991) collects her poetry about poor women attempting to overcome sexual and political abuse, and confronting war and death.

*The Poisonwood Bible* (1999), a departure in both setting and subject matter, deals with a missionary family in the Belgian Congo and explores that colony's struggle for independence. In *Prodigal Summer* (2000), three closely integrated stories, Kingsolver returns to her Kentucky roots.

Kingsolver has also published nonfiction: *Holding the Line: Women in the Great Arizona Mine Strike of 1983* (1989); *High Tide in Tucson: Essays from Now or Never* (1995); *Small Wonder* (2002), a collection of essays including responses to the 9/11 attacks on the World Trade Center; and *Last Stand: America's Virgin Lands* (2002). *Animal, Vegetable, Miracle: A Year of Food Life* (2007) is an ecological narrative co-written with her husband Stephen Hopp and their daughter Camille.

**Sources**

Barbara Kingsolver Website: < <http://www.kingsolver.com/home/index.asp> > (viewed June 18, 2007).

DeMarr, Mary Jean. *Barbara Kingsolver: A Critical Companion*. Westport, Conn.: Greenwood Press, 1999.

Snodgrass, Mary Ellen. *Barbara Kingsolver: A Literary Companion*. Jefferson, N. C.: McFarland, 2004.

**Kingston, Maxine Hong** (1940– ) *novelist, autobiographer*

Maxine Hong Kingston was born and grew up in Stockton, California, working in her parents' laundry. She graduated with a degree in English from the University of California at Berkeley in 1962 and became a high-school teacher. Her first book, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1976), won the nonfiction NATIONAL BOOK CRITICS CIRCLE AWARD and inspired a generation of Asian American

writers to explore both the traditions of their parents' generation and the process of assimilation in America. The book delved into Kingston's life as a Chinese American girl, but combined her story with the legends of Cantonese peasants and stories of her female relatives. In 1980 she published a sequel, *China Men*, which won the AMERICAN BOOK AWARD. This narrative, which combines memoir and story, concentrated on her father and her other male relatives. Her first novel, *Tripmaster Monkey* (1990), the story of a young Chinese American playwright, won the PEN West Award for fiction. *The Fifth Book of Peace* (2003), about a woman writing a book, draws on the Chinese legend of the *Three Books of Peace*, which holds that humans living in peace are destroyed by fire. *To Be the Poet* (2002) is a collection of lectures and poems.

**Sources**

Madsen, Deborah. *Maxine Hong Kingston*. Detroit: Manly/Gale, 2000.

Simmons, Diane. *Maxine Hong Kingston*. New York: Twayne, 1999.

Skandera-Trombley, Laura E., ed. *Critical Essays on Maxine Hong Kingston*. New York: G. K. Hall, 1998.

Skenazy, Paul, and Tera Martin, eds. *Conversations with Maxine Hong Kingston*. Jackson: University Press of Mississippi, 1998.

**Kinnell, Galway** (1927– ) *poet*

Born in Providence, Rhode Island, Galway Kinnell received his A.B. in 1948 from Princeton and his M.A. from the University of Rochester in 1949. Kinnell has made a career of teaching and publishing poetry, and he is the winner of several prestigious fellowships and awards, including two Guggenheims. Many of his poems, such as "Saint Francis and the Sow" and "Blackberry Eating," which exhibits his deft and humorous use of alliteration, are frequently anthologized. His collections include *What a Kingdom It Was* (1960), *Body Rags* (1968), and *First Poems 1946–1954* (1970). His *Selected Poems* (1983) won the Pulitzer Prize.

**Source**

Tuten, Nancy Lewis. *Critical Essays on Galway Kinnell*. New York: G. K. Hall, 1996.

**Kizer, Carolyn** (1925– ) *poet, translator*

Carolyn Kizer was born in Spokane, Washington, and in 1945 received her B.A. from Sarah Lawrence College in New York. She attended graduate school at Columbia University and at the University of Washington, where she studied with Theodore Roethke. She founded the journal *Poetry Northwest*, which she edited from its inception in 1959 until 1965. Her translations of Chinese and Pakistani poetry have ap-



peared in *The Ungrateful Garden* (1961), *Knock Upon Silence* (1965), and *Midnight Was My Cry* (1971). Kizer's own career as a poet began with her fourth and fifth books, the Pulitzer Prize-winning *Yin: New Poems* (1984), and *Mermaids in the Basement: Poems for Women* (1984). Her other poetry collections include *The Nearness of You: Poems for Men* (1986) and *Carrying Over* (1988), which includes an impressive range of translations from languages as diverse as Yiddish and Chinese. *Proses: On Poems & Poets* appeared in 1993. Her collected poems, *Cool Calm, and Collected*, was published in 2000, and she is co-editor of Library of America's *American Poetry: The Twentieth Century* (2000).

#### Source

Finch, Annie, Johanna Keller, and Candace McClellan, eds. *Carolyn Kizer: Perspectives on Her Life & Work*. Fort Lee, N.J.: Ca-vanKerry Press, 2001.

#### Knowles, John (1926–2001) novelist

*Looking back now across fifteen years, I could see with great clarity the fear I had lived in, which must mean that in the interval I had succeeded in a very important undertaking: I must have made my escape from it.*  
—*A Separate Peace* (1959)

Born in West Virginia and educated at Yale University, where he earned his B.A. in 1949, John Knowles was an editor at *Holiday* magazine when his first novel, *A SEPARATE PEACE* (1959), was published. Set during WORLD WAR II in a New England boys' school modeled on Phillips Exeter, which Knowles attended, it was one of the most widely read—and taught—novels of its time, reportedly selling more than nine million copies. Though it is a popular choice among high-school English teachers, it is inaccurate to classify the novel as a young-adult book. Knowles wrote eight other novels, including the sequel to *A Separate Peace*, *Peace Breaks Out* (1981), but none attracted the critical or popular acclaim of his first.

#### Source

Bryant, Hallman Bell. "A Separate Peace": *The War Within*. Boston: Twayne, 1990.

#### Koch, Kenneth (1925–2002) poet

*A serious moment for the water is  
when it boils. . . .  
Occasionally there is someone  
around who understands  
the importance of this moment  
for the water—maybe a saint,  
maybe a poet. . . .*

"The Boiling Water"

Born in Cincinnati, Kenneth Koch earned his B.A. at Harvard in 1948, and received his M.A. in 1953 and his Ph.D. in 1959 from Columbia University. He taught English and later comparative literature at Columbia beginning in 1959. Though known primarily for his poetry, Koch wrote multiple volumes of fiction, nonfiction (mostly about teaching poetry), and plays, as well. Koch is associated with the New York School of Poets, which also includes John ASHBERRY and Frank O'HARA. He wrote in a variety of styles: surrealism in *Poems* (1953), octava rima (eight-syllable lines) in *Ko* (1959), and the comic epic in *The Duplications* (1977). *The Burning Mystery of Anna in 1951* (1979) exemplifies his experiments using prose and poetry together. Koch has also been acclaimed for his books about teaching children to write poetry, especially *Wishes, Lies and Dreams: Teaching Children to Write Poetry* (1970). Koch's collections of his own poetry include *Ko, or A Season on Earth* (1959); *Selected Poems 1950–1982* (1985); and *The Art of Poetry: Poems, Parodies, Interviews, Essays, and Other Work* (1996).

#### Sources

Auslander, Philip. *The New York School Poets as Playwrights: O'Hara, Ashbery, Koch, Schuyler, and the Visual Arts*. New York: Peter Lang, 1989.

Koch, Kenneth. *The Art of Poetry: Poems, Parodies, Interviews, Essays, and Other Work*. Ann Arbor: University of Michigan Press, 1996.

#### Komunyakaa, Yusef (1947– ) poet

Yusef Komunyakaa was born in 1947 in Bogalusa, Louisiana. He received his M.A. degree from Colorado State University in 1975 and his M.F.A. degree from the University of California, Irvine, in 1979. His experiences in Vietnam and as an African American growing up in the South combined with a sensibility shaped by jazz and the blues have produced poetry that has been highly acclaimed, winning him, among other honors, the Pulitzer Prize and the Kingsley Tufts Award for *Neon Vernacular* (1993), and the Ruth Lilly Prize in 2001. His poetry collections include *I Apologize for the Eyes in My Head* (1986), *Dien Cai Dau* (1988), *Magic City* (1992), *Talking Dirty to the Gods* (2000), *Pleasure Dome* (2001), and *Taboo* (2004); he has also written a verse play, *Gilgamesh* (2006). He teaches at Princeton University.

#### Source

Komunyakaa, Yusef. *Blue Notes*, edited by Radiclan Clytus. Ann Arbor: University of Michigan Press, 2000.

—Tod Marshall

#### Kopit, Arthur (1937– ) playwright

A New York native, Arthur Kopit earned his B.A. in 1969 from Harvard, where seven of his early plays were performed. Kopit,



whose plays border on the absurd even as they probe domestic settings and family life, is best known for *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad* (1960). His later plays include *Indians* (1968), *Wings* (1978), and *High Society* (1998). Kopit taught playwriting at Wesleyan University, Yale University, and City University of New York.

### Source

Auerbach, Doris. *Sam Shepard, Arthur Kopit, and the Off Broadway Theater*. Boston: Twayne, 1982.

## Korean War

Communist North Korean troops invaded South Korea on June 25, 1950, in an effort to overthrow the government and reunite a country that had been divided at the end of WORLD WAR II when the Japanese occupying forces had been forced out. The United States launched a "police action" to repel the invasion, which then seemed part of the Soviet Union's COLD WAR strategy to put the entire country under the Communist rule of the North. (Much later it was learned that the North Koreans had acted independently of Soviet influence.)

U.S. forces did push back the Koreans, but General Douglas MacArthur's aggressive actions provoked a Chinese attack, and President Truman relieved MacArthur of command. On July 27, 1953, a truce was signed, although the two Koreas remained officially at war, and tensions between them have continued.

Novels written about the conflict include James A. Michener's *The Bridges at Toko-Ri* (1953), Duane Thorin's *Ride to Panmunjom* (1956), A. M. Harris's *Tall Man* (1958), Ernest Frankel's *Band of Brothers* (1958), and Quentin Reynolds's *Known But to God* (1960). In *The Martyred* (1964) Richard Kim provides an account of Seoul, the capital of South Korea, during the North Korean occupation. Richard Hooker's *M\*A\*S\*H* (1968) is a black comedy set in a U.S. army mobile surgical hospital during the war. It was made into a movie in 1970 and adapted into a successful television series in 1972–1983.

### Sources

Goldstein, Donald M., and Harry J. Maihafer. *The Korean War*. Washington, D.C.: Brassey's, 2000.

Varhola, Michael J. *Fire and Ice: The Korean War, 1950–1953*. Mason City, Iowa: Savas, 2000.

### Kosinski, Jerzy (1933–1991) novelist, sociologist

Born in Lodz, Poland, Jerzy Kosinski spent a harrowing childhood in rural Poland during WORLD WAR II. He described his ordeal in a novel, *The Painted Bird* (1965). He was later attacked for exaggerating and perhaps inventing much of his suffering as a Jewish child during the Holocaust. But certainly Kosinski felt the tensions of anti-Semitism in Poland

and saw the dangers of collectivist society, which he wrote about in *The Future Is Ours, Comrade* (1960) and *No Third Path* (1962), two sociological studies that he published under the name of Joseph Novak.

With two master's degrees, in history and political science, from the University of Lodz, Kosinski arrived in New York City in 1957. He studied English intensely and became fluent. Kosinski's second novel, *Steps* (1968), won the National Book Award, and like his first novel it blends the real and surreal, historical events, autobiography, and phantasmagoric scenes that reflected a powerful imagination. *The Painted Bird* is the story of a boy's education about life, his struggle to survive among cruel Polish peasants, and his ability to absorb even the most brutal behavior and conditions. *Steps* is more elusive, with a succession of fifty individual scenes and with characters repeating themselves but with no central narrative explicitly tying the episodes together. What binds Kosinski's two early novels together, however, is an exploration of human deceit, manipulation, and revenge.

Of Kosinski's later novels, *Being There* (1971) is the most successful. Its portrayal of Chance, a man without personality who takes on the features of whatever setting or events he is exposed to, is a carefully crafted comment on a contemporary world dominated by television. Chance simply acts as he has seen people do on television, and he is remarkably successful. Kosinski's later novels include *Cockpit* (1975), *Blind Date* (1977), *Passion Play* (1979), and *Pinball* (1982).

Beset with attacks on the veracity of his experience in Poland and on the authorship of his fiction (he was accused of employing others to write his books), along with failing health and an inability to concentrate on his writing, Kosinski committed suicide. His *Passing By: Selected Essays, 1962–1991* was published in 1992.

### Sources

Lavers, Norman. *Jerzy Kosinski*. Boston: Twayne, 1982.

Sloan, James Park. *Jerzy Kosinski: A Biography*. New York: Dutton, 1996.

Tepa Lupack, Barbara, ed. *Critical Essay on Jerzy Kosinski*. New York: G. K. Hall, 1998.

### Kramer, Larry (1935– ) novelist, playwright, journalist

Larry Kramer grew up in Bridgeport, Connecticut, earned a B.A. degree from Yale in 1957, served in the army, and in 1958 began work at the William Morris Agency. He later worked for Columbia Pictures. His first writing credit was a screenplay for the 1969 adaptation of D. H. Lawrence's novel *Women in Love*. But Kramer built his reputation as an outspoken writer about gay life and as an advocate for gay rights. His novel *Faggots* (1978) is a satiric attack on gay life in New York City and its environs as well as an exposé of the drug culture and the promiscuous and sadomasochistic practices

of his characters. The novel was attacked by both mainstream and gay critics, but it also sold well. By 1987 Kramer became one of the strongest advocates for the prompt treatment of AIDS and the search for a cure. His play *The Normal Heart* (produced 1985), one of the first important responses to the AIDS epidemic, explored many responses to AIDS, including the possibility of abstinence from sex. Like *Faggots*, *The Normal Heart* proved controversial. A second play, *The Destiny of Me* (produced 1992), continues the themes of *The Normal Heart*. Kramer's nonfiction includes *Reports from the Holocaust: The Making of an AIDS Activist* (1989). *Brilliant Windows: Poems* was published in 1998.

#### Source

Mass, Lawrence, ed. *We Must Love One Another or Die: The Life and Legacies of Larry Kramer*. New York: St. Martin's Press, 1998.

#### Kumin, Maxine (1925– ) novelist, poet

Born in Philadelphia, Maxine Kumin won the Pulitzer Prize for *Up Country: Poems of New England* in 1972. Her first novel, *Through Dooms of Love* (1965), draws on her experience at Radcliffe College, where she earned an A.B. in 1946 and an M.A. in 1948. Other novels include *Passions of Uxport* (1968) and *The Designated Heir* (1974). A nature poet, Kumin integrates descriptions of family life, nature, and the cycle of existence as well as issues of Jewish identity and farm life. She has also published children's books, and essay collections including *To Make a Prairie* (1979) and *In Deep* (1987). Her later works include *The Long Marriage* (2001) and *Jack and Other New Poems* (2005).

#### Source

Grosholz, Emily, ed. *Telling the Barn Swallow: Poets on the Poetry of Maxine Kumin*. Hanover, N.H.: University Press of New England, 1997.

#### Kunitz, Stanley (1905–2006) poet

Stanley Kunitz was born in Worcester, Massachusetts, and educated at Harvard, where he earned a B.A. in 1926 and an A.M. in 1927. He has been influential as both a translator and anthologist. He won the Pulitzer Prize for *Selected Poems* (1958) in 1959. One of his signature poems, "Father and Son," collected in *Passport to the War* (1944), is about a son's search for his father. He has been praised for his translation of Anna Akhmatova's poetry in *Poems of Akhmatova* (1973). In *The Testing Tree* (1971) Kunitz experimented with unrhymed verse of differing line lengths and explored the theme of imagination and its relationship to memory. His poetry collection *Passing Through* (1995)

won a National Book Award. His *The Collected Poems* was published in 2000, the year he was named POET LAUREATE of the United States.

#### Sources

Braham, Jeanne. *The Light Within The Light: Portraits of Donald Hall, Richard Wilbur, Maxine Kumin, and Stanley Kunitz*. Boston: Godine, 2007.

Orr, Gregory. *Stanley Kunitz: An Introduction to the Poetry*. New York: Columbia University Press, 1985.

#### Kushner, Tony (1956– ) playwright

Tony Kushner was born in New York City and reared in Lake Charles, Louisiana. Encouraged by his parents, he studied drama at both Columbia University (B.A., 1978) and New York University (M.F.A., 1984). He began writing and producing epics that deal with broad historical canvases in his first original play for an adult audience, *A Bright Room Called Day* (produced 1985), which shifts between Germany in the 1930s and America in the 1980s.

Kushner's two-part play, *ANGELS IN AMERICA* (*Millennium Approaches*, produced 1990; *Perestroika*, produced 1992) took him from regional theater to the New York stage. Subtitled *A Gay Fantasia on National Themes*, the play won a Pulitzer Prize, a Tony, and the New York Drama Critics Award in 1993. It explored the advent of AIDS in the gay community and its impact on American culture. The play's humor and its blend of realism and expressionism made Kushner the worthy heir of European and American models such as Bertolt Brecht and Eugene O'Neill.

*Tony Kushner in Conversation*, a series of interviews, appeared in 1998. Kushner has published *Thinking about the Longstanding Problems of Virtue and Happiness: Essays, A Play, Two Poems, and a Prayer* (1995); *Death & Taxes: Hydriotaphia & Other Plays* (2000); and *Homebody/Kabul* (2002), which won an Obie. With Alisa Solomon, he edited a collection of essays, *Wrestling with Zion: Progressive Jewish-American Responses to the Jewish-Palestinian Conflict* (2004), and in 2006, he wrote the screenplay for Steven Spielberg's *Munich*, about the Jewish response to the murders of Jewish athletes at the Munich Olympics in 1972.

#### Sources

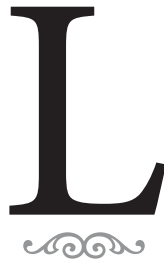
Bloom, Harold, ed. *Tony Kushner*. Philadelphia: Chelsea House, 2005.

Fisher, James. *The Theater of Tony Kushner*. Oxford, U.K.: Routledge, 2002.

Fisher, ed. *Tony Kushner: New Essays on the Art and Politics of the Plays*. Jefferson, N.C.: McFarland, 2006.

Vorlicky, Robert, ed. *Tony Kushner in Conversation*. Ann Arbor: University of Michigan Press, 1997.





**Lawson, Deodat** (circa 1640s–1715) *writer, poet*

Deodat Lawson, poet and author of an eyewitness account of the SALEM WITCHCRAFT TRIALS, was born in England, probably in the late 1640s. The son of the Reverend Thomas Lawson, a well-educated Puritan minister, Deodat never knew his mother, as she died a few weeks after his birth. She had, however, dedicated him to the ministry with a name that meant “given to God.”

The precise date that Lawson immigrated to NEW ENGLAND is unknown. In the late 1650s, while he was still a boy, his father, Thomas Lawson, was removed from the pulpit at Denton. This removal forced Deodat to give up his formal schooling and to enter into “secular affairs.” Sometime between 1676 and 1677 Thomas Lawson immigrated to New England, where he found a position as an unordained minister at a church in Edgartown, Massachusetts. He also married, and in 1682 his wife, Jane, gave birth to a son.

Deodat Lawson’s *A Brief and True Narrative* (1692) is an eyewitness account of one of the best-known episodes in New England history. The day-to-day account of the events surrounding the Salem witch trials includes details of the examination of the accused by the local magistrates and a description of a sermon Lawson was preaching in the village church, which was disrupted by the shouts and cries of the witchcraft victims. He vouched for the accuracy of his narrative by assuring his readers that it included only “what I either saw my self, or did receive Information from persons of undoubted Reputation and Credit.”

The sermon that was interrupted by the suffering of the “afflicted” was published in 1693. *Christ’s Fidelity the Only Shield against Satan’s Malignity* surveys what the Bible says about Satan and warns the people of Salem that their only

relief from satanic conspiracies is faith in God. When Lawson republished this sermon in 1704, he appended a systematic account of the witchcraft phenomena that had occurred in Salem Village. In this appendix Lawson described the trial of the Reverend George Burroughs, who was condemned to death in August 1692 for, among other things, killing Lawson’s wife and baby daughter through witchcraft.

Lawson’s motives for publishing *Christ’s Fidelity* in the midst of the witchcraft crisis have been debated. Some critics argue that he hoped to stir up and to sustain the witch-hunts. Others, however, feel Lawson intended to caution the colonists against further rash behavior in response to wild accusations. That Lawson was motivated by a desire for revenge for the death of his wife and child is unlikely, since the sermon preceded the accusations against George Burroughs.

Lawson turned his hand to poetry in 1693. His *Threnodia, or A Mournful Remembrance of . . . Anthony Collamore . . . December 16, 1693* (1694) is a lament on the drowning of a man Lawson depicts as a model of virtue and piety. The eulogy is introduced by a vivid account of Collamore’s fateful ocean voyage, the sudden storm that led to the ship’s sinking, and the deaths of six men on board. In a powerful segment, Lawson tries to imagine what caused the ship’s destruction:

*Or whether Loaden over deep with Wood  
The Swelling Waves did fill her by degrees  
If then their Frozen Pump would do no good  
They soon became a Prey unto the Seas  
Which Violently over them did go  
And bore them down, into the deeps below*



Although he was still unordained, Lawson served from 1683 to 1688 as a minister in Salem Village. His life there was marred by tragedy and disappointment; his wife and baby daughter died, and the local church refused to ordain him. Lawson escaped an active role in the Salem witch-hunts when he removed to Boston in 1688, but he returned as an observer in the spring of 1692, at the peak of the trials. After leaving Salem Village, Lawson's situation slowly improved: he remarried and started a second family and was finally ordained in 1694. In 1696 he returned to England to settle his father's estate and remained there until his death in 1715.

### Works

Lawson, Deodat. *A Brief and True Narrative of Some Remarkable Passages Relating to Sundry Persons Afflicted by Witchcraft at Salem Village, Which Happened from the Nineteenth of March to the Fifth of April, 1692*. Boston: Printed for Benjamin Harrison, 1692; Early American Imprints, 613.

Lawson. *Christ's Fidelity the Only Shield against Satan's Malignity, Asserted in a Sermon Deliver'd at Salem-Village the 24th of March, 1692*. Boston: Printed by B. Harris, 1693; Early American Imprints, 643.

### Sources

Hall, David. D., ed. *Witch-hunting in Seventeenth-Century New England: A Documentary History, 1638–1692*. Boston: Northeastern University Press, 1991.

Hansen, Chadwick. *Witchcraft at Salem*. New York: Braziller, 1969.

Norton, Mary Beth. *In the Devil's Snare: The Salem Witchcraft Crisis of 1692*. New York: Knopf, 2002.

### Lewis and Clark Expedition (1803–1806)

This expedition was convened by Congress to explore the lands west of the Mississippi River that were, in the process, obtained from the Louisiana Purchase of 1803. Thomas JEFFERSON had long been interested in exploring these lands and helped organize several preliminary expeditions. In 1793, then secretary of state, Jefferson on behalf of the American Philosophical Society sent French botanist André Michaux in search of a western water route to the Pacific. Upon assuming the presidency in 1801, Jefferson had more authority to pursue such explorations, and commissioned his private secretary and army captain Meriwether LEWIS to oversee the expedition. Jefferson gave Lewis explicit instructions to discover a water route to the Pacific Ocean that would facilitate the fur trade and, in the process, to establish peaceable relations with the native populations that would further trading opportunities. In addition, Lewis was charged with gathering scientific and botanical specimens and charting the natural geography.

Lewis chose Lieutenant William CLARK to serve as co-commander. With \$2,500 of government funding, Lewis, Clark,

and twenty-five soldiers set up a winter camp in St. Louis, Missouri to gather supplies and prepare for the journey ahead. Departing May 14, 1804, the expedition headed up the Missouri River into the Dakota Territory, setting up a winter camp near the Mandan and Hidatsa tribes. After wintering at Fort Mandan, the expedition headed west along with guidance from Toussaint Charbonneau, a French fur trapper; SAGAWA, his Shoshone wife; and Jean Baptiste, their infant son. They crossed the Rocky Mountains and followed the Columbia River to the Pacific Ocean. Clark mistakenly thought he was viewing the Pacific when he was actually seeing an estuary; nevertheless, their accomplishment led to this celebratory journal entry on November 7, 1805:

Great joy in camp we are in View of the Ocean, [NB: in the morning when fog cleared off just below last village just on leaving the village of Warkiacum], this great Pacific Ocean which we been So long anxious to See. and the roaring or noise made by the waves breaking on the rocky Shores (as I Suppose) may be heard distinctly.

After wintering on the Pacific coast, the expedition departed Fort Clatsop on March 23, 1806, and concluded the eight-thousand-mile journey in St. Louis on September 23, 1806. The expedition marked America's claim on the Western frontier. Each soldier received 360 acres of land, and Lewis and Clark each received 1,600 acres of land.

### Sources

Clark, William, and Meriwether Lewis. *The Definitive Journals of Lewis and Clark Expedition*, 13 volumes, edited by Gary E. Moulton and others. Lincoln: University of Nebraska Press, 1983–2002.

*The Journals of the Lewis and Clark Expedition*. University of Nebraska-Lincoln Libraries-Electronic Text Center. <<http://lewisandclarkjournals.unl.edu>> (viewed August 16, 2006).

### Lewis, Meriwether (1774–1809) explorer, diarist

*Ocean in view. O! the joy!*

—*The Journals of the Lewis and Clark Expedition*  
(November 7, 1805)

Meriwether Lewis was born August 18, 1774, to William Lewis and Lucy Meriwether Lewis, seven miles west of Charlottesville, Virginia, in Albemarle County on the family's estate, Locust Hill. As a child he developed wilderness skills by hunting and exploring the Virginia lands. In 1779 his father, William Lewis, died of pneumonia after being swept off his horse while crossing a river. In 1780 Lucy Meriwether Marks and her new husband Captain John Marks moved near the Broad River in Georgia, as part of the Goosepond Community established

by General George Matthews. In Georgia, Lewis continued to develop his outdoor survival skills. When Lewis was around thirteen, he returned to Locust Hill for a formal education and began to learn the everyday operations of running the two-thousand-acre tobacco, corn, and wheat plantation, which included twenty-four slaves. When his stepfather died in 1792, the Lewis-Marks family returned to Virginia in 1788, and the eighteen-year-old Lewis became even more involved in managing Locust Hill.

In 1794 Lewis volunteered to fight against the Whiskey Rebellion in western Pennsylvania, and on May 1, 1795, he joined the regular army. In 1800 Lewis was sent to Detroit as the regimental paymaster, and on December 30, 1800, was promoted to Captain. In 1801 Thomas JEFFERSON recruited Lewis as his private secretary. During this time Jefferson began plans for an expedition to survey the territory west of the Mississippi in hopes of finding a water passage to the Pacific coast. Lewis spent two years in preparation for the journey studying medicine, botany, geography, animals, and navigation at the University of Pennsylvania from the leading physicians and scientists of the day: Dr. Benjamin RUSH, Dr. Benjamin Smith Barton, Dr. Caspar Wistar, and David RITTENHOUSE. Jefferson appointed Lewis to head up the expedition, and Lewis chose Lieutenant William CLARK to serve as co-commander. With \$2,500 in government funding, the LEWIS AND CLARK EXPEDITION (1803–1806), made up of twenty-five soldiers, departed on May 14, 1804. The “Corps of Discovery” departed St. Louis and headed up the Missouri River into the Dakota Territory. Throughout the journey Lewis kept an extensive journal, as did Clark.

Lewis’s eloquent prose and specific information about plants, natives, and geography allow a modern reader to visualize the three-year journey. When the expedition concluded the eight thousand-mile journey in St. Louis on September 23, 1806, Lewis began working on a transcript of the journey, traveling to Washington D.C., to report their findings. When Jefferson appointed Lewis as governor of the Louisiana Territory, Lewis returned to St. Louis to assume his duties. In 1809, after three years of contentious dealings with other government officials, Lewis departed St. Louis for Washington, D.C., to clear his name, but he never arrived. On October 11, 1809, Lewis was found dead of gunshot wounds in a cabin at Grinder’s Stand about seventy-two miles outside of Nashville, Tennessee. Speculation surrounds his death as to whether it was murder or suicide.

## Work

Clark, William, and Meriwether Lewis. *The Definitive Journals of Lewis and Clark Expedition*, 13 volumes, edited by Gary E. Moulton and others. Lincoln: University of Nebraska Press, 1983–2002.

## Sources

Ambrose, Stephen E. *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*. New York: Simon & Schuster, 1996.

Dillon, Richard H. *Meriwether Lewis: A Biography*. New York: Coward-McCann, 1965.

## Lewis, Richard (circa 1699–1733) poet

Richard Lewis, an early American poet, was probably born in 1699 in Wales. It is believed that he came to Maryland in 1718 and married Elizabeth Batee the following year. The first verifiable information about Lewis comes in 1725, when he reported from Maryland to the Royal Society on a mysterious explosion he witnessed at Patapsco near Baltimore. Lewis’s major literary work, “A Journey from Patapsco in Maryland to Annapolis, April 4, 1730,” hailed as one of the finest nature poems in colonial literature, is set in this Maryland countryside.

Lewis served as the Latin master of the Annapolis School but devoted much of his time to writing POETRY. He attained remarkable practical success, becoming the “court poet” to his patron, Benedict Leonard Calvert (1679–1745), governor of Maryland, and securing publication for his poetry through a friendship with the official printer of the colony, William Parks (d. 1750). Throughout his career Lewis enjoyed the support of the Maryland elite.

Lewis rewarded his patrons with verses composed in their honor and with eulogies composed upon their deaths. When Charles Calvert, Lord Baltimore (1605–1675), visited Maryland in 1732, Lewis wrote *Carmen Seculare*, a celebration of the colony’s progress to civility and the benefits of its combination of political leadership and natural resources. Lewis also showed a talent for translation. In 1728 he introduced Maryland society to Edward Holdsworth’s mock-heroic Latin poem *Muscipula*, which Lewis published as *The Mouse-Trap, or the Battle of the Cambrians and Mice*.

Lewis’s “A Journey from Patapsco” opens with a description of the lush Maryland countryside on a bright April morning. A hummingbird appears: “Smallest of birds, what Beauties shine in Thee! / A living Rainbow on thy Breast I see.” Lewis uses the hummingbird to illustrate his point that the human mind has limits and nature has beauties that the poet or artist cannot capture. Thus, the small bird “mocks the Poet’s and the Painter’s Skill / who may forever Strive with fruitless Pains / to catch and fix those beauteous changeable Stains.”

The second section of “A Journey from Patapsco” depicts a storm, another natural phenomenon that strains the poet’s ability to capture nature in words. In the third section nightfall prompts the poet to contemplate death and the immortality attained by patriots, poets, priests, and philosophers. The final section is introspective, as the poet remembers his youth, prays for a full life before he dies, and finds peace through his faith in God.

Lewis was an outspoken critic of the Europeans’ abuse of nature. In *Food for Criticks* (1731) he criticized the “throng at Harvard,” who do not respect the land as the Indians before them did. Yet, in *Upon Prince Madoc’s Expedition to the Coun-*

try now called America, in the 12th Century (1733, 1734), Lewis portrayed a heroic Welshman, Prince Madoc, who dreamed of a great empire rising in the New World.

Richard Lewis enjoyed an excellent literary reputation in England as well as in the colonies. His poems appeared in London magazines and papers. He died in 1733, his position as the foremost poet of American nature unchallenged until the career of Philip FRENCH.

### Works

Lewis, Richard, trans. *The Mouse-Trap, or the Battle of the Cambrians and Mice*. Annapolis: Printed for Edward Holdsworth by W. Parks, 1728; Early American Imprints, 3038.

Lewis. *Carmen Seculare, for the Year M, DCC, XXXII*. Annapolis: Printed by William Parks, 1732.

Lewis. "A Journey from Patapsco in Maryland to Annapolis," *Pennsylvania Gazette*, 20 May 1731; reprinted in *American Poetry*, edited by Percy H. Boynton. New York: Scribners, 1918; Miami: Granger, 1978.

### Source

Lemay, J. A. Leo. *Men of Letters in Colonial Maryland*. Knoxville: University of Tennessee.

## Library of Congress (1800– )

Established by act of Congress, the Library of Congress in Washington, D.C., serves as the reference and research center for all branches of the United States government. Initially housed at the Capitol, the original collection of the library was destroyed by fire by the British in 1814 during the WAR OF 1812. A year later, in 1815, the library replenished its stacks by purchasing Thomas JEFFERSON's collection of 6,457 volumes. Since 1870 the Library of Congress has served as the copyright depository for the nation. It moved to its first permanent setting in 1897 in the newly named Thomas Jefferson Building. Since then it has received two more additions: the John Adams Building (1939) and the James Madison Memorial Building (1980). Many of the founders' papers are housed there, including those of Jefferson, George WASHINGTON, Alexander HAMILTON, and James MADISON, along with the collection of Peter Force (1790–1868), archivist and historian. The Library of Congress is now the largest and most comprehensive research institution in the world.

### Sources

Conaway, James. *America's Library: The Story of the Library of Congress, 1800–2000*. New Haven: Yale University Press in association with the Library of Congress, 2000.

*Encyclopedia of the Library of Congress: For Congress, the Nation & the World*, edited by John Y. Cole & Jane Aiken. Washington, D.C.: Bernan Press & Library of Congress, 2004.

Ostrowski, Carl. *Books, Maps, and Politics: A Cultural History of the Library of Congress, 1783–1861*. Amherst: University of Massachusetts Press, 2004.

## Livingston, Anne Shippen (1763–1841) diarist

Anne Shippen, known as Nancy to her family, was born in Philadelphia on February 24, 1763, to Alice Lee Shippen and William Shippen III, a physician. The Shippens were one of Philadelphia's prominent families. Sharon M. Harris, moreover, notes that their house was "the center of social and political activities during the years when Philadelphia was the new nation's capital, and Nancy received the attention of numerous distinguished young men." Although she had formed a romantic attachment to Louis Otto, a French attaché, her father insisted on a marriage to the prosperous Colonel Henry Beekman Livingston of New York. A jealous and violent husband who had already fathered several illegitimate children, he accused his wife of adultery and kept her prisoner in their home. When Anne learned of his plans to bring his illegitimate family to live with them, she returned to her parents' home. During the separation, she began to keep a diary.

Livingston published her diary under her maiden name. The journal described vividly the tragic impact of women's subordination to males and male values in American society. Women should not, she wrote, "suffer and obey" their husbands; instead, women should demand an equal relationship with them. She never reconciled with her husband, and, as a result, lived a long life of isolation.

### Work

Livingston, Anne Home Shippen. *Nancy Shippen, Her Journal Book; the International Romance of a Young Lady of Fashion of Colonial Philadelphia with Letters to Her and about Her*. Philadelphia: Lippincott, 1935; New York: B. Blom, 1968.

### Sources

Armes, Ethel. *Nancy Shippen, Her Journal Book*. Philadelphia: Lippincott, 1935.

Kierner, Cynthia A. *Traders and Gentlefolk: The Livingstons of New York, 1675–1790*. Ithaca, N.Y.: Cornell University Press, 1992.

## Livingston, William (1723–1790) journalist, poet

William Livingston is best known in the literary world for his poem *Philosophic Solitude: Or, The Choice of a Rural Life*, initially published as a book in 1747 in New York. A model of American-Augustan verse, including 670 lines in rhymed couplets, the poem was included in the first anthology of American poetry, *American Poems, Selected and Original* (1793), edited by Elihu Hubbard Smith (1771–1798). Primarily influenced by English poets Alexander Pope (1688–1744), John Dryden (1631–1700), and John Milton (1608–1674),



Livingston offers poetic reflections on such subjects as nature, meditation, and companionship. As the subtitle suggests, he praises an agrarian existence: "Mine be the pleasure of a rural life," he declares in the third couplet, continuing, "From noise remote, and ignorant of strife."

For Livingston, nature represented an escape from the congestion, disorder, pretensions, and corruption of the city, sentiments that the nineteenth-century transcendentalists later endorsed. But nature alone could not fully nourish Livingston; friends and books, including the works of Marcus Cato (95 B.C.– A.D. 46), John Locke (1632–1704), and Isaac Newton (1642–1727), were essential as well. Above all, in his romantic existence, Livingston needed a spouse. "By love directed, I would choose a wife," he wrote, "to improve my bliss, and the load of my life."

Although *Philosophic Solitude* was enormously popular, going through five printings during the author's lifetime, Livingston never abandoned prose writing, law, or politics to focus exclusively on verse. His other major publications, in fact, included a two-volume collection, written with William Smith Jr. (1728–1793), on the laws of colonial New York. His reputation as a poet remains positive, for, although critics have noted several lapses into banal imagery in *Philosophic Solitude*, they have high regard for such imagery as "The trees weep amber."

William Livingston was born in Albany to Philip and Catharine Van Brugh Livingston. He was a member of one of the most eminent families of the seventeenth century and enjoyed the advantages of his social standing. During his childhood he learned the language and customs of the Mohawk as he and an English missionary traveled with the tribe. After graduating from Yale in 1741 at the top of his class, Livingston was indentured to a lawyer in New York. He married Susanna French in 1745, and eventually their family grew to include thirteen children. He was admitted to the bar in 1748.

Livingston began to distinguish himself as a political activist and journalist in 1752, when he and fellow lawyers William Smith Jr. and John Morin Scott (1730–1784) established a weekly newspaper, *The Independent Reflector*. Despite claims of political neutrality, *The Reflector* revealed a decidedly liberal slant, promoting the cause of "truth and liberty" and opposing "superstition, bigotry, priestcraft, tyranny, servitude, public mismanagement, and dishonesty in office." As a Presbyterian with sympathies toward DEISM, Livingston's particular concern was freedom of religion. He vehemently opposed the idea of establishing the ANGLICAN CHURCH in New York and in the mid 1750s wrote a series of essays on the subject called "The Watch Tower." As a trustee of Kings College (later Columbia University), he fought against Anglican control of that institution.

Livingston's career in politics began in 1758 when he was elected to the New York Assembly. After he moved to Elizabethtown, New Jersey, in 1772, he became a member of both the Continental Congress and the Committee of

Correspondence. In 1776 he assumed the post of brigadier general and commanded the New Jersey militia. After independence he was elected the first governor of New Jersey. He won reelection to this position each year for the rest of his life.

Livingston continued to write while in the State House. In 1778 he wrote "Ode of General Washington," a celebration in blank verse of George WASHINGTON's virtues. Essays, patriotic and satirical in tone, appeared frequently in *The New-Jersey Gazette*. His literary achievements secured him membership in the American Philosophical Society in 1781. His devotion to public service earned him a place at the Constitutional Convention in 1787. He died July 25, 1790, valued as an essayist, poet, and public servant.

### Works

Livingston, William. *Philosophic Solitude; or, The Choice of a Rural Life: A Poem*. Boston, 1747; Early American Imprints, 5986.

*The Independent Reflector; or, Weekly Essays on Sundry Important Subjects; More Particularly Adapted to the Province of New York*. New York, 1753; reprint, Cambridge, Mass.: Belknap Press of Harvard University Press, 1963; Early American Imprints, 6866.

Livingston, William. *The Papers of William Livingston*. 5 volumes. Trenton: New Jersey Historical Commission, 1979–1988.

### Sources

Dillon, Dorothy R. *The New York Triumvirate: A Study of the Legal and Political Careers of William Livingston, John Morin Scott, William Smith, Jr.* New York: Columbia University Press, 1949.

Klein, Milton Martin. *The American Whig: William Livingston of New York*, revised edition, New York: Garland, 1993.

### Logan, Chief John (circa 1725–1780) Mingo chief, orator

*For my country, I rejoice at the beams of peace. But do not harbour a thought that mine is the joy of fear. Logan never felt fear. He will not turn on his heel to save his life. Who is there to mourn for Logan? — Not one.*  
—Chief Logan's Speech to the Council (1774)

John (or James) Logan, a Cayuga by birth known as Tahgahjute, was chief of the Mingo Indians born in Pennsylvania around 1725. He took his name from James LOGAN, who worked closely with the Mingos while serving as William Penn's secretary in Pennsylvania. Initially, Chief Logan promoted a peaceful relationship between the white settlers and the Mingo, but after his family was murdered in 1774, he led a series of attacks against them, thus instigating Lord Dunmore's War. The British retaliated by destroying seven Mingo



villages, and Dunmore, the governor of Virginia, ordered a fort built and one thousand troops assembled. Shawnee chief Cornstalk answered these acts by sending one thousand of his tribe to confront Dunmore at the Battle of Point Pleasant. The British successfully forced the Shawnee to retreat, and a council was set to negotiate a peace. Chief Logan did not attend but sent a speech addressed to the council honoring and mourning his people. Logan's speech won the admiration of Thomas JEFFERSON, who included a transcript in his *Notes on the State of Virginia*, preceded by the following introduction: "I may challenge the whole orations of Demosthenes and Cicero, and of any more eminent orator, if Europe has furnished more eminent, to produce a single passage, superior to the speech of Logan, a Mingo chief, to Lord Dunmore, when governor of this state." Jefferson then described the brutal murder of Chief Logan's family, led by Colonel Cresap, "a man infamous for the many murders he had committed on those much-injured people." Cresap's party ambushed an unarmed group of women and children, and as Jefferson explains: "This happened to be the family of Logan, who had long been distinguished as a friend of the whites. This unworthy return provoked his vengeance."

Jefferson extends his understanding regarding Logan's decision not to attend the peace council, "But, lest the sincerity of a treaty should be distrusted, from which so distinguished a chief absented himself, he sent by a messenger the following speech to be delivered to Lord Dunmore." Logan's speech is quoted in full in Jefferson's text:

I appeal to any white man to say, if ever he entered Logan's cabin hungry, and he gave him not meat; if ever he came cold and naked, and he clothed him not. During the course of the last long and bloody war, Logan remained idle in his cabin, an advocate for peace. Such was my love for the whites, that my countrymen pointed as they passed, and said, "Logan is the friend of white men." I had even thought to have lived with you, but for the injuries of one man. Col. Cresap, the last spring, in cold blood, and unprovoked, murdered all the relations of Logan, not sparing even my women and children. There runs not a drop of my blood in the veins of any living creature. This called on me for revenge. I have sought it: I have killed many: I have fully glutted my vengeance. For my country, I rejoice at the beams of peace. But do not harbour a thought that mine is the joy of fear. Logan never felt fear. He will not turn on his heel to save his life. Who is there to mourn for Logan? — Not one.

Chief Logan died in 1780.

## Sources

Jefferson, Thomas. *Notes on the State of Virginia*. London: J. Stockdale, 1787. In *Thomas Jefferson: Writings*, edited by Merrill D. Peterson. New York: Library of America, 1984.

Mayer, Brantz. *Tah-gah-jute; or, Logan and Cresap, an Historical Essay*. Albany: J. Munsell, 1867.

## Logan, James (1674–1751) statesman, botanist, translator

*Happiness in this life depends not in any proportion so much on outward Circumstances as on the inward Disposition of the Mind and the composition of the Animal Spirits . . . it is not the want of knowledge that makes mankind unhappy but the want of power to apply it.*

—Logan to Susanna Wright (December 2, 1723)

Naturalist, book collector, translator, and scholar, James Logan was born October 20, 1674 in Lurgan, Ireland. His father, Patrick Logan, was an Anglican clergyman before converting to Quakerism. James was educated in Edinburgh and Bristol and in 1699 immigrated to Pennsylvania to serve as William Penn's secretary. He became involved in many areas of colonial politics, serving as a member of the provincial council (1703); as mayor of Philadelphia (1723); and as chief justice of the Pennsylvania Supreme Court (1731–1739). In 1714 Logan married Sarah Read, and in the 1720s, the Logans began building their home near Germantown. Logan had established a successful fur-trading relationship with the local native tribe, the Lenni Lanape. In 1737 Logan and Thomas Penn engineered the "Walking Purchase," a land deal that Alan Taylor identifies as "perhaps the most notorious land swindle in colonial history," whereby the Lenni Lanape lost "nearly twelve hundred square miles, including most of their homeland" when scouts employed by Logan and Penn encircled the natives' lands.

Logan had an extensive library at Stenton that included over 2,600 volumes by the time of his death. Chiefly containing Latin and Greek texts, it was one of the best collections of books in colonial America and included works by Homer, Horace, Virgil, Plato, Aristotle, Aeschylus, and Sophocles, along with major scientific works by Isaac Newton. Logan's library is now part of the Library Company of Philadelphia. Logan was also an active member of the Royal Society, and published his findings on mathematics, such as comments on Pythagoras (1737) and Euclid (1740) and two treatises on optics (1739, 1741). Logan's botanical findings on the sexual generation of plants garnered attention from the Swedish naturalist Carolus Linnaeus. James Logan died October 31, 1751.

## Sources

Tolles, Frederick Barnes. *James Logan and the Culture of Provincial America*. Boston: Little, Brown, 1957.

Wolf, Edwin. *The Library of James Logan of Philadelphia, 1674–1751*. Philadelphia: Library Company of Philadelphia, 1974.

**Logan, Martha Daniell** (1704–1779) *correspondent, naturalist*

Martha Daniell Logan's reputation rests on her horticultural publication, the "Gardners Kalendar," which first appeared in John Tobler's (1696–1765) *South-Carolina Almanack* in 1752 and later, in expanded form, in a second almanac, *The Palladium of Knowledge* (1796). She was one of a few female authors on the subject in a time when horticulture was dominated by men such as John BARTRAM in Pennsylvania and John Abercrombie (1726–1806) and Philip Miller (1691–1771) in England.

Martha Daniell was born in St. Thomas Parish, South Carolina, on December 29, 1704, to Robert Daniell, deputy governor of the colony, and Martha Wainwright Daniell. Robert Daniell died in 1718, and his widow married planter George Logan Sr. in May 1719. On July 30, 1719, at the age of fourteen, Martha married her stepbrother, George Logan Jr. Between 1720 and 1738 Martha Daniell Logan bore eight children; yet, she managed to sustain an entrepreneurial life for herself, perhaps out of necessity. She also held power of attorney over the property of her husband, who sometimes had to travel out of South Carolina. She ran a school in her home, advertising that she would board students and teach them to read, write, and do plain embroidery. When she moved to Charles Town, South Carolina, she expanded the offerings of her new school by hiring a schoolmaster who could teach arithmetic. She also turned her horticultural interests into a moneymaking enterprise, advertising the sale of seed, flower roots, and fruit stones. Her expertise was acknowledged by Bartram, with whom she exchanged letters and plants. She died at the age of seventy-four.

### Work

Logan, Martha Daniell. "Gardners Kalendar," in *The South-Carolina Almanack for the Year of Our Lord 1752*. Charleston, S.C.: John Tobler, 1751; Early American Imprints, 29940.

### Sources

Leighton, Ann. *American Gardens in the Eighteenth Century: "For Use or for Delight."* Boston: Houghton Mifflin, 1976, pp. 128–129, 211–215.

Parrish, Susan Scott. *American Curiosity: Cultures of Natural History in the Colonial British Atlantic World*. Chapel Hill: University of North Carolina Press, 2006.

Rudolph, Emanuel D. "Women Who Studied Plants in the Pre-Twentieth Century United States and Canada," *Taxon*, 39, no. 2 (1990): 151–205.

### Loyalist

Supporters of the British during the Revolutionary War who steadfastly believed Parliament should rule over the American colonists were called Loyalists; they were also referred

to as "Tories," or defenders of the monarchy and the Church of England. Some other colonists, who were critical of the use of violence to achieve social and political reform—for example, QUAKERS and Methodists—also sympathized with the Loyalists. Some slaves sided with the British upon promises of liberation once victory had been achieved. Loyalist Royal Governors included John Wentworth (1737–1820) of New Hampshire, William Franklin (1731–1813) of New Jersey, William Bull II (1710–1791) of South Carolina, and Thomas HUTCHINSON (1711–1780) of Massachusetts. Loyalist merchants and lawyers included Isaac Low (1735–1791) and William Smith Jr. (1728–1793) of New York and Daniel Delany (1721–1797) of Maryland. More colonists remained loyal to the British Crown in the Chesapeake areas, including Native Americans and slaves, than in the NEW ENGLAND colonies. When Charlestown fell to British forces in 1780, Loyalists in the South increased. Approximately nineteen thousand colonists served in forty-two Loyalist provincial corps. Although the Treaty of Paris (1783) admonished retaliation against the Loyalists, public sentiment was inflamed, and although few Loyalists were executed, their properties were confiscated, and many were exiled with the penalty of death should they return. Loyalists had the right to petition for their losses, and according to Robert McCluer Calhoon, out of the 3,225 claims filed, 2,291 petitioners were granted compensation, with 55 percent asking for £1,000 or less. Most Loyalists, however, voluntarily left their lands and property to the PATRIOTS and migrated to several different locations. Of the estimated sixty to eighty thousand Loyalists who departed America at the end of the war, Calhoon notes that seven thousand went to England and thirty to forty thousand to Nova Scotia and Quebec. More than one thousand black refugees settled in Sierra Leone, and still others relocated to the West Indies.

Loyalist songs and BALLADS reinforced traditional values and encouraged allegiance to the Crown while they also undermined American military power and promoted the advantages of British leadership as a colonial power. Songs and ballads were often put to the music of traditional, familiar tunes, such as "The Rebels" (1778), sung to the tune of "Black Joak," which begins,

*Ye brave honest subjects who dare to be loyal  
And have stood the brunt of every trial,  
Of hunting shirts and rifle guns;  
Come listen awhile and I'll tell you a song;  
I'll show you those Yankees are all in the wrong,  
Who, with blustering look and most awkward gait,  
'Gainst their lawful sovereign dare for to prate,  
With their hunting shirts and rifle guns.*

Depicting the American as an ill-dressed, awkward figure, the song portrays the Patriot's cause as illegal and headed for failure. Another popular Loyalist song was "Tradesmen's Song

for His Majesty's Birthday" (1777), sung to the tune "When Britain first at Heaven's Command," which begins "Again, my social Friends, we meet / To celebrate our annual display / This great, this glorious Natal Day: / 'Tis George's Natal Day we sing, / Our firm, our steady Friend and King." Thus, in the spirit of fraternity and loyalty, the song honors King George III and rallies support for the British cause.

Other popular Loyalist songs and ballads include "When Good Queen Elizabeth Governed the Realm," "Song for a Fishing Party near Burlington, on the Delaware, in 1776," "Burrowing Yankees," "A Refugee Song," and "An Appeal." Other essays, speeches, plays, and poems that express Loyalist perspectives include William Franklin's (1730–1813)

"Speech Before the New Jersey Assembly, January 13, 1775," Hannah GRIFFITTS's "On Reading a Few Paragraphs in 'The Crisis,' April 1777," Jacob Bailey's (1731–1808) *The Factious Demagogue, a Portrait*, and Joseph Stansbury's (1740–1809) "To Cordelia."

### Sources

Calhoon, Robert McCluer. *The Loyalists in Revolutionary America, 1760–1781*. New York: Harcourt, Brace & World, 1965.

Smith, Paul H. *Loyalists and Redcoats: A Study in British Revolutionary Policy*. Chapel Hill: University of North Carolina Press, 1964.

### ***The Ladies' Repository*** (1841–1876) *periodical*

The success of *GODEY'S LADY'S BOOK* and other women's magazines of the 1830s provided the inspiration for the Methodist church in Cincinnati, Ohio, to establish *The Ladies' Repository*. Samuel Collins, the magazine's founder, saw the potential of women's magazines to instruct women in moral uplift and encourage them to read for education rather than for entertainment. As a result, Collins and the *Repository's* first editor, the Reverend L. L. Hamline, imagined a much less secular publication than *Godey's*, but also one modeled on the successful *Godey's* formula.

*The Ladies' Repository* was published monthly in Cincinnati by the Agents of the Methodist Book Concern and it became the primary women's magazine in the West. From 1841 to 1848 the magazine was published with the subtitle *and Gatherings of the West*, which bespoke its Ohio origins and provinciality. Many of its contributors came from the American West, and pieces of regional interest regularly appeared in the magazine. *The Repository* included instructive essays, articles on various topics, poetry, and book reviews. It featured illustrations (principally engravings) and from 1851 to 1855 sheet music was printed in each issue. The editors, however, maintained a strong stance against fiction, and none appeared in its pages until the latter half of the 1850s.

Prior to the CIVIL WAR, the magazine achieved a circulation of forty thousand, and while this number dwindled during the conflict, by the end of the war the magazine regained its peak circulation. The recovery was short-lived, however, and the magazine failed during the 1870s, despite the addition of serialized fiction in 1873 and a makeover that turned

*The Ladies' Repository* into a family magazine. In January 1877, the magazine was replaced by the *National Repository*, an ill-fated publication that ended in less than five years.

Throughout its history, *The Ladies' Repository* was run by leaders of the Methodist church, who sought to instruct women in the ways of domestic piety and a feminine morality. Particularly during the antebellum years, the magazine advanced a notion of republican motherhood and helped normalize a domestic feminine, two prevalent ideologies of the nineteenth century. Though founded and published by men, women contributed significantly to the periodical. Prominent women writers featured in the magazine include Alice and Phoebe CARY and Lydia STGOURNEY.

### **Source**

Stearns, Bertha Monica. "Early Western Magazines for Ladies," *Western Mississippi Valley Historical Review*, 18 (December 1931): 319–330.

—Elizabeth Lorang

### **"The Lady, or the Tiger?"** by Frank Stockton (1882)

#### *short story*

Published in *The Century* in November 1882, "The Lady, or the Tiger?" is Frank STOCKTON's most popular children's story. Subverting the conventions of the fairy tale, Stockton's protagonist is a young man captured for his romance with the princess of a "semi-barbaric" king. As punishment the young man must choose between two doors—one conceals a fierce lion, the other a beautiful maiden. The princess gives a



secret signal as to which door to open, and the author poses a question to the reader: What awaited her lover? Avoiding the didactic tone popular in other nineteenth-century children's literature, Stockton employs satire to expose society's violence, corruption, and greed.

### Sources

Stockton, Frank. *The Lady, or The Tiger? and Other Stories*. New York: Scribners, 1884.

Zipes, Jack, ed. *Fairy Tales of Frank Stockton*. New York: Penguin, 1990.

—Jayanti Tamm

***The Lamplighter*** by Maria S. Cummins (Boston: J. P. Jewett, 1854) *novel*

Published in 1854, *The Lamplighter* became an instant and much beloved best-seller. The novel is a female bildungsroman, meaning that the story centers on the development of a young woman. The main character, an orphaned and unruly eight-year-old girl named Gerty, is abandoned in the slums of Boston and rescued by a kindly lamplighter. He and a network of other generous neighbors and friends work together to guide Gerty to a poised and respectable womanhood. The novel was likely inspired by Susan Warner's similar tale, *THE WIDE, WIDE WORLD* (1850) and influenced by Charles Dickens's novels, which provide a sympathetic portrayal of the poor and working classes.

The widespread success of *The Lamplighter* prompted Nathaniel Hawthorne's notorious diatribe against the nineteenth-century American infatuation with women writers, or, as he termed them, the "d—d mob of scribbling women." Though now appreciated largely for its historical rather than its literary value, *The Lamplighter* offers readers a fine example of the "domestic" or "sentimental" fiction so popular in its day.

### Source

Cummins, Maria S. *The Lamplighter*, edited by Nina Baym. New Brunswick, N.J.: Rutgers University Press, 1988.

—Sabrina Ehmke Sergeant

**Lanier, Sidney** (1842–1881) *poet, critic*

Born in Macon, Georgia, Sidney Lanier was a Confederate volunteer during the CIVIL WAR. Captured by Union forces, he was imprisoned at Point Lookout, Maryland, for four months in 1864. The experience broke his health, and he emerged infected with the tuberculosis that eventually took his life.

After the war Lanier pursued interests in music and literature, playing the flute for the Peabody Symphony Orchestra in Baltimore and publishing a Civil War novel, *Tiger-Lilies* (1867). Lanier met the journalist and novelist Bayard TAY-

LOR, through whom he gained an outlet for his poetry in LIPPINCOTT'S MAGAZINE, which published "Corn" in 1875. Lanier continued to produce important poems for the remainder of his life: *The Symphony* (1875), *The Song of the Chattahoochee* (1877), *The Marshes of Glynn* (1878), and *The Revenge of Hamish* (1878). In such works Lanier developed his poetic theory, deliberately manipulating elements of prosody to mimic the poem's content.

In 1879 Lanier was appointed to a lectureship in English at Johns Hopkins University, and during his time there he produced three important works of literary criticism. *The Science of English Verse* (1880) explicated his poetic methods. In 1883 a much different work of criticism was published posthumously: *The English Novel*, which bears the subtitle *From Aeschylus to George Eliot: The Development of Personality*. A third work, *Shakespeare and His Forerunners*, is a collection of public lectures that was not published until 1902. Lanier's complete *Poems* (1884) were also published posthumously.

### Sources

DeBellis, Jack. *Sidney Lanier*. New York: Twayne, 1972.

Gabin, Jane S. *A Living Minstrelsy: The Poetry and Music of Sidney Lanier*. Macon, Ga.: Mercer University Press, 1985.

Parks, Edd W. *Sidney Lanier: The Man, the Poet, the Critic*. Athens: University of Georgia Press, 1968.

**Larcom, Lucy** (1824–1893) *poet, editor*

Born in Beverly, Massachusetts, Lucy Larcom began writing poetry when she was seven. Her father died when she was young, and she spent ten years working in the Lowell, Massachusetts, textile mills. In 1846 she left for the Illinois prairie, where she taught school and attended Monticello Seminary in Godfrey, Illinois, before returning to Massachusetts in 1854 to teach at Wheaton Seminary (now Wheaton College) in Norton. Larcom then became the editor of a children's magazine, *Our Young Folks* (1865–1873), and published her own poetry. She also edited several poetry anthologies, including three that were co-edited with John Greenleaf WHITTIER, with whom she had a relationship. She also edited a book of criticism, *Landscape of American Poetry* (1879), and wrote an autobiography, *A New England Girlhood* (1889).

### Sources

Marchalonis, Shirley. *The Worlds of Lucy Larcom, 1824–1893*. Athens: University of Georgia Press, 1989.

Selden, Bernice. *The Mill Girls: Lucy Larcom, Harriet Hanson Robinson, Sarah G. Bagley*. New York: Atheneum, 1983.

***The Last of the Mohicans***

See LEATHER-STOCKING TALES.

**Lazarus, Emma** (1849–1887) *poet*

*Give me your tired, your poor,  
Your huddled masses yearning to breathe free. . . .*  
—“The New Colossus” (1883)

Born in New York City and educated at home, Emma Lazarus is best remembered for her sonnet “The New Colossus” (1883), which is inscribed on the pedestal of the Statue of Liberty. Her best work, however, is considered to be the poetic drama *The Dance to Death*, published in the volume *Songs of a Semite* (1882). This work—indeed the entire collection—was inspired by the Russian pogroms of 1882, in which thousands of her fellow Jews were persecuted.

Whereas Lazarus’s early work—collections such as *Admetus and Other Poems* (1872) and a novel, *Alide: An Episode in Goethe’s Life* (1874)—has been called sentimental by modern critics, by the time Lazarus published *By the Waters of Babylon* in *Century Magazine* in 1887, her poetry had begun to echo the work of Walt WHITMAN. Lazarus also published a translation of ballads and poems by the German writer Heinrich Heine (1797–1856) in 1881.

**Sources**

Moore, H. S. *Liberty’s Poet: Emma Lazarus*. Austin, Tex.: Turn-Key, 2005.  
Schor, Esther H. *Emma Lazarus*. New York: Nextbook, 2006.  
Vogel, Dan. *Emma Lazarus*. Boston: Twayne, 1980.  
Young, Bette Roth. *Emma Lazarus in Her World: Life and Letters*. Philadelphia: Jewish Publication Society, 1995.

**Leather-Stocking Tales** by James Fenimore Cooper  
(1823–1841) *series of novels*

James Fenimore COOPER focused this series of works on his idealized frontiersman, Nathaniel (“Natty”) Bumppo, whose nickname “Leatherstocking” stems from his preference for deerskin leggings. Bumppo would carry other nicknames as well—“Deerslayer,” “Hawkeye,” “Pathfinder,” “Longue Carabine,” and finally, simply “the trapper”—in the five novels that make up the series: *The Pioneers* (1823), *The Last of the Mohicans* (1826), *The Prairie* (1827), *The Pathfinder* (1840), and *The Deerslayer* (1841). The novels follow, although not in chronological order, the progress of Leatherstocking’s career from youth to old age, and his personality remains remarkably consistent throughout. Reverent of nature and discomfited by civilization, he is the perfect counterpart for his Indian companion, Chingachgook. Together with his dog Hector and his rifle Killdeer, Leatherstocking follows the American frontier as it advances westward. When he is last seen, in *The Prairie*, he is more than eighty years old, surrounded by Pawnee on the Midwestern prairie. With this area threatened by settlement, Bumppo turns his eyes westward and gives voice to his dying word: “Here!”

In creating Bumppo, Cooper probably drew upon his memories of a leatherstocking hunter named Shipman whom he had known as a boy and also upon tales of the legendary frontiersman Daniel Boone. Bumppo is born on the East Coast, where he is raised by the rapidly disappearing Delaware nation. His mettle is first tested during the French and Indian War (1754–1763), during which he is forced to shed human blood and distance himself from romantic entanglements. He does, in fact, eventually fall in love, but his suit ends in disappointment, and he returns to his beloved woods. Finally, after he loses even his boon companion Chingachgook, he heads west, walking all the way to the Pacific. Back on the prairie, Bumppo finally expires. Cooper’s series encourages readers to see his hero’s death in emblematic terms: Something wild yet gentle, solitary and yet humane disappears with the death of the frontiersman and the wilderness he has represented.

**Source**

Rans, Geoffrey. *Cooper’s Leather-Stocking Novels: A Secular Reading*. Chapel Hill: University of North Carolina Press, 1991.

**The Leavenworth Case** by Anna Katharine Green  
(New York: Putnam, 1878) *novel*

Anna Katharine Green’s debut novel is not just the first legal thriller but is also considered by some to be the first bona fide mystery novel. The plot of *The Leavenworth Case: A Lawyer’s Story* is rife with Victorian melodrama, and it introduces a host of mystery-genre conventions: the body in the library, the locked room, a group of equally dubious suspects, and, most importantly, one of the first recurring detective heroes: nine years before the creation of Sherlock Holmes, Ebenezer Gryce is applying to crime investigation such scientific methods as the use of ballistics and medical evidence. Green pioneered the use of floor maps and “handwritten” letters, which were printed in the book along with the text. A best-seller for decades, *The Leavenworth Case* was made into a movie in 1936 and has been used in universities to demonstrate the problems with circumstantial evidence.

**Source**

Maida, Patricia D. *Mother of Detective Fiction: The Life and Works of Anna Katharine Green*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1989.

—Mark Graham

**Leaves of Grass** by Walt Whitman (1855) *poetry collection*

Published in 1855, the first edition of Walt WHITMAN’s *Leaves of Grass* appeared anonymously (but included an engraving

of Whitman) and contained twelve untitled poems, including the one later called "SONG OF MYSELF." In a preface that was subsequently left out of the volume Whitman declared that the poet must be a complete lover of nature and the embodiment of the common man. This focus on the ordinary seemed new to a nation accustomed to formal verse drafted by the so-called Schoolroom poets such as John Greenleaf WHITTIER, Henry Wadsworth LONGFELLOW, and William Cullen BRYANT. *Leaves of Grass* was a collection of poems at once small and unassuming and ambitious and all-embracing. "The United States themselves," the preface announced, "are essentially the greatest poem," and the poet incarnated the life of the country.

Few of the eight hundred copies in the first printing sold, and the following year Whitman published a revised and expanded version of *Leaves of Grass*, substituting for the "Preface" an open letter to Ralph Waldo EMERSON. This second edition included "Sun-Down Poem," which later became "Crossing Brooklyn Ferry." In 1860 Whitman published a third edition that included many new poems and that was arranged in a symbolic order, opening with "Starting from Paumanok" and closing with "So Long!" It also contained two groups of poems celebrating human sexuality, an especially controversial subject in the nineteenth century.

As Whitman scholar Joel Myerson has noted, *Leaves of Grass* was essentially a poem revised throughout Whitman's lifetime, each edition representing a new phase in the poet's life and the nation's history. Six editions (that is, resettings of type) of *Leaves of Grass* plus many printings were published during Whitman's lifetime. (There is some confusion on this point due to the complicated printing history of the book and the misidentification of augmented printings as editions.) His CIVIL WAR poems separately published in *DRUM-TAPS* (1865) and *Sequel to Drum-Taps* (1865–1866) and including Whitman's elegies on the death of Abraham Lincoln, "WHEN LILACS LAST IN THE DOORYARD BLOOM'D" and "O CAPTAIN! MY CAPTAIN!" were eventually integrated into *Leaves of Grass*. The final revisions of poems in the earlier editions were established in the 1881 edition, and new poems added later were simply appended at the end. While the poet was mortally ill, he prepared the so-called "Death-Bed Edition," in fact a set of the sheets of the 1881 edition with his final addition of poems appended at the end. It was published just before his death.

### Sources

- Crawley, Thomas E. *The Structure of Leaves of Grass*. Austin: University of Texas Press, 1970.
- Myerson, Joel. *Walt Whitman: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1993.
- Myerson. *Walt Whitman: A Documentary Volume*, Dictionary of Literary Biography, volume 224. Detroit: Brucoli Clark Layman/Gale Group, 2000.

Nathanson, Tenney. *Whitman's Presence: Body, Voice, and Writing in Leaves of Grass*. New York: New York University Press, 1992.

Warren, James P. *Walt Whitman's Language Experiment*. University Park: Pennsylvania State University Press, 1990.

### "The Legend of Sleepy Hollow" by Washington Irving (1820) short story

First published in the sixth of the seven installments that constitute the first American edition of Washington IRVING's *SKETCH BOOK* (1819–1820), "The Legend of Sleepy Hollow" has become one of the most famous stories in all of literature. As in Irving's other famous tale from *The Sketch Book*, "RIP VAN WINKLE," the setting is the rural Hudson River valley of the previous century. Ichabod Crane—a schoolteacher who enjoys (but is also frightened by) ghost stories—arrives in the village of Sleepy Hollow, the home of a famed local specter, "the Headless Horseman." In the story's climactic encounter between the comically awkward and high-strung Crane and the sinister (but probably counterfeit) horseman, readers experience a similar mixture of tension and humorous enjoyment. Even at the story's end it remains uncertain whether the proper response should be laughter or horror.

Based on German folklore, the tale relies heavily on the Gothic strain of European ROMANTICISM. Critics have been drawn to the many contrasting pairs of values, noting, for example, the dichotomies that are established between reality and fantasy and between intellectualism and practicality.

### Sources

- Daigrepoint, Lloyd M. "Ichabod Crane: Inglorious Man of Letters," *Early American Literature*, 19 (1984): 68–81.
- Irving, Washington. *The Sketch Book of Geoffrey Crayon, Gent*, 7 parts, as Geoffrey Crayon. New York: C. S. Van Winkle, 1819–1820.
- Seelye, John. "Root and Branch: Washington Irving and American Humor," *Nineteenth-Century Fiction*, 38 (1984): 415–425.
- Von Frank, Albert J. "The Man That Corrupted Sleepy Hollow," *Studies in American Fiction*, 15 (1987): 129–143.

—Brett Barney

### Leland, Charles G. (1824–1903) poet, editor

Charles Godfrey Leland was born in Philadelphia and educated at the College of New Jersey (now Princeton University) before going abroad to study in Heidelberg, Munich, and Paris. While working as editor of *GRAHAM'S MAGAZINE* in 1857, he wrote and published a German-American dialect poem, "Hans Breitmann's Party." The poem was so popular that Leland published several volumes of humorous verse employing the Breitmann character.

Leland's editing career continued at *VANITY FAIR* from 1860 to 1861 and then for a year at *THE KNICKERBOCKER*



MAGAZINE. During 1862 and 1863 Leland was a founding editor of *The Continental Monthly* in Boston to promote the Union cause during the CIVIL WAR. After the war he resumed his travels and the study of languages and folklore. He wrote more than fifty books devoted to such diverse topics as Gypsies and their language, Indian legends, and Roman history.

#### Source

Parkhill, Thomas. *Weaving Ourselves into the Land: Charles Godfrey Leland, "Indians," and the Study of Native American Religions*. Albany: State University of New York Press, 1997.

#### Leslie, Frank (1821–1880) publisher, engraver

Frank Leslie was born Henry Carter in Ipswich, England. At seventeen he moved to London, ostensibly to work at his uncle's dry-goods store. Once in London, however, Carter pursued his dream of becoming a professional wood engraver, submitting engravings to publishers and printers under the name Frank Leslie. After several years he was hired by the London *Illustrated Times* and came to run its engraving department. During his six years at the newspaper Carter dreamed of starting his own illustrated weekly. He realized, however, that there was no market for another publication like the *Illustrated Times* in London. In 1848 he left for New York.

In New York, Carter went by the name Frank Leslie; he made it a legal change several years later. As Frank Leslie he found work with P. T. BARNUM in 1849, designing concert programs for the U.S. tour of the internationally famous singer Jenny Lind, whom Barnum was promoting. In late 1852 Leslie joined another Barnum venture, the short-lived New York *Illustrated News*. Financed by Barnum and the sons of publisher Moses Beach, the *Illustrated News* survived for eleven months. During its short run the newspaper met with enough success to nurture Leslie's dream of establishing his own illustrated paper. In pursuit of his goal Leslie first established *Frank Leslie's Ladies' Gazette of Fashion and Fancy Needlework* in 1854. He had observed the success of women's magazines, and launching one of his own seemed a solid business venture. Later that year he purchased the *New York Journal of Romance*. Then, in December 1855, he published the first issue of *FRANK LESLIE'S ILLUSTRATED NEWSPAPER*. The success of Leslie's publications, particularly the *Illustrated Newspaper*, was largely due to his innovations in the engraving process and his pioneering use of illustration. Prior to the CIVIL WAR, many publishers shunned illustrations as both unwanted by dignified readers and expensive to produce. Pictorial reporting became an important feature of Civil War news, however, and *Frank Leslie's Illustrated Newspaper* carried the best and most timely of these illustrations. Following the war, Leslie was well poised to take advantage of the

booming market that had developed for illustrated periodicals. The *Illustrated Newspaper* eventually achieved a circulation of two hundred thousand, despite competition first from *HARPER'S WEEKLY* and then from a host of other publications.

In the years leading up to the Civil War, Leslie launched three other periodicals. In 1857 he debuted both *Frank Leslie's New Family Magazine* and the *Illustrirte Zeitung*, a German-language illustrated paper. (Leslie also later published a Spanish-language edition of his *Illustrated Newspaper*.) In 1859 *Budget of Fun* appeared. In the midst of the war, in 1863, came *Frank Leslie's Ten Cent Monthly*. The 1870s were the peak decade for Frank Leslie's publishing house. New magazines of this decade included *Frank Leslie's Lady's Journal* (1871), *Frank Leslie's Boys of America* (1873), *FRANK LESLIE'S POPULAR MONTHLY* (1876), and *Frank Leslie's Sunday Magazine* (1877). But Leslie did not just publish periodicals. Interested in the mass market, he also produced cheap reprints of popular books, heavily illustrated volumes, and a series known as the Home Library of Standard Works by the Most Celebrated Authors, which he started in 1877. Part of Leslie's success in this decade was certainly due to his second wife, Miriam, whom he married in 1873 and who possessed a business savvy equal to his own. When Frank died in 1880, she legally changed her name to Frank Leslie and continued to run the company for more than two decades, giving up the last of her publications, the *Popular Monthly*, in 1905.

#### Source

Brown, Joshua. *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America*. Berkeley: University of California Press, 2002.

—Elizabeth Lorang

#### The Liberator (1831–1865) newspaper

One of the earliest and certainly the most famous of the many abolitionist newspapers, *The Liberator* was founded by William Lloyd GARRISON in Boston with the express purpose of advocating "the immediate enfranchisement of our slave population." In the inaugural editorial Garrison forewarned moderation and proclaimed his resolution to "be as harsh as truth," reasoning that one might as well "[t]ell a man whose house is on fire to give a moderate alarm." With Isaac Knapp as an initial financial partner and with financial support from a group of other staunch abolitionists (see ABOLITIONISM), Garrison edited the weekly for thirty-five years, never missing an issue. Its pages were devoted primarily to his message of immediate manumission, an idea that even most abolitionists in the early years of the movement considered radical. The paper also promoted as subordinate desiderata several other reforms, including temperance, pacifism, women's rights, and perfectionism.



Believing that the U.S. Constitution was inherently proslavery, Garrison refused to use the *The Liberator* to endorse political parties or programs; instead, the newspaper appealed to individual morality. It was only after President Abraham Lincoln's Emancipation Proclamation and in the midst of the CIVIL WAR that *The Liberator* made its first political endorsement, recommending Lincoln's reelection.

Never economically profitable, *The Liberator's* influence far exceeded its relatively small subscriber base, which fluctuated between several hundred and several thousand. Through the practice of newspaper "exchanges," whereby newspapers around the country reprinted material from its pages, *The Liberator* became familiar to millions. Garrison decided to cease publication of the paper after the war, the outcome of which he construed as "a complete triumph as well as the utter termination of the antislavery struggle, as such." The final issue of *The Liberator* appeared on December 29, 1865. In a tribute printed in *The Nation*, O. B. Frothingham characterized the newspaper as "perhaps the most remarkable instance on record of a single-hearted devotion to a cause."

### Sources

Fanuzzi, Robert. "'The Organ of an Individual': William Lloyd Garrison and the Liberator," *Prospects: An Annual of American Cultural Studies*, 23 (1998): 107–127.

Rohrbach, Augusta. "Truth Stronger and Stranger Than Fiction': Reexamining William Lloyd Garrison's *Liberator*," *American Literature*, 73 (2001): 728–755.

—Brett Barney

### *The Liberty Bell* (1839–1857) gift book

The most prominent of a handful of abolitionist GIFT BOOKS, *The Liberty Bell* was issued annually (with hiatuses) in conjunction with Boston's abolitionist "fair," a Christmas-season event used to raise money for antislavery causes. The dominant force behind the fair and *The Liberty Bell* was Maria Weston CHAPMAN, who assumed most of the annual's editorial duties, with assistance from her sisters, Anne Warren Weston and Caroline Weston. Each also contributed frequently. Other well-known contributors included Caroline M. KIRKLAND, William Lloyd GARRISON, Wendell Phillips, Lydia Maria CHILD, Richard HILDRETH, Theodore PARKER, Ralph Waldo EMERSON, Maria White LOWELL, and James Russell LOWELL. Among *The Liberty Bell's* unusually large group of foreign contributors were Harriet Martineau, Elizabeth Barrett Browning, George Thompson, and Alexis de Tocqueville.

### Source

Thompson, Ralph. "*The Liberty Bell* and Other Anti-Slavery Gift Books," *New England Quarterly*, 7 (1934): 154–168.

—Brett Barney

### *Life on the Mississippi* by Samuel L. Clemens (1873) memoir

The core of this hard-to-classify book was formed when, in 1875, *THE ATLANTIC MONTHLY* published a seven-part series of Samuel L. CLEMENS's reminiscences of childhood and young adulthood on the Mississippi River. In the eight years that Clemens took to transform the *Old Times on the Mississippi* sketches into *Life on the Mississippi*, he more than doubled the work's size. In bringing the book up to a respectable length, he incorporated statistics, extensive quotations, and a long reporter-style account of a recent trip on the river. At the same time he was also writing and revising his masterpiece, *ADVENTURES OF HUCKLEBERRY FINN*.

Despite its obvious flaws (for example, inconsistency of tone, rambling structure, frequent tediousness), the appeal and importance of *Life on the Mississippi* are undeniable. For one thing, it is an illuminating companion piece to *Huckleberry Finn*, complementing that novel's treatment of the river, the region, and the history of both with its own nonfictional treatment. *Life on the Mississippi* has also always drawn admirers with its own inherent charms. It provides fine examples of Clemens's consummate use of LOCAL-COLOR techniques, and it includes some of Clemens's most engaging storytelling, as well as some of his most provocative utterances on realism, Romanticism, and Southern culture.

—Brett Barney

### Lippard, George (1822–1854) novelist, journalist, essayist, political activist

*These people who talk about art, art, art in literature are terrible twaddlers. Grace of style, elegance of language are invaluable aids to literature, but they are not the ultimates of literature. The great object of literature is the social, mental, and spiritual elevation of Man.*

—Quaker City (June 2, 1849)

A best-selling author of his day, Philadelphian George Lippard was both pulp writer and political firebrand. Born into a stolid Pennsylvania German family, Lippard spent his early life skipping school, fishing in the Wissahickon Creek, and reading voraciously. This idyllic existence was soon shattered by the loss of his childhood home and the deaths of his parents, an infant brother, two sisters and a grandfather. In youth the gloomy and idealistic Lippard studied to be a Methodist minister but chafed at the rigid hierarchies and hypocrisy he saw at school. After another failed school attempt—this time studying law—Lippard became homeless, living in vacant buildings or in the apartments of artist friends. During this time he began writing, getting his first job as a reporter

for the Philadelphia paper *SPIRIT OF THE TIMES* in 1841. Lippard soon distinguished himself as a short-story writer and a perceptive critic of American letters, singling out the underappreciated Edgar Allan Poe for abundant praise. The two men became friends, and it was Lippard who supported Poe critically and financially during his final days. Poe, for his part, called Lippard a “genius” but chided him for his “exuberant” literary style.

The “Lippard style” quickly gained the author notoriety with the 1844 publication of *The Quaker City: or, The Monks of Monk Hall, A Romance of Philadelphia Life, Mystery and Crime*. The biggest best-seller in America before the publication of *UNCLE TOM’S CABIN*, this novel of urban corruption and murder, filled with what many considered pornographic perversion, sold over sixty thousand copies in a single year. A sort of American Gothic, Lippard’s novel both outraged and titillated a nation of readers.

More than just a piece of sensationalism, *The Quaker City* was also a furious jeremiad against many forms of hypocrisy and injustice that characterized antebellum America. The extraordinary popularity of his novel made Lippard a celebrity. In demand as an essayist and lecturer, Lippard in 1846 wrote a series of “legends” about the Revolutionary War, including his account of the ringing of the Liberty Bell on July 4, 1776—a fictional story that has since entered into national mythology.

Lippard suffered the death of his wife, Rose Newman, only four years after marrying her by moonlight along the Wissahickon. Both of their children died in childhood. In the final years of his life Lippard published several more novels, founded one of the first labor unions, The Brotherhood of the Union, and wrote numerous editorials in support of the rights of women, laborers, African Americans, and Native Americans. He died from tuberculosis at age thirty-one, at the peak of his popularity and creative power.

#### Source

Reynolds, David S. *George Lippard*. Boston: Twayne, 1982.

—Mark Graham

#### *Lippincott’s Magazine* (1868–1916) periodical

This monthly was founded in Philadelphia by the publisher J. B. Lippincott & Co. in 1868 as competition for the preeminent periodical of the day, *THE ATLANTIC MONTHLY* published works by distinguished American writers but cast a wider net than *The Atlantic*, printing works by Southerners such as Sidney LANIER and William Gilmore SIMMS. It distinguished itself as the first publisher of Oscar Wilde’s only novel, *The Picture of Dorian Gray* (1891), which appeared in *Lippincott’s* in 1890. The magazine was also the first American publisher of Sir Arthur Conan Doyle’s Sherlock Holmes stories. *Lippincott’s* remained in circulation until 1914 when

the magazine was sold and moved to New York. There it was published as *McBride’s Magazine* until 1916 when it merged with *Scribner’s Magazine*.

#### *Little Women: or, Meg, Jo, Beth and Amy* by

Louisa May Alcott (2 parts, Boston: Roberts, 1868–1869) novel

Louisa May ALCOTT’s *Little Women: or, Meg, Jo, Beth, and Amy*, based on her own youthful experiences, has been a classic of juvenile literature since its initial two-part publication. The novel grew out of the publisher Thomas Niles’s suggestion that Alcott write an account of her own childhood. In the novel the March family is an idealized version of the Alcott family and its four female children: Anna (Meg), Louisa (Jo), Elizabeth (Beth), and May (Amy). Set during the CIVIL WAR, the novel virtually ignores the absent March patriarch, concentrating instead on the almost wholly female world inhabited by Marmee and her girls. Each girl has a markedly different disposition: Meg is lady-like; Jo, Alcott’s alter ego, is an unconventional, tomboyish sort who aspires to be a writer; Beth is fragile and musical; and Amy is an artistic prima donna. The drama in the girls’ lives—just as in Jane Austen’s *Pride and Prejudice* (1813)—revolves around their attempts to increase the family’s income and, for all but Beth (who dies from the aftereffects of scarlet fever), to find a mate.

The immensely popular *Little Women* spawned a number of sequels: *Good Wives* (1869), *Little Men* (1871), and *Jo’s Boys* (1886).

#### Sources

Alberghene, Janice M., and Beverly Lyon Clark, eds. *Little Women and the Feminist Imagination: Criticism, Controversy, Personal Essays*. New York: Garland, 1999.

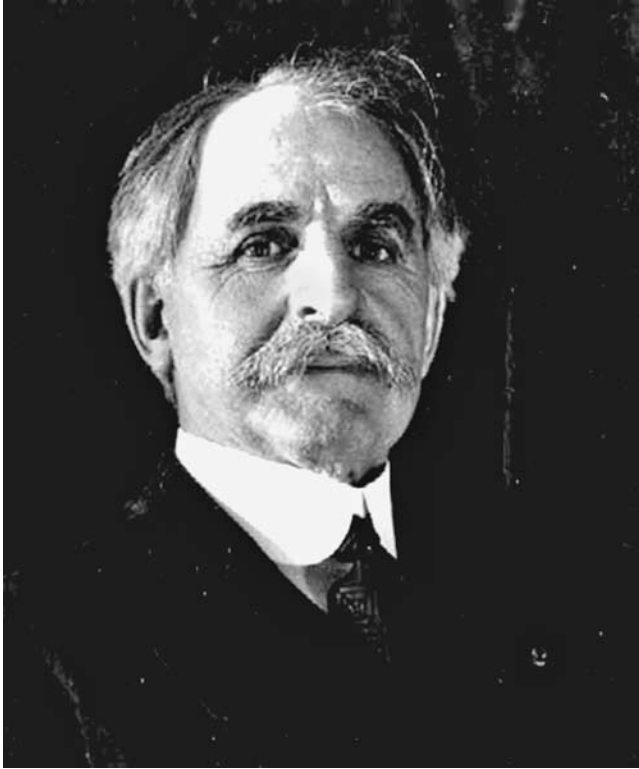
Colins, Carolyn Strom, and Christina Wyss Eriksson. *The Little Women Treasury*. New York: Viking, 1996.

Keyser, Elizabeth Lennox. *Little Women: A Family Romance*. New York: Twayne, 1999.

#### Local Color

A subset of REALISM, local color designates a particular kind of writing that flourished from 1865 to 1895, in which the primary focus of interest lies in the particular characteristics of a region and people at a particular time. It tends to be far more realistic than romantic literature and to reject sentimentalism. The term is frequently used interchangeably with regionalism, as both movements are types of realism and both emphasize places and characters unique to a geographical area. However, regionalism is a more general term without the historical (and sometimes dismissive) connotations associated with local color.

Although some poetry may be considered local color, the most common vehicle for local-color writing is the sketch or



Hamlin Garland

short story, with, generally speaking, the following characteristics: 1) characters are stereotypical or picturesque, staunch traditionalists, who speak the regional dialect and whose actions and personalities are indicative of the region (in local-color literature by women, the characters are frequently spinsters, widows, or young girls, sometimes in financial straits); 2) the setting—typically rural, often inaccessible, and isolated from encroaching urbanization—plays an essential role in the story and may even be a character itself (stories usually orbit around the village or a similarly circumscribed locale and focus on the traditional practices of the community); 3) plotlines are sparse, especially in local-color stories by women writers; 4) often there is a framing device in which a narrator recounts a yarn or story about another region; 5) the narrator sometimes acts as the audience for the story; and/or 6) there is a narrator who is an educated, nonnative observer whose comments are meant to enlighten the urban audience.

The local-color movement developed as a reflection of a public consciousness of regional variation in America that began in the early years of the Republic and that developed rapidly in the wake of the CIVIL WAR. As the country expanded westward, particularly after completion of the transcontinental railroad in 1869, Americans gained a

new sense of the vastness of the land and of the country's regional disparities. Writers began to appreciate—and to emphasize—the customs, dialects, costumes, and landscapes of their immediate locations. While such emphases had been used earlier by writers of Down East humor and frontier TALL TALES, local-color writers were distinguished by their combination of closely observed particulars with exotic scenes or customs in a formula that was at once realistic and romantic.

By common consent, Bret HARTE's "The Luck of Roaring Camp" (1868), a story about the spiritual transformation of a frontier gold-mining settlement under the spell of an orphaned child, is the first true piece of local-color literature. Perhaps because the movement began with a short story, its most noted achievements are also in that form and include stories by such writers as Hamlin GARLAND, Joel Chandler HARRIS, Sarah Orne JEWETT, and Harriet Beecher STOWE. In the twentieth century local color gave way to regionalism, which placed less emphasis on externals and more on the philosophical and sociological variations that distinguish different areas of the country.

—Revised by Mary Rose Kasraie

### Principal Books: Local Color

- Cable, George Washington. *Old Creole Days*. New York: Scribner's, 1879.
- Chesnutt, Charles W. *The Conjure Woman*. Boston & New York: Houghton, Mifflin, 1899.
- Cooke, Rose Terry. *Happy Dodd; or, "She Hath Done What She Could."* Boston: H. Hoyt, 1878.
- Craddock, Charles Egbert (Mary N. Murfree). *In the Tennessee Mountains*. Boston & New York: Houghton, Mifflin, 1885.
- Eggleston, Edward. *The Hoosier School-Master: A Novel*. New York: Orange Judd, 1871.
- Freeman, Mary E. Wilkins. *A New England Nun, and Other Stories*. New York: Harper, 1891.
- Garland, Hamlin. *Main-Travelled Roads: Six Mississippi Valley Stories*. Boston: Arena, 1891.
- Harris, Joel Chandler. *Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation*. New York: Appleton, 1881.
- Harte, Bret. *The Luck of Roaring Camp, and Other Sketches*. Boston: Fields, Osgood, 1870.
- Howe, E. W. *The Story of a Country Town*. Atchison, Kans.: Howe, 1883.
- Jewett, Sarah Orne. *The Country of the Pointed Firs*. Boston & New York: Houghton, Mifflin, 1896.
- Page, Thomas Nelson. *In Ole Virginia; or, Marse Chan, and Other Stories*. New York: Scribner's, 1887.
- Stowe, Harriet Beecher. *Poganuc People: Their Loves and Lives*. New York: Fords, Howard & Hulbert, 1878.
- Twain, Mark. *The Celebrated Jumping Frog of Calaveras County, and Other Sketches*. New York: C. H. Webb, 1867.





Bret Harte

### Studying Local Color

Local-color writing is considered to have originated with Bret Harte's short stories set in the California mining camps, many collected in *The Luck of Roaring Camp, and Other Sketches* (1870). When Harte's work was picked up by *THE ATLANTIC MONTHLY*, the genre gained immense popularity. Mark Twain (see Samuel Langhorne CLEMENS), too, is a noted Western local colorist; his *ADVENTURES OF HUCKLEBERRY FINN* and short stories such as "THE CELEBRATED JUMPING FROG OF CALAVERAS COUNTY" (1867) were exceedingly popular. The American South is also well represented, by, for example, Thomas Nelson Page's tales of Virginia plantation life, *In Ole Virginia, Marse Chan, and Other Stories* (1887); George Washington CABLE's *OLD CREOLE DAYS* (1879); Joel Chandler HARRIS's "Uncle Remus" tales (see *UNCLE REMUS, HIS SONGS AND HIS SAYINGS*); Charles W. Chesnutt's *The Conjure Woman* (1899); the Georgia poetry of Sidney LANIER; and *In the Tennessee Mountains* (1885) by Mary N. MURFREE (writing as Charles Egbert Craddock). The Midwest is represented by, among others, the stories of Edward EGGLESTON in *The Hoosier School-Master* (1871); Hamlin GARLAND's *MAIN-TRAVELLED ROADS* (1891); and E. W. Howe's *The Story of a Country Town* (1883). New England

local-color literature is represented by some of the stories of Harriet Beecher STOWE, including *Poganuc People: Their Loves and Lives* (1878); the stories of Rose Terry COOKE, including *Happy Dodd; or, She Hath Done What She Could* (1878); Sarah Orne JEWETT's best-known work, *The Country of the Pointed Firs* (1896); Mary E. Wilkins FREEMAN's *A NEW ENGLAND NUN AND OTHER STORIES* (1891); and by the works of Rowland Robinson, Philander Deming, Alice Brown, and Celia THAXTER.

Collections of local-color literature include *American Local-Color Stories*, edited by Harry R. Warfel and G. Harrison Orians (New York: American Book Company, 1941), which anthologizes a wide selection of short stories dating from 1829 to 1907, gives an historical overview of the genre, and provides a conventional description of its characteristics. Elizabeth Ammons and Valerie Rohy's *American Local Color Writing, 1880–1920* (New York: Penguin, 1998) also provides



Sarah Orne Jewett



a good introduction to the genre and a representative sampling of short stories. The Southern tradition is represented by *The Local Colorists: American Short Stories, 1857–1900*, edited by Claude M. Simpson (New York: Harper, 1960) and *Southern Local Color: Stories of Region, Race, and Gender*, edited by Barbara C. Ewell and Pamela Glenn Menke (Athens: University of Georgia Press, 2002).

A term common among nineteenth-century authors and critics themselves, local color has been defined and evaluated in varying ways by subsequent commentators. In “Realism and Regionalism,” Eric J. Sundquist emphasizes the historical context of the term in industrializing America when he writes that “local color records in part the rustic border world rendered exotic by industrialism but now made visible and nostalgically charged by the nation’s drive toward cohesion and standardization” (*Columbia Literary History of the United States*, edited by Emory Elliott [New York: Columbia University Press, 1988, p. 509]). Because vernacular cultures are themselves the focus in local-color writing, this literature presents a reassuring counterpart to the increasing industrialization and urbanization of the American landscape. In fact, Amy Kaplan in “Nation, Regionalism and Empire” (*Columbia History of the American Novel*, edited by Elliott and Cathy N. Davidson [New York: Columbia University Press, 1991]) and Richard Brodhead in “Cultures of Letters” (*Columbia Literary History of the United States*), argue that local-color writing contributed to reunification and the growth of national identity after the Civil War.

Other critics who have contributed to scholarship on local-color writing include Josephine Donovan, whose *New England Local Color Literature: A Women’s Tradition* (New York: Ungar, 1983) provides a good overview of the New England literature from a feminist perspective; Donna M. Campbell, whose *Resisting Regionalism: Gender and Naturalism in American Fiction, 1885–1915* (Athens: Ohio University Press, 1997) reimagines the genre of regionalism as part of a clash between the masculine forces of naturalism and the feminine forces of local-color literature; and Judith Fetterly and Marjorie Pryse, whose *Writing Out of Place: Regionalism, Women, and American Literary Culture* (Urbana: University of Illinois Press, 2003) argues that regionalism and local color present counterpoints to the post–Civil War definition of nation and literature. Other critical collections include Robert D. Rhode’s *Setting in the American Short Story of Local Color: 1865–1900* (The Hague: Mouton, 1975); *Jewett and Her Contemporaries: Reshaping the Canon*, edited by Karen L. Kilcup and Thomas S. Edwards (Gainesville: University of Florida, 1999); Kate McCullough’s *Regions of Identity: The Construction of America in Women’s Fiction, 1885–1914* (Stanford, Cal.: Stanford University Press, 1999); Stephanie Foote’s *Regional Fictions: Culture and Identity in Nineteenth-Century American Literature* (Madison: University of Wisconsin Press, 2001); and Tom Lutz’s *Cosmopolitan Vistas: American Regionalism and Literary Value* (Ithaca, N.Y.: Cornell Univer-

sity Press, 2004). Several websites and many other books and articles are devoted to features of local-color writing.

—Mary Rose Kasraie

### Locke, David Ross (1833–1888) *journalist, editor*

Born in Vestal, New York, David Ross Locke became a printer’s apprentice for the *Cortland Democrat* when he was ten years old. He became an itinerant printer a few years later, ending up in Ohio, where at the age of nineteen he founded the *Plymouth Advertiser* with a friend. Shortly thereafter he took a job as editor of the Findlay, Ohio *Jeffersonian*, which printed the first letter of Petroleum Vesuvius Nasby—Locke’s alter ego—on March 21, 1861. The Nasby sketches provided Locke an outlet for his rage over what he saw as the provincial attitudes toward African Americans among Northerners who failed to support ABOLITIONISM. Locke posed as a Copperhead—a Northern supporter of the Confederacy—and in a style made popular by the humorist Artemus Ward (Charles Farrar BROWNE), employed tortured grammar and twisted logic to make pointed comments on society.

When Locke became the editor of the *Toledo Blade* in 1865, he published the Nasby letters there, a practice he kept up even after he became the newspaper’s owner. Nasby proved to be immensely popular; President Abraham Lincoln read some of Nasby’s commentary to his cabinet officers before presenting them with the Emancipation Proclamation. (President Ulysses S. Grant’s Treasury secretary, George S. Boutwell, attributed the North’s victory in the CIVIL WAR to “the Army and Navy, the Republican Party, and the *Letters of Petroleum V. Nasby*.”) Locke also published a novel, *The Demagogue* (1891), and other political works.

### Sources

Austin, James C. *Petroleum V. Nasby (David Ross Locke)*. New York: Twayne, 1965.

Harrison, John M. *The Man Who Made Nasby: David Ross Locke*. Chapel Hill: University of North Carolina Press, 1969.

### Longfellow, Henry Wadsworth (1807–1882) *poet*

*Not in the clamor of the crowded street,  
Not in the shouts and plaudits of the throng,  
But in ourselves, are triumph and defeat.*

—*The Poets and Poetry of Europe* (1845)

Born in Portland, Maine, Henry Wadsworth Longfellow descended from a colonial family. He attended private school and in 1825 graduated from Bowdoin College, where he was a classmate of Nathaniel HAWTHORNE’s. Longfellow taught modern languages at Bowdoin, and then from 1826 to 1829 he traveled in France, Spain, Italy, and Germany. In 1829 he

resumed his professorship at Bowdoin while writing essays and sketches for magazines. He was invited to become a professor at Harvard, where he began work in 1836.

Although Longfellow published his first book of poetry in 1820, his important work emerged with *Voices of the Night* (1839), which includes “Hymn to the Night,” and “A Psalm of Life.” *Ballads and Other Poems* (1842) includes “THE VIL-LAGE BLACKSMITH,” “THE WRECK OF THE HESPERUS,” “The Skeleton in Armor,” and “Excelsior,” a good example of the rousing verse that made Longfellow such a popular poet. Like other writers in Cambridge and Concord, Longfellow was staunchly abolitionist (see ABOLITIONISM); he published *Poems on Slavery* in 1842.

By the 1840s Longfellow had become one of the most important literary figures in the United States. In 1843 he married Frances Appleton, the daughter of a cotton-mill manufacturer. *The Belfry of Bruges and Other Poems* (1845) includes classics such as “The Arsenal at Springfield,” “The Bridge,” “That Arrow and the Song,” and “The Belfry of Bruges.” Longfellow then began writing narrative poems such as *EVANGELINE* (1847), which evokes the pastoral life of the Acadians; and *The Golden Legend* (1851), set in medieval Germany. In this novelistic poem he was able to blend elements of ROMANTICISM with a genteel, domestic sensibility, characteristics that are employed more fully in *Seaside and Fireside* (1849). *THE SONG OF HIAWATHA* (1855) combined all of Longfellow’s strengths in retelling an American legend in a singsong, fairy-tale style that appealed to readers of all ages. Longfellow’s success as a poet was unprecedented. When he drew on another American legend in *The Courtship of Miles Standish* (1858), the work sold more than fifteen thousand copies on its first day in Boston and London bookshops.

By 1854 Longfellow had resigned his professorship, and although his happiness was shattered when his wife died in a fire in 1861, he published *Tales of a Wayside Inn* (1863) two years later. The book included one of his most famous poems, “PAUL REVERE’S RIDE.” By the 1860s he had turned to the study of Dante Alighieri (1265–1321). Between 1865 and 1867 Longfellow translated the Italian poet’s works and wrote a sequence of “Divina Commedia” sonnets—inspired by Dante’s *Divine Comedy*. These poems are considered some of Longfellow’s best work. Three of his later collections are *The Masque of Pandora* (1875), *Ultima Thule* (1880), and *In the Harbor* (1882).

Despite his popularity in his own lifetime, by the mid twentieth century Longfellow was being studied mostly as an example of a national poet and a conservator of the American myth; yet some of Longfellow’s poems are great precisely because of their simplicity and their accurate depiction of American manners and folkways. A mark of his transatlantic success is that he is the only American poet to be given a place in the Poets’ Corner of Westminster Abbey, the final resting place of Great Britain’s most significant literary figures.

## Sources

- Calhoun, Charles C. *Longfellow: A Rediscovered Life*. Boston: Beacon, 2004.
- Gale, Robert L. *A Henry Wadsworth Longfellow Companion*. Westport, Conn.: Greenwood Press, 2003.
- Irmscher, Christoph. *Longfellow Redux*. Urbana: University of Illinois Press, 2006.

## Longstreet, Augustus Baldwin (1790–1870)

*short-story writer*

A native of Augusta, Georgia, Augustus Baldwin Longstreet attended Yale University and the country’s first law school in Litchfield, Connecticut. Longstreet worked in Georgia as a lawyer, a clergyman, and a journalist before becoming president of Emory College from 1839 to 1848. He went on to become the president of Centenary College in 1849, president of the University of Mississippi from 1849 to 1856, and president of the University of South Carolina from 1857 to 1865.

The work that made Longstreet’s name was *GEORGIA SCENES* (1835), a series of humorous but realistic sketches about life in the Old South. The book, a classic regionalist work, is an example of SOUTHWESTERN HUMOR that influenced the style of successors like George Washington HARRIS and Mark Twain (Samuel Langhorne CLEMENS).

Devoted to his native state, Longstreet was an ardent supporter of the doctrine of nullification during the CIVIL WAR, which held that states need not enforce federal laws. His semiautobiographical novel about his Georgia boyhood, *Master William Mitten* (1864), proved unpopular, and subsequent stories written in the style of *Georgia Scenes* were not as successful as his original work.

## Sources

- Justus, James H. *Fetching the Old Southwest: Humorous Writing from Longstreet to Twain*. Columbia: University of Missouri Press, 2004.
- King, Kimball. *Augustus Baldwin Longstreet*. Boston: Twayne, 1984.
- Romine, Scott. *The Narrative Forms of Southern Community*. Baton Rouge: Louisiana State University Press, 1999.

## Looking Backward by Edward Bellamy (Boston & New York: Houghton, Mifflin, 1888) novel

In *Looking Backward: 2000–1887*, social reformer Edward BELLAMY used science fiction to criticize America’s so-called Gilded Age (see *THE GILDED AGE*). Julian West, the novel’s protagonist, falls into a hypnotic trance in the year 1887 only to be awakened a century later to a strange, new world where socialism and state engineering have ended war and poverty—along with money and social class. Taking the reader on a tour of America in the year 2000, Bellamy describes a

number of technological marvels that were invented much later, including credit cards and radio.

The optimism of *Looking Backward* made it an immediate best-seller. It also spawned a political society, The Bellamy Nationalists, whose members tried to make the author's fictional future a reality in the present. In 1897 Bellamy wrote a sequel, *Equality*, which focused on women's rights and education.

### Source

Lipow, Arthur. *Authoritarian Socialism in America: Edward Bellamy and the Nationalist Movement*. Berkeley: University of California Press, 1982.

—Mark Graham

### Lowell, James Russell (1819–1891) poet, critic

*A wise skepticism is the first attribute of a good critic.*  
—“Shakespeare Once More,” in  
*Among My Books* (1870)

A descendant of a distinguished colonial family, James Russell Lowell was born in Cambridge, Massachusetts, and graduated from Harvard as the class poet in 1838. He earned an M.A. in 1841 and studied law but soon turned to poetry. He married Maria White in 1843 (see Maria White LOWELL), and abandoning his early conservatism, he published *Poems* (1844), which demonstrated an active engagement with liberalism and ABOLITIONISM. He also wrote for and edited the *NATIONAL ANTI-SLAVERY STANDARD* from 1848 to 1852 and contributed to the *Pennsylvania Freeman*.

Lowell's most important poetic work in his early career was *A FABLE FOR CRITICS* (1848), which commented satirically on many of his literary contemporaries. More than any other work, this book combined Lowell's talents as critic and creator. Although he adopted a light tone, his perceptions were incisive and penetrated to the core of his subjects' styles. His *BIGLOW PAPERS* (1848)—published under the name Hosea Biglow—were written in a comic style and in a Yankee dialect, but they were also serious attacks on the doctrine of manifest destiny and the war in Mexico.

The middle period of Lowell's career coincided with the death of his wife in 1853. He became a professor at Harvard and published little until his 1864 literary essays, *Fireside Travels* (1864). In the following years he published a series of books on literary criticism: *Among My Books* (1870), *My Study Windows* (1871), *Among My Books*, second series (1876), *Latest Literary Essays and Addresses* (1892), and *The Old English Dramatists* (1892).

Lowell's *The Cathedral* (1870) was his most significant poetic work after the 1840s. As the first editor of *THE ATLANTIC MONTHLY*—from 1857 to 1861—and as the editor of the *NORTH AMERICAN REVIEW*, he became a kind of cul-

tural arbiter who also exercised considerable political influence as an essayist. His second series of *The Biglow Papers* (1876), explored Northern attitudes toward the CIVIL WAR and solidified support for the Union cause. Like Washington IRVING, Lowell became one of the few American writers to exert political and diplomatic influence and to take government office. He was minister to Spain from 1877 to 1880 and minister to England from 1880 to 1885. His *Political Essays* appeared in 1888.

### Sources

Beatty, Richmond Croom. *James Russell Lowell*. Nashville: Vanderbilt University Press, 1942.

Duberman, Martin. *James Russell Lowell*. Boston: Houghton Mifflin, 1966.

McGlinchey, Claire. *James Russell Lowell*. New York: Twayne, 1967.

### Lowell, Maria White (1821–1853) poet

Maria White was born in Watertown, Massachusetts, on July 8, 1821, the daughter of Anna Maria Howard and Abijah White, a prosperous merchant. White was educated at home by a governess, and then at the Ursuline Convent School in Charlestown, Massachusetts. During her childhood she developed a profound love of poetry, taking great pleasure in committing favorite poems to memory and reciting them, and also in composing her own original verse.

In 1839 White began to participate in a salon led by women's rights advocate and transcendentalist Margaret FULLER; the salon provided a forum to discuss contemporary moral and religious issues. White also began to attend gatherings held by the Band, an informal social organization comprising Harvard University students and their female relatives. White's brother introduced her to her future husband, poet James Russell LOWELL. The couple became engaged in 1840 and married in 1844. James credited his wife not only with serving as the muse for his poetry but also with improving his literary style and encouraging him to support progressive social movements such as ABOLITIONISM.

Although she did not publish her work extensively, Lowell was nonetheless a well-respected and moderately popular poet during her lifetime. Her poetry, often reform-oriented in nature, was praised for its ability to both move the hearts and awaken the consciences of its readers. Deeply committed to the TEMPERANCE and antislavery causes, she frequently integrated antialcohol and proabolitionist messages into her poetry. Her poems “The Slave-Mother” and “Africa” decry the institution of slavery primarily because of the terrible impact that it had on enslaved women.

During the 1840s and 1850s Lowell published her poetry in the collection *The Female Poets of America* in the collec-



tion *The Female Poets of the United States*; in the periodicals the *Broadway Journal* and *PUTNAM'S MONTHLY*; and in the gift book *THE LIBERTY BELL*. One of her most popular poems, "Rouen, Place de la Pucelle," praised the bravery, and imagined the last moments, of the martyr Joan of Arc. In the last years of her life Lowell struggled with illness, depression, and the loss of three of her four children, who died while still in infancy between 1847 and 1852. Her poem "The Morning-Glory" commemorates one of her daughters, likening her to a flower that had bloomed and faded too soon. The only comfort Lowell could find in the wake of her daughter's death, she wrote, was her faith that the child had found lasting peace and happiness in heaven. Having long been in ill health, Lowell died of tuberculosis in 1853, at the age of thirty-two. James Russell Lowell collected and privately published a posthumous edition of his wife's poetry, *The Poems of Maria Lowell*, in 1855.

### Sources

Greenslet, Ferris. *The Lowells and Their Seven Worlds*. Boston: Houghton Mifflin, 1946.

Lowell, Maria. *The Poems of Maria Lowell, with Unpublished Letters and a Biography*, edited by Hope Jillson Vernon. Providence, R.I.: Brown University, 1936.

Walker, Cheryl. *American Women Poets of the Nineteenth Century*. New Brunswick, N.J.: Rutgers University Press, 1993.

—Holly Kent

### *The Lowell Offering* (1840–1845) periodical

*The Lowell Offering* was a periodical showcasing the writings of young women employed in the textile mills of Lowell, Massachusetts. Mill girls provided the cheap, reliable labor mill owners needed to build Lowell into the largest manufacturing center in America. Often coming to the mills from agrarian families around New England, operatives worked long hours to provide supplemental income for their families. To entice such young women into the labor force, mill owners promised to look after them by providing for their spiritual and intellectual well-being. All female workers lived in boardinghouses run by older women (often widows), and church attendance was mandatory.

Mill owners also promised educational opportunities for their workers, and many girls came to Lowell for the famed circulating libraries. For 6.25 cents a week, mill girls had access to a multitude of books and periodicals not available in their rural homes. Even though working hours stretched from 5:00 A.M. to 7:00 P.M., operatives found time to read and write. Provided with a unique opportunity for education and community, many mill girls formed "improvement circles" or clubs in which they practiced writing essays, stories, and poems, imitating the pieces they read in popular periodicals such as *GODEY'S LADY'S BOOK*, *The Lady's Pearl*, and *The Ladies' Companion*.

Reverend Abel C. Thomas established an improvement circle in his parish and compiled the articles of his group in a sixteen-page pamphlet called *The Lowell Offering*. The first four pamphlets, released between October 1840 and March 1841, were so popular that the publication became a monthly magazine of thirty-two pages under William Schouler, the proprietor of the *Lowell Courier*. From 1842 until the final issue in December 1845, the magazine was edited by two operatives, Harriet FARLEY and Harriot Curtis. At the time, these women were among only five female editors in the entire United States.

Mill girls wrote stories about love, essays on moral and religious topics, descriptions of American scenes, biographical sketches, literary reviews, and comments on contemporary writers. The variety and skill of these pieces proved that laborers were no less cultured or intelligent than other women, despite their work outside the home. *The Offering* produced popular nineteenth-century writers such as Lucy LARCOM and Harriet Robinson, and it received praise from critics in America and abroad.

Despite its popularity, *The Offering* came under fire from labor reformers because it did not advocate workers rights. Sarah G. Bagley, who headed the Lowell Female Labor Reform League Association, led a campaign against Farley's neutral stance toward labor reform. In her own publication, the *Voice of Industry*, Bagley accused Farley of turning a blind eye to problems within the mills and claimed that *The Offering* painted a rosy picture of the harsh working conditions for women. Between 1845 and 1846 at least one-fifth of the workforce in Lowell supported the unionizing efforts of Bagley, and her criticism of *The Offering* led to its termination in 1845.

### Sources

Ranta, Judith A. *The Life and Writings of Betsey Chamberlain: Native American Mill Worker*. Boston, Mass.: Northeastern University Press, 2003.

Robinson, Harriet H. *Loom & Spindle; or, Life among the Early Mill Girls*. Kailua, Hawaii: Press Pacifica, 1976.

—Sarah Elizabeth Klotz

## Lyceum Movement

This system of adult education in science and the arts was initiated by an 1826 article in the *Journal of Education* in which the educator and reformer Josiah Holbrook (1788–1854) sketched out his plan for an informal lecture series that would educate and entertain the American populace. Holbrook founded the first "American Lyceum" in Millbury, Massachusetts in 1826, and within two years his American Lyceum group had spawned nearly one hundred other lyceums. Lyceums initially concentrated on natural history but gradually widened their curriculum to include topics such as travel, art appreciation, temperance, phre-



nology, and spirituality. Among the most popular and well-paid speakers on the lyceum circuit were Ralph Waldo EMERSON, Henry David THOREAU, Oliver Wendell HOLMES, Lucy STONE, and Elizabeth Cady STANTON. By the time of the 1839 American Lyceum Union national convention, the movement included more than three thousand lyceums across the country. Their presence sparked interest in teacher training as well as in the founding of new museums and libraries.

The CIVIL WAR interrupted the movement's momentum, and in 1870 Bayard TAYLOR, himself once a popular

lyceum speaker, remarked that what had once been an educational experience had degenerated into a "nonintellectual diversion." The lyceum movement influenced the subsequent emergence of CHAUTAUQUA.

### Sources

- Bode, Carl. *The American Lyceum: Town Meeting of the Mind*. New York: Oxford University Press, 1956.
- Tapia, John E. *Circuit Chautauqua: From Rural Education to Popular Entertainment in Early Twentieth Century America*. Jefferson, N.C.: McFarland, 1996.

**La Farge, Oliver** (1901–1963) *novelist, short-story writer*

Born in New York City, Oliver La Farge graduated from Harvard with a degree in anthropology and archaeology and a fascination with Native American culture. He won a PULITZER PRIZE for his novel *Laughing Boy* (1929), about a Navajo silversmith who marries and then must come to terms with his wife's murder through a "Blessing Ceremony." His other books include *All the Young Men* (1935), a collection of short stories about both Indians and whites; *The Enemy Gods* (1937), a novel about a Navajo youth who resists the influence of white culture; *As Long as the Grass Shall Grow* (1940), a history of the American Indian; *Raw Material* (1945), a memoir of his intellectual development; and *A Pictorial History of the American Indian* (1956).

**Sources**

Gillis, Everett A. *Oliver La Farge*. Austin, Tex.: Steck-Vaughn, 1967.

Hecht, Robert A. *Oliver La Farge and the American Indian: A Biography*. Metuchen, N.J.: Scarecrow Press, 1991.

**Lardner, Ring** (1885–1933) *journalist, short-story writer, songwriter*

*Are you lost daddy I arsked tenderly.  
Shut up he explained.*

—*The Young Immigrunts* (1920)

Ring Lardner was a leading figure in what might be called the Golden Age of American humor during the first third of the

twentieth century. He was particularly respected for his masterful rendering of vernacular speech and writing. Trained as a sports journalist, he drew on his experience covering baseball games for his first series of related short stories published in *THE SATURDAY EVENING POST*. Lardner's Bushier stories, the first of which were collected in *YOU KNOW ME AL* (1916), were a popular success, bolstering his reputation as a journalist, establishing his abilities as a writer of short fiction, and displaying his talent at reproducing colloquial language. Throughout most of his career he wrote a regular humorous newspaper column and published humorously satirical stories, often with dark nuances. When he moved from Chicago to New York in 1919, he was regarded as an estimable literary figure. His columns were nationally syndicated. Beginning in 1924 his books were published by CHARLES SCRIBNER'S SONS, the leading literary publisher of the day. He was a fringe member of the ALGONQUIN ROUND TABLE, the group of wits who lunched together near the offices of *THE NEW YORKER* magazine, where many of them, including Lardner, were published, and he successfully indulged his interest in the musical theater. When Lardner died in 1933 at the age of forty-eight of illness complicated by acute alcoholism, he was eulogized as a tragic figure, notably by his friend F. Scott FITZGERALD, who used him as the model for the character Abe North in *TENDER IS THE NIGHT* (1934).

Ringgold Wilmer Lardner was born in 1885 in Niles, Michigan, into a well-to-do family. His mother's love of music and his father's interest in sports were instilled in him early. In 1901, the year Lardner graduated from high school, his family fell on hard times, so he went to work in a series of local jobs. In 1905 he became a reporter for the *South Bend*



Ring Lardner, circa 1913

*Times*, and two years later he took a job as a sports reporter for the *Chicago Inter-Ocean*, where he impressed senior Chicago sports reporter Hugh Fullerton, who recommended Lardner as his replacement when he retired from the *Chicago Examiner* in 1908. Over the next five years, Lardner was featured sports reporter for the *Chicago Tribune*, the *Boston American*, *The Sporting News*, and the *Chicago Examiner* again, before he took over the popular daily humor column “In the Wake News” in the *Chicago Tribune*, which he wrote from 1913 to 1919.

In 1914 the first of Lardner’s epistolary Busher stories about the egotistical, barely literate baseball player Jack Keefe, was published in *The Saturday Evening Post*, which had a circulation of more than two-million copies. Lardner was a regular contributor to the *Post* and other slick magazines until his death, and his popular stories were collected in book form. *You Know Me Al* was the first of his ten collections of stories; a like number of his books, including poems, plays, and humorous nonfiction were published over the next seventeen years.

Lardner’s enduring reputation rests on his short stories, particularly on those about unsophisticated and uneducated characters with social pretensions. His second collection, *Gullible’s Travels, Etc.* (1917), also published first in *The Saturday Evening Post*, are first-person descriptions of a married couple who decide they are ready to move up in society, attend an opera, and, in the title story, after making some money in the stock market, travel to Palm Beach to mix with the “high polloi.” Narrated by Joe Gullible, the five related stories use a character type critics call the “wise boob”—a self-deluded narrator commenting on the foibles of others while revealing his own weaknesses. Lardner successfully used that device again in *The Big Town* (1921), a collection of five closely linked stories about the Finches, narrated by Jack Finch, describing a trip he, his wife, and his sister-in-law take to New York City, using the women’s inherited money to find the sister-in-law a husband.

In 1919 Lardner left the *Chicago Tribune* and moved to Long Island, New York. He began writing a nationally syndicated column for the Bell Syndicate, and he expanded his material beyond sports. In 1924, upon the recommendation of F. Scott Fitzgerald, Maxwell PERKINS, the heralded editor at Charles Scribner’s Sons, recruited Lardner. His first Scribners collection was *HOW TO WRITE SHORT STORIES [WITH SAMPLES]* (1924), ten stories published in magazines between 1914 and 1922 (eight of which are about sports, mostly baseball), with short nonsense headnotes unrelated to the stories that follow them. “CHAMPION,” a 1916 story about a despicable boxer lionized in the press because he was the champion, is an example of Lardner’s ambivalent attitude toward the sports world. While he enjoyed professional athletics, he saw the faults of participants who failed to live up to the ideals of the game. The book was Lardner’s most successful to that time.

His next story collection, *THE LOVE NEST AND OTHER STORIES*, collected nine stories published in 1925 and 1926, including only one sports story. The rest tend to be about flawed romantic relationships. “HAIRCUT,” (1925) perhaps his most anthologized story, is told in the first person by a barber, who recounts the shooting of a mean-spirited practical joker by a feeble-minded man avenging an insult to a woman who is his friend. “Who Dealt,” the only other story in the collection told in the first person, a characteristic of Lardner’s early work, is a monologue by a newly wed woman that takes place during a bridge game among her husband and his married friends, during which the drinking narrator reveals her husband’s pining disappointment over the lost love of the other woman at the table.

Alcohol abuse, marital dysfunction, and social pretension were common subjects for Lardner during the 1920s and early 1930s. His last major collection, *Round Up* (1929), included the stories in *How to Write Short Stories*, *The Love Nest*, and sixteen stories not previously included in a Lardner collection. Those stories included satires on theatrical producers and songwriters (“Liberty Hall” and “Nora”); stories about fickle and hurt-

*A Busher's Letters*

# YOU KNOW ME AL

RING W. LARDNER



**A baseball story—the baseball story of the generation—batted out by a writer who hits straight to the heart of the baseball fan.**

**Ring Lardner's years as Sporting Writer for the *Chicago Tribune* have given him all the "inside dope" on the National game. The accurate humor in the character of his "busher" will win many a reader, from the boxes to the bleachers.**

GEORGE H. DORAN COMPANY Publishers New York

*Dust jacket for Lardner's collection of six epistolary short stories in which pitcher Jack Keefe reveals his boorish character*

ful flappers ("Some Like Them Cold"); marriages in which the wife takes refuge in a bottle ("The Love Nest"); or in which a husband fed up with his wife's craving for antiques makes his own of their furniture with shears, a blowtorch, and an axe ("Ex Parte"). Drinking is a common affliction for Lardner's characters, as it was for him personally.

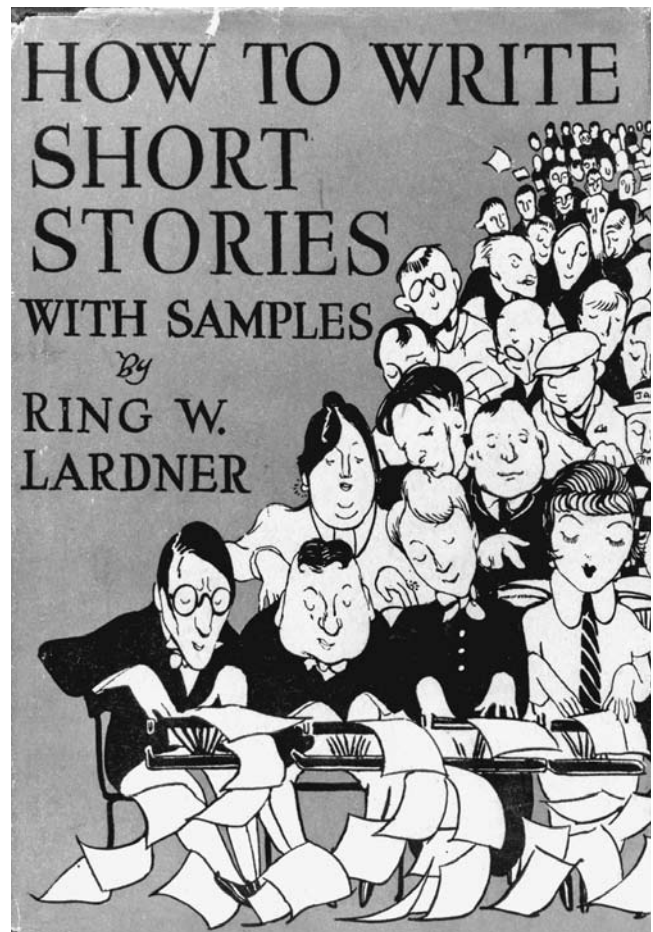
After Lardner moved to New York, he became increasingly active in the musical theater, an interest of his since childhood. His most successful effort was *June Moon*, written with George S. KAUFMAN and with music by Lardner, which ran for 273 performances on Broadway in 1929 and 1930.

Lardner died in 1933. All four of his sons had literary careers: James, a newspaper man, was killed in the SPANISH CIVIL WAR; David, a *New Yorker* writer, was killed during WORLD WAR II; John Lardner was a highly regarded sports journalist; and Ring Lardner Jr. was an Academy Award-winning screenwriter.

—Richard Layman

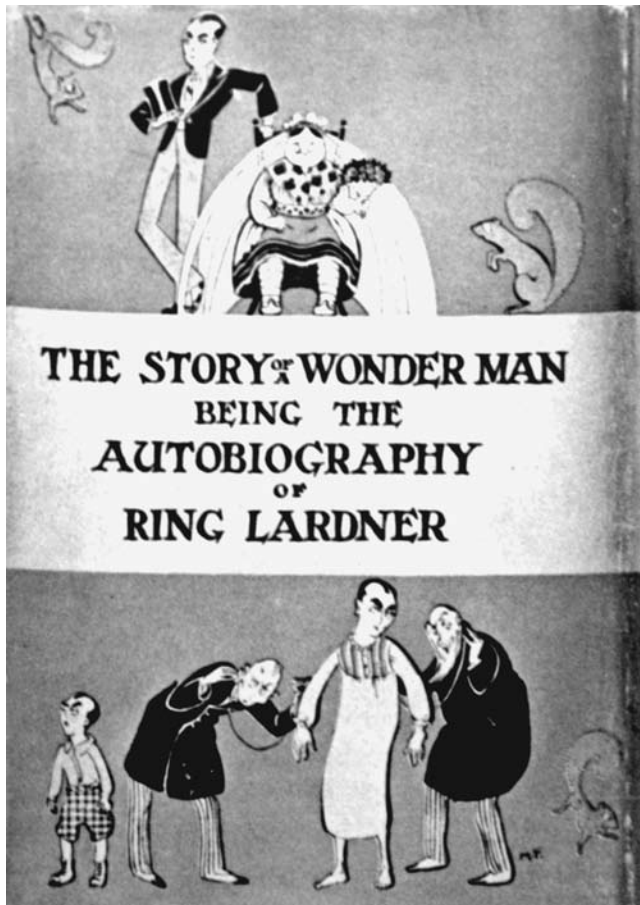
## Principal Books by Lardner

- Bib Ballads*. Chicago, New York & Toronto: Volland, 1915.  
*You Know Me Al*. New York: Doran, 1916.  
*Gullible's Travels, Etc.*. Indianapolis: Bobbs-Merrill, 1917.  
*My Four Weeks in France*. Indianapolis: Bobbs-Merrill, 1918.  
*Treat 'Em Rough*. Indianapolis: Bobbs-Merrill, 1918.  
*The Real Dope*. Indianapolis: Bobbs-Merrill, 1919.  
*Own Your Own Home*. Indianapolis: Bobbs-Merrill, 1919.  
*Regular Fellows I Have Met*. Chicago: Wilmot, 1919.  
*The Young Immigrants*. Indianapolis: Bobbs-Merrill, 1920.  
*Symptoms of Being 35*. Indianapolis: Bobbs-Merrill, 1921.  
*The Big Town*. Indianapolis: Bobbs-Merrill, 1921.  
*Say It with Oil*, published with *Say It with Bricks*, by Nina Wilcox Putnam. New York: Doran, 1923.  
*How to Write Short Stories*. New York & London: Scribners, 1924.  
*What of It?* New York: Scribners, 1925.  
*The Love Nest and Other Stories*. New York: Scribners, 1926.



*Dust jacket for the 1924 collection Lardner planned with the assistance of F. Scott Fitzgerald, who suggested the title*





Dust jacket for Lardner's 1927 mock autobiography, collected from his syndicated newspaper column

*The Story of a Wonder Man: Being the Autobiography of Ring Lardner.* New York: Scribners, 1927.

*Round Up: The Stories of Ring Lardner.* New York: Scribners, 1929.

*June Moon*, by Lardner and George S. Kaufman. New York: Scribners, 1930.

*Lose With a Smile.* New York: Scribners, 1933.

*First and Last*, edited by Gilbert Seldes. New York & London: Scribners, 1934.

*Shut Up, He Explained*, edited by Babette Rosmond and Henry Morgan. New York: Scribners, 1962.

*Some Champions: Sketches and Fiction from a Humorist's Career*, edited by Matthew J. Bruccoli and Richard Layman. New York: Scribners, 1976.

*Ring Lardner's You Know Me Al: The Comic Strip Adventures of Jack Keefe.* New York: Harcourt Brace Jovanovich/Bruccoli Clark, 1979.

*The Portable Ring Lardner*, edited by Gilbert Seldes. New York: Viking, 1946.

*Ring Around the Bases*, edited by Matthew J. Bruccoli. New York: Scribners, 1992.

### Studying Ring Lardner

Though he was known during his lifetime primarily as a journalist, Ring Lardner's enduring significance is as a short-story writer, as a humorist, and as a dependable recorder of American vernacular language. He wrote steadily for over a quarter of a century, beginning in 1905, producing a daily column during most of that time. There are four important collections: *YOU KNOW ME AL* (1916), *Gullible's Travels* (1917), *The Big Town* (1921), and the thirty-five stories in *Round Up* (1929)—which include those in *HOW TO WRITE SHORT STORIES* (1924) and *THE LOVE NEST AND OTHER STORIES* (1926); the student familiar with these works will find ample material of interest. *Ring Around the Bases*, edited by Matthew J. Bruccoli (New York: Scribners: 1995; republished Columbia: University of South Carolina Press, 2003) provides all of Lardner's Busher stories, written throughout his career, offering an opportunity to examine stories not otherwise readily available. *Some Champions*, edited by Bruccoli and Richard Layman (New York: Scribners, 1976) is a good collection of previously uncollected pieces.

There are three biographies of Lardner. The first was Donald Elder's *Ring Lardner* (Garden City, N.Y.: Doubleday, 1956). Elder grew up in Lardner's hometown, Niles, Michigan, and he was a friend of the family. His biography is superseded by Ring Lardner Jr.'s *My Family Remembered* (New York: Harper & Row, 1976). The book is about the entire Lardner family, but the first two parts of the three-part biography concentrate on the author's father. Jonathan Yardley's *Ring* (New York: Random House, 1977) was published the following year. It is well researched and factually accurate, but lacks the intimacy of Ring Lardner Jr.'s book.

*Ring Lardner: A Descriptive Bibliography* by Bruccoli and Layman (Pittsburgh: University of Pittsburgh Press, 1976) is the best bibliographic work available. Lardner's letters to Maxwell Perkins, *Ring Around Max* (De Kalb: Northern Illinois University Press, 1975) were edited by Clifford Caruthers, who also edited the flawed *Letters from Ring* (Flint, Mich.: Walden, 1979). The recommended collection is Caruthers's revised and corrected edition published as *Letters of Ring Lardner* (Washington, D.C.: Orchises, 1995).

When Lardner died, F. Scott FITZGERALD published "Ring" a eulogy (first appearing in *THE NEW REPUBLIC* and collected in *THE CRACK-UP*) that has influenced the study of Lardner ever since. Fitzgerald wrote of Lardner's fiction: "How ever deeply he might cut into it, his cake had the diameter of Frank Chance's diamond." (Frank Chance was player/manager of the Chicago Cubs from 1905 to 1912.) It has been left to several generations of critics to dispute him on the basis of the stories of the 1920s and 1930s, but no extended argument has been offered. There are a handful of overviews of Lardner's work: Elizabeth Evans's

*Ring Lardner* (New York: Ungar, 1979), Otto Friedrich's *Ring Lardner* (Minnesota: University of Minnesota Press, 1965), and Patrick Walton's *Ring Lardner* (New York: Twayne, 1963) that might be useful starting points.

Critical study of Lardner begins with context—both his place in the tradition of the American fiction and in the tradition of American humor writing. Maxwell Geismar's *Writers in Crisis: the American Novel 1925–1940* (1941; reprinted, New York: Hill & Wang, 1961) is a good place to start on the former; Norris Yates's *The American Humorist: Conscience of the Twentieth Century* (Ames: Iowa State University Press, 1964) is a good place to start on the latter.

—Richard Layman

### Larsen, Nella (1891–1964) novelist

*This, then, was where she belonged. This was her proper setting. She felt consoled at last for the spiritual wounds of the past.*

—*Quicksand* (1928)

Born to a Danish mother and a West Indian father, Larsen studied at Fisk University and later obtained a nursing degree. In 1919 she married physicist Elmer Imes and became a member of the black elite in New York City, socializing with other HARLEM RENAISSANCE notables. Her literary reputation rests on two novels she published in the 1920s.

*Quicksand* (1928) is a semi-autobiographical text about the travels—physical and psychological—of a biracial woman trying to find the place “where she belonged.” Helga Crane leaves her job at a New Negro school in the South, seeking a fulfilling identity. When she does not find what she seeks in Chicago, New York, or Denmark, Helga experiences a moment of spiritual enlightenment or weakness and ends up married to a southern preacher in backwoods Alabama, trapped in a cycle of childbirth. Larsen's second novel, *Passing* (1929), focuses on an upper-middle-class African American woman, Irene Redfield, and her increasingly disturbing encounters with a childhood friend, Clare Kendry, who is passing for white and pursuing relationships in Harlem behind her bigoted husband's back.

In 1930 Larsen became the first African American woman to earn a Guggenheim Fellowship, but that year she was also accused of plagiarizing a 1922 story from *Century* magazine for her story “Sanctuary,” which appeared in *Forum* in 1930. The charge, though unsubstantiated, along with her 1933 divorce led Larsen to withdraw from society and to stop writing. From 1934 until her death thirty years later, she worked as a nurse, lived as a recluse, and never published again. Although her literary standing faded during her lifetime, Larsen has recently been reinstated among her Harlem Renaissance peers such as Jessie Redmon Fauset and Zora Neale Hurston, and her work is the subject of renewed critical interest.

### Sources

Davis, Thadious M. *Nella Larsen, Novelist of the Harlem Renaissance: A Woman's Life Unveiled*. Baton Rouge: Louisiana State University Press, 1994.

Larsen, Nella. *Quicksand and Passing*, edited by Deborah McDowell. New Brunswick, N.J.: Rutgers University Press, 1986.

Rabin, Jessica. *Surviving the Crossing: (Im)migration, Ethnicity and Gender in Willa Cather, Gertrude Stein, and Nella Larsen*. New York: Routledge, 2004.

—Jessica G. Rabin

### *The Last Adam* by James Gould Cozzens (New York: Harcourt, Brace, 1933) novel

The main character in this novel is George Bull, a small-town doctor in Connecticut during the 1930s. He is barely competent and is not greatly concerned about his patients. Yet, he is the doctor who diagnoses the typhoid fever epidemic in his town—for which he may be partly to blame because of his lax inspection of the water supply.

The main subject of the novel is the social structure of New Winton, as James Gould COZZENS examines the stratification of the characters in terms of their intelligence and class position.

—Morris Colden

### “The Last of the Belles” by F. Scott Fitzgerald (1929) short story

F. Scott FITZGERALD wrote important stories set in the South drawing upon his experiences during WORLD WAR I and his marriage to a Southerner. The narrator of “The Last of the Belles” is Andy, a Yankee who tries to understand Ailie Calhoun, a popular girl he meets while stationed in Georgia: “It was a time of growth and war, and there was never so much love around.” Six years later when Andy returns to Georgia to visit Ailie, he realizes that he will never be able to recover Ailie or his youth. The South and its women are lost to him. The story was first published in *THE SATURDAY EVENING POST* and collected in *TAPS AT REVEILLE* (1935).

### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

### *The Last Tycoon/The Love of the Last Tycoon* by F. Scott Fitzgerald (New York: Scribners, 1941) novel

At the time of his death in December 1940, F. Scott FITZGERALD had written seventeen of the thirty episodes in the plan for his Hollywood novel with the working title *The Love of the Last Tycoon: A Western*. Edmund Wilson assembled the

1941 text from Fitzgerald's manuscripts, but did not attempt to complete the novel; Wilson retitled it and made revisions for the sake of readability, thereby presenting the impression of a novel that was more finished than Fitzgerald's work-in-progress. The critical edition of *The Love of the Last Tycoon* that preserves the work as Fitzgerald left it was published in 1993.

Fitzgerald had been working in Hollywood as a screenwriter since 1937, and the hero of the novel, Monroe Stahr, was based on the deceased "boy genius," MGM producer Irving Thalberg, for whom Fitzgerald had worked earlier. The novel is mostly—but not entirely—narrated by Cecilia Brady, who loves Stahr. The young daughter of Stahr's enemy Pat Brady, she is a Hollywood insider and provides documentation for the movie-industry material. Unlike almost all Hollywood novels, Fitzgerald's book does not attack the motion-picture industry. Monroe Stahr is a brilliant, heroic figure committed to producing good movies who works himself to death. The novel includes Stahr's defeated love affair with Kathleen Moore, but the focus is on the making of movies. Even in its unfinished condition *The Love of the Last Tycoon* is one of three or four major Hollywood novels—one of which, Budd Schulberg's *The Disenchanted*, is about Fitzgerald.

### Sources

Brucoli, Matthew J. *"The Last of the Novelists": F. Scott Fitzgerald and The Last Tycoon*. Carbondale & Edwardsville: Southern Illinois University Press, 1977.

Fitzgerald, F. Scott. *The Love of the Last Tycoon*, edited by Brucoli. Cambridge & New York: Cambridge University Press, 1993.

—Matthew J. Brucoli

### Laughlin, James (1914–1997) publisher, editor, poet

James Laughlin is best known for founding NEW DIRECTIONS, which has published modernist (see MODERNISM) and avant-garde writers of distinction as well as important literature in translation since 1936. The first New Directions book he edited and published was the anthology *New Directions in Prose and Poetry*, which included the work of such authors as Ezra POUND, Gertrude STEIN, E. E. CUMMINGS, William Carlos WILLIAMS, and Henry MILLER. Laughlin's correspondence with the writers he published over the course of his career is extensive. *William Carlos Williams and James Laughlin: Selected Letters* (1989) was the first of a series of similarly titled volumes that collect his correspondence with Kenneth Rexroth (1991), Delmore Schwartz (1993), Ezra Pound (1994), Henry Miller (1996), and Thomas Merton (1997). The author himself of many books, including collections of short stories and essays, Laughlin was also a respected poet. His collections include *Wild Anemone and Other Poems* (1957), *In Another Country: Poems 1935–1975* (1978), *The Owl of Minerva: Poems* (1987), and *The Country Road: Poems* (1995).

### Sources

Carruth, Hayden. *Beside the Shadblow Tree: A Memoir of James Laughlin*. Port Townsend, Wash.: Copper Canyon Press, 1999.

Dana, Robert, ed. *Against the Grain: Interviews with Maverick American Publishers*. Iowa City: University of Iowa Press, 1986.

### Lawson, John Howard (1894–1977) dramatist, screenwriter

John Howard Lawson grew up in New York City and graduated from Williams College. His early expressionist plays (see EXPRESSIONISM) include *Roger Bloomer* (produced 1923) and *Processional* (produced 1925). His later work reflects his interest in PROLETARIAN LITERATURE and radical politics. *Marching Song* (produced 1937), for example, is the dramatization of a sit-down strike. Lawson was one of the Hollywood Ten, a group of screenwriters who refused to testify about their political affiliations and were jailed during the Cold War period. Lawson spent a year in prison and had to write scripts under pseudonyms. He also published *Theory and Technique of Playwriting and Screenwriting* (1949), *Film in the Battle of Ideas* (1953), and *Film: The Creative Process* (1964).

### Sources

Carr, Gary. *The Left Side of Paradise: The Screenwriting of John Howard Lawson*. Ann Arbor, Mich.: UMI Research Press, 1984.

Dick, Bernard F. *Radical Innocence: A Critical Study of the Hollywood Ten*. Lexington: University Press of Kentucky, 1989.

### *Lazarus Laughed* by Eugene O'Neill (produced 1928) play

Inspired by the biblical story of Lazarus, this Eugene O'NEILL drama is the only major play he completed in the 1920s not to be produced on Broadway. *Lazarus Laughed* premiered at the Pasadena Playhouse in California on April 9, 1928, and ran for twenty-eight performances. The action of the play begins shortly after Lazarus is revived by Jesus. Reveling in life, the raised man becomes a laughing prophet who denies the power of death, even when he is burned alive by the Roman emperor Caligula. The play continues O'Neill's experimentation with masks, a symbolic device he first employed in *The Great God Brown* (produced 1926). With the exception of Lazarus, the only man who lives without the fear of death, the entire cast, including Lazarus's family and a chorus of forty-nine Greeks, legionnaires, and Roman senators, wears masks. O'Neill later commented on the play that he advocated masks "wherever a sense of impersonal, collective mob psychology is wanted."

—James Fisher



**Lerner, Alan Jay** (1918–1986) *lyricist*

Born into a wealthy family, Alan Jay Lerner was indulged by his parents and developed a lifelong habit of lavish spending. Educated at Choate and Harvard, Lerner wrote music and lyrics for school shows and, after graduation in 1940, married the first of what turned out to be seven wives. Lerner was mentored by lyricist Lorenz HART. He was sought out by the Viennese composer Frederick Loewe.

They established a collaboration that would last for eighteen years and produce some of the greatest songs—and shows—of the Broadway stage. Their first major success was *Brigadoon* (1947), for which Lerner wrote a whimsical libretto about two American travelers who stumble upon a mystical Scottish village that comes to life once every hundred years. Their songs included “Almost Like Being in Love.” Despite their success, Lerner and Loewe’s collaboration was filled with tension; Lerner was a workaholic who always insisted upon moving on to newer projects, while Loewe loved to relax among ladies at the gambling tables of Europe.

Lerner left New York to work in Hollywood, where he wrote the screenplay for a Fred Astaire musical, *Royal Wedding* (1951), and collaborated on songs with composer Burton Lane. One of their comic songs sported the longest title in the annals of popular song: “How Could You Believe Me When I Said I Loved You When You Know I’ve Been a Liar All My Life?” The movie also featured the poignant torch song, “Too Late Now.” While in Hollywood, Lerner also wrote the screenplay for *An American in Paris* (1951), which showcased the songs of George and Ira GERSHWIN.

Returning to Broadway and reuniting with Loewe, Lerner wrote the western musical *Paint Your Wagon* (1951) which produced the hit song “They Call the Wind Maria.” Lerner and Loewe then began work on adapting George Bernard Shaw’s *Pygmalion* into a musical, a project that Richard Rodgers and Oscar HAMMERSTEIN II as well as other songwriters had turned down. He and Loewe created a score that is arguably the greatest in American musical theater, featuring songs such as “I’ve Grown Accustomed to Her Face,” “I Could Have Danced All Night,” and “On the Street Where You Live.” Each song was completely integral to the story and characters but many went on to become independently popular, thanks, in part, to the popularity of “Original Broadway Cast” albums that enabled listeners who had never seen a Broadway show to become familiar with its score.

Lerner and Loewe wrote a great score for the movie *Gigi* in 1958 and then had their last Broadway hit show with *Camelot* in 1960. From then on Lerner collaborated with other composers on shows that never approached the success of *My Fair Lady*. The closest he came was in 1965 with Burton Lane on *On a Clear Day You Can See Forever*. In the songs he wrote with Loewe, Lerner proved himself an unparalleled lyricist, one who could combine Lorenz Hart’s brilliant rhymes and wordplay with Oscar Hammerstein’s skill in weaving lyrics fully into the characters and dramatic situations of a libretto.

**Sources**

Citron, Stephen. *The Wordsmiths: Oscar Hammerstein 2<sup>nd</sup> & Alan Jay Lerner*. New York: Oxford University Press, 1995.  
Lees, Gene. *Inventing Champagne: The Worlds of Lerner and Loewe*. New York: St. Martin’s Press, 1990.

—Philip Furia

**Le Sueur, Meridel** (1900–1996) *journalist, novelist, short-story writer*

Meridel Le Sueur’s father was a radical lawyer, and she absorbed his politics, moving to New York and becoming a member of the Communist Party. She wrote for the *Daily Worker* and *The New Masses*. Her collection of stories and reportage *Salute to Spring* (1940) emphasized the hardships of women during the GREAT DEPRESSION and show her sympathetic connections to PROLETARIAN LITERATURE. Like many radicals she was investigated and blacklisted during the Cold War period. She wrote fiction sporadically and made her living as a journalist. Beginning in the late 1970s Le Sueur was rediscovered as a writer. Her recovered works include *The Girl* (1978), a novel that was rejected in 1939, and collections such as *Song for My Time: Stories of the Period of Repression* (1977), *Ripening: Selected Work, 1927–1980* (1982), and *I Hear Men Talking and Other Stories* (1984).

**Sources**

Boehnlein, James M. *The Sociocognitive Rhetoric of Meridel Le Sueur: Feminist Discourse and Reportage of the Thirties*. Lewiston, N.Y.: Edwin Mellen Press, 1994.  
Coiner, Constance. *Better Red: The Writing and Resistance of Tillie Olsen and Meridel Le Sueur*. New York: Oxford University Press, 1995.

—Tilly Newell

**Let Us Now Praise Famous Men** by James Agee (Boston: Houghton Mifflin, 1941) *nonfiction*

JAMES AGEE’s powerful account of three Alabama sharecropping families during the GREAT DEPRESSION, with photographs by Walker Evans, was begun in 1936 as a series of articles for *Fortune* magazine, but the articles were not printed because they were not conventional reporting. The book presented a compelling and compassionate portrait of rural poverty through Agee’s poetic writing and Evans’s carefully composed photographs. This profoundly sympathetic account of the poor is reminiscent of other works of PROLETARIAN LITERATURE, especially John STEINBECK’s novel *THE GRAPES OF WRATH* (1939).

**Sources**

Böger, Astrid. *Documenting Lives: James Agee’s and Walker Evans’s Let Us Now Praise Famous Men*. New York: Peter Lang, 1994.



Maharidge, Dale, and Michael Williamson. *And Their Children After Them: The Legacy of Let Us Now Praise Famous Men: James Agee, Walker Evans, and The Rise and Fall of Cotton in the South*. New York: Pantheon Books, 1989.

**Lewis, Janet** (1899–1998) *poet, novelist*

Janet Lewis graduated from the University of Chicago and married the poet and critic Yvor WINTERS. Her first book was the poetry collection *The Indians in the Woods* (1922), which was followed by collections such as *The Wheel in Midsummer* (1927) and *The Earth-Bound, 1924–1944* (1946). She wrote novels about a variety of subjects and settings, including an eighteenth-century Michigan family with an Irish and Indian heritage in *The Invasion* (1932); seventeenth-century Denmark in *The Trial of Søren Qvist* (1947); and the France of Louis XIV in *The Ghost of Monsieur Scarron* (1959).

**Source**

Crow, Charles L. *Janet Lewis*. Boise, Idaho: Boise State University, 1980.

**Lewis, Sinclair** (1885–1951) *novelist*

Harry Sinclair Lewis was born in Sauk Centre, Minnesota, a town of some 1,500 people set in a rolling wheat-farm-land. His father, Dr. E. J. Lewis, was a country physician, and Harry accompanied him on his calls at farms. A lonely, bookish boy, he found his peers scornful of his wild imagination, yet he yearned to belong. His two brothers had different temperaments. Fred, much older, became a miller, and Claude, his father's favorite, became a respected surgeon.

In 1903 Lewis passed the Yale entrance exam. Gangling, pimpled, and gauche, he was a social failure but found a niche contributing to literary magazines. After college he moved to Iowa to take the first of four newspaper jobs; he was fired from all of them. He finally settled in New York where his Yale connections secured him an editorial job with a publishing firm.

In 1914 he married Grace Hegger, a stylish fashion-magazine editor. That same year, he published his first novel, *Our Mr. Wrenn*, a seriocomic tale in the style of H. G. Wells in which a junkie to England—which Lewis had visited in college—transforms a mousy clerk into a manly fellow. The newlyweds lived in Port Washington, Long Island, while Lewis commuted to New York. While riding the train, he wrote a second novel, *The Trail of the Hawk* (1915), a “romance of realism” set in the pioneering days of aviation.

In 1915 he became a full-time writer, with a ready story market at the high-paying *SATURDAY EVENING POST*. He also managed to write in 1916 a third novel that at last presaged his future achievements, *The Job* (1917). It dealt realistically



*Sinclair Lewis, circa 1920*

with the lives of the growing ranks of women office workers. Henceforth, Lewis's most successful novels blended satire and realism.

In 1918 the Lewises moved for a time to St. Paul, where he researched the novel he deeply wanted to write. He already had the title—“Main Street.” Inspired by boyhood memories of the stifling dullness and narrow horizons of small-town life, Lewis sweated to create a work that, unlike his commercial magazine work, told the truth about small towns as he knew them. Published in 1920, *MAIN STREET* provoked debate and controversy among readers in cities and towns across America. The novel drew attention to the gap between the old, socially conservative rural America and the new, liberal urban America, which drew small-townners fleeing the same “dullness made God” that his heroine Carol Kennicott experienced in Gopher Prairie.

Lewis followed *Main Street* in 1922 with another literary sensation, the satirical, ultimately sad *BABBITT*, which questioned materialistic values, the dominance of business, and the ethos of salesmanship and success. These themes reverberated through Lewis's next novels—*ARROWSMITH* (1925),

ELMER GANTRY (1927), *The Man Who Knew Coolidge* (1928), and *Dodsworth* (1929). Throughout the 1920s, drawing on extensive research into worlds he wrote about, Lewis delivered one critically praised best-seller after another, growing in fame and wealth. *Arrowsmith* was awarded the PULITZER PRIZE, which Lewis declined. He and Grace continued to wander, spending much of their time in rented homes and hotel suites in Europe. All this roving took its toll on their marriage, as did Lewis's dependence on alcohol, and they separated in 1926.

After the stormy reception the following year of his novel about a corrupt evangelist, *Elmer Gantry*, he departed for Europe, where he met the foreign correspondent Dorothy Thompson. They married in 1929. Lewis's next book, *Dodsworth*, was about the travels in Europe of a retired American auto magnate (married to a snobbish wife based on Grace), who is seeking truth and his American identity in Europe. In 1930 Lewis became the first American writer to be awarded the Nobel Prize in literature, an honor he accepted.

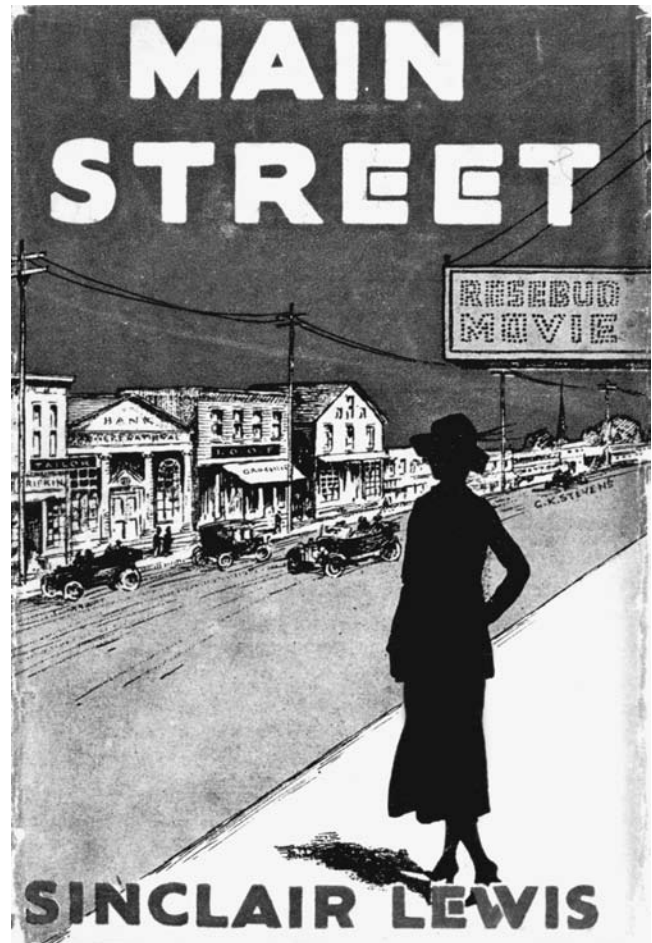
Meanwhile, the irreverence and hedonism of the Jazz Age gave way to a literature of social comment and radical ideas. Lewis, an independent liberal, was sympathetic to the cause of labor, but he disliked left-wing propaganda novels. Fearful that he could not live up to his Nobel Prize and unsure of his audience, he went nearly five years without a novel. In 1933 he restored himself to public favor with a novel about a feminist, *Ann Vickers* (based on Dorothy and emancipated women he had known in his Greenwich Village days).

After writing two inferior novels Lewis found a subject that suited him in the newspaper headlines in 1935. Ironically titled *It Can't Happen Here* (1935), this overtly political novel was an attack on American fascists such as Senator Huey Long. Lewis's understanding of fascism derived partly from his wife's reporting trips to Adolf Hitler's Germany.

In 1942, his career in the doldrums, he returned to his home state seeking to reconnect with his roots. From 1944 through 1947, he lived in Duluth, which he transformed into the fictional city of Grand Republic in his 1945 novel about marriage American style, *Cass Timberlane*. He followed that best-seller with another Grand Republic novel, *Kingsblood Royal* (1947), a story of a man who discovers that a distant ancestor was a full-blooded African American. Although propagandistic, it effectively exposed America's hypocrisy on racial equality.

Then came *The Godseeker*, (1949), a weak effort, and *World So Wide* (1951). Depressed by rejection and failing powers, he resumed drinking after seven years abstinence. He spent his last years in Italy and died in Rome in 1951 of a heart attack.

At his best Lewis graphically depicted Americans in a satirical mirror that magnified the national faults—conformity, herd thinking, commercialism, religious hypocrisy, phony patriotism, and boosterism. He once said, "It's my mission in life to be the despised critic, the eternal faultfinder. I must



Dust jacket for the best-selling 1920 novel that established Lewis's reputation as an important novelist

carp and scold until everyone despises me. That's what I was put here for." At heart a patriot, he paid Americans the highest compliment he knew: scolding them for not living up to the best in themselves.

—Richard Lingeman

### Principal Books by Lewis

*Hike and the Aeroplane*, as Tom Graham. New York: Stokes, 1912.

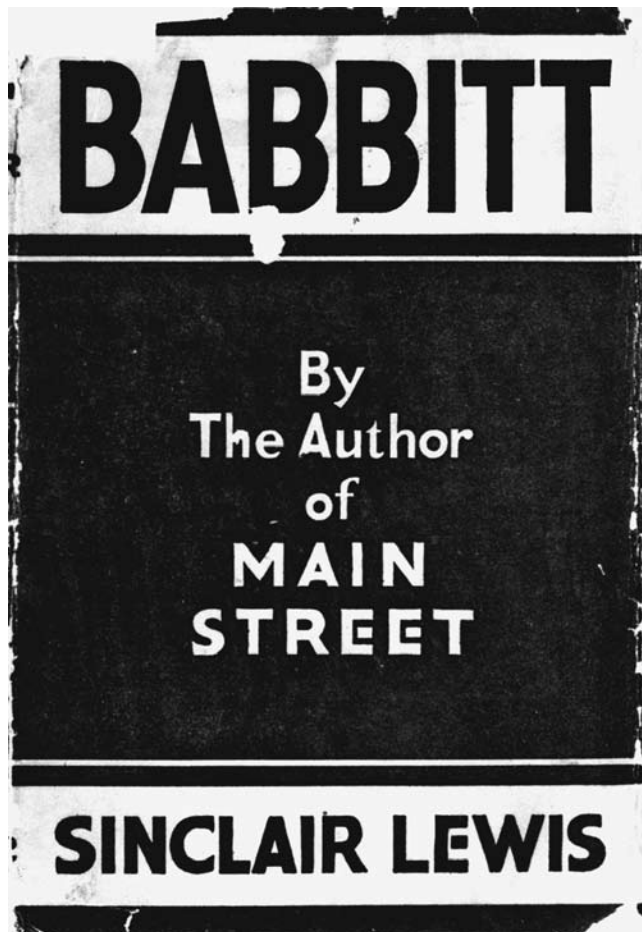
*Our Mr. Wrenn: The Romantic Adventures of a Gentle Man*. New York & London: Harper, 1914.

*The Trail of the Hawk: A Comedy of the Seriousness of Life*. New York & London: Harper, 1915.

*The Job: An American Novel*. New York & London: Harper, 1917.

*The Innocents: A Story for Lovers*. New York & London: Harper, 1917.

*Free Air*. New York: Harcourt, Brace & Howe, 1919.



Dust jacket for Lewis's satirical 1922 novel on American business culture, personified by realtor George F. Babbitt

- Main Street: The Story of Carol Kennicott.* New York: Harcourt, Brace & Howe, 1920.
- Babbitt.* New York: Harcourt, Brace, 1922.
- Arrowsmith.* New York: Harcourt, Brace, 1925.
- Mantrap.* New York: Harcourt, Brace, 1926.
- Elmer Gantry.* New York: Harcourt, Brace, 1927.
- The Man Who Knew Coolidge; Being the Soul of Lowell Schmaltz.* New York: Harcourt, Brace, 1928.
- Dodsworth.* New York: Harcourt, Brace, 1929.
- Ann Vickers.* Garden City, N.Y.: Doubleday, Doran, 1933.
- Work of Art.* Garden City, N.Y.: Doubleday, Doran, 1934.
- Jayhawker: A Play in Three Acts,* by Lewis and Lloyd Lewis. Garden City, N.Y.: Doubleday, Doran, 1935.
- It Can't Happen Here.* Garden City, N.Y.: Doubleday, Doran, 1935.
- Selected Short Stories.* Garden City, N.Y.: Doubleday, Doran, 1935.
- It Can't Happen Here,* by Lewis and John C. Moffitt. New York: Dramatists Play Service, 1938.
- The Prodigal Parents.* Garden City, N.Y.: Doubleday, Doran, 1938.

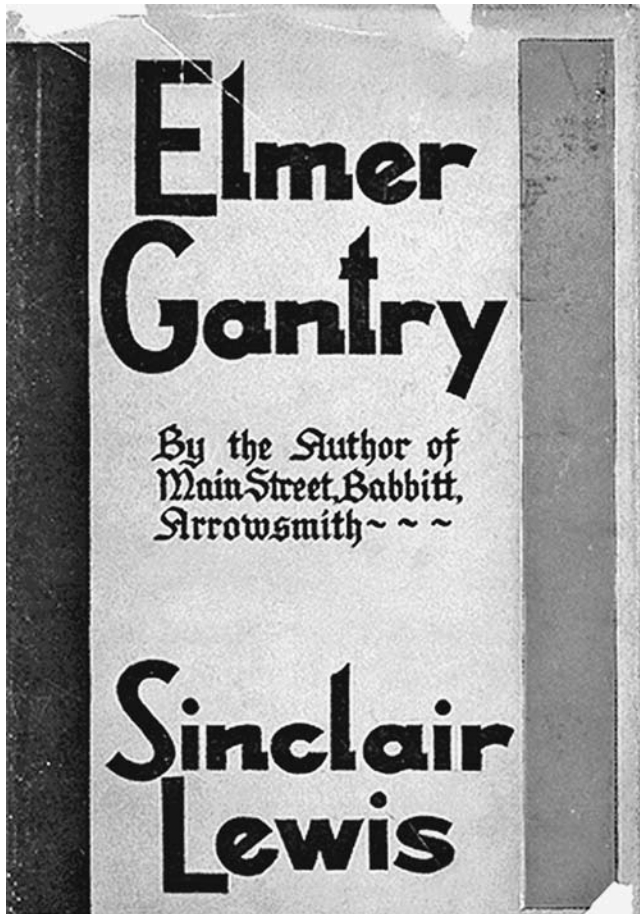
- Bethel Merriday.* New York: Doubleday, Doran, 1940.
- Gideon Planish.* New York: Random House, 1943.
- Cass Timberlane: A Novel of Husbands and Wives.* New York: Random House, 1945.
- Kingsblood Royal.* New York: Random House, 1947.
- The God-Seeker.* New York: Random House, 1949.
- World So Wide.* New York: Random House, 1951.
- From Main Street to Stockholm: Letters of Sinclair Lewis, 1919–1930,* edited by Harrison Smith. New York: Harcourt, Brace, 1952.
- The Man from Main Street; A Sinclair Lewis Reader: Selected Essays and Other Writings,* edited by Harry E. Maule and Melville H. Cane. New York: Random House, 1953.
- I'm a Stranger Here Myself, and Other Stories,* edited by Mark Schorer. New York: Dell, 1962.
- Storm in the West,* by Lewis and Dore Schary. New York: Stein & Day, 1963.

### Studying Sinclair Lewis

Sinclair Lewis wrote and published 22 novels and 125 short stories as well as essays, plays, and journalistic articles in a prolific career spanning four decades. This productive career divides into two phases at 1930, when Lewis became the first American to be awarded the Nobel Prize in literature. The first period includes most of Lewis's major novels wherein he uses satire and realism to explore issues facing the United States between the world wars. His subjects include small-town life in *MAIN STREET* (1920), business in *BABBITT* (1922), the medical profession in *ARROWSMITH* (1925), religious revivalism in *ELMER GANTRY* (1927), and the American abroad in *Dodsworth* (1929). The most notable book from Lewis's second phase is his speculative work on American fascism, *It Can't Happen Here* (1935). Despite the varieties of work he composed, Lewis's enduring reputation is of a novelist who spoke to the particular concerns of his times.

The student who reads the scholarship and criticism on Lewis will encounter a variety of assessments of his works and career. The most apparent divide in Lewis scholarship is the way in which so-called New Critics (see *NEW CRITICISM*) discounted Lewis's works because of their supposed inferiority to the works of celebrated contemporaries. While many critics, before and after New Criticism, find Lewis an important and relevant voice in American literature, some—most notably, biographer Mark Schorer—restrict their accounts to his limitations. The most useful critical appraisals include three volumes of collected essays, *Sinclair Lewis at 100: Papers Presented at a Centennial Conference*, edited by Michael E. Connaughton (St. Cloud, Minn.: St. Cloud State University 1985); *Critical Essays on Sinclair Lewis*, edited by Martin Bucco (Boston: G. K. Hall, 1986); and *Sinclair Lewis*, edited by Harold Bloom (New York: Chelsea, 1987). Important book-length studies include D. J. Dooley's *The Art of Sinclair Lewis* (Lin-





Dust jacket for Lewis's novel on a corrupt evangelist that prompted real-life evangelist Billy Sunday to call on God to strike Lewis dead

coln: University of Nebraska Press, 1967), Bucco's *Main Street: The Revolt of Carol Kennicott* (New York: Twayne, 1993), and James M. Hutchisson's *Rise of Sinclair Lewis, 1920–1930* (University Park: Pennsylvania State University Press, 1996), which focuses on Lewis's creative process and on his major novels. *The Sinclair Lewis Society Newsletter*, which includes scholarly articles and notes on Lewis's works among other items of interest, is published twice a year, and the society also manages a website (<<http://www.english.ilstu.edu/separry/sinclairlewis/>>).

Schorer's *Sinclair Lewis: An American Life* (New York: McGraw Hill, 1961) is the most complete biography, but it should be supplemented with Richard Lingeman's *Sinclair Lewis: Rebel from Main Street* (New York: Random House, 2002). Other helpful biographies are Carl Van Doren's *Sinclair Lewis: A Biographical Sketch* (New York: Doubleday, 1933) and Vincent Sheean's *Dorothy and Red* (Boston: Houghton Mifflin, 1963).

The standard secondary bibliography is Robert E. Flemming's *Sinclair Lewis: A Reference Guide* (Boston: G. K. Hall, 1980), which Flemming has twice updated, first with "A Sinclair Lewis Checklist" in *Sinclair Lewis at 100: Papers Presented at a Centennial Conference* and second with "Recent Research in Sinclair Lewis," in *Modern Fiction Studies*, 31 (Autumn, 1985). Students should complement the use of Flemming's work with the Modern Language Association's annual bibliographies, available on-line at major libraries. The best primary bibliography is Stephen R. Pastore's *Sinclair Lewis: A Descriptive Bibliography* (New Haven: Yale Books, 1997). Among the libraries holding Lewis's papers, Yale University's Beineke Library has the largest collection, but important, smaller collections reside at Syracuse University's library and the Harry Ransom Humanities Research Center housed at the University of Texas.

—Casey Boyle

### *The Liberator*

See *THE MASSES*.

Liebling, A. J. (1904–1963) *journalist, sportswriter*

*He hit the hedonist with a left hook to the body and then switched it to the head. The Swede was in the same place when the punch landed as when it started. He went down like a double portion of Swedish pancakes with lingonberries and sour cream.*

—Coverage of the third heavyweight title fight between Ingemar Johansson and Floyd Patterson, 1961

Expelled from Dartmouth College for failing to attend chapel, Abbott Joseph Liebling graduated from the Columbia Graduate School of Journalism and began a successful career writing for newspapers in the 1920s. In 1935 he joined the staff of *THE NEW YORKER*, where after WORLD WAR II he followed Robert BENCHLEY as the author of the "Wayward Press" column and monitored the integrity of his profession with biting humor. Most of Liebling's books are collections of sketches and articles he wrote for the magazine. He wrote of his native New York in *Back Where I Came From* (1938) and *The Telephone Booth Indian* (1942) and recounted his adventures as a war correspondent in *The Road Back to Paris* (1944). One of his best books is *The Sweet Science: A Ringside View of Boxing* (1956). He also wrote a biography of the Louisiana governor Earl Long, *The Earl Of Louisiana* (1961).

### Source

Sokolov, Raymond. *Wayward Reporter: The Life of A. J. Liebling*. New York: Harper & Row, 1980.



***Light in August*** by William Faulkner (New York: Random House, 1932) *novel*

*Light in August* is William FAULKNER's seventh novel, but it is his first to deal explicitly with the subject of race. This sprawling novel focuses largely on Joe Christmas, an orphan who appears to be white but who may have had a black father—thus making him black by custom and by law in the early-twentieth-century South. The middle chapters tell of Christmas's youth, in an orphanage then in a strict Presbyterian household under a domineering adoptive father, against whom he violently rebels and leaves home. He ends up in YOKNAPATAWPHA COUNTY, Mississippi, where he works briefly at a sawmill before establishing a moonshine business and has an affair with Joanna Burden, an aging woman whose brother and grandfather had been killed years earlier for trying to secure civil rights for freed slaves after the Civil War. Other major characters include pregnant Lena Grove, who comes searching for her baby's father; the Rev. Gail Hightower, an aging, disgraced former minister; and Byron Bunch, a pious sawmill worker who falls in love with Lena.

When Burden is found murdered, suspicions initially fall upon Lucas Burch, the father of Lena's baby, who partnered with Christmas after fleeing the responsibility of fatherhood, but he dispels those suspicions by revealing that Christmas is black. Christmas is caught and jailed, but he escapes and seeks sanctuary in Hightower's house, where he is killed and castrated by a National Guardsman. The novel is notable for its powerful indictment of racial politics and identity in the Jim Crow South and its criticism of religious orthodoxy and fundamentalism devoid of human judgment and mercy.

#### Sources

Berland, Alwyn. *Light in August: A Study in Black and White*. New York: Twayne, 1992.

Bloom, Harold, ed. *Modern Critical Interpretations of William Faulkner's Light in August*. New York: Chelsea, 1988.

Millgate, Michael, ed. *New Essays on Light in August*. Cambridge: Cambridge University Press, 1987.

Ruppersburg, Hugh M. *Reading Faulkner: Light in August*. Jackson: University Press of Mississippi, 1994.

—John B. Padgett

**Lindbergh, Anne Morrow** (1906–2001)  
*autobiographer, poet, novelist*

The wife of aviator Charles Lindbergh, Anne Morrow Lindbergh wrote about their flights together in *North to the Orient* (1935) and *Listen! The Wind* (1938). *Gift from the Sea* (1955) marked her as a sensitive writer about marriage and women's issues. *The Unicorn* (1956) is a collection of her poetry. Her novel, *Dearly Beloved* (1962), is a family saga. Lindbergh's literary reputation rests on a series of volumes made up of her diaries and letters: *Bring Me a Unicorn* (1972); *Hour of Gold, Hour of Lead* (1973); *Locked Rooms and Open Doors*

(1974); *The Flower and the Nettle* (1976); and *War Within and Without* (1980). These memoirs, covering the years from 1929 through 1944, explore her marriage, the role of a wife married to a famous man, and the nature of a modern woman's life.

#### Sources

Herrman, Dorothy. *Anne Morrow Lindbergh: A Gift for Life*. New York: Ticknor & Fields, 1992.

Lindbergh, Reeve. *No More Words: A Journal of My Mother*. New York: Simon & Schuster, 2001.

**Lindsay and Crouse** (1934–1962) *playwrights, producers*

The collaborative career of Howard Lindsay (1889–1968) and Russel Crouse (1893–1966) began when they wrote the libretto for Cole PORTER's musical *Anything Goes* (produced 1934), a long-running success. Through their long career, the pair earned respect for their solid theatrical craftsmanship and their unerring instinct for what mainstream Broadway audiences sought in entertainment.

Born in Waterford, New York, Lindsay graduated from Harvard University and attended the American Academy of Dramatic Arts, after which he worked as an actor. He performed in vaudeville and was a member of Margaret Anglin's troupe from 1913 until he entered military service in WORLD WAR I. Anglin acted in the first play Lindsay produced, *Billeted* (produced 1917). He turned to stage direction with George S. KAUFMAN and Marc CONNELLY's *Dulcy* (produced 1921), which led to subsequent work as a director during the 1920s. Lindsay also acted in some of the plays he directed, but after 1930 he collaborated almost exclusively with Crouse and only acted on occasion.

Crouse, who began his working life as a journalist in his native Ohio, turned to acting in the 1920s and worked in public relations for the THEATRE GUILD. Before beginning his collaboration with Lindsay, he co-authored two modestly successful musicals: *The Gang's All Here* (produced 1931), with Oscar HAMMERSTEIN II and Morrie Ryskind, and *Hold Your Horses* (produced 1934), with Corey Ford.

Lindsay and Crouse followed *Anything Goes* with librettos for *Red, Hot and Blue!* (produced 1936) and *Hooray for What!* (produced 1937). They scored their greatest success with the nostalgic comedy *Life with Father* (produced 1939), based on Clarence Day's autobiographical work, which became the longest-running Broadway play of its time (3,224 performances). Depicting a genially tyrannical father ruling a prosperous New York household during the Gilded Age, *Life with Father* provided Broadway audiences with a pleasing distraction as WORLD WAR II loomed and became a reality. Crouse and Lindsay also produced several plays, including Joseph Kesselring's hit, *ARSENIC AND OLD LACE* (produced 1941), which they were rumored to have

rewritten. In 1945 the two men received a PULITZER PRIZE for the comedy-drama *State of the Union*. The pair wrote librettos for several musicals, including *Call Me Madam* (produced 1950), *Happy Hunting* (produced 1956), *The Sound of Music* (produced 1959), and *Mr. President* (produced 1962). Among their nonmusical efforts, *Life with Mother* (produced 1948), a sequel to *Life with Father*, had a successful run, as did *The Great Sebastians* (produced 1956) and the romantic comedy *Tall Story* (produced 1959).

### Source

Skinner, Cornelia Otis. *Life with Lindsay & Crouse*. Boston, Mass.: Houghton Mifflin, 1976.

—James Fisher

### Lindsay, Vachel (1879–1931) poet, essayist, artist

Vachel Lindsay was born in Springfield, Illinois, to a physician and a teacher who instilled in him a strong sense of civic activism that informed his career. Often politically motivated, his work is consistently addressed to a working-class audience. Lindsay attended Hiram College in Ohio, the Art Institute of Chicago, and the New York School of Art, where Robert Henri encouraged him to pursue his talent for poetry.

In 1906 Lindsay set out on the first of three “tramps,” walking trips on which he refused to carry money. He walked from Jacksonville, Florida, to Grass Springs, Kentucky. In 1908 he hiked from New York City to Hiram. Inspired by these experiences, he settled in Springfield and self-published a series of five pamphlets he called *War Bulletins* (1909) and *The Village Magazine* (1910), a collection of politically charged essays, fiction, poetry, and drawings. On his third tramp, from Springfield to Wagon Mound, New Mexico, Lindsay distributed a self-published volume, *Rhymes to be Traded for Bread* (1912).

During his third tramp, in an attempt to reach a working-class audience, Lindsay invented a poetic style he called “Higher Vaudeville,” which entailed composing poems that he could chant and that invited audience participation. Lindsay became famous for his recitations of such poems as “GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN” and “THE CONGO,” which were the title poems in his first major books of poetry, *General William Booth Enters into Heaven and Other Poems* (1913) and *The Congo and Other Poems* (1914), which were published by Mitchell Kennerley. Lindsay became so well known for his performances that in February 1915 he recited his poetry to President Woodrow Wilson and his cabinet. Lindsay turned to prose in *Adventures While Preaching the Gospel of Beauty* (1914), an account of his third tramp; *The Art of the Moving Picture* (1915); and *A Handy Guide for Beggars* (1916), an account of his first tramp. His third collection of poetry, *The Chinese Nightingale and Other Poems* (1917), included the last of his Higher Vaudeville poems. In 1920 he made a reciting tour of the United States that was well attended; that same year he also made a short

speaking tour of England. Lindsay made regular reciting tours of the United States for the rest of his life.

In *The Golden Whales of California and Other Rhymes in the American Language* (1920) Lindsay turned to what he thought of as “quieter” verse. *The Daniel Jazz and Other Poems* (1920), a volume of selected verse, was published in concert with his tour of England. *The Golden Book of Springfield* (1920) is a novelistic account of Springfield in the year 2018. Inspired by the writings of such diverse figures as John Ruskin, William Morris, and Ebenezer Howard, the novel gives voice to Lindsay’s progressive politics. Though it was ignored by critics and the public alike, Lindsay maintained that this was his most important work.

Lindsay provided some illustrations for all of his books, but his drawing began to figure more prominently in *Going-to-the-Sun* (1923), a collection of poems and drawings inspired by a hiking trip through the Rockies. This trend continued with *Going-to-the-Stars* (1926) and *The Candle in the Cabin: A Weaving Together of Script and Singing* (1926). His last book of prose, *The Litany of Washington Street* (1929) is a collection of essays on patriotic themes. His last book of verse is *Every Soul Is a Circus* (1929). In 1931 Vachel Lindsay committed suicide.

Lindsay’s Higher Vaudeville overshadowed his other work. Though he was popular with the general public and praised by critics during his life, his reputation waned so quickly after his death that by midcentury he was no longer the subject of academic consideration. However, his poetry continued to be anthologized and still reached a popular audience. Recent scholarship has begun to reassess Lindsay’s career. Of particular interest is the distinction he made in his career between oral and written poetry and his desire to use poetry toward political ends.

### Sources

Chenetier, Marc. *Selected Letters of Vachel Lindsay*. New York: Burt Franklin, 1979.

Massa, Ann. *Vachel Lindsay, Fieldworker for the American Dream*. Bloomington: Indiana University Press, 1970.

Ruggles, Eleanor. *The West-Going Heart: A Life of Vachel Lindsay*. New York: Norton, 1959.

—Brian McAllister

### Literary Criticism

American literature as a subject of serious criticism was beginning to be established at the same time as a new generation of American critics was achieving recognition and developing distinctive ways of interpreting literature. Before WORLD WAR II, American literature—other than a few nineteenth-century classics—was generally neglected in academia. *AMERICAN LITERATURE*, the first academic journal of literary criticism devoted to the subject, was not founded until 1929.

The most influential critic of the 1920s was the journalist H. L. MENCKEN, whose irreverent literary essays appeared in magazines such as *THE SMART SET* and *THE AMERICAN MERCURY* and were collected in *Prejudices* (six volumes, 1919–1927). Mencken ridiculed the nation's lack of culture, especially in the South, and denounced notions that America had come of age as a literary society. Mencken hailed Theodore DREISER and Sinclair LEWIS, whom Mencken believed were addressing the reality of American life from both literary and journalistic points of view. Writers like Dreiser, in Mencken's view, were finally destroying the genteel tradition.

The first full-scale scholarly history of American literature is Vernon L. PARRINGTON's *Main Currents in American Thought* (three volumes, 1927–1930). Parrington's sociologically oriented study was succeeded by Van Wyck Brooks's *The Flowering of New England 1815–1865* (1936), a more elegant and literary work for the general reader that attempted to define the Puritan roots of America's literary culture—the first volume of his five-volume literary history, *Makers and Finders: A History of the Writer in America, 1800–1915* (1936–1952).

The New Critics (see NEW CRITICISM) who emerged in the late 1920s and early 1930s brought an increasing sophistication to the study of literature, particularly in American colleges and universities. John Crowe RANSOM, Robert Penn WARREN, and Allen TATE, all poets, as well as critic Cleanth Brooks, developed a focus on the integrity of the work of art—insisting that literature was autonomous and not simply a comment on life—that was lacking in the earlier histories of American literature. In practice, this erudite New Criticism also meant that American authors such as Herman Melville and Walt Whitman, as well as contemporary writers such as Ernest HEMINGWAY and William FAULKNER, were appraised in terms of the structure, the imagery, and the symbolism of their work and not simply in terms of the content, or the themes, of their writing.

At the same time Lionel TRILLING and other New York writers outside of the New Criticism circle brought to bear a sense of history, society, and politics on the work of literature. Trilling borrowed from Freud in order to explore the psychological aspects of literary creation. His *The Liberal Imagination* (1950), brought a searching moral vision and a command of psychological theory to the study of literature.

Other independent critics—most notably Edmund WILSON—borrowed from many different schools of criticism to provide searching studies of European and American literature. In *Axel's Castle* (1931) Wilson provided some of the first important interpretations of twentieth-century symbolist giants such as James Joyce and T. S. ELIOT. In *The Wound and the Bow* (1941) he studied the lives of European and American authors for the sources of their creativity. Unlike the New Critics, Wilson did not restrict himself to interpreting just the work itself but rather the entire context in which

it was created. This biographical-historical criticism was also informed by a sensitivity to contemporary Marxist criticism and theories of history.

### Sources

Fraiberg, Louis. *Psychoanalysis & American Literary Criticism*. Detroit: Wayne State University Press, 1960.

Glicksberg, Charles Irving. *American Literary Criticism, 1900–1950*. New York: Hendricks House, 1952.

Leitch, Vincent B. *American Literary Criticism From the Thirties to the Eighties*. New York: Columbia University Press, 1988.

### *Literary Digest* (1890–1938) periodical

Published weekly, the *Literary Digest* printed excerpts from newspapers and magazines, assembling vivid quotations and cartoons. Its best years were from 1905 to 1933, when its articles emphasized current events and profiled living persons. During the 1920s the magazine reached a peak of two million subscribers and became a favorite resource in the classroom. The *Literary Digest* merged with the *Review of Reviews* in 1937 before becoming absorbed by *Time* in 1938.

### *The Little Foxes* by Lillian Hellman (produced 1939) play

*The Little Foxes* was Lillian HELLMAN's third play and one of her most successful. The three-act well-made drama examines a devouring, plutocratic Southern family. The play premiered on February 15, 1939, and ran for 691 performances. Although Hellman sets the play in "a small town in the South" in 1900, her anticapitalist theme reflects the economic crisis of the GREAT DEPRESSION.

Hellman described *The Little Foxes* in her memoirs as her most difficult play to write and her most autobiographical. For source material she drew on her Southern mother's mercantile family. Dashiell HAMMETT served as Hellman's editor, working with her through nine drafts of the play. Hellman took her title—suggested by her friend Dorothy PARKER—from the Song of Solomon: "Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes" (2:15). It establishes the play's theme of ruinous consumption.

Hellman centers her plot on money. She employs the traditional melodramatic devices of stolen bonds, bribery, blackmail, and villains bartering for a young woman's virtue. Regina, the play's protagonist, plots with, and ultimately against, her equally corrupt brothers Ben and Oscar Hubbard for control of a planned cotton mill. Her terminally ill husband, Horace, attempts to prevent Regina's scheme to control the mill: "Why should I give you the money? To pound the bones of this town to make dividends for you to spend?" Regina defeats her husband in the play's climax



by allowing him to suffer a fatal heart attack while she sits motionless.

Other characters resist the Hubbards' greed but with limited effect. Birdie, Oscar's wife, longs for the moral clarity of her aristocratic past through an alcoholic haze. Although Addie, the African American housekeeper, cannot successfully thwart the Hubbards in a segregated South, she serves as the play's moral center. She righteously condemns the Hubbards in the play's thesis speech: "Well, there are people who eat the earth and eat all the people on it like in the Bible with the locusts. And other people who stand around and watch them eat it. (*Softly*) Sometimes I think it ain't right to stand around and watch them do it."

Regina's daughter, Alexandra, previously innocent to her family's evil nature, finally realizes her mother's villainy at the play's denouement and pledges to fight against it. According to Hellman's moral code, the sin of omission—refusing to act against evil—is as bad as the evil act itself. The play ends with a resolved and powerful Alexandra threatening her vulnerable mother with: "Are you afraid, Mama?"

Southern actress Tallulah Bankhead created the role of Regina on Broadway and starred in a national tour. Hellman, her former-husband Arthur KOBER, and married screenwriters Dorothy Parker and Alan Campbell wrote the screenplay for the 1941 movie version starring Bette Davis. In 1949 composer Marc Blitzstein transformed the play into the opera *Regina*. *The Little Foxes* has received three Broadway revivals and remains a favorite among academic and community theaters.

—Park Bucker

## Little Magazines

This term applies to literary magazines that publish experimental works of literature or material not found in mainstream, popular periodicals. Little magazines have small subscription lists—sometimes of subscribers no more than a few hundred as compared with large-circulation magazines with hundreds of thousands. The little magazine may be produced by an individual or a group of writers; it may be attached to an institution of higher learning or private organization devoted to promoting the arts. In the twentieth century, the heyday of the little magazine was the 1920s, with the flourishing of such magazines as *The Criterion*, *transition*, and *THE DIAL*. Although some of these magazines were published in Europe, they included a good deal of American literature by modernist writers.

Among the other important little magazines were *The Egoist*, *Blast*, *THE LITTLE REVIEW*, *The Double Dealer*, *The Fugitive*, and *Contact*. These were journals that emphasized literature and created literary movements. Other little magazines, such as *THE MASSES*, *The Liberator*, *The New Masses*, and *PARTISAN REVIEW*, had a more political orientation. Some little magazines, such as *KENYON REVIEW*,

*The Hudson Review*, and *The Paris Review* have survived to become part of academic life, publishing interviews and articles aimed at a sophisticated literary audience.

## Source

Anderson, Eliot, and Mary Kinzie, eds. *The Little Magazine in America: A Modern Documentary History*. Yonkers, N.Y.: Pushcart, 1978.

## *The Little Review* (1914–1929) periodical

One of the most important LITTLE MAGAZINES of its time, *The Little Review* was founded in Chicago by Margaret ANDERSON as a "magazine that believes in Life for Art's sake, in the individual rather than an Incomplete people." Anderson was assisted by Jane Heap and Ezra POUND, who became its foreign editor in 1917.

*The Little Review* is best remembered for its serialization of James Joyce's *Ulysses*. Twenty-three installments of the novel were published from 1918 through 1920; on four occasions the United States Post Office destroyed issues, and the magazine was fined \$100 for publishing obscenity in 1920. *The Little Review* and its editors moved to Paris in 1922.

## Little Theater Movement

The term *little theater* is applied to regional and local theaters and is often associated with amateur productions. Such little theaters were established in towns and cities throughout the United States in the nineteenth century. In the twentieth century, the *little theater movement* in America was associated with an attack on the mainstream, commercial theater and its fare of melodramas, light comedies, and musicals. The free-theater movement that started in Europe inspired Americans to create regional theaters to combat what was seen as the commercialism of Broadway shows and their derivative road companies. Little theater advocates wanted to produce noncommercial drama by Europeans such as Henrik Ibsen and George Bernard Shaw as well as new works by American playwrights such as Eugene O'NEILL, Paul GREEN, and Sidney KINGSLEY.

The little theater movement grew quickly, from some fifty such theaters in 1918 to an estimated two thousand theaters by 1924. Two of the most significant early theatrical companies were the Washington Square Players in New York City and the PROVINCETOWN PLAYERS in Massachusetts and New York, both of which started in 1915. The Chicago Little Theatre was begun in a small space on the fourth floor of an office building in 1912 by Maurice Brown, who is said to have coined the term "little theater." The Neighborhood Playhouse was established in New York in 1915 by Alice and Irene Lewisohn. Sam Hume, who founded the Arts and Crafts Theatre in Detroit in 1915, also helped the following year to



launch *THEATRE ARTS MAGAZINE*, which became the voice of the movement. In 1918 the Carolina Playmakers were established at the University of North Carolina by Frederick Henry Koch. While early visionaries often imagined a theater that was socially progressive, the movement as it evolved largely lost political purpose.

### Sources

- Gard, Robert E. *Community Theatre: Idea and Achievement*. New York: Duell, Sloan & Pearce, 1959.
- Gard. *Grassroots Theater: A Search for Regional Arts in America*. Madison: University of Wisconsin Press, 1955.
- Mackay, Constance D'Arcy. *The Little Theatre in the United States*. New York: Holt, 1917.
- Shervey, Beth Conway, and Peter Palmer. *The Little Theatre on the Square: Four Decades of a Small-Town Equity Theatre*. Carbondale: Southern Illinois University Press, 2000.

### Liveright, Horace (1886–1933) publisher

Horace Liveright was the innovative owner of the publishing firm BONI AND LIVERIGHT, which published the early work of William FAULKNER and Ernest HEMINGWAY as well as important work by such authors as Theodore DREISER, T. S. ELIOT, and Eugene O'NEILL. Liveright enjoyed publishing provocative authors but paid little attention to the finances of his firm. His lasting contribution to publishing was his development of the MODERN LIBRARY series, which was purchased by Bennett Cerf and Donald Klopfer as the foundation for their new firm RANDOM HOUSE. Several generations of Americans grew up reading this reasonably priced series of great books.

### Source

- Dardis, Tom. *Firebrand: The Life of Horace Liveright*. New York: Random House, 1995.

### Locke, Alain (1886–1954) editor, writer

An important figure in the HARLEM RENAISSANCE, Alain Locke was best known for the seminal anthology he edited, *The New Negro: An Interpretation* (1925), in which he argued that a new innovative and creative spirit had emerged in the Negro community. Raised in Philadelphia in a prosperous African American family, Locke majored in philosophy at Harvard and studied as a Rhodes scholar at Oxford University and the University of Berlin. He returned to the United States in 1911 and began teaching at Howard University. He earned a doctorate at Harvard in 1917. Locke became the leading intellectual of the HARLEM RENAISSANCE, following *The New Negro* with *Four Negro Poets* (1927), which featured the work of Claude McKay, Jean Toomer, Countee Cullen, and Langston Hughes. *Plays of Negro Life* (1927), which he edited with Montgomery Gregory, furthered Locke's contention that African Americans were in a position to claim their

cultural heritage and to make a significant impact on American civilization. His books *Negro Art: Past and Present* (1936) and *The Negro and His Music* (1936) showed the impressive range of African American artists.

Locke's work provided an alternative to the idea of the melting pot. He demonstrated that African Americans had a distinctive contribution that enriched American life, but that such a contribution could not be completely absorbed by the mainstream. Locke's work established the groundwork for later writers who explored a black aesthetic.

### Sources

- Harris, Leonard, ed. *The Philosophy of Alain Locke: Harlem Renaissance and Beyond*. Philadelphia: Temple University Press, 1989.
- Linneman, Russell J., ed. *Alain Locke: Reflections on a Modern Renaissance Man*. Baton Rouge: Louisiana State University Press, 1982.

### Loesser, Frank (1910–1969) lyricist

Born into a family of German-Jewish immigrants that prized classical music and other aspects of European high culture, Frank Loesser reveled in the popular songs his parents considered lower-class entertainment. Loesser was a poor student who was expelled from Townsend Harris, New York's high school for gifted students. Even so, he was admitted to the City College of New York when he was fifteen but dropped out in 1926.

For the next ten years Frank Loesser wrote songs for Tin Pan Alley publishing firms, vaudeville, and Broadway, working with various collaborators but with little success. Only when he and his wife, Lynn Garland, moved to Hollywood did Loesser's career begin to thrive. He was put under contract by Universal Pictures, Paramount, and other studios and finally had his first major hits with Hoagy Carmichael in 1938: "Small Fry," "Heart and Soul," and "Two Sleepy People." He also found success with composer Burton Lane on songs such as "The Lady's in Love with You" (1939).

During WORLD WAR II, Loesser began writing his own music as well as lyrics and had his first solo hit with "Praise the Lord and Pass the Ammunition" (1942), supposedly inspired by a chaplain's exhortation during combat. Loesser, who had enlisted in the army, wrote other patriotic wartime songs and had other hits, such as "I Don't Want to Walk without You" (1942) with Jule Styne and "Jingle Jangle Jingle" (1942) with Joseph J. Lilley, but he continued to write his own words and music for such wistful romantic ballads as "Spring Will Be a Little Late This Year" (1944). He had his biggest success with "Baby, It's Cold Outside" (1949), which won an Academy Award.

Despite his success in Hollywood, Loesser resented the limited artistic control he had over how his songs were presented in movies. He longed to return to New York, particu-

larly after Richard Rodgers and Oscar HAMMERSTEIN II had redefined the Broadway musical as an integrated musical drama with *Oklahoma!* Although Loesser wrote only a few successful Broadway musicals, they included some of his most enduring songs. *Where's Charley?* (1948) ran for 792 performances and produced the show-stopping "Once in Love with Amy." *Guys and Dolls* (1950) turned the world of Damon Runyon into song with such fully integrated songs as "Luck Be a Lady," "If I Were a Bell," and "I've Never Been in Love Before." Loesser pushed the idea of an integrated musical even further in *Most Happy Fella* (1956), writing not only music and lyrics but the libretto as well. With arias, choral passages, even recitatives, *Most Happy Fella* comes as close to opera as the Broadway musical had gotten, yet still produced such independent hit songs as "Standing on the Corner." Loesser's last Broadway musical, *How to Succeed in Business without Really Trying* (1961), ran for 1,417 performances and won the PULITZER PRIZE for drama, only the fourth time a musical had received that prestigious award.

#### Source

Loesser, Susan. *A Most Remarkable Fella: Frank Loesser and the Guys and Dolls in His Life*. New York: Donald I. Fine, 1993.  
—Philip Furia

#### London, Jack (1876–1916) novelist, short-story writer

Jack London was born in San Francisco as the illegitimate son of Flora Wellman, a spiritualist, and William Henry Chaney, a traveling astrologer. When his mother married John London, a farmer, the future writer took his stepfather's name. Life was a grim struggle for the impoverished family, providing experiences London later used in autobiographical novels such as *MARTIN EDEN* (1909). London spent his early life around the docks and waterfront of the Bay Area and learned to identify with the downtrodden and the outcasts of society.

The bright, energetic London had an intermittent education, which ceased with grammar school at the age of fourteen (except for a few months at the University of California, Berkeley, in 1897). At sixteen, like his fictional heroes, he showed independence and pluck, pitching in with his pals to buy an oyster boat and becoming known as an "oyster pirate." At sixteen he became a sailor employed on a sealing boat that took him to Japan. At eighteen he turned hobo and toured America and Canada.

By 1895 London had embarked on a fierce program of self-education. The works of Charles Darwin, Karl Marx, and Friedrich Nietzsche imbued London with a vision of society as a struggle in which the fittest survived. London's own works show that even the strong can be crushed, given the political structure of society, and that the true nature of a human being might not be revealed except in the struggle against nature.

At twenty-one, London followed the gold rush to the Klondike; two years later he sold his first story, "To the Man on the Trail." His first book, the collection *The Son of the Wolf: Tales of the Far North* (1900), was the first of some fifteen books, including four novels, in which he wrote of the frozen North. London was soon producing a flood of stories and novels about the individual's quest not only for survival but also for triumph over both the elements of nature and the structures of society. The key to London's success was his ability to make his adventure stories embody his philosophical and political ideas rather than have those ideas explicitly drive the stories. Readers could easily imbibe London's message while apparently reading only a gripping story. For London, plot itself, the structure of the story, made his political point.

London is permanently associated with his classic novel *THE CALL OF THE WILD* (1903). Never out of print, it has been translated into more than fifty languages. The book made London's career as a best-selling author and secured his place in American literary NATURALISM. The story is about a dog, Buck, half St. Bernard and half Scottish sheepdog, who is stolen from a comfortable California home to be used as a sled dog in the Klondike.

London continued to work as a journalist as his career as a novelist and short-story writer developed. In 1902 he posed as a sailor and investigated the lives of East End slum dwellers in London, producing an exposé the next year, *The People of the Abyss* (1903). He wrote about the Russo-Japanese War for the Hearst newspapers and about Mexico for *Colliers* magazine. His *War of the Classes* (1904) is a collection of lectures and essays.

One of London's most successful works is the short adventure novel *THE SEA-WOLF* (1904), in which a wealthy literary critic, Humphrey Van Weyden, has to contend with the ruthless Wolf Larsen, captain of the *Ghost*, a sealing schooner. In his conflict with the Viking-like Larsen, Van Weyden builds himself up physically and mentally, returning to society a stronger and more self-aware man.

By 1905 the twenty-nine-year-old London was the most famous and most widely read author in America. He subsequently wrote increasingly for money to maintain his lavish existence of luxury homes and yachts, although he did not forsake his withering view of a harsh world. *WHITE FANG* (1906), which London conceived as the "complete antithesis" to *The Call of the Wild*, deals with the domestication of a wolf. *The Iron Heel* (1907), the story of a fascist dictatorship destroyed by socialist revolution, demonstrates that London retained his commitment to social criticism. In *Martin Eden*, the hero as writer explicitly confronts the complacency of bourgeois society, finding himself at a middle-class dinner table arguing for his interpretation of existence with the pillars of society: the judges and politicians who hold power and look upon the powerless as unworthy.

Increasingly, London became the prisoner of the commercial civilization he deplored. In *The Cruise of the Snark* (1911), he gives an account of his effort to cruise the world

in his schooner. *The Valley of the Moon* (1913) drew on the author's nostalgia for an agrarian life and his dislike of dehumanizing cities. It unrealistically proposed a return to the land. London's personal deterioration—abetted by drug use and alcoholism—is evident in his autobiographical pro-temperance novel, *John Barleycorn* (1913). He died at age forty-one, leaving a large body of work—some 600 nonfiction pieces and short stories and more than 50 books, fiction and nonfiction—that still attracts readers worldwide.

### Sources

- Auerbach, Jonathan. *Male Call: Becoming Jack London*. Durham, N.C.: Duke University Press, 1996.
- Cassuto, Leonard, and Jeanne Campbell Reesman, eds. *Rereading Jack London*. Stanford, Cal.: Stanford University Press, 1996.
- Kershaw, Alex. *Jack London: A Life*. New York: St. Martin's Press, 1997.
- Watson, Charles N. *The Novels of Jack London: A Reappraisal*. Madison: University of Wisconsin Press, 1982.

***Look Homeward, Angel*** by Thomas Wolfe (New York: Scribners, 1929) *novel*

*Look Homeward, Angel* was Thomas WOLFE's first novel, and its publication elevated him to among the first rank of his literary generation. A highly autobiographical work, this bildungsroman traces the youth of Eugene Gant and the discovery of his artistic gifts. The novel's principal settings indicate Wolfe's autobiographical intent: ALTAMONT, in Old Catawba, was patterned after his hometown of Asheville, North Carolina; and Dixieland, the boardinghouse which Eugene's mother, Eliza, owns, was modeled after Wolfe's mother's boardinghouse in which he grew up. Since Wolfe drew so deeply on the townspeople and local history of Asheville for inspiration, the novel was received there with general outrage and condemnation.

The critical reception of the novel was generally favorable, with most critics agreeing that Wolfe possessed an original and distinctive voice. Nevertheless, some critics complained of the often excessive detail which Wolfe devoted to his descriptions of otherwise mundane places, people, and events. Still others dismissed much of his autobiographical material as too emotionally overwrought. But much of what troubled critics about the novel is what endeared it to readers. A solid popular readership helped to improve its literary reputation throughout the 1930s. By the early 1960s, the novel sold on average 30,000 to 40,000 copies annually. Since its initial publication, it has never gone out of print.

Though the novel's first section deals primarily with Eugene's life from his birth in 1900 to age twelve, the narrative begins much earlier. The reader is given a brief history of the Gant and Pentland families; an explanation of how W.O., Eugene's father, found his way south to Old Catawba from his native Pennsylvania; and how he came to marry Eliza. This

section primarily charts Eugene's growing consciousness of the world around him and his place in it.

The second section of the novel expands its focus to include episodic depictions of Altamont's townspeople and the Gant family. Principally, this section is about Eugene's enrollment in the Altamont Fitting School and the discovery of "the mother of his spirit," his teacher Margaret Leonard. In her classroom, Eugene's artistic sensibilities are awakened through his introduction to the majesty of language and the great works of world literature. The section ends with the decision by W.O. to send fifteen-year-old Eugene to the State University.

The third and final section of the novel oscillates between Eugene's college experiences at Pulpit Hill—based on Chapel Hill—and familial drama back in Altamont. Eugene encounters the magic of college life, learns about the ecstasy and heartbreak which come with falling in love, and witnesses the death of his beloved brother, Ben. By novel's end, Eugene has graduated from Pulpit Hill, decides upon further study at Harvard, and bids farewell to Altamont and to the sanctuary of youth.

In 2000 the University of South Carolina Press published the complete original text of Wolfe's manuscript, titled *O Lost*. This version restored nearly 66,000 words omitted in the editing process at the advice of MAXWELL PERKINS, Wolfe's editor at the House of Scribner, for reasons of propriety, economy, or structure. Perkins's cuts sought to focus the narrative progress on Eugene alone, excising, in the process, much of the humor, social satire, and experimentation that characterized Wolfe's original artistic vision for his first novel.

### Sources

- Wolfe. *O Lost: A Story of the Buried Life*. Eds. Arlyn and Matthew J. Bruccoli. Columbia: University of South Carolina Press, 2000.

—S. Zebulon Baker

**Loos, Anita** (1893–1981) *humorist, screenwriter, dramatist*

Anita Loos is best known for her novel "*Gentlemen Prefer Blondes*": *The Illuminating Diary of a Professional Lady* (1925), the satirical story of two beautiful, naive women in search of wealthy husbands. Popular in its time, the novel was made into a hit movie directed by Howard Hawks and starring Jane Russell and Marilyn Monroe in 1953. The sequel, "*But Gentlemen Marry Brunettes*" (1928), was not as successful. In addition to novels, Loos was also a prolific screenwriter and dramatist. Beginning with *The New York Hat*, an unsolicited "photoplay" for which she was paid \$25 in 1912, Loos wrote more than 100 scenarios in the silent era, and continued to thrive as a screenwriter from the 1930s into the 1940s. After leaving Hollywood, Loos continued to write novels and plays. Her later work included three autobiographies: *A Girl Like I* (1966), *Kiss Hollywood Good-By* (1974), and *Cast of Thousands* (1977).

**Source**

Carey, Gary. *Anita Loos: A Biography*. New York: Knopf, 1988.

**The Lost Generation**

This term described the men and women who had been psychologically damaged by WORLD WAR I. It gained currency from the epigraph to Ernest HEMINGWAY'S *THE SUN ALSO RISES* (1926): "You are all a lost generation." Hemingway attributed this statement to Gertrude STEIN. He subsequently claimed that he used the phrase ironically and denied that there was a lost generation.

**Source**

Dolan, Mark. *Modern Lives: A Cultural Re-reading of the "Lost Generation"*. West Lafayette, Ind.: Purdue University Press, 1996.

—Morris Colden

**Lovecraft, H. P.** (1890–1937) *short-story writer, novelist* Howard Phillips Lovecraft published only one book in his lifetime, *The Shadow over Innsmouth* (1936). Largely because of his writing in *Weird Tales*, a PULP magazine, he acquired a devoted following of readers who relished his gift for writing in the fantasy and horror genre. Steeped in eighteenth-century history, the reclusive Lovecraft wrote stories that extended Edgar Allan Poe's use of the grotesque. Lovecraft has also inspired many science-fiction writers attracted to his ambivalent attitude toward modern science.

Lovecraft's writing at his death was left scattered in magazines or unpublished. Many volumes have since been published, including *The Outsider and Others* (1939), *Beyond the Wall of Sleep* (1943), *The Lurker at the Threshold* (1945), *Dreams and Fancies* (1962), *Dagon and Other Macabre Tales* (1965), and *The Dark Brotherhood* (1966).

**Sources**

Burleson, Donald R. *H. P. Lovecraft: A Critical Study*. Westport, Conn.: Greenwood Press, 1983.

Joshi, S. T. *A Dreamer and a Visionary: H. P. Lovecraft in His Time*. Liverpool: Liverpool University Press, 2001.

Joshi, H. P. *Lovecraft and Lovecraft Criticism: An Annotated Bibliography*. Kent: Kent State University Press, 1981.

**The Love Nest and Other Stories** by Ring Lardner  
(New York: Scribners, 1926) *story collection*

This collection of nine stories, Ring LARDNER's third collection published by CHARLES SCRIBNER'S SONS, comprises stories written between 1922 and 1924. Only two of the stories are about sports, perhaps a reaction to reviewers' comments that his previous works had been too narrowly focused on that subject. These grimly humorous, satirical stories deal with alcohol abuse, dysfunctional romantic relationships,

blind egotism, and cruelty. Included is perhaps Lardner's best-known story, "HAIRCUT."

—Richard Layman

**"The Love Song of J. Alfred Prufrock"**

by T. S. Eliot (1915) *poem*

Originally published in *POETRY: A MAGAZINE OF VERSE*, T. S. ELIOT's first major poem, "The Love Song of J. Alfred Prufrock," is an interior monologue—a modernist variation (see MODERNISM) of the dramatic monologue. In announcing a "love song" by a character with a bizarre and unromantic name, the title suggests that the poem will be ironic. And by associating the "singer" with one of the damned souls in Dante's *Inferno*, the epigraph underscores the anti-Romantic implications of the title and suggests that Mr. Prufrock's song is projected from within a locked prison. The theme is the divided self as it struggles to cope in a modern world without friends and without God. Prufrock, whose surname Eliot had seen on a furniture store in St. Louis, divides himself into active and passive selves. The "I" tries to convince the "you" to attend a party where women serve tea and discuss art, but like Hamlet, to whom he compares himself, Prufrock is so engaged with "ifs" and "buts" that he is unable to act. As indicated by the gap between his rhetoric (visions, revisions, questions, inadequacy of words) and his images (cat, fog, food, mermaids), Prufrock is also split between intellect and feeling. As a character, he epitomizes major themes of existentialism (loneliness, anxiety, awareness of time passing and of overwhelming questions). The existential themes, ironic tone, psychological form, everyday images, and allusions to world literature combine to make "Prufrock" a landmark of literary modernism. Eliot included the poem in his first collection, *Prufrock and Other Observations* (1917).

**Source**

Southam, B. C. *A Guide to the Selected Poems of T. S. Eliot*. Sixth edition. San Diego: Harcourt Brace, 1994.

—Jewel Spears Brooker

**Lowell, Amy** (1874–1925) *poet, critic*

Amy Lowell was born in Brookline, Massachusetts, into one of the most prominent families in New England. She wrote poetry in her childhood but did not recommit to her passion until 1902. Lowell published her first poem, "A Fixed Idea," in 1910 in *Atlantic Monthly* and published her first book, *A Dome of Many-Colored Glass*, in 1912. That same year she met Ada Dwyer Russell, a professional actress who became her lover and companion. In summer 1913, Lowell traveled to England to meet the poet Ezra POUND after being inspired by his "A Few Don'ts by an Imagiste" in *POETRY: A MAGAZINE OF VERSE*. Pound in-



roduced her to the Imagist movement (see **IMAGISM**), a movement Lowell later began to head. A flamboyant personality, known for smoking cigars and keeping a large pack of dogs, Lowell became a notable spokesman and promoter of modern poetry. On her second visit to England, Lowell was delayed from returning home because of the onset of **WORLD WAR I**, during which she produced *Men, Women, and Ghosts*, a collection that included her much anthologized poem “Patterns.” In 1925 Lowell died of a paralytic stroke. The last collection published in her lifetime, *What’s O’clock* (1925), which included “Lilacs” and “Meeting House Hill,” was posthumously awarded the **PULITZER PRIZE** for poetry. Other notable collections of her poetry are *Sword Blades and Poppy Seed* (1914), *Can Grande’s Castle* (1918), *East Wind* (1926), and *Ballads for Sale* (1927). She also published a well-received two-volume biography, *John Keats* (1925).

### Source

Benvenuto, Richard. *Amy Lowell*. Boston: G.K. Hall, 1985.

—Elizabeth Spies

## Lower East Side

A part of New York near the East River and the Bowery, the Lower East Side at the turn of the twentieth century teemed with immigrants (primarily Jews), crowded tenements, pushcarts, and all the elements of ghetto life. It has been the subject of **JEWISH-AMERICAN** and **PROLETARIAN LITERATURE** and has featured prominently in the work of Michael **GOLD** and Henry **ROTH**.

### Luce, Clare Boothe (1903–1987) playwright

Born Ann Clare Boothe, Luce worked at *VOGUE* and *VANITY FAIR* in jobs that contributed to her exquisite sense of style—a combination of a sharp wit and acute observation of social manners. She was married twice, the second time in 1935 to Henry R. Luce, founder of *Time* magazine. Her play *THE WOMEN* (produced 1936) was outspoken about the ambitions of women and the rivalries among them. Her other plays include *Kiss the Boys Good-Bye* (produced 1938) and *Margin for Error* (produced 1939). Her marriage to Luce enhanced her public visibility and power, and she had a second career as a conservative politician. She was elected to Congress twice (1943–1947) and served as ambassador to Italy (1953–1956).

### Sources

Fearnow, Mark. *Clare Boothe Luce: A Research and Production Sourcebook*. Westport, Conn.: Greenwood Press, 1995.

Morris, Sylvia Jukes. *Rage for Fame: The Ascent of Clare Boothe Luce*. New York: Random House, 1997.

### Luhan, Mabel Dodge (1879–1962) patron of the arts, memoirist

Mabel Dodge Luhan’s four-volume autobiography—*Intimate Memories: Background* (1933), *European Experiences* (1935), *Movers and Shakers* (1936), and *Edge of Taos Desert: An Escape to Reality* (1937)—is an important document in the history of American literature in the first third of the twentieth century as it provides portraits of the American writers she befriended during her full life. Luhan was born Mabel Ganson in an affluent family in Buffalo, New York. While she was married to her second husband, Edwin Dodge, she was at the center of cultural activity in Italy (1902–1912), where she met André Gide and Gertrude STEIN, and New York City (1912–1918), where her many friends included Lincoln STEFFENS, Max EASTMAN, John REED, and Carl VAN VECHTEN. After divorcing Dodge she moved to New Mexico with her third husband, Maurice Sterne, a Russian émigré painter. In 1923 she married her final husband, Antonio Luhan, a Tiwa native. Among the writers Luhan associated with in New Mexico were Willa CATHER, Robinson JEFFERS, Edna FERBER, Thornton WILDER, Thomas WOLFE, Jean TOOMER, and, most notably, D. H. Lawrence.

### Sources

Frazer, Winifred, L. *Mabel Dodge Luhan*. Boston: Twayne, 1984.

Hahn, Emily. *Mabel: A Biography of Mabel Dodge Luhan*. Boston: Houghton, Mifflin, 1977.

### “Luke Havergal” by Edwin Arlington Robinson

(1896) poem

“Luke Havergal” appeared in Edwin Arlington ROBINSON’s earliest poetry collection, *The Torrent and the Night Before* (1896). President Theodore Roosevelt, an ardent admirer of Robinson’s work, spoke for many readers when he remarked, “I am not sure that I understand ‘Luke Havergal,’ but I am entirely sure that I like it.” Like many of Robinson’s poems, “Luke Havergal” deals with loneliness and loss; yet, as an experiment in Symbolist poetry it stands apart. Its depiction of a spectral visitor appearing before a bereaved lover is reminiscent of Edgar Allan Poe’s “The Raven” (1845). One reading of the poem is that Luke has gone mad and that the voice prompting him to “Go to the western gate” is encouraging him to join his lover by committing suicide.

### Source

Anderson, Wallace L. *Edwin Arlington Robinson: A Critical Introduction*. Cambridge: Harvard University Press, 1968.

—John Cusatis

**Lytle, Andrew** (1902–1995) *novelist*

A Tennessee native, Lytle was educated at Vanderbilt University in Nashville and remained in the South except for brief periods at Harvard and in New York City. He was one of the group of AGRARIANS who wrote *I'LL TAKE MY STAND* (1930), a rejection of modern urban life. After writing a biography, *Bedford Forrest and His Critter Company* (1931), Lytle turned to writing novels, beginning with *The Long Night* (1936), a novel set in the era of the Civil War about a boy who swears to revenge himself on the mob that murdered his father. His

most acclaimed novel is his last, *The Velvet Horn* (1957), a complex story of family violence and redemption set in the hill country of middle Tennessee in the late nineteenth century. Lytle served as editor of the *SEWANEE REVIEW* for two years in the 1940s and from 1961 to 1973.

**Source**

Bradford, M. E., ed. *The Form Discovered: Essays on the Achievement of Andrew Lytle*. Jackson: University Press of Mississippi, 1973.



**L'Amour, Louis** (1910–1988) *novelist, short-story writer*  
 Born in North Dakota, Louis L'Amour dropped out of the tenth grade, leaving home at the age of fifteen. He spent much of his life in Los Angeles writing popular novels about the American West. He published at least two hundred novels and fourteen books of stories and co-wrote five screenplays. He was rivaled only by Zane Grey as the most popular writer of Westerns of his time. A memoir, *Education of a Wandering Man* (1989), was published shortly after his death.

#### Source

Gale, Robert L. *Louis L'Amour*. New York: Twayne, 1992.

#### L=A=N=G=U=A=G=E P=O=E=T=R=Y

L=A=N=G=U=A=G=E P=O=E=T=R=Y began as a movement in the early 1970s. Influenced by Gertrude Stein, Louis Zukofsky, the experiments of the BLACK MOUNTAIN POETS, and French literary theory, the writers associated with this movement attempted to place complete emphasis on the language of the poem with little or no concern for the referential quality of words, thus changing the way that readers interacted with the poems. Loosely affiliated with a leftist political position and driven by a desire to separate poetry from subject matter, the writers connected with the movement are diverse, including such figures as Charles BERNSTEIN, Lyn Hejinian, Ron Silliman, Susan HOWE, and Bob Perelman.

—Tod Marshall

#### Lamb, Wally (1950– ) *novelist, short-story writer*

Dysfunctional families, emotionally distraught characters, and challenging mental illness drive the poignant narratives of teacher-writer Wally Lamb. He was born in 1950 in Norwich, Connecticut, where he has continued to live and work. He earned his B.A. from the University of Connecticut in 1972 and his M.A. in 1977. After many years teaching at the Norwich Free Academy and completing his M.F.A. in 1984 from Vermont College, Lamb taught creative writing at the University of Connecticut. Although he began writing in 1981, he did not become an established professional writer until the publication of *She's Come Undone* (1992), the tragic but hopeful chronicle of quirky Dolores Price, a young woman who endures the break-up of her parents' marriage, the institutionalization of her mother, and eventually her own mental collapse. *This Much I Know Is True* (1998) focuses on twin brothers who contend with schizophrenia, depression, and death. Lamb has also published short stories, and in 1990 he received a Pushcart Prize for "Astronauts." In 1998 he earned the U.S.A. Reader's Choice Award.

—Marshall Boswell

#### Leavitt, David (1961– ) *novelist, short-story writer*

Born in Pittsburgh, David Leavitt published his first story collection, *Family Dancing* (1984), the year after he received his B.A. from Yale University. The book was a finalist for the NATIONAL BOOK CRITICS CIRCLE AWARD and the PEN/FAULKNER AWARD for fiction. The same year, his story



"Counting Months," published in *Harper's* magazine, won an O. Henry Award. His first novel, *The Lost Language of Cranes* (1986), was well received. It explored the sexual coming out of a young gay man and his father's own struggle with his sexuality. *Equal Affections* (1989), his second novel, drew on Leavitt's family experience in its depiction of a gay lawyer and his family. He wrote another story collection, *A Place I've Never Been* (1990), which he followed with a third novel, *While England Sleeps* (1993); the novel became controversial when poet Stephen Spender accused Leavitt of drawing too closely on Spender's memoir *World Within World* (1951), and Leavitt had to withdraw and rewrite the book for publication in 1995. He also edited *The Penguin Book of Gay Short Stories* (1994).

*His Arkansas: Three Novellas* was published in 1997; two novels followed: *The Page Turner* (1998) and *Martin Bauman, or A Sure Thing* (2000), the story of a gay writer. Leavitt has published two travel books, *Italian Pleasures* (1996) and *In Maremma: Life and a House in Southern Tuscany* (2001). He wrote *The Man Who Knew Too Much: Alan Turing and the Invention of the Computer* (2006), a biography of the Cambridge mathematician who broke the enigma code.

### Source

Guscio, Lelia. *We Trust Ourselves and Money, Period: Relationships, Death, and Homosexuality in David Leavitt's Fiction*. New York: Peter Lang, 1995.

### Lee, Chang-rae (1965– ) novelist, essayist

*I think "struggle" is too dramatic a word for my own life. It's not struggle, it's more a perennial consideration.*

—Interview (2004)

During the last decade Chang-rae Lee has joined Maxine Hong KINGSTON and Amy TAN as a leading contemporary Asian American writer, a designation that has left the author somewhat uneasy. Born in Seoul in 1965, Lee moved to the United States with his family in 1968. His father ran a psychiatric practice in Westchester County, New York, which was successful enough to allow him to send his son to both Phillips Exeter Academy and Yale University, from which Lee received his B.A. in 1987. Lee worked on Wall Street for a brief period before pursuing an M.F.A. in creative writing at the University of Oregon, graduating in 1993.

Two years later *Native Speaker* (1995), the novel that was his master's thesis, was published, winning the PEN/Hemingway Award, the AMERICAN BOOK AWARD, and the ALA Book of the Year Award. The story of a Korean spy who has begun to question both his profession as well as his cultural and ethnic identity, the novel won the approval of both academics and identity theorists. *A Gesture Life* (1999), his equally acclaimed novel, concerns a quiet and

unassuming Korean man trying to find his place in upstate New York while also dealing with his murderous past as a member of the Japanese Imperial Army. This novel, too, was a critical success, winning the New Atlantic Independent Booksellers Association (NAIBA) Book Award, the Myers Outstanding Book Award, the Anisfield-Wolf Award, and the Asian American Literary Award for fiction.

Lee cast as the hero of his third novel, *Aloft* (2004), a middle-aged, Italian travel guide who must contend with his super-ambitious children and their complex resentment over the suicide death of their mother, a Korean American suffering from depression.

### Sources

Chen, Tina. "Impersonation and Other Disappearing Acts in *Native Speaker*," *Modern Fiction Studies*, 48 (Fall 2002): 637–667.

Parikh, Crystal. "Ethnic America Undercover: The Intellectual and Minority Discourse," *Contemporary Literature*, 43 (Summer 2002): 249–284.

—Marshall Boswell

### Lee, Harper (1926– ) novelist

*But there is one way in this country in which all men are created equal—there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court.*

—*To Kill a Mockingbird* (1960)

Born in Monroeville, Alabama, Harper Lee is the youngest child of Amasa Coleman Lee, a lawyer, and Frances Finch Lee. Lee studied law at the University of Alabama for four years and left before taking a degree, moving to New York, and pursuing a career as a writer. As a child she befriended Truman CAPOTE, who became a model for the character Dill in her only novel, *To Kill a Mockingbird* (1960), which won the Pulitzer Prize for fiction in 1961 and was made into a major motion picture in 1962. The book describes the experiences of a young white girl whose father defends a black man falsely accused of raping a white woman in a small Southern town. *To Kill a Mockingbird* has sold over thirty million copies. Though Lee was rumored to have been working on a second novel during the 1960s, it was not submitted to a publisher. With the exception of a couple of magazine articles, she has not been published since 1961.

### Source

Shields, Charles, J. *Mockingbird: A Portrait of Harper Lee*. New York: Holt, 2006

**Le Guin, Ursula K.** (1929– ) *novelist, essayist*

*Nothing I do is exactly deliberate. But I do work very hard and consciously at my craft. At the sound, the flow, the exactness, the connections, the implications of my words.*

—Interview (2001)

Ursula K. Le Guin was born in Berkeley, California, and credits her anthropologist father for instilling in her a love of stories and of myth. Educated at Radcliffe (B.A., 1951) and Columbia (M.A., 1952), Le Guin married historian Charles Le Guin in 1953 and had three children. She began writing stories in the mid 1960s, and her first novel, *Rocannon's World*, was published in 1968. Over the next four decades she published at the rate of more than one book a year. *The Left Hand of Darkness* (1976) is considered her masterpiece in the science-fiction genre; it won both the Nebula and Hugo Awards, the first of her many awards in the fields of science-fiction and children's literature. *The Word for World Is Forest* (1976) combines her interest in fantasy, ecology, and anthropology. She has produced multiple series of books about alternative worlds, including the Hainish universe, first described in *Rocannon's World*, and the allegorical trilogy for children collected as *Earthsea* (1977). *The Dispossessed: An Ambiguous Utopia* (1974) explores political issues, especially anarchism. *Buffalo Gals, Won't You Come Out Tonight* (1994) is a highly praised book of short stories about animals. *Unlocking the Air and Other Stories* was published in 1997. Le Guin has also published a series of "Catwings" novels for children. *Sixty Odd: New Poems* was published in 1999.

Le Guin's later novels include *The Eye of the Heron* (1999) and *The Telling* (2000). She continued her Hainish cycle with *Gifts* (2004), *A Wizard of Undersea* (2004), and *Voices* (2006). *The Language of the Night* (1979) is a collection of her writing on feminism. She discusses her way of writing and other women writers in *Dancing at the Edge of the World* (1989).

**Sources**

Bloom, Harold, ed. *Ursula Le Guin*. New York: Chelsea House, 2000.

Cummins, Elizabeth. *Understanding Ursula K. Le Guin*. Columbia: University of South Carolina Press, 1993.

Reid, Suzanne Elizabeth. *Presenting Ursula K. Le Guin*. New York: Twayne, 1997.

**Leithauser, Brad** (1953– ) *poet, novelist, essayist*

Brad Leithauser was born in Detroit, educated at Harvard (B.A. 1975; J.D. 1980), and was a resident of Japan for several years. His first book of poetry, *Hundreds of Fireflies* (1982), showed an impressive handling of verse and vocabulary that reminded critics of James MERRILL, one of Leithauser's influences. Leithauser's later collections of poetry include *Between*

*Leaps: Poems 1972–1985* (1987) and *The Odd Thing She Did* (1998), praised for its strong narrative drive. Leithauser also drew on his Japanese sojourn in his first novel, *Equal Distance* (1985). He has published four other novels, *Hence* (1989); *Seaward* (1993), the story of Terry Seaward, a Washington, D.C., lawyer; *A Few Corrections* (2001), the story of the late Wes Sulton, a Rotarian in Restoration, Michigan; and *Friends of Freeland* (1993), the story of a fictitious country between Iceland and Greenland. *Penchants and Places: Essays and Criticism* was published in 1995.

—Marshall Boswell

**L'Engle, Madeleine** (1918–2007) *novelist, poet, playwright, essayist*

*What a child doesn't realize until he is grown is that in responding to fantasy, fairy tale, and myth he is responding to what Erich Fromm calls the one universal language, the one and only language in the world that cuts across all barriers of time, place, race, and culture.*

—John Newbery Medal Acceptance Speech: "The Expanding Universe" (1963)

Born Madeleine L'Engle Camp in 1918, the author of the children's classic *A Wrinkle in Time* (1962) grew up in New York City. Her mother was a professional pianist, and her father was a journalist and critic. From 1929 to 1933 her family lived in eastern France before settling in Florida. After graduating from Smith College in 1941 L'Engle moved back to New York and began acting and writing. Her first novel, an autobiographical work for adults titled *The Small Rain*, appeared in 1945. In 1961, after subsequent novels failed to find publishers, she began shopping around her young adult novel, *A Wrinkle in Time*; L'Engle received nearly two dozen rejection letters before finding success with Farrar, Straus. The novel appeared a year later and won the Newbery Medal. An innovative mix of adventure, science fiction, and fantasy, *A Wrinkle in Time* can be read as Christian allegory, similar to C. S. Lewis's *Chronicles of Narnia*. L'Engle has published three more novels in her "Time Quartet": *A Wind in the Door* (1973), *A Swiftly Tilting Planet* (1978), and *Many Waters* (1986).

In addition to the Time Quartet, L'Engle has published two additional novel series for young adults, known as The O'Keefe Family Novels (1965–1989) and The Austin Family Novels (1960–1994). A Christian mystic, L'Engle is the author of several children's books that retell famous biblical stories, and, as well, she has written more-mature works of Christian reflection. Her publications number in the sixties, including ten novels for adults; several poetry collections, including *The Ordering of Love: The New and Collected Poems of Madeleine L'Engle* (2005); and a four-part autobiography known as *The*

*Crosswicks Journals* (1972–1988). *Madeleine L'Engle Herself* (2001) is a compilation of her statements about writing.

### Sources

Chase, Carole. *Suncatcher: A Study of Madeleine L'Engle and Her Writing*. Philadelphia: Innisfree, 1995.

Madeline L'Engle: <<http://www.madeleinelengle.com>> (viewed February 8, 2007).

—Marshall Boswell

### Lethem, Jonathan (1964– ) novelist, short-story writer, essayist

With each new novel Jonathan Lethem has tried a fresh juxtaposition of competing literary genres; his body of work embraces science fiction, the Western, the crime novel, and the bildungsroman. Lethem grew up in Brooklyn, New York. His father was a painter, while his mother, who died when Lethem was twelve, was an activist. He received his B.A. degree from Bennington College in 1984. His first book, *Gun, with Occasional Music* (1994), was described by critics as Dashiell Hammett crossed with Philip K. Dick, while his follow-up novel, *Amnesia Moon* (1995), was a postapocalyptic road novel. *Motherless Brooklyn* (1999), which won the NATIONAL BOOK CRITICS CIRCLE AWARD for fiction, is a hard-boiled crime novel narrated by a detective suffering from Tourette's syndrome. Lethem's most ambitious work to date is the rich, episodic, and autobiographical *Fortress of Solitude* (2003), in which a music critic looks back at his fractured childhood friendship with the charismatic son of a drug-addicted former soul singer. The novel was instrumental in earning Lethem a MacArthur Fellowship. *You Don't Love Me Yet* (2007) tells the story of the relationship between a woman who works a telephone complaint line and a caller on whom she comes to depend.

### Source

Auster, Paul. "Jonathan Lethem Talks to Paul Auster," in *The Believer Book of Writers Talking to Writers*, edited by Vandela Vida. San Francisco: McSweeney's, 2005, pp. 25–42.

—Marshall Boswell

### Levertov, Denise (1923–1997) poet, essayist

*One of the obligations of the writer, and perhaps especially of the poet, is to say or sing all that he or she can, to deal with as much of the world as becomes possible to him or her in language.*

—"Statement for a Television Program" (1972)

Born in England, the daughter of a Russian Jewish father and Welsh mother, Levertov served as a nurse in WORLD WAR II, married an American, and settled in the United States in

1948. She became a U.S. citizen in 1955 and regarded herself as an American poet. Educated at home, Levertov was influenced by William Carlos Williams and H.D., and she became associated with Charles OLSON, Robert DUNCAN, and the BLACK MOUNTAIN POETS. A prolific poet, Levertov has been praised for capturing the rhythms of colloquial speech as well as for her political awareness. The VIETNAM WAR figures largely in her work. Her poetry has also explored the possibility of nuclear holocaust and America's involvement in countries such as El Salvador.

Levertov's work is collected in *Collected Earlier Poems 1940–1960* (1979), *Poems 1960–1967* (1983), *Poems 1968–1972* (1987), and *Poems 1972–1982* (2001). She published two books about poetry: *The Poet in the World* (1973) and *Light Up the Cave* (1981), and a memoir, *Tesserae: Memories & Suppositions* (1995).

### Sources

Brooker, Jewel Spears, ed. *Conversations with Denise Levertov*. Jackson: University Press of Mississippi, 1998.

Gelpi, Albert, ed. *Denise Levertov: Selected Criticism*. Ann Arbor: University of Michigan Press, 1993.

Marten, Harry. *Understanding Denise Levertov*. Columbia: University of South Carolina Press, 1988.

Wagner-Martin, Linda, ed. *Critical Essays on Denise Levertov*. Boston: G. K. Hall, 1990.

### Levin, Ira (1929– ) novelist, playwright

Ira Levin was born in New York City and received his A.B. in 1950 from New York University. He served in the army and then wrote his first horror novel, *A Kiss Before Dying* (1953). His most popular work is *Rosemary's Baby* (1967), about a woman impregnated by the devil. The novel was adapted as a successful motion picture directed by Roman Polanski. Levin's other horror/fantasy novels include *The Perfect Day* (1970), about a nightmarish computerized world; *The Stepford Wives* (1972), the story of robot women; and *The Boys from Brazil* (1976), the story of Josef Mengele, a Nazi doctor who attempts to create clones of Adolf Hitler.

Levin has also produced several popular plays, including *No Time for Sergeants* (1955) and *Deathtrap* (1978). His later work includes *Sliver: A Novel* (1991) and *Son of Rosemary: The Sequel to Rosemary's Baby* (1997).

### Source

Fowler, Douglas. *Ira Levin*. Mercer Island, Wash.: Starmont, 1988.

### Levine, Philip (1928– ) poet

Philip Levine was born, raised, and educated in Detroit, Michigan, the setting for many of his finest poems. As a young man he worked in automobile factories and at other



menial jobs. His work celebrates his fellow workers and tries to express the poetry of their experience. He received his B.A. (1950) and M.A. (1954) from Wayne State University and an M.F.A. from the IOWA WRITERS' WORKSHOP in 1957, after which he taught at several universities, including Tufts, Columbia, New York University, and Princeton. Levine's most important book is *They Feed They Lion* (1972), a collection that, in the words of the title poem, explores the "acids of rage" that provoked the Detroit race riot of 1967.

Levine also writes about his own experience in Detroit and of his family in books such as *1933* (1974), which is the year his father, a Russian Jewish immigrant, died. "Letters to the Dead" recalls his father but also the past of "all the dead fathers." Levine has been called the poet of the midcentury city.

Levine is a memory poet, constantly returning to the scene of his life and work in Detroit. He left the city in 1953, and his writing about it did not begin to see publication in book form until 1963 in *On the Edge*. His other important books include *Ashes: Poems New and Old* (1979), *Selected Poems* (1984), and *New Selected Poems* (1991). His poetry collection *What Work Is* (1991) won the National Book Award. *Breath: Poems* (2004) is a volume of autobiographical poetry about blue-collar life in an industrial setting. In 1994 Levine published *The Bread of Time: Toward an Autobiography*. *So Ask: Essays, Conversations and Interviews* was published in 2002.

#### Source

Buckley, Christopher, ed. *On the Poetry of Philip Levine: Stranger to Nothing*. Ann Arbor: University of Michigan Press, 1991.

### Library of America: Literary Classics of the United States

The Library of America is a nonprofit publisher of classic works of American literature. Since its inception in 1979, with a grant from the National Endowment for the Humanities, as well as funds provided by the Ford Foundation, the Library of America has published over 150 volumes, all in uniform black jackets, with a red-white-and-blue strip along the bottom of the spine and a ribbon bookmark sewn into the binding. The first volume in the series, published in 1982, contained complete and unabridged editions of Herman MELVILLE's first three novels, *Typee*, *Omoo*, and *Mardi*. The series has since expanded to include complete sets of such American masters as Washington Irving, Nathaniel Hawthorne, Mark Twain, Henry James, Jack London, Stephen Crane, F. Scott Fitzgerald, William Faulkner, Willa Cather, Sinclair Lewis, John Steinbeck, James BALDWIN, Eugene O'Neill, Zora Neale Hurston, the English-language novels of Vladimir NABOKOV, and hundreds more. The series also includes the writings of Benjamin Franklin and Abraham Lincoln, as well as special anthologies such as *American Sea Writing* and *Baseball*. Most recently, Philip ROTH has been added to the roster. He is only

the third living writer to be so honored, the previous two being Saul BELLOW and Eudora Welty.

#### Source

The Library of America <<http://www.loa.org>> (viewed May 17, 2007).

—Marshall Boswell

### *Life Studies* by Robert Lowell (New York: Farrar, Straus & Cudahy, 1959) *poetry collection*

Having been encouraged by a psychiatrist to write about his familial history as a way to explore his tendencies toward neuroses, Robert LOWELL plumbed the depths of his personal and domestic past and wrote about it in *Life Studies*. From the opening poem of the book, "Skunk Hour," where the speaker echoes Milton's Satan in the line "I myself am Hell," to the portraits of familial dysfunction in "My Last Afternoon with Uncle Devereux Wilson," the poems of the book bring to scrutiny and exploration material that had been largely ignored in poetic works but which had been fertile material for American fiction for decades.

Published in 1959, *Life Studies* announced Lowell's departure from New Criticism, particularly through his break with former mentors Allen Tate, John Crowe Ransom, and Robert Penn Warren; as well, the work marks Lowell's turn from the prescriptions of T. S. Eliot toward the influence of William Carlos Williams.

Along with W. D. SNODGRASS's *Heart's Needle*, Allen GINSBERG's *HOWL*, and the soon-to-be-written work of Sylvia PLATH and Anne SEXTON, Lowell's collection of poems explored autobiographical materials in a stark and revealing way that opened new terrain for American poetry and came to be known by M. L. Rosenthal's term, CONFES-SIONAL POETRY. Already the recipient of the Pulitzer Prize, Lowell was awarded the 1960 NATIONAL BOOK AWARD for *Life Studies*.

—Tod Marshall

#### Source

Witek, Terry. *Robert Lowell and Life Studies: Revising the Self*. Columbia: University of Missouri Press, 1993.

### Lightman, Alan (1948– ) *novelist, scientist*

Alan Lightman, born in 1948 in Memphis, Tennessee, began his writing career as a physicist, producing award-winning, reader-friendly scientific books about space exploration, cosmology, astrophysics, and the history of science. Lightman received his A.B. degree from Princeton University in 1970. After earning his Ph.D. from the California Institute of Technology in 1974, Lightman took professorships at Harvard and the Massachusetts Institute of Technology (MIT) and served as a staff astrophysicist for the Smithsonian As-



trophysical Observatory. In 1993, with the publication of *Einstein's Dreams*, Lightman began a parallel career as a novelist. While maintaining his scholarly work at MIT, Lightman found ways to incorporate his science into his fiction. His character's dreams of time and space are grounded in quantum physics, all the while sounding fantastical and literary. Lightman's subsequent fiction has likewise engaged the lay reader in scientific ideas, bridging the gap between science and art, technology and identity. *Good Benito* (1995) is a novel about the disconnect between the professional and personal lives of a young physicist. *The Diagnosis* (2000) traces the disintegration of a man suffering from information overload whose resulting illness defies diagnosis. *Reunion* (2003) is the story of a divorced college professor who relives a youthful romance, with idealized and truthful remembered accounts juxtaposed. *Ghost* (2007) is his fifth novel. Throughout his career Lightman has alternated works of fiction and scientific nonfiction for general audiences. His essays about science are collected in *Dance for Two: Selected Essays* (1996) and *A Sense of the Mysterious: Science and the Human Spirit* (2005), among other books.

#### Source

Atherton, Cassandra. "Life Is Dangerous: An Interview with Alan Lightman," *Writing on the Edge*, 16 (Fall 2005): 92–101.

—Marshall Boswell

### Literary Criticism

American literary criticism after WORLD WAR II was still dominated by the techniques espoused by the so-called New Critics, who first emerged in the early 1930s but who rose to their highest prominence between 1940 and 1960. New Criticism was developed and espoused by John Crowe Ransom, Robert Penn Warren, Allen Tate, and Cleanth Brooks, all prominent poets. They insisted that a work of literature was a self-contained unit that should be analyzed in isolation, with the critic focusing primarily on formal elements, including imagery, tone, metaphor, symbol, point of view, and so on. The New Critics maintained that, through a "close reading," literary texts could be comprehended in isolation from their original historical contexts, and that even the author of the work held no claims of authority over how the work should be interpreted.

This technique became indispensable to college professors confronting the enormous influx of first-generation college students who flooded the academy as a result of the GI Bill. Students who had had little prior exposure to literature could nevertheless be taught the techniques of the New Critics. As such, the process of close reading dominated the criticism of the 1940s and 1950s. Consequently, those authors whose work was particularly receptive to close scrutiny—the seventeenth-century "metaphysical poets" and such Modernist writers as T. S. Eliot and James Joyce, for example—rose in prominence.

Even amid the ascendancy of New Criticism during the postwar period, however, numerous influential critics agitated for a more open and "real-world" approach to interpreting literary texts. Alfred KAZIN's *On Native Grounds* (1942), a survey of American literature produced between 1880 and 1940, combined close, formal analysis with deft attention paid to political and historical context. Lionel Trilling's *The Liberal Imagination* (1950) studied a series of major American writers within the rubric of the work's formal design, guided by an interpretation of the authors' moral, political, and psychological influences.

By the late 1960s the dominance of the New Critics had decidedly waned, partly out of fatigue but also due to a counterreaction spearheaded by a new generation of critics who were suspicious of the self-contained literary texts. Operating under the influence of French theorist Jacques Derrida, who rejected the search for metaphysical certainties in favor of attention to the unstable free "play" of language itself, these younger critics tended to view literary texts as unstable networks of implicit, competing, and interlocking discourses that had to be teased out and disclosed. The technique of unraveling these discourses became known as deconstruction.

Major universities quickly began to recruit emerging critics associated with deconstruction, and by the mid seventies, Yale had established itself as the undisputed epicenter of American literary criticism, with four of the leading American deconstructionist critics on its faculty: Harold BLOOM, Paul de Man, Geoffrey Hartman, and J. Hillis Miller. These critics, along with Derrida, became known informally as the Yale School.

In *The Political Unconscious* (1981), Marxist critic Fredric Jameson combined deconstructionist practices with Marxist techniques to produce a new brand of politically oriented criticism that inspired a major shift in the direction of American literary criticism. The rise of women's studies and African American studies programs also helped center the emphasis on the political interpretation of literary texts, highlighting not only the historical context of the work's production but also the race, sex, and nationality of the author.

#### Sources

Lentricchia, Frank. *After the New Criticism*. Chicago: University of Chicago Press, 1980.

Ransom, John Crowe. *The New Criticism*. New York: New Directions, 1941.

Spikes, Michael. *Understanding Contemporary American Literary Theory*, revised edition. Columbia: University of South Carolina Press, 2003.

#### "The Literature of Exhaustion" by John Barth (1967) essay

"The Literature of Exhaustion" is the title of a seminal essay by American novelist John BARTH, first published in *Atlantic*

magazine in 1967 and now included in his essay collection, *The Friday Book* (1984). In the essay Barth argues that, for novelists of his generation—namely, those who were born in the 1930s and who artistically came of age in the aftermath of Modernism—the primary problem was “how to succeed not even [James] Joyce and [Franz] Kafka, but those who succeeded Joyce and Kafka and are now in the evenings of their own careers.” Barth goes on to argue that the Modernists who preceded him had, through their restless overturning of nineteenth-century literary conventions, effectively “exhausted” literature: there was, from his standpoint, essentially nothing new left to do. His solution to this dilemma was to write “a remarkable and original work of literature, the implicit theme of which is the difficulty, perhaps the unnecessary, of writing original works of literature.” In other words, Barth argues that novelists writing in the aftermath of Modernism should write novels which overtly “imitate the form of the Novel” and call attention to their own artifice in such a way that the novelist “transcends what had appeared to be his refutation.” Barth’s diagnosis would later be understood to represent an early and formative description of what has since become known as literary POSTMODERNISM.

#### Source

Barth, John. *The Friday Book: Essays and Other Nonfiction*. New York: Putnam, 1984.

—Marshall Boswell

### Living Theater

Founded in 1947 by struggling New York artist Julian Beck (1925–1985) and his actress wife, Judith Malina, the Living Theater is a radical theater collective that regards the dramatic stage as a medium for social change. Rejecting the ethos of commercial Broadway, the Living Theater stages edgy, avant-garde, and deliberately noncommercial plays, often using unconventional staging and multimedia production techniques to break down the so-called fourth wall separating the actors from the audience. “If one can experiment in theater,” Beck once explained, “one can experiment in life.”

Beck, a bisexual Abstract Expressionist (see ABSTRACT EXPRESSIONISM) and self-proclaimed anarchist, first conceived of the troupe after reading *The Theatre and Its Double* (1938) by French anarchist Antonin Artaud. In this work Artaud first proposed his concept of the theater of cruelty, in which violent spectacle would shock audience members from their complacency.

Over the last half-century, the Living Theater has produced plays by Kenneth Brown, Gertrude Stein, William Carlos Williams, Paul GOODMAN, Kenneth REXROTH, Jean Cocteau, Bertolt Brecht, and Luigi Pirandello. The Living Theater was also crucial in helping launch the Off-Broadway phenomenon.

Throughout the last sixty years, the troupe has operated variously as a touring ensemble, a theater collective, and an

established theater. Currently, the Living Theater is located on New York’s Lower East Side. Performances are free to the public, with the proviso that theatergoers “Pay What [They] Can.”

#### Source

Beck, Julian. *The Life of the Theater*. New York: City Lights Books, 1974.

—Marshall Boswell

### Logan, John (1923–1987) poet

John Logan was born in Red Oak, Iowa, and died in San Francisco, California. Educated at Yale University, he received his B.A. in 1949, his M.A. in 1951, and his Ph.D. in 1954. While teaching English at Notre Dame University in the early 1950s, Logan began writing poetry; published his first book in 1955, *A Cycle for Mother Cabrini*; and eventually went on to publish a total of fourteen books of verse. His poetry is generally considered religious, dealing with such themes as the tension between the flesh and the spirit. Despite having a small readership, Logan was well respected among his fellow poets, such as James DICKEY. His two best-known books are *The Bridge of Change* (1979) and *Only the Dreamer Can Change the Dream* (1981), for which he received the Lenore Marshall Poetry Prize in 1982.

#### Sources

Isbell, Harold. “John Hogan’s ‘Confessions’: A Poet Ever Restless,” *Commonweal*, May 19, 1995: 14–20.

Waters, Michael. *Dissolve to Island: On the Poetry of John Logan*. Houston, Tex.: Ford-Brown, 1984.

—Marshall Boswell

### *Lolita* by Vladimir Nabokov (New York: Putnam, 1958) novel

Half a century after it was published, *Lolita* remains one of the most significant and controversial novels of the twentieth century. Told in a rapturous, lyrical style, the novel chronicles a middle-aged European man’s erotic obsession for a twelve-year-old American girl. The book’s creator, Vladimir NABOKOV, was a Russian-born aristocrat who had written nine novels in the Russian language before turning to English in the 1940s. With a complex structure and an innovative use of METAFICTION, it can be regarded as bridging the gap between Modernism and POSTMODERNISM.

Nabokov apparently began writing *Lolita* in 1939 or 1940 and while teaching literature at Cornell University in the late 1940s took up the subject again, writing the bulk of the novel on 8x11 index cards while on summer butterfly-hunting trips throughout the United States. He completed the book in 1954. In response to advice from friends not to seek a U.S. publisher for so controversial a novel, Nabokov turned to Olympia Press in Paris, primarily a publisher of erotica

and pornography, which published the book to little initial fanfare in 1955. Within two years, influential literary figures such as Graham Greene had generated enough interest in the book to persuade the American publishing firm Putnam to bring out an American edition, which appeared in 1958. The book became an instant publishing sensation.

The novel's narrator, Humbert Humbert, relates his story from prison, where he is serving a life term for murder. He insists from first to last that his interest in the prepubescent Lolita lies primarily in the way she embodies all the properties of a "nymphet," a word Nabokov made up and which has since entered the English language. Lolita remains in the reader's mind as both heartbreakingly tragic and comic.

From the opening page to the final paragraph, the novel is replete with puns, allusions to other literary works, complicated word games, shifting levels of reality, and manic invention. Nearly every page of the novel is worthy of analysis, as is evidenced by the appearance in 1970 of Alfred Appel Jr.'s *Annotated Lolita*, which appends a list of endnotes that is as long as the novel it annotates.

Critics have traditionally focused on the book's fusion of high aestheticism and apparent lack of moral engagement. The book has also attracted the notice, and occasionally the ire, of feminist and Marxist critics, as well as Post-Structuralists.

### Sources

- Appel, Alfred, Jr., ed. *The Annotated Lolita: Revised and Updated*. New York: Vintage, 1991.  
 Bloom, Harold, ed. *Lolita*. New York: Chelsea House, 1993.  
 Olsen, Lance. *Lolita: A Janus Text*. New York: Twayne, 1995.

—Marshall Boswell

***Lonesome Dove*** by Larry McMurtry (New York: Simon & Schuster, 1985) *novel*

Larry McMurtry's Western romance, *Lonesome Dove*, is the story of an epic cattle drive from Texas to Montana. The novel's heroes, ex-Texas Rangers Augustus "Gus" McCrae and W. F. Call, seem to represent McMurtry's attempt both to address and question the numerous myths about the American West. Laconic and even noble in their way, the two appear to be terrified of genuine feeling. They undertake the drive for no apparent reason—at the behest of a friend of theirs who is on the lam for murdering the mayor of Fort Smith, Arkansas, they steal the horses and cattle. Their comrades also represent Western clichés, including the dimwitted but hardworking Pea Eye Parker; the scoundrel Jake Spoon; the wide-eyed, innocent Newt Dobbs; and the big-hearted prostitute Lorena Wood. Although the novel traffics in the standard motifs of the Western genre—gunfights, saloons, Indian ambushes, campfire banter, and hangings—it treats these episodes with stark realism, while its depiction of the frontier on the cusp of modern development is unsentimental. The novel became a best-seller in 1985 and won the Pulitzer Prize in 1986.

### Source

- Busby, Mark. *Larry McMurtry and the West: An Ambivalent Relationship*. Denton: University of North Texas Press, 1995.

—Marshall Boswell

***Long Day's Journey into Night*** by Eugene O'Neill  
 (produced 1956) *play*

*Long Day's Journey into Night* is the fullest realization of Eugene O'Neill's autobiographical impulse, although much of the play is fiction and the recurrent themes are characteristic of the final phase of his work as a dramatist. Written between 1939 and 1941, this four-act play was neither published nor produced until three years after O'Neill's death in 1953. With this grim, realistic family tragedy, O'Neill examines the complexities and contradictions within the psyches of his central characters, the "four haunted Tyrones." A stark, unrelenting exorcism of his own family's dynamics, but woven with compassion by a playwright at the peak of his abilities, *Long Day's Journey into Night* is considered a dramatic masterpiece.

Set in the summer of 1912, the play focuses on celebrated romantic actor James Tyrone, his wife Mary, and their adult sons, Jamie and Edmund, all of whom are summering at the family's modest Connecticut cottage. Mary is convalescing from a battle with morphine addiction that began some twenty years before when she gave birth to Edmund. The men hope Mary is finally free of drugs, the source of a long family nightmare that has deeply affected all of them. However, Mary's precarious "recovery" is threatened by the illness of Edmund, who has been unable to shake what she stubbornly refers to as a "summer cold." Nervously awaiting the results of medical tests, the men are ruefully convinced that Edmund has tuberculosis, and they endeavor to keep the truth from Mary for as long as possible.

Jamie, an alcoholic wastrel, seems to be the protector of his younger brother, concerning himself with Edmund's alcohol intake and urging him toward literary success. At a climactic moment O'Neill allows Jamie, in a drunken state, to express his twisted love. Jamie warns Edmund: "Mama and Papa are right. I've been a rotten bad influence. And worst of it is, I did it on purpose. . . . Did it on purpose to make a bum of you. Or part of me did. A big part." The paradoxes of sibling love and the uneasy relations within the family unit are often evident in O'Neill's depiction of stage siblings, beginning with his first full-length drama, the Pulitzer Prize-winning *Beyond the Horizon* (produced 1920).

O'Neill's agonized depictions of his mother and brother are matched by his conflicted vision of his father, whose destructive miserliness derives from a desperately poverty-stricken childhood that has imprinted relentless fears on the old man. O'Neill's self-portrait in *Long Day's Journey into Night* highlights the deep-seated feelings of isolation from his family—and from the world in general—that tormented

him throughout his life. At one point this is explained by Edmund, who says, "It was a great mistake, my being born a man, I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not want and is not really wanted, who can never belong, who must always be a little in love with death!"

The original 1956 Broadway production of *Long Day's Journey into Night* won a fourth Pulitzer Prize for O'Neill and initiated a critical reassessment of his work. After years of neglect, O'Neill's reputation was restored by this production and by subsequent revivals of his plays.

### Sources

- Alexander, Doris. *Eugene O'Neill's Last Plays: Separating Art from Autobiography*. Athens: University of Georgia Press, 2005.
- Bloom, Harold, ed. *Eugene O'Neill's Long Day's Journey into Night*. New York: Chelsea House, 2000.
- Manheim, Michael, ed. *The Cambridge Companion to Eugene O'Neill*. New York: Cambridge University Press, 1998.
- Murphy, Brenda. *O'Neill. Long Day's Journey into Night*. Cambridge: Cambridge University Press, 2001.
- O'Neill, Eugene. *Long Day's Journey into Night*. New Haven: Yale University Press, 1956.

—James Fisher

***The Long Goodbye*** by Raymond Chandler (Boston: Houghton Mifflin, 1954) *novel*

*The Long Goodbye*, Raymond Chandler's sixth Philip Marlowe novel, is his longest and most ambitious work. The story chronicles Marlowe's relationship with Terry Lennox, an alcoholic whom Marlowe befriends and helps escape to Mexico after Lennox is accused of murdering his wealthy wife. Lennox apparently commits suicide, and a second apparent suicide soon follows—that of Roger Wade, an alcoholic novelist. Marlowe is required to make sense of the deaths.

*The Long Goodbye* allows Chandler to elaborate on the themes only hinted at in his previous works. Both Lennox and Wade are partial self-portraits, and through them Chandler explores the effects of trying to apply traditional gentlemanly values to 1950s American society, while the character of Wade allows him to examine the influence of alcoholism on a writer. The novel also marks Chandler's fullest study of the corrupting effect of money. The novel portrays crime and corruption not as the result of flawed political systems or the misdeeds of powerful men but rather as being embedded in the fabric of American society.

Above all, *The Long Goodbye* is an exploration of friendship and values. Marlowe's relationship with Lennox is based on their shared codes of conduct and manners, but Lennox betrays their friendship by faking his own suicide and helping cover up the murder of his wife. By rejecting Lennox at the end of the story, Marlowe adheres to his personal code of

conduct, necessary in the corrupt modern world. Chandler summed up the theme of the novel as follows: "any man who tried to be honest looks in the end either sentimental or plain foolish." He pushed the detective genre beyond its traditional limits and created a powerful study of corruption and values in American society.

### Source

- Moss, Robert F. *Raymond Chandler: A Documentary Volume*, Dictionary of Literary Biography, volume 253. Detroit: Brucoli Clark Layman/The Gale Group, 2002.

—Robert F. Moss

**Lorde, Audre** (1934–1992) *poet, autobiographer*

Audre Lorde (also called Gamba Adisa) was born in Harlem to Grenadan parents. She received her B.A. from Hunter College and a master's in library science from Columbia University. She worked as a librarian at the City University of New York while publishing her first poems in journals. *First Cities* (1968), her first book of poetry, led to various awards and fellowships, including the National Book Award in 1974. Lorde's works celebrate her love of women, protests racism and sexism, and explores the way language shapes social and individual behavior. Her work often draws upon African myths. She is a cofounder of a publishing house, The Kitchen Table, Women of Color Press.

Lorde's collections of poetry include *Cables to Rage* (1970), *New York Head Shop and Museum* (1974), *The Black Unicorn* (1978), *Chosen Poems* (1982), and *Our Dead Behind Us: Poems* (1986). She also wrote several autobiographical books: *The Cancer Journals* (1980), *Zami, a New Spelling of My Name* (1982), and *A Burst of Light* (1988). *The Audre Lorde Compendium: Essays, Speeches and Journals* was published in 1996.

### Sources

- Perreault, Jeanne. *Writing Selves: Contemporary Feminist Autobiography*. Minneapolis: University of Minnesota Press, 1995.
- Tate, Claudia. *Black Women Writers at Work*. New York: Continuum, 1983.

***Lost in the Funhouse*** by John Barth (Garden City, NY: Doubleday, 1968; enlarged, New York: Bantam, 1969) *story collection*

Led by its much-anthologized title story, John BARTH's first story collection exemplifies the challenges and frustrating limitations of METAFICTION—fiction that calls attention to its own fictionality.

Consisting of fourteen interlocking stories, the collection demonstrates what Barth calls the LITERATURE OF EXHAUSTION. In a 1967 essay of the same title, Barth argues that all the available forms of literary expression have been "ex-



hausted" from overuse. He then suggests that contemporary writers can continue to write "remarkable and original work" if they take as their "implicit theme . . . the difficulty, perhaps the unnecessary, of writing original works of literature." The stories in *Lost in the Funhouse* do that. Some pieces, such as "Title" and "Autobiography," are principally about themselves, while three linked stories featuring a young Baltimore native named Ambrose conflate adolescent and artistic self-consciousness. In the dense and complicated second half of the book, Barth moves away from contemporary settings to the world of myths, thereby returning narrative art to its beginnings in the hopes of replenishing the tradition.

—Marshall Boswell

### Lowell, Robert (1917–1977) poet

Descended from a literary family that included his grandfather James Russell Lowell and a cousin, Amy Lowell, Robert Lowell formed the ambition to be a great poet while he was an undergraduate at Harvard. He left New England and spent a summer in Tennessee with the poet Allen Tate and his wife, Caroline Gordon, who became his mentors. They recommended that Lowell transfer to Kenyon College in Ohio, where the poet and critic John Crowe RANSOM taught. Lowell became one of Ransom's protégés, earning his A. B. in 1940, and also a kind of ambassador between North and South, between the New York Intellectuals and the Southern Agrarians.

Lowell's first book of poetry, *Land of Unlikeness* (1944), was a traditional and rather formal production that revealed his skill with meter and highly symbolic language. His second book, *Lord Weary's Castle* (1946), revealed the influence of Tate and of Lowell's conversion to Catholicism. That volume won the Pulitzer Prize; Lowell was hailed as the finest poet of his generation, and was named poetry consultant to the Library of Congress. He sustained his reputation with the difficult Modernist verse of his third volume, *The Mills of the Kavanaughs* (1951).

During the late 1940s and 1950s Lowell struggled to find a new style for his poetry. He believed he had exhausted the resources of the Modernist sensibility, which depended on sophisticated allusions to the classics of world literature, the tradition that T. S. Eliot described in his essay "Tradition and the Individual Talent." A contentious marriage to Jean STAFFORD complicated Lowell's feelings, which verged toward madness. During his second marriage, to Elizabeth HARDWICK, he was hospitalized nearly every year for outbreaks of manic behavior followed by deep depressions.

Out of his suffering, however, Lowell developed a new style, more personal and less polished. His CONFESSIOAL POETRY made a dramatic impact with the publication of *LIFE STUDIES* (1959), a volume that constituted a kind of spiritual autobiography in verse. At the same time Lowell became involved in protests against the VIETNAM WAR. His poems in *History* (1973) and *For Lizzie and Harriet* (1973) reflected

the seemingly opposing perspectives of his public and private selves. "Lizzie" was Lowell's wife, Hardwick, whose letters Lowell quoted virtually verbatim in his verse, causing a storm of controversy over the appropriateness of exposing such intimacies in print. Harriet was his and Hardwick's only child.

Despite fierce criticism of the morality of Lowell's confessional poetry, his stature as a poet steadily increased with the publication of *Selected Poems* (1976) and other volumes. His last book, *Day by Day* (1977), published just before he died of a heart attack, seemed to many critics his best work in the confessional mode.

### Sources

Axelrod, Steven Gould, ed. *The Critical Response to Robert Lowell*. Westport, Conn.: Greenwood Press, 1999.

Bloom, Harold, ed. *Robert Lowell*. New York: Chelsea House, 1987.

Doreski, William. *Robert Lowell's Shifting Colors: The Poetics of the Public and the Personal*. Athens: Ohio University Press, 1999.

Hamilton, Ian. *Robert Lowell: A Biography*. New York: Random House, 1982.

Mariani, Paul. *Lost Puritan: A Life of Robert Lowell*. New York: Norton, 1994.

### Lurie, Alison (1926– ) novelist

Alison Lurie was born in Chicago. From an early age her parents encouraged her to be a writer. She graduated from Radcliffe College with a B.A. degree in 1947 and published her first novel, *Love and Friendship*, in 1962. Lurie's most important and best-known novel is *The War Between the Tates* (1974), which dramatizes both marital and intergenerational conflict during the VIETNAM WAR era. *Foreign Affairs* (1984) won a Pulitzer Prize for its study of the sexual life of the middle-aged in a story about two professors on sabbatical. *The Truth About Lorin Jones* (1988) depicts a feminist biographer's disillusionment with her subject. Lurie's other novels include *The Nowhere City* (1965); *Imaginary Friends* (1967); *Real People* (1969); and *Only Children* (1979), which is narrated from the children's point of view. *Truth or Consequences* (2005) is an academic comedy about adultery set on a fictional campus like Cornell, where Lurie teaches.

*The Language of Clothes* (1981) is a treatment of female and male fashion that reflects the precise observation of dress that is found in Lurie's novels. She has also published children's books: *The Heavenly Zoo* (1979) and *Clever Gretchen and Other Forgotten Folktales* (1980). *Don't Tell the Grown-ups: Subversive Children's Literature* appeared in 1990.

### Sources

Costa, Richard Hauer. *Alison Lurie*. New York: Twayne, 1992.

Newman, Judi. *Alison Lurie: A Critical Study*. Amsterdam & Atlanta: Rodopi, 2000.



**Madison, James** (1751–1836) *statesman, essayist*

*Knowledge will forever govern ignorance: And a people who mean to be their own Governors, must arm themselves with the power which knowledge gives.*

—Madison to William Taylor Barry, August 4, 1822

James Madison, fourth president of the United States, is known as the architect of the CONSTITUTION as well as the primary author of the Bill of Rights. He was instrumental in securing ratification of the Constitution in New York, contributing several of the major essays that together comprise *THE FEDERALIST*.

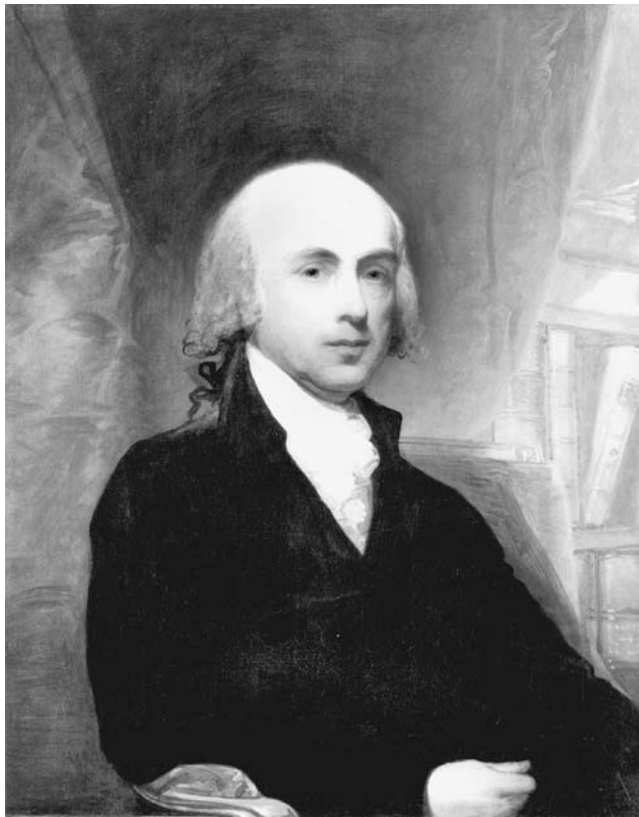
Born in 1751 in Port Conway, Virginia, Madison was introduced to the ideas of the Scottish ENLIGHTENMENT at the early age of eleven at a school directed by a Scottish clergyman. In 1769 Madison headed north to the College of New Jersey (later known as Princeton University). There he met two future political allies, classmates Philip FRENEAU and Hugh Henry BRACKENRIDGE. Madison enjoyed a reputation as a serious and diligent student, with excellent skills in written and oral persuasion. His politics were decidedly liberal, and he was a founding member of the American Whig Society.

After graduation in 1771, Madison returned to his home in Montpelier, Virginia, where he spent much of his time tutoring his younger siblings and, always a bit of a hypochondriac, brooding about an early death. The AMERICAN REVOLUTION afforded him his first opportunity to escape the doldrums and apply his philosophical interests to practical politics. He was appointed to the local Committee of Safety in 1774 and was named a delegate to the Virginia Convention, which first declared independence in 1776.

In that same year Madison met fellow planter and statesman Thomas JEFFERSON, with whom he subsequently enjoyed a fifty-year friendship. Strikingly different in appearance and personality, the two men seemed to complement each other. Jefferson was cosmopolitan, at ease in his travels abroad; Madison never ventured outside his American borders. Jefferson was a brilliant theoretician; Madison was a practical problem solver.

Madison was elected a delegate to the Continental Congress in 1780 and served as a Virginia representative in Congress for the next eight years. He continued to be active in shaping Virginia's political life, however, and mounted a successful campaign against Patrick HENRY's proposal for state-supported churches. Madison's *Memorial and Remonstrance, Presented to the General Assembly, of the State of Virginia, at Their Session in 1785, in Consequence of a Bill Brought into that Assembly for the Establishment of Religion by Law* killed Henry's initiative, as Madison proudly told Jefferson in a letter of 1786, "I flatter myself I have in this Country extinguished forever the ambitious hope of making laws for the human mind."

Madison was deeply committed to the creation of a strong national government. He believed the government of the existing constitution, the ARTICLES OF CONFEDERATION, was too weak to establish the new nation on a firm financial footing. Thus, he was an enthusiastic participant at the Constitutional Convention in 1787, and he persuaded his fellow Virginian George WASHINGTON to attend the convention. In Philadelphia, Madison took careful notes on the long debates over the shape of the new government, including a detailed account of his own Virginia Plan for structuring that government. When opposition to the Virginia Plan emerged,



Engraving by W. A. Wilmer from a portrait of James Madison by Gilbert Stuart, circa 1805

Madison reluctantly agreed to “the Great Compromise” over representation that allowed the stalemate to be broken and agreement on the basic structure of the government to be forged.

When the battle over ratification of the new constitution began in New York, Madison came to the assistance of nationalists Alexander HAMILTON and John JAY, leaders of the forces for its approval. Together the three men wrote the essays known as *The Federalist Papers*, which appeared in New York newspapers from October 1787 to August 1788. Madison contributed twenty-six of the eighty-five essays, each of which responded to the criticisms voiced against the proposed Constitution. His most significant essay, number 10, argued that the design of the new government would prevent any of the many factions within a large republic from overwhelming another. In essays 37 through 58 Madison articulated the clear divisions of powers established between each branch of government. With victory assured in New York, Madison headed back to join the ratification battle in his home state. Patrick Henry led the opposition, claiming the new government was a threat to the democratic self-government promised in the Revolution. The nationalists won

the day, however, in part because of a promise by Madison and his supporters that they would add a bill of rights to the Constitution. This promise was kept, and during the first session of Congress, Madison wrote the first ten amendments to the Constitution, known popularly as the Bill of Rights. As might be expected, he fought vigorously against any attempts to dilute the First Amendment, which prohibited the establishment of a state religion.

When George Washington left the presidency, Madison also returned to Virginia. He had married QUAKER widow Dolly Payne Todd in 1793, and by 1796 he was eager to complete the remodeling of his Montpelier home. He returned to the national political scene, however, in 1798, when he and Jefferson wrote *The Virginia and Kentucky Resolutions* in response to President John ADAMS’s Alien and Sedition Acts. These acts, Madison believed, infringed on the freedoms of speech and press guaranteed in the Constitution. In the Virginia Resolution he wrote that the states had a right to declare oppressive federal laws null and void. A later generation of southern politicians used the same states-rights argument used in *The Virginia and Kentucky Resolutions* to justify the dismemberment of the union Madison had worked so hard to create.

Madison served as Jefferson’s secretary of state during his friend’s presidency. Foreign affairs, particularly the conflict between France and England, played a critical role in shaping American politics during Jefferson’s administration, and when Madison entered the White House in 1808, the problems intensified. In 1812 President Madison led an ill-prepared nation into a second war with Great Britain, which ended without a clear victory for either side. When his term was over in 1816, Madison retired once again to Montpelier and to the local politics of Virginia. He joined Jefferson in creating the University of Virginia and served in the Virginia Constitutional Convention in 1829. In 1834, alarmed by South Carolina’s use of his Virginia Resolution as a rationale for secession, Madison wrote two short paragraphs, “Advice to My Country,” to be read after his death. This brief statement was intended as a warning against the destruction of the federal union. He died at Montpelier in 1836.

## Works

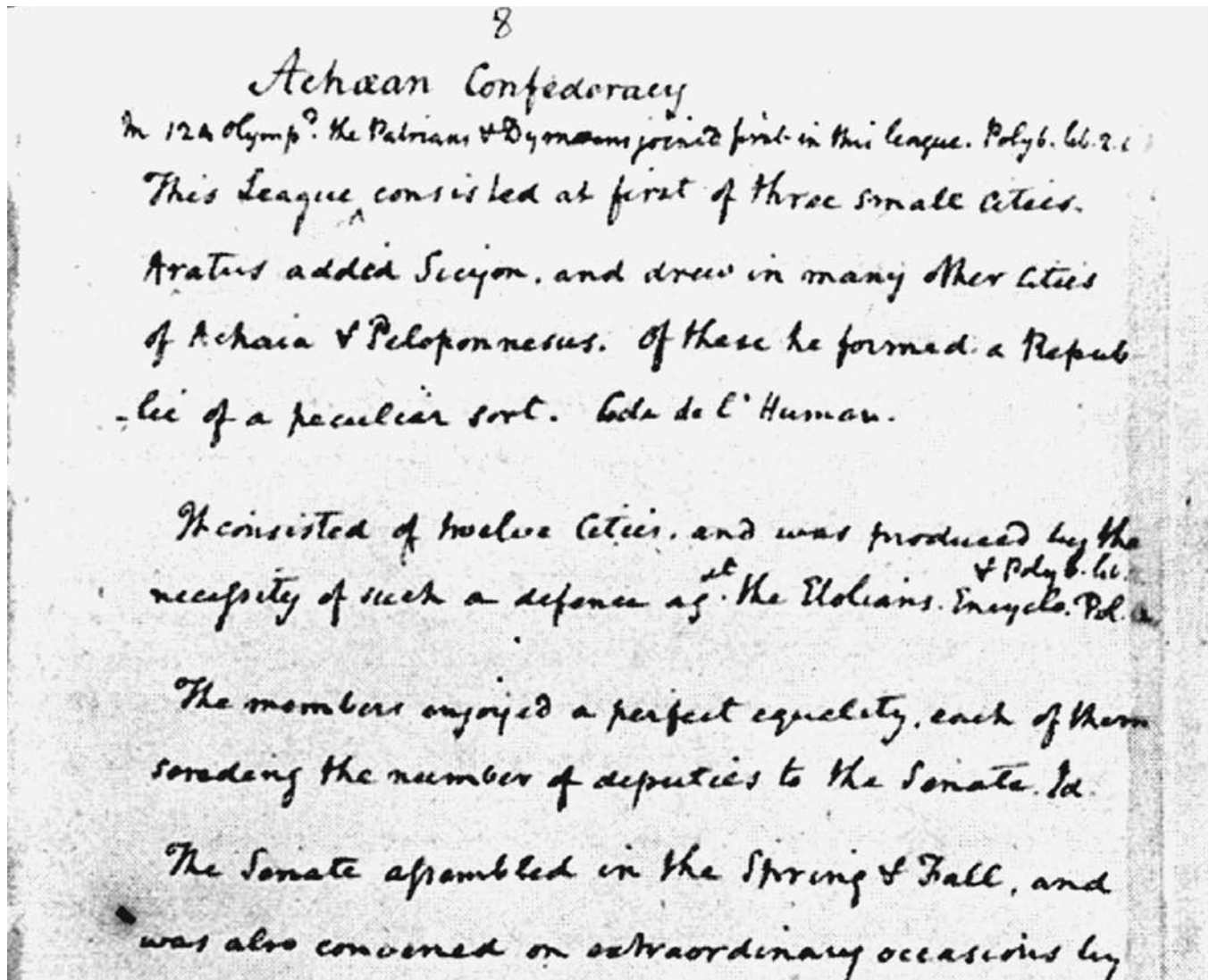
*The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787. . . .* 2 volumes. New York: J. & M. Lean, 1788. Early American Imprints, 21127, 35581.

Madison, James. *Letters and Other Writings of James Madison*, 4 volumes. Edited by Philip R. Fendall. Philadelphia: Lippincott, 1865; Chicago: Newberry Library, 1979.

Madison. *The Papers of James Madison*, Presidential Series, 4 volumes. Charlottesville: University Press of Virginia, 1984.

Madison. *The Papers of James Madison*, Congressional Series, volumes 1–17. Chicago: University of Chicago Press, 1962–1977; volumes 11–17. Charlottesville: University Press of





Page from Madison's notes on "Ancient and Modern Confederacies," spring 1787, made in preparation for the Federal Constitutional Convention. The passage above describes the Achaean Confederacy, an association of cities in ancient Greece. The second to last sentence in the passage reads "The members enjoyed a perfect equality, each of them sending the number of deputies to the Senate."

Virginia, 1977–1991. Secretary of State Series, volumes 1–7. Charlottesville: University Press of Virginia, 1986–2005. Presidential Series, volumes 1–5. Charlottesville: University Press of Virginia, 1984–2004.

James Madison: *Writings*, edited by Jack N. Rakove. New York: Library of America, 1999.

### Sources

Kernell, Samuel. *James Madison: The Theory and Practice of Republican Government*. Stanford, Calif.: Stanford University Press, 2003.

Labunski, Richard E. *James Madison and the Struggle for the Bill of Rights*. New York: Oxford University Press, 2006.

Wills, Gary. *James Madison*. New York: Times Books, 2002.

### Recommended Writings

"Memorial and Remonstrance against Religious Assessments" (1785)

*The Debates in the Federal Convention of 1787*, reported by James Madison (1787)

*Constitution of the United States* (1787)

*The Federalist Papers* (1787–1788)

*First Inaugural Address* (1809)

*Second Inaugural Address* (1813)

### Studying James Madison

James Madison, founder, statesman, and fourth president of the United States, wrote influential essays in *The Federalist Papers* and maintained a voluminous correspondence. His



public papers, documenting his two-term presidency, have been collected by major repositories such as the Library of Congress; James Madison University; and the University of Virginia, which houses the ongoing, authoritative collection, the twenty-seven volumes of Madison's papers that have been published since 1962. These collected works, edited by William T. Hutchinson and others, are an important resource for primary sources. Also see *The Writings of James Madison*, edited by Gaillard Hunt (9 volumes, New York: Putnam, 1900–1910). For a more recent one-volume edition, see *James Madison: Writings*, edited by Jack N. Rakove (New York: Library of America, 1999).

The definitive biography is Irving Brant's *James Madison* (6 volumes, Indianapolis: Bobbs-Merrill, 1941–1961). Other Madison biographies that students might consult include Ralph L. Ketcham's *James Madison: A Biography* (New York: Macmillan, 1971) and Gary Wills's *James Madison* (New York: Times Books, 2002). For biographies that focus on his role as a founder and a president, see William Lee Miller's *The Business of May Next: James Madison and the Founding* (Charlottesville: University of Virginia Press, 1992) and Robert Allen Rutland's *James Madison: The Founding Father* (Columbia: University of Missouri Press, 1997). For students interested in reading Madison's letters and other personal writings, see *The Republic of Letters: The Correspondence between Thomas Jefferson and James Madison, 1776–1826*, edited by James Morton Smith (3 volumes, New York: Norton, 1995). Regarding Madison and the War of 1812, see Charles Geoffrey Muller's *The Darkest Day: The Washington-Baltimore Campaign During the War of 1812* (Revised edition, Philadelphia: University of Pennsylvania Press, 2003) and Walter R. Borneman's *1812: The War That Forged a Nation* (New York: HarperCollins, 2004).

For electronic sources on James Madison, see: *The James Madison Papers, 1723–1836*, from the Manuscript Division at the Library of Congress, with some twelve thousand items in seventy-two thousand digital images (<[http://memory.loc.gov/ammem/collections/madison\\_papers/index.html](http://memory.loc.gov/ammem/collections/madison_papers/index.html)> viewed April 27, 2007). Also see *The James Madison Papers at the University of Virginia* (<<http://www.virginia.edu/pjm/>> viewed April 27, 2007); *The Federalist Papers* (<<http://www.yale.edu/lawweb/avalon/federal/fed.htm>> viewed April 27, 2007); and *The James Madison Center at James Madison University*: (<<http://www.jmu.edu/madison/center/>> viewed April 30, 2007).

### ***Magnalia Christi Americana* by Cotton Mather**

(London: Thomas Parkhurst, 1702) history

*Magnalia Christi Americana*; or, *The Ecclesiastical History of New-England from Its First Planting, in the Year 1620, unto the Year of Our Lord, 1698* chronicles the Puritans' experience in NEW ENGLAND from the founding of Plymouth Colony to the years following the SALEM WITCHCRAFT TRIALS in 1692. The

Latin title *Magnalia Christi Americana* generally translates to "A History of the Wonderful Works of Christ in America."

*Magnalia Christi Americana* is divided into seven books, as Mather outlines in the "General Introduction." Book 1 covers the founding of the colony: "I Relate the Considerable Matters, that produced and attended the First Settlement of COLONIES, which have been Renowned for the Degree of REFORMATION." Books 2 and 3 cover the biographies of magistrates and ministers: "I first introduce the Actors, that have in a more exemplary manner served those Colonies; and give Remarkable Occurrences, in the exemplary LIVES of many Magistrates, and of more Ministers, who so Lived as to leave unto Posterity Examples worthy of Everlasting Remembrance." Book 4 covers founding of HARVARD COLLEGE and notable students: "I add hereunto, the Notables of the only Protestant University that ever shone in that hemisphere of the New World; with particular instances of Criolians, in our Biography, provoking the whole World with vertuous Objects of Emulation." Book 5 covers the church organizations and procedures: "I introduce then, the Actions of a more Eminent Importance, that have signalized those Colonies; Whether the Establishments, directed by their Synods; with a Rich Variety of Synodical and Ecclesiastical Determinations." Book 6 covers notable events and people: "And into the midst of these Actions, I interpose an entire Book, wherein there is, with all possible Veracity, a Collection made of Memorable Occurrences, and amazing Judgments and Mercies befalling many particular Persons among the People of New-England." Book 7 includes more hardships of the colony: "the Disturbances, with which they have been from all sorts of Temptations and Enemies Tempestuated; and the Methods by which they have still weathered out each Horrible Tempest." Mather's *Magnalia Christi Americana* presents the New England Puritans as a divinely guided people.

### **Sources**

Felker, Christopher D. *Reinventing Cotton Mather in the American Renaissance: Magnalia Christi Americana in Hawthorne, Stowe, and Stoddard*. Boston: Northeastern University Press, 1971.

Silverman, Kenneth. *The Life and Times of Cotton Mather*. New York: Harper & Row, 1984.

### **Mann, Herman (1771–1833) writer**

Author, BOOKSELLER, and newspaper editor, Herman Mann was born on November 10, 1771, in Walpole, Massachusetts. He married in 1792 and fathered eleven children. A school-teacher in the early years of his marriage, Mann moved his family to Dedham, Massachusetts, in 1797 and started a newspaper that he called *The Minerva* (1797–1804). Except for a brief stay in Providence, Rhode Island, Mann remained in Dedham, earning his living after 1813 as a bookbinder and bookseller until his death on September 25, 1833.

Mann is remembered for his ghostwritten autobiography of Deborah SAMPSON, a woman who disguised herself as a man, enlisted in the Revolutionary army, and served honorably until the discovery of her gender forced her to be discharged. Although Mann posed as the editor, Sampson's autobiography, *The Female Review; or, Memoirs of an American Young Lady* (1797) was essentially his work.

*The Female Review* was designed to appeal to female readers and thus opened with an advocacy of women's education. Mann reviewed the litany of British injustices that led to the AMERICAN REVOLUTION before launching into his tale of gender deception, bravery, and adventure. Mann veered between praise and condemnation of his heroine. She was, he wrote, duplicitous, but she was also heroic. By her actions, she had breached "feminine delicacy," and, perhaps most shockingly, she had engaged in romantic and sexual relations with both men and women. Mann tried to cushion the effect of his narrative by attaching morals to his tales.

### Works

Mann, Herman. *The Female Review: or, Memoirs of an American Young Lady*. Dedham, Mass.: Printed by Nathaniel & Benjamin Heaton for the author, 1797; New York: Arno, 1972.

Mann. *The Columbian Primer, or, An Easy, Systematic Introduction to the English Language*. Boston: Printed by Thomas Fleet, 1801; Early American Imprints, second series, 332.

### Sources

Brown, Herbert Ross. *The Sentimental Novel in America, 1789–1860*. Durham, N.C.: Duke University Press, 1940.

Evans, Elizabeth. *Weathering the Storm; Women of the American Revolution*. New York: Scribner, 1975.

Young, Alfred F. *Masquerade: The Life and Times of Deborah Sampson, Continental Soldier*. New York: Knopf, 2004.

### Marrant, John (1755–1791) minister, teacher

*The next morning, having quitted my customary lodging, and returned thanks to the Lord for my preservation through the night, reading and travelling on, I passed between two bears . . . I went and returned God thanks for my escape, who had tamed the wild beasts of the forest, and made them friendly to me.*

—A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black (1785)

John Marrant was born in New York in 1755, into a free black family. He moved with his mother to Florida, then Georgia, and in 1766, to Charleston, South Carolina, where he lived with his sister. In Charleston, Marrant learned carpentry and studied the violin and the French horn, a decision brought on after walking past a school one day. He later explained: "I heard music and dancing, which took

my fancy very much, and I felt a strong inclination to learn the music. I went home, and informed my sister, that I had rather learn to play upon music than go to a trade." Despite his mother's initial attempts to persuade him otherwise, Marrant pursued his musical interest and eventually taught music.

When fourteen-year-old Marrant attended the Reverend George WHITEFIELD's sermons in Charleston on a dare to play his French horn during the sermon, Marrant was instead deeply affected by Whitefield's preaching and was inspired to become a preacher. Marrant converted to Methodism and left his family to become an itinerant preacher in South Carolina. For two years Marrant delivered sermons to the Chickasaw, Creek, Cherokee, and Choctaw.

John Marrant's experiences are chronicled in *A Narrative of the Lord's Wonderful Dealings with John Marrant, a Black . . .* (1785). He describes his captivity by the Cherokee—resulting from a reunion with a family friend, a Cherokee hunter—as an opportunity to convert the Indians. When Marrant returned to Charleston after a two-year absence, his family, assuming that he had died, did not recognize him dressed in animal skins and a sash, carrying a tomahawk. Marrant remained in Charleston briefly, helping to build a church school, before joining the British Navy to fight against the colonists, along with other blacks who were offered freedom once the British won the war. Marrant served in the Royal Navy from 1775 to 1782, leaving upon falling ill. He then traveled to London, where he gained the support of the countess of Huntington, a wealthy Methodist dedicated to the abolition of slavery and to missionary work. Ordained by the countess on May 15, 1785, in her chapel in Bath, England, Marrant then worked in Nova Scotia with local tribes, the Micmacs and with refugee black LOYALISTS. Over the next two years Marrant contributed to the community by teaching school, preaching, building a chapel, and ordaining two African ministers. When the funding he had thought was forthcoming from the countess of Huntington did not materialize, Marrant left Nova Scotia for Boston, where he worked in the first black Masonic lodge, established by Prince Hall. Marrant preached antislavery sermons in Hall's church and also taught school. Marrant returned to London in 1790, where, according to Carla Mulford, "he published his account of his North American experiences in his *Journal* (1790)." John Marrant died in April 1791.

Marrant's narrative of his life story and spiritual conversion was told to the Methodist English minister William Aldridge. As with other "told to" narratives, Aldridge edited the work but identified the narrative as Marrant's: "Taken down from his own relation, Arranged Corrected, and Published by the Rev. Mr. Aldridge." Readers in Marrant's time were familiar with such editing of PERSONAL NARRATIVES, such as the captivity or SLAVE NARRATIVE, and thought that if the text was altered, it was sanctioned, much as Aldridge explains in the Preface: "I have always preserved Mr. Marrant's ideas, tho'

I could not his language; no more alterations, however, have been made, than were thought necessary.” Marrant’s *Narrative* can be identified with both the CAPTIVITY NARRATIVE and the SPIRITUAL AUTOBIOGRAPHY. His life story, however, is unusual for a captivity narrative because it focuses less on incidents of isolation or feelings of desolation and more on offering his experience as an opportunity to demonstrate his newfound evangelical faith by converting his captors to Christianity.

### Work

Marrant, John. *A Narrative of the Lord’s Wonderful Dealings with John Marrant, a Black*. . . London: Gilbert & Plummer, 1785.

### Source

Carretta, Vincent and Philip Gould, eds. *Genius in Bondage: Literature of the Early Black Atlantic*. Lexington: University Press of Kentucky, 2001, 116–129.

### Mason, George (1725–1792) statesman

George Mason is remembered primarily for his objection to the final form of the CONSTITUTION of the United States. He rejected what he considered its perversion of democracy inherent in strong state governments as well as the excessive powers of the executive, legislative, and judicial branches of the new national government. Although not known for any particular work, his writings, collected as *The Papers of George Mason*, comprise letters, speeches, articles, drafts of legislation, and other items that bear witness to his democratic sensibilities. Moreover, his work shows the influence of the ENLIGHTENMENT on his thinking and, more generally, on the thinking of the ruling class in late-colonial and early-republican America. Mason was a fervent believer in John Locke’s view of government as a contract between the people and the rulers, and of government as the servant of the people. In addition, he associated personal liberty with economic liberty and thus resisted any government interference in commerce unless it emanated from a democratically elected and responsible body.

George Mason was born in Fairfax County, Virginia, to George Mason and Ann Thomson Mason. Mason’s father died when Mason was only ten years old. His mother managed the Mason estate on her own and saw to it that Mason received an appropriate education. At age twenty-five Mason married Anne Eilbeck, and they had nine children, three of whom died in infancy. When Anne Mason died in 1773, they had been married for twenty-three years. In 1780, Mason married Sarah Brent.

Mason served as vestryman for Truro Parish and justice of the peace for Fairfax County for most of his adult life. In 1752 he became treasurer of the Ohio Company, a land company trying to gain titles to large tracts of land in the

West in order to sell them to prospective settlers. In 1758 he had his first taste of state political office when he was elected to Virginia’s House of Burgesses, in which he served only four years before the turmoil of the Revolution propelled him to the front lines of Virginian and American politics.

Mason was a staunch defender during the pre-Revolutionary years of the exclusive right of the local legislatures to tax the colonists. In June 1766 he wrote:

There is a Passion natural to the Mind of man, especially a free man, which renders him Impatient of Restraint. . . . Such another Experiment as the Stamp-Act would produce a general Revolt in America. . . .

In 1769 Mason prepared the draft resolution of a non-importation association intended to force British merchants to join the colonists in demanding repeal of the taxes. George WASHINGTON introduced this draft into the House of Burgesses and secured its adoption. Mason also collaborated with Washington to draft the Fairfax County Resolves, Virginia’s response to the Coercive Acts passed in 1774 to punish Boston for destroying English tea. The Resolves called for a continental congress that would devise “a general and uniform Plan for the Defence and Preservation of our common Rights. . .,” the most radical response to the Coercive Acts at the time.

In June 1776 Mason was called upon to draft the Declaration of Rights of Virginia and the first constitution of the independent commonwealth of Virginia, both adopted by the Virginia Convention in June. The Declaration of Rights called for the right to jury trials, religious toleration, freedom of the press, protection against general warrants, limits on bail, and protection against cruel and unusual punishments—the last point showing that Mason was also a student of Cesare Beccaria, leading advocate of criminal-justice reform during the Enlightenment.

During the latter part of the Revolution, Mason’s views on the relationship between the state and national governments, and, indeed, between the individual and the governments, were becoming apparent. He feared the trends of the Continental Congress, which demanded that the states levy more taxes to support the army and retire the public debt. He was, thus, a strict defender of the limited national government that had been devised in the ARTICLES OF CONFEDERATION.

Mason agreed to support a constitutional convention in 1787 because of his increasing conviction that the Confederation was too weak to ensure the opening of settlement in the West. His hope was that the nation could establish a stronger central government that still protected the individual. As a Virginia delegate to the Philadelphia convention, however, he became disillusioned. In his view, the proposed constitution created an executive branch that was too free from legislative control and that weakened state governments. Following the



convention, he wrote and circulated a memorandum, "Objections to This Constitution of Government." In it, he criticized the lack of a Declaration of Rights and condemned the decision to let the slave trade continue for twenty years.

Mason's objection to slavery was already apparent in July 1773, when as part of his study of the Virginia Charters as an employee of the Ohio Company, he wrote "that slow Poison, [slavery] . . . is daily contaminating the Minds & Morals of our People. Every Gentlemen here is born a petty Tyrant." Because Mason believed the Constitution would "produce a monarchy, or a corrupt, tyrannical aristocracy," or most likely "vibrate some years between the two, and then terminate in the one or the other," he became one of the leading opponents of ratification in Virginia. Although he lost this battle, he did live to see the adoption of a Bill of Rights. Despite this victory, however, he continued to have grave doubts about the new government and, in 1790, refused a seat in the Senate. George Mason died October 7, 1792, at his plantation, Gunston Hall.

### Work

Mason, George. *The Papers of George Mason*, edited by Robert A. Rutland. Chapel Hill: University of North Carolina Press, 1970.

### Source

Broadwater, Jeff. *George Mason, Forgotten Founder*. Chapel Hill: University of North Carolina Press, 2006.

## Massachusetts Bay Colony

Established in 1630 with a royal CHARTER, the Massachusetts Bay Company was granted lands extending three miles from the Charles River to three miles north of the Merrimack River. John WINTHROP, a lawyer and Puritan leader, organized the effort. John Endecott (1589–1665) was governor under the New England Company; when the new charter for the Massachusetts Bay Colony was established in 1630, Winthrop was appointed governor by the court.

Members of the Massachusetts Bay Company departed on the *ARBELLA* and three other ships on April 8, 1630, from Yarmouth, Isle of Wight, and arrived at Salem, Massachusetts, on June 13, 1630. Colonists were inspired by financial prospects and by the possibility of religious refuge. Deteriorating economic, political, and religious conditions in England contributed to the migration. Winthrop, who served as governor until his death in 1649, aspired along with other Puritans to make the community a "City upon a Hill," with absolute obedience from its members. Those who did not comply, such as Roger WILLIAMS, Anne HUTCHINSON, and Thomas HOOKER, departed voluntarily or were banished.

The founding of the Massachusetts Bay Colony signaled the beginning of the "Great Migration" of the 1630s, a period when some fourteen thousand English Puritans made

the eight- to twelve-week voyage across the Atlantic to NEW ENGLAND. Whereas the initial migrations had involved mostly single young men, the Massachusetts Bay Colony was largely comprised of families, which contributed to a more stable and faster-growing population. In general, the new arrivals were more prosperous than previous immigrants, who had arrived as indentured servants to the Chesapeake area, attracted by economic prospects unavailable to them at home in England.

In 1684 James II appointed Edmund Andros (1637–1714) as governor of the newly constructed New England Dominion, an administration that banned meetings and dismissed the assembly. England's attempt to maintain political control of the colonies by imposing the New England Dominion stirred rebellious petitioning for Andros's removal, but not until James II was dethroned and William and Mary crowned did the colony regain its legislative freedom to elect its own representatives and restore the Massachusetts assembly.

Notable authors and works associated with the Massachusetts Bay Colony include the poets Anne BRADSTREET, Michael WIGGLESWORTH (specifically his *The Day of Doom* [1662]), and Edward TAYLOR; John WINTHROP's "Model of Christian Charity" (1630) and "Journal" (1630–1649); Francis Higginson's (1587–1630) "Journal" (1629) and *New England's Plantation* (1630); Samuel SEWALL's *Diary* (1674–1729) and *The Selling of Joseph* (1700); Cotton MATHER's *MAGNALIA CHRISTI AMERICANA*, his *Bonifacius: An Essay . . . to Do Good* (1710), and his *WONDERS OF THE INVISIBLE WORLD*; *THE BAY PSALM BOOK*; and *THE NEW ENGLAND PRIMER*.

### Works

Winthrop, John. *A Journal of the Transactions and Occurrences in the Settlement of Massachusetts and the Other New England Colonies*. Hartford: Printed by Elisha Babcock, 1790; revised as *The History of New England from 1630 to 1649*, edited by James Savage. Boston: Little, Brown, 1853.

Bradford, William. *History of Plymouth Plantation . . .*, edited by Charles Deane, Collections of the Massachusetts Historical Society, fourth series, no. 2, 1856; republished as *Of Plymouth Plantation, 1620–1647*, edited by Samuel Eliot Morison, New York: Knopf, 1952.

### Sources

Breen, T. H. *Puritans and Adventurers: Change and Persistence in Early America*. New York: Oxford University Press, 1980.

Bremer, Francis J., and L. A. Botelho, eds. *The World of John Winthrop: Essays on England and New England, 1588–1649*. Boston: Massachusetts Historical Society, 2005.

Taylor, Alan. *American Colonies*. New York: Viking, 2001.

## Massachusetts Historical Society (1791– )

America's first repository of historical documents, including books and manuscripts, was the Massachusetts Historical So-



ciety (MHS), established by the Reverend Jeremy BELKNAP, a Boston minister, on January 24, 1791, when he gathered a group of like-minded friends for the purpose of collecting and preserving primary sources of American history. Through contributions of family papers, books, and artifacts, the Massachusetts Historical Society began assembling a valuable collection. In 1792 the Society published the *Collections*, which included edited transcriptions of historical documents and rare early publications and manuscripts from the Society's own collections.

The MHS is the main repository for collections of the personal papers of individuals and families who lived in Massachusetts, notably the John and Abigail ADAMS family and Mercy Otis WARREN. It also holds PAUL REVERE's own account of his famous ride and manuscript copies of the DECLARATION OF INDEPENDENCE by both THOMAS JEFFERSON and John Adams. In 1859 the Society began publishing *Proceedings of the Massachusetts Historical Society*, which was replaced in 1997 with *The Massachusetts Historical Review*.

### Sources

Cushing, John D. *Catalogue of Books in the Massachusetts Historical Library: An Annotated Edition of the 1796 Library Catalogue of the Massachusetts Historical Society*. Boston: Massachusetts Historical Society, 1997.

The Massachusetts Historical Society <<http://www.masshist.org>> (viewed August 16, 2006).

Tucker, Louis Leonard. *The Massachusetts Historical Society: A Bicentennial History, 1791–1991*. Boston: Massachusetts Historical Society. Distributed by Northeastern University Press, 1995.

### Mather, Cotton (1663–1728) minister, theologian, historian

*I write the wonders of the Christian religion, flying from the deprivations of Europe to the American strand. . . .*

—*Magnalia Christi Americana* (1702)

Cotton Mather was born in Boston on February 12, 1663, the son of Increase MATHER and Maria Cotton Mather, the daughter of John COTTON. As the eldest son in a leading Puritan family, Mather was prepared from childhood to play a leading role in the Congregational Church. He attended Boston Latin School and entered HARVARD COLLEGE at the age of twelve, one of the youngest students ever admitted to the program. He graduated from Harvard in 1678 and returned to complete his master's degree in 1681.

Although it is unclear at what point in his youth he developed a stuttering problem, it delayed his career in the ministry, a vocation that demanded excellence at elocution.



Cotton Mather, 1728; mezzotint by Peter Pelham

Mather spent two years studying medicine, and in 1685 was finally ordained. He joined his father at the Second Church in Boston, a position he held for the rest of his life. Ordination was soon followed by his marriage in 1686 to Abigail Phillips. Abigail died in 1702; his second wife, Elizabeth, died in 1713; and his third wife, Lydia outlived him. Mather had fifteen children, a large family even by the standards of the time; he outlived all but two of these children.

Largely unsuccessful as a clergyman, Cotton Mather suffered from comparison with his better-known father and was apparently unsuited for his public role. He was, however, a prolific writer, leaving a record of more than four hundred publications. His early efforts included an essay, *The Declaration of the Gentlemen, Merchants, and Inhabitants of Boston* (1689), which supported the rebellion against Sir Edmund Andros (1637–1714), the royal governor. Cotton Mather was left in charge of the church during his father's mission to England to negotiate with the royal government. When Increase Mather returned from the mission in England with a new charter and a new governor, Sir William Phips (1651–1695), Cotton Mather threw his support behind both the charter

("Political Fables," written in 1693) and Phips (*Pietas in Patriam*, a testimonial to the governor, was published in 1697).

Mather was, in turn, rewarded with an appointment as one of the judges in the SALEM WITCHCRAFT TRIALS, where he played a leading role in the prosecutions and their aftermath. Focusing on both the spiritual and the scientific aspects of the case, he placed limitations on the use of spectral or ghostly evidence. Mather's standards of justice were significantly higher than those of the other judges, but his views were largely ignored. Mather supported the convictions of some of the alleged witches and failed to protest the convictions of those people he believed to be innocent. Mather wrote the following about his ability to recount the trials:

This is the Story of Goodwins Children, a Story all made up of Wonders! I have related nothing but what I judge to be true. I was my self an Eye-witness to a large part of what I tell; and I hope my neighbours have long thought, That I have otherwise learned Christ, than to ly unto the World. Yea, there is, I believe, scarce any one particular, in this Narrative, which more than one credible Witness will not be ready to make Oath unto.

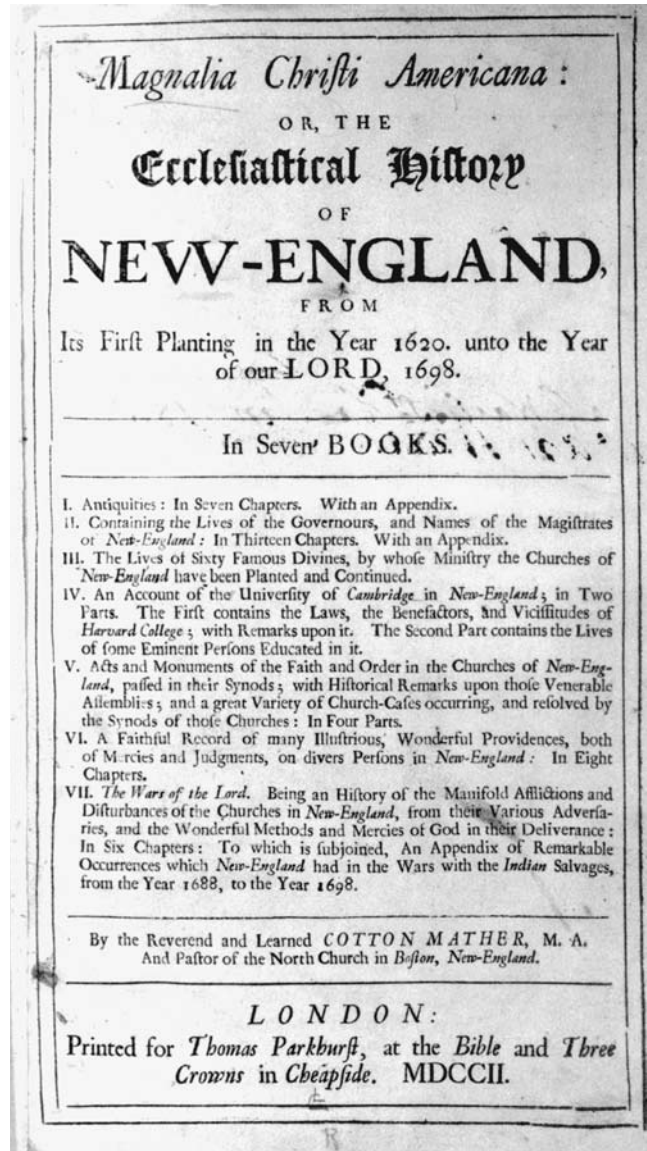
He recorded his observations in detail in *Memorable Providences, Relating to Witchcrafts and Possessions* (1689), and in his *WONDERS OF THE INVISIBLE WORLD*.

The body of Mather's writing is distinguished by its variety. He published many works on theology, biblical studies, and church history. In 1702 his ecclesiastical history of New England, *MAGNALIA CHRISTI AMERICANA*, was published in London. Covering the period from initial settlement until 1698, it made an immediate and lasting impact on historical perceptions of Puritan New England as the fulfillment of a heavenly mission. Mather also attempted poetry and psalms, with less success. He continued to remain interested in science, leading the campaign for smallpox inoculation and publishing a treatise in 1722 on common illnesses and their possible cures (*The Angel of Bethesda, Visiting the Invalids of a Miserable World*). One of Mather's most important literary contributions, his diaries, was unpublished during his own lifetime. A habitual diarist, Mather left an important historical record full of introspection and personal insights. He remained an important writer into the last years of his life. He died on February 13, 1728.

## Works

Mather, Cotton. *The Wonders of the Invisible World*. Boston: Printed by Benjamin Harris, 1693; reprinted as *On Witchcraft, Being the Wonders of the Invisible World, First Published at Boston in Octr. 1692 and Now Reprinted with Additional Matter and Old Wood-Cuts for the Library of the Fantastic & Curious*. Mount Vernon: Peter Pauper Press, 1950; New York: Dorset, 1991.

Mather. *Magnalia Christi Americana: Or, The Ecclesiastical History of New-England*. London: Printed for T. Parkhurst, 1702.



Title page for Mather's history of New England Puritanism written between 1693 and 1697

Edited by Kenneth B. Murdock with the assistance of Elizabeth W. Miller. Cambridge: Belknap Press, 1977.

Mather. *The Diary of Cotton Mather, D.D., F.R.S. for the Year 1712*. Charlottesville: University Press of Virginia, 1964.

Mather. *Selected Letters of Cotton Mather*. Compiled by Kenneth Silverman. Baton Rouge: Louisiana State University Press, 1971.

## Sources

Levin, David. *Cotton Mather: The Young Life of the Lord's Remembrancer, 1663–1703*. Cambridge, Mass.: Harvard University Press, 1978.



Silverman, Kenneth. *The Life and Times of Cotton Mather*. New York: Columbia University Press, 1985.

### Recommended Writings

*The Wonders of the Invisible World* (1693)

*Magnalia Christi Americana* (1702)

*The Negro Christianized an Essay to Excite and Assist the Good Work, the Instruction of Negro-Servants in Christianity* (1706)

*Bonifacius: An Essay Upon the Good That Is to Be Devised and Designed by Those Who Desire to Answer the Great End of Life and to Do Good While They Live: A Book Offered . . . with Humble Proposals of Unexceptionable Methods to Do Good in the World* (1710)

*The Christian Philosopher: A Collection of the Best Discoveries in Nature, with Religious Improvements* (1720)

*The Diary of Cotton Mather, 1681–1724* (1911)

### Studying Cotton Mather

Cotton Mather, clergyman, church leader, and historian, wrote between four and five hundred sermons, kept a detailed diary for forty-three years, and wrote a defense for the proceedings of the SALEM WITCHCRAFT TRIALS. In keeping with the Puritan tradition of hagiography, that is, biographies that honor leaders, particularly those of religious stature, Mather wrote on William BRADFORD, John WINTHROP, and John ELIOT. Mather also wrote about his devotional life in a series of works intending to provide “directions for a candidate of the ministry,” *Manductio ad Ministerium* . . . (Boston: Printed for Thomas Hancock, 1726). The scope of Mather’s career is indicated by the many primary and secondary sources available for study.

For personal writings, students should consult the *Selected Letters of Cotton Mather*, compiled by Kenneth Silverman (Baton Rouge: Louisiana State University Press, 1971). The authoritative biography is David Levin’s *Cotton Mather: The Young Life of the Lord’s Remembrancer, 1663–1703* (Cambridge, Mass.: Harvard University Press, 1978). More-recent biographies include Constance J. Post’s *Signs of the Times in Cotton Mather’s Paterna: A Study of Puritan Autobiography* (New York: AMS Press, 2000). For sources on Cotton Mather’s family and life, students should consult Robert Middlekauff’s *The Mathers: Three Generations of Puritan Intellectuals, 1596–1728* (New York: Oxford University Press, 1971); Sacvan Bercovitch’s “Cotton Mather,” in *Major Writers of Early American Literature*, edited by Everett Emerson (Madison: University of Wisconsin Press, 1972); Babette May Levy’s *Cotton Mather* (Boston: Twayne, 1979); and Kenneth Silverman’s *The Life and Times of Cotton Mather* (New York: Harper & Row, 1984). For a study of Cotton Mather and his interests in science and inoculation, see I. Bernard Cohen’s *Cotton Mather and American Science and Medicine: With Studies and Documents Concerning the Introduction of Inoculation or Variolation* (New York: Arno, 1980).

For general historical background on Puritan and NEW ENGLAND culture see Bercovitch’s *The Puritan Origins of the American Self* (New Haven: Yale University Press, 1975); Linda Munk’s *The Devil’s Mousetrap: Redemption and Colonial American Literature* (New York: Oxford University Press, 1997); and Emory Elliott’s *The Cambridge Introduction to Early American Literature* (Cambridge & New York: Cambridge University Press, 2002). For a study of Mather’s contemporaries, see Mitchell Breitweiser’s *Cotton Mather and Benjamin Franklin: The Price of Representative Personality* (Cambridge: Cambridge University Press, 1984). Students interested in studying Cotton Mather and the Salem witchcraft trials, see Peter Charles Hoffer’s *The Devil’s Disciples: Makers of the Salem Witchcraft Trials* (Baltimore: Johns Hopkins University Press, 1996); Hoffer’s *The Salem Witchcraft Trials: A Legal History* (Lawrence, Kans.: University Press of Kansas, 1997); John Demos’s *Entertaining Satan: Witchcraft and the Culture of Early New England* (New York: Oxford University Press, 1982); and Mary Beth Norton’s *In the Devil’s Snare: The Salem Witchcraft Crisis of 1692* (New York: Knopf, 2002).

A standard print bibliography of Cotton Mather’s works is Thomas James Holmes’s *Cotton Mather, A Bibliography of His Works* (Cambridge, Mass.: Harvard University Press, 1940). The Cotton Mather Papers are located at the Massachusetts Historical Society, and the collection is divided into diaries (1681–1724); sermon notes (1676–1720); miscellaneous numbered documents (1636–1717); correspondence (1690–1724); sermons, essays, and other works (1680–1724), and his unpublished six-volume manuscript, “Biblia Americana.” *An Authoritative Edition of Cotton Mather’s “Biblia Americana”* (c. 1690–1728), is being edited by Reiner Smolinski, and will appear in ten volumes in the Collection of the Massachusetts Historical Society, Boston. The website for this project provides helpful resources (<<http://www.bibliaamericana.gsu.edu/index.htm>> viewed April 30, 2007).

### Mather, Increase (1639–1723) minister

Increase Mather published more than one hundred sermons and political, historical, and scientific essays. His political tracts addressed the local issues and the interests of Massachusetts within the British Empire. His historical and scientific works carried a constant subtext: the authenticity of Puritan theology and the legitimacy of Puritan leadership. His sermons celebrate or commemorate the fullest range of community life, including days of collective humiliation, Sabbath observance, executions, funerals, and ordination ceremonies. Mather also demonstrated an aptitude for storytelling, notably in his *Autobiography* (written circa 1685–1715 and first published in 1962) and in his *An Essay for the Recording of Illustrious Providences* (1684). The autobiography was intended for the children of his family rather than for

publication; in it he recounted how his faith had sustained him through every trial and episode of doubt. *An Essay* narrates scientific accounts of natural and apparently supernatural events and then explains how each event illuminates a theological truth.

Increase Mather was born on June 21, 1639, in Dorchester, Massachusetts. His father, the Reverend Richard Mather, and his mother, Katherine Hoult Mather, provided a strict religious upbringing for their family. At the age of twelve Mather entered HARVARD COLLEGE, graduating in 1656. He preached his first sermon from his father's pulpit at the age of eighteen. In 1657 he sailed to England and took his master's degree at Trinity College, Dublin. Returning to Massachusetts, he became a minister in his father's church and served as a delegate to the critical synod that produced the Half-Way Covenant, an historic compromise regarding Puritan church membership. He married his step-sister, Maria Cotton, in 1662, and fathered ten children. In May 1664 Increase Mather was ordained at the Old North Church of Boston (Second Church), where he served for the following fifty years of his life.

Mather's reputation grew steadily. In the 1670s he became a fellow of Harvard College and, by 1686, its president. He was active in the civic, political, and intellectual life of Boston, organizing the Philosophical Society of Boston in 1683, representing his province before the king in 1688, and publishing a significant historical work, *A Brief History of the War with the Indians in New England*, in 1676. In addition, Mather was an acknowledged master of the pulpit, preaching effectively throughout his career. A staunch defender of Puritan orthodoxy, he called on his congregants to return to the ideals of the founders in sermons such as *The Day of Trouble is Near* (1674).

Mather came under attack in 1692 for the role he and his son, the Reverend Cotton MATHER, played in the SALEM WITCHCRAFT TRIALS. Although he had lent his public support to the trials, privately Mather recommended a policy of moderation to the new governor of Massachusetts. In 1693 Mather published *Cases of Conscience Concerning Evil Spirits* in which he expressed doubts and raised questions about the use of spectral evidence—the sighting of the alleged witch's ghost or spectre. Despite his implicit rejection of the use of such evidence at the Salem trials, Mather suffered the loss of his reputation. He was also criticized for his strict orthodoxy in an era when secularism and cosmopolitan style were becoming the hallmarks of Boston. Increase Mather died on August 23, 1723.

## Work

Mather, Increase. *An Essay For the Recording of Illustrious Providences, Wherein an Account is Given of Many Remarkable and Very Memorable Events, Which Have Happened in This Last Age; Especially in New-England*. Boston: Printed by Samuel Green for Joseph Browning, 1684; Early American Imprints, 372, 373.

## Sources

Hall, David D. *The Faithful Shepherd: A History of the New England Ministry in the Seventeenth Century*. Cambridge, Mass.: Harvard University Press, 2006.

Hall, Michael G. *The Last American Puritan: The Life of Increase Mather, 1639–1723*. Middletown, Conn.: Wesleyan University Press, 1988.

Middlekauff, Robert. *The Mathers; Three Generations of Puritan Intellectuals, 1596–1728*. New York: Oxford University Press, 1971.

## Mather, Richard (1596–1669) minister

Richard Mather was best known for his work as a minister in NEW ENGLAND, specifically in Dorchester, Massachusetts. There he preached several times each week, providing a Sunday sermon that typically lasted three to four hours. His style was simple and practical, as evidenced in his *The Summe of Certain Sermons Upon Genes: 15.6* (1652), his only published collection of sermons. Collaborating with John ELIOT, Thomas MAYHEW, and others, in 1640 Mather compiled *The Whole Book of Psalmes Faithfully Translated into English Metre*, better known as *THE BAY PSALM BOOK*.

Mather was born in 1596 in Lowton, Lancashire, England, into the yeoman (or small landowning) family of Thomas and Margrett Mather. At age fifteen he started to teach, but in 1614 he had a momentous religious experience. Mather became convinced that he was one of the elect—a person chosen by God to be saved. He began to prepare for the ministry while still teaching Greek and Latin as master of the Toxteth School.

Mather entered Brasenose College, Oxford, in 1618. Only a few months later he returned to Toxteth to answer a call to become minister of the community. Mather was ordained in the Church of England and spent several years at Toxteth, where in 1624 he married Katherine Hoult and began his family. Problems arose, however, as church leaders tired of his nonconformist ways. In 1633 his intransigence finally caused his removal from the pulpit of the ANGLICAN CHURCH. Ostracized and worried about persecution, Mather thought it best to emigrate. He arrived in Boston on August 17, 1635, five years after the colony of Massachusetts Bay had been founded.

Massachusetts Bay afforded Mather and others the opportunity to build a society on biblical principles. However, New England church officials dealt Mather a crushing blow when they claimed he showed no evidence of being one of the elect. When Mather later modified his views on ordination, he was admitted to the church. His problems were not at an end, however. In 1636 he encountered difficulties in establishing a church in Dorchester, for church leaders and the magistrates of the colony refused to allow his congregation to organize with him as their minister. They ruled that the parishioners had not demonstrated ample proof of being



saved. After months of instruction from Mather, the congregation persuaded religious and civic leaders to reverse their decision. The episode forced Mather to learn more about New England CONGREGATIONALISM and doubtless contributed to his stance on the separation of secular and religious leadership.

Mather was well versed in the religious ways of New England and was selected by other ministers to respond to criticisms of the system. When an English minister questioned the New England style of organizing churches, Mather answered this critic in *An Apologie of the Churches in New-England for Church Covenant* (1643). His explanation of covenant in this response has become the standard definition of the process. He wrote, "A solemne and publick promise before the Lord, whereby a company of Christians, called by the power and mercy of God to fellowship with Christ, and by his providence to live together . . . in the unitie of faith and brotherly love . . . bind themselves to the Lord and to one another." Mather's second work, *Church-Government and Church Covenant Discussed; in an Answer of the Elders of the Severall Churches in New England to Two and Thirty Questions* (1643), provided an overview of church doctrine.

Throughout the rest of the 1640s, Mather wrote a series of responses and rebuttals to critics of the New England church. In *A Platform of Church Discipline . . .* (1649), of which he was the main author, Mather responded to those who lobbied for a Presbyterian Church structure. In *Modell of Church Government* (1648), he composed a meticulous and vigorously argued work on church tenets and practices. In both works Mather contended that a greater separation between religious and civil authorities must exist. Mather's wife, Katherine, died in 1655; he then married Sarah Cotton, widow of John COTTON, in 1656.

All through his life, Mather espoused a liberal view on baptism, urging the church to baptize the children of baptized parents. In *A Farewell Exhortation to the Church and People of Dorchester* (1657), he observed a decline around him in religious attitudes and exhorted his readers to redirect themselves to God. Mather continued to preach in Dorchester until his death at age seventy-three on April 22, 1669. An earnest and thoughtful champion of New England Congregationalism, Mather has been overshadowed by his contemporaries John Cotton and Thomas HOOKER; by his sixth son, Increase MATHER; and by his grandson, Cotton MATHER.

## Works

Mather, Richard. *The Whole Book of Psalmes Faithfully Translated into English Metre, by Mather, John Eliot, Thomas Mayhew, and Others*. Cambridge: Printed by Stephen Daye, 1640; Chicago, 1956; reprinted as *The Bay Psalm Book*. London: Nottingham Court, 1984; Early American Imprints, 4, 20, 33.

Mather. *The Summe of Certain Sermons upon Genes: 15.6*. Cambridge, Mass.: Printed by Samuel Green, 1652; Early American Imprints, 35.

## Sources

Burg, Barry Richard. *Richard Mather*. Boston: Twayne, 1982.

Hall, David D. *The Faithful Shepherd: A History of the New England Ministry in the Seventeenth Century*. Cambridge, Mass.: Harvard University Press, 2006.

## Mayflower

This chartered ship carried the PILGRIMS to America, departing Holland on July 22, 1620, accompanied by a consort, the *Speedwell*, which the Pilgrims had purchased in Holland. Both ships left Southampton, England, on August 15, 1620; the leaking *Speedwell*, after returning to England twice for repairs, proved unseaworthy. Finally, on September 16, 1620, the Pilgrims departed Plymouth, England, on the *Mayflower* for the New World. Guided by Captain Christopher Jones, this three-masted, double-decked merchant ship weighed 180 tons, and despite a damaged beam, arrived in Provincetown, Cape Cod, Massachusetts, on November 21, 1620. Once the colonists had built shelter and no longer needed the *Mayflower* for housing, the ship set sail on April 5, 1621, and arrived in London in May 1621. *Mourt's Relation* is an anonymous account of the voyage, published in 1622. It may have been written by George Morton, William BRADFORD, or Edward Winslow (1595–1655). Bradford and Winslow also kept journals of the *Mayflower* voyage.

## Source

Philbrick, Nathaniel. *Mayflower: A Story of Courage, Community, and War*. New York: Viking, 2006.

## Mayhew, Thomas, Jr. (1621–1657) missionary

Thomas Mayhew Jr. was born in England in 1621 and immigrated to Massachusetts with his father, Thomas Sr., when he was about ten years old. By 1641 the two Mayhews had acquired land patents for Martha's Vineyard, Nantucket, and the Elizabeth Islands. As the owner of the islands, Thomas Sr. became their first governor.

By 1643 Thomas Jr. had settled on the Vineyard as pastor of the Edgartown church. Later that year a local Wampanoag requested Christian instruction from Mayhew, marking the start of a lengthy process that eventually led to the conversion of the three thousand native inhabitants of the island. Mayhew's career as a missionary was cut short by his death in 1657, when he was lost at sea on a voyage to England to secure the family inheritance of his wife, Jane Paine Mayhew, by whom he had three sons.

Mayhew was the first Congregational clergyman to minister to NEW ENGLAND's Native Americans. He worked hard to achieve his remarkable missionary success. Having immigrated to Massachusetts at an early age, Mayhew felt a genuine pity for the impoverished local WAMPANOAG, and he

spent several years studying their language and customs. He bore most of the costs of his mission out of his own pocket, but when his finances failed, Mayhew wrote four letters designed to win support for his project. These letters are his literary legacy. In the first, *The Glorious Progress of the Gospel, amongst the Indians in New England* (1647), Mayhew explained that the local Indians accepted Christianity because of their “notable reason, judgement, and capacitie.” He thus confidently asserted “in no long time they conceived no ill opinion of the Christian religion.” In the second, *The Light Appearing More and More towards the Perfect Day* (1650), the author provides a history of the island’s mission and an explanation for why some Indians resist Christianity—that is, a misguided desire for wealth.

The third letter, *Strength out of Weakness* (1651), addressed to Henry Whitfield, was eventually published by the Society for Propagating the Gospel in Foreign Parts (SPG) as *The Banner of Grace and Love Displayed in the Farther Conversion of the Indians in New England*. Like the previous letters, this one was intended as a fund-raising device, but it is nevertheless rich in ethnographic details, including descriptions of powwows.

The final letter, *Tears of Repentance* (1652), written primarily by John ELIOT, was addressed to the SPG itself. Mayhew disclosed that he had opened a school for thirty Wampanoag pupils. This school, Mayhew argues, is proof that the Indians’ faith was sincere and intense. With the exception of the third letter, none of these appeals for assistance—currently held by the Massachusetts Historical Society—has been published.

## Work

Mayhew, Thomas, Jr. *The Glorious Progress of the Gospel, amongst the Indians in New England: Manifested by Three Letters under the Hand of That Famous Instrument of the Lord, Mr. John Eliot, and Another from Mr. Thomas Mayhew, Jun., Both Preachers as Well to the English as Indians in New England*. London: Printed for Hannah Allen, 1649.

## Sources

Bross, Kristina. *Dry Bones and Indian Sermons: Praying Indians in Colonial America*. Ithaca, N.Y.: Cornell University Press, 2004.

Silverman, David J. *Faith and Boundaries: Colonists, Christianity, and Community Among the Wampanoag Indians of Martha’s Vineyard, 1600–1871*. Cambridge & New York: Cambridge University Press, 2005.

## Mercer, John (1704–1768) historian, poet

John Mercer was born in Dublin, Ireland, on February 6, 1704. Educated at Trinity College, Dublin, he immigrated to Virginia in 1726 and established a legal practice. He built Marlborough, one of the most elaborate and elegant houses in colonial America, with a private library of at least 1,500 books.

Mercer is known for his abridgment of Virginia laws in a work familiar to every legal historian. The value of *An Exact Abridgment of the Public Acts of the Assembly of Virginia* (1737) was immediately recognized by every sitting justice in the colony. Modeled after Edmund Wingate’s 1655 *Abridgment of English Statutes*, Mercer’s volumes listed the acts alphabetically, providing the year, the number of chapters, and the pages of the laws in order to make this reference compendium more useful. He included laws, punishments, and the fines set for public and private acts. These acts, which include acts to prevent hog stealing and fines for denying the existence of God, provide the modern reader with a glimpse into colonial Virginia life. Mercer took care to indicate which laws had expired and which had been repealed or annulled. Additional material appeared in 1739 and 1759, when the work was reprinted as *A Continuation of the Abridgment* and *An Exact Abridgment*.

Mercer was also the probable author of a series of satiric poems attacking the policies of Virginia governor Robert Dinwiddie (1693–1770) and General Edward Braddock (1695–1755), who suffered a humiliating frontier defeat at the hands of the French at the outset of the French and Indian War. *The Dinwiddianae Poems and Prose* (1754–1757) employed an engaging mixture of puns, mock heroics, and invective.

Mercer’s fortunes rose and fell. By 1748 he was a successful lawyer and a presiding judge of the Stafford County court. Like many elite Virginians, he was a land speculator, and he also served as general counsel to the ambitious Ohio Company of Virginia, in which he had invested. When speculating resulted in serious financial losses, Mercer attempted to recoup his fortune by establishing a brewery at his Marlborough estate. He died in debt October 14, 1768.

## Works

Mercer, John. *An Exact Abridgment of All the Public Acts of Assembly, of Virginia, in Force and Use*. Williamsburg, Va.: Printed by W. Parks, 1737; Early American Imprints, 4204.

Mercer. *A Continuation of the Abridgment of All the Public Acts of Assembly, of Virginia, in Force and Use*. Williamsburg, Va.: Printed by W. Parks, 1739; Early American Imprints, 4441.

## Source

Watkins, C. Malcolm. *The Cultural History of Marlborough, Virginia*. Washington, D.C.: Smithsonian Institution Press, 1968.

## Merrymount

In 1625 Captain Wollaston and Thomas MORTON established a settlement in Massachusetts named Mount Wollaston, near the trading post at Passonagessit. Morton renamed it Ma-re-Mount, for its view of the ocean (*mare*, Latin name for sea),

and Morton called it “mount-by-the-sea.” Located approximately eight miles from the Puritan settlement of PLYMOUTH COLONY in Massachusetts (now Quincy), Morton’s business and recreational activities, such as trading guns and whiskey with the Native Americans in exchange for furs, placed him in direct opposition to the Puritan mission. William BRADFORD reflects the Puritan attitude toward Merrymount and Morton, whom he calls the “Lord of Misrule” in his *HISTORY OF PLYMOUTH PLANTATION*. Bradford writes: “They also set a maypole, drinking and dancing about it many days together, inviting the Indian women for their consorts, dancing and frisking together like so many fairies, or furies rather; and worse practices.” Morton, in turn, wrote satirically of the Puritans’ small-mindedness in his *New English Canaan* (1637), calling them “Moles” for their shortsighted attitudes and referring to Captain Myles Standish (1584–1656) as “Theire grande leader, Captaine Shrimp.” Morton’s trading practices eventually brought him into conflict with British authorities.

When John Endecott (1589–1665) arrived with “a patent under the broad seal for the government of the Massachusetts,” as Bradford explains, “they or others now changed the name of their place again and called it Mount Dagon.” Morton’s version of the renaming of the settlement differs: “The setting up of this Maypole was a lamentable spectacle to the precise Seperatists, that now lived at new Plimmouth. They termed it an Idoll; yea they called it the Calfe of Horeb, and stood at defiance with the place, naming it Mount Dagon; threatening to make it a woefull mount and not a merry mount.” This antagonistic situation ended abruptly when Morton was arrested in 1628 and sent back to England on charges of selling guns to the Native Americans. When Morton returned a year later, the settlement at Merrymount had largely dissolved.

Literary and historical texts associated with Merrymount include John WINTHROP’s *Journal*; William Bradford’s *History of Plymouth Plantation*; and Thomas Morton’s *New English Canaan* (1637).

## Works

Bradford, William. *History of Plymouth Plantation*. . . , edited by Charles Deane, *Collections of the Massachusetts Historical Society*, fourth series, no. 2, 1856; republished as *Of Plymouth Plantation, 1620–1647*, edited by Samuel Eliot Morison. New York: Knopf, 1952.

Morton, Thomas. *New English Canaan*. N.p., 1637; New York: Burt Franklin, 1967.

## Sources

Dempsey, Jack. *Thomas Morton of “Merrymount”: The Life and Renaissance of an Early American Poet*. Stoneham, Mass.: Digital Scanning, 2000.

Dunn, Richard S. “John Winthrop Writes His Journal,” *William and Mary Quarterly*, 41 (1984): 185–212.

Zuckerman, Michael. “Pilgrims in the Wilderness: Community, Modernity, and the Maypole at Merry Mount,” *New England Quarterly*, 50 (1977): 255–277.

## Monis, Judah (1683–1764) *grammarian*

In 1735 Judah Monis published *Grammar of the Hebrew Tongue*, the first book published in Hebrew in America. He also published three tracts in 1722 that together constitute a vigorous defense of CONGREGATIONALISM in NEW ENGLAND from a Jewish perspective. The book was intended, in part, to encourage other Jews to convert to Christianity and was thus dedicated “to the Jewish nation.” The tracts rely on the writings of the Talmud, of Moses Maimonides (1135–1204), and of cabalistic writers in the service of Puritan theology.

The first of these tracts, *The Truth*, lays out nine traditional Jewish denials of Christ as the Messiah, which Monis refutes. In the second tract, *The Whole Truth*, Monis sets forth eight reasons why he thinks Jews are reluctant to convert, among them “stubbornness.” Finally, in *Nothing But the Truth*, Monis broadens his criticism to include Catholics and the growing tolerance for religious heterogeneity in New England. The central theme is the Jewish resistance of conversion. Monis insists that the Trinity confirms rather than denies the Jewish credo, “the Lord our God is one Lord,” and therefore conversion should be desirable.

Monis was born in Venice or Algiers in 1683. He probably studied in rabbinical schools in Europe before coming to America in the early eighteenth century. Monis first settled in New York City, where he became a merchant, but sometime before 1720 he moved to Cambridge, Massachusetts. On June 29, 1720, he submitted a proposal for a Hebrew grammar to HARVARD COLLEGE officials. Harvard was so impressed by Monis that they granted him an honorary Master of Arts, the first academic degree ever conferred on a Jew in the colonies.

In 1722 Harvard appointed Monis its first instructor of Hebrew. Before he could accept the appointment, however, he was required to convert to Christianity. His public baptism took place on March 27, 1722 in College Hall. His sponsors were the president of Harvard College and the leading Massachusetts divine, Increase MATHER. Following his conversion, Monis was accepted as a full member of local society. He married a Christian woman, Abigail Marrett, in 1723 or 1724; purchased land near the college; and kept a small shop to supplement his income as a teacher. He retired from his Harvard post following the death of his wife in 1760, and he died soon after in 1764.

## Works

Monis, Judah. *The Whole Truth: Being a Short Essay, Wherein the Author Discovers what may be the True Reason Why the Jewish Nation Are Not as Yet Converted to Christianity, Besides What Others Have Said before Him*. Boston: Printed



for Daniel Henchman, 1722; Early American Imprints, 2324.

Monis. Dickdook Leshon Gnebreet. *A Grammar of the Hebrew Tongue, Being an Essay to Bring the Hebrew Grammar into English*. Boston: Printed by Jonas Green, 1735; Early American Imprints, 3931.

## Sources

Friedman, Lee Max. *Judah Monis, First Instructor in Hebrew at Harvard University*. Baltimore, 1914.

Goldman, Shalom. *God's Sacred Tongue: Hebrew and the American Imagination*. Chapel Hill: University of North Carolina Press, 2004.

## Moore, Milcah Martha Hill (1740–1829) commonplacer

Milcah Martha Hill, a Philadelphia QUAKER, was born on the island of Madeira to Dr. Richard Hill and Deborah Moore Hill. According to scholars Catherine La Courreye Blecki and Karin A. Wulf, Milcah was known as “Patty” or “Patsy” to her family. She grew up in the Delaware Valley, with her principal home in Burlington, New Jersey. In 1767 Milcah Martha Hill married Dr. Charles Moore, a cousin. Although marriage between cousins was not unusual in this time period, it was not permissible in Quakerism, which the Moores practiced, and the new couple was subsequently disowned and barred from the Society of Friends. In 1801 Charles Moore died, which allowed Moore, as a widow, to reenter the Society of Friends. For the remainder of her life Moore lived with her sister, Margaret Morris, in Burlington, New Jersey, where she continued to write moral and instructive poetry and compile COMMONPLACE BOOKS of quoted prose and poems, the first of which was published in 1787. Milcah Martha Hill Moore died at her sister's home in 1829.

In the eighteenth century both men and women kept collections of writings from notable works of prose or verse for memorization, inspiration, or education. Known as commonplace books, these compilations were often passed along to family members or given away as gifts. Milcah Martha Hill Moore's commonplace books are of particular interest to early American scholars because they included so many works by American women whose writings had been previously unknown. In 1997 Blecki and Wulf transcribed a handwritten commonplace book by Moore and brought it into print for the first time, publishing it as *Milcah Martha Moore's Book*. In addition to writings by Benjamin FRANKLIN, Patrick HENRY, loyalist Jonathan Odell (1736–1818), and Quakers Timothy Matlack (1736–1829) and Samuel Fothergill (1715–1772), Moore collected the letters and poetry of her friends, including Susanna WRIGHT and Hannah GRIFFITTS. Moore also preserved the travel journal of her cousin Elizabeth Graeme FERGUSON's trip to England in 1764.

The writings in Moore's commonplace books address personal, religious, and political topics. For example, Hannah Griffiths's “The Female Patriots. Address'd to the Daughters of Liberty in America, 1768” (1787), urges women to boycott items that were being heavily taxed by the British, such as paper, tea, and other imported goods. As David S. Shields points out, the poem encourages the women to hold strong against criticism, especially from men who disapproved of women's involvement in political matters. In the poem's final lines Griffiths writes, “We can throw back the satire, by bidding them blush.” The other writings in Moore's *Book* range from celebratory poems such as those honoring birthdays to contemplative writings in memory of loved ones.

## Works

Moore, Milcah Martha Hill. *Miscellanies, Moral and Instructive*. Philadelphia: Joseph James, 1787; Early American Imprints, 29099, 30809.

Moore. *Milcah Martha Moore's Book: A Commonplace Book from Revolutionary America*, edited by Catherine La Courreye Blecki and Karin A. Wulf. University Park, Pa.: Pennsylvania State University Press, 1997.

## Source

Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca: Cornell University Press, 2004.

## Morris, Gouverneur (1752–1816) lawyer, statesman

A writer of the CONSTITUTION, a revolutionary, and a lawyer, Gouverneur Morris, the fourth son of Sarah Gouverneur and Lewis Morris II, and the grandson of Lewis MORRIS, was born on January 31, 1752 at the elegant manor house of Morrisania. His father's position as lord of the manor ensured his son's place as a member of the most elite circles of New York society. Gouverneur was schooled by Huguenots in New Rochelle and then went on to King's College (later Columbia University), graduating at the age of sixteen.

Morris studied law with noted New York City attorney William Smith (1728–1793) and passed the bar in 1771. He gave little sign that he would become a supporter of the revolutionary movement, as his extreme social conservatism led him to condemn the mob. Yet, in 1775 he entered New York's provincial congress, and the following year he helped draft the state's first constitution. From 1778 to 1779 he held a seat in the Continental Congress but lost it when he refused to support his state's claim to Vermont. Angered by the voters' rejection, he moved to Philadelphia and accepted an appointment from the Confederation as assistant superintendent of finance. When the Constitutional Convention met to revise the national government, Morris attended as a delegate from Pennsylvania. He was a strong



supporter of a new constitution that would strengthen the central government. At the convention Morris was chosen as chairman of the Committee on Style. In this role he single-handedly prepared the final draft of the U.S. CONSTITUTION.

Gouverneur Morris's political writings were often eloquent. In 1779 Congress published his *Observations on the American Revolution*, in which he described America as a new nation with a destiny to become a "Temple . . . to Freedom" for the world. Seven years later, Morris wrote *Notes on the United States of America* (1806), an optimistic survey of economic opportunity in America. In *Notes* he advised ambitious young men against entering the ministry, law, medicine, or fine arts. Instead, he argued, they should cultivate sober, industrious temperaments and livelihoods. He also predicted that the value of land in the South would never increase as long as slavery continued to be legal there.

Morris was thrown from his carriage in May 1780 and had to have his leg amputated. His disability did not curtail his activities, however. In the 1790s, outfitted with a wooden leg, Morris became a frequent transatlantic traveler, going abroad on business and diplomatic missions. In 1792 President George WASHINGTON appointed him U.S. minister to France, a position he held throughout the years of the Reign of Terror. When France demanded the recall of the American minister in retaliation for Washington's expulsion of the French minister, Citizen Edmund Genet (1763–1834), who recruited Americans to fight for France, Morris chose to remain in Europe for four more years.

Morris returned to the United States in the fall of 1798, but he had little success as a candidate for office in his home state of New York. His well-known social conservatism and his pronounced FEDERALIST politics did not appeal to New York voters at the turn of the century. In 1802 he retired to his estate, Morrisania. In 1809, at the age of fifty-seven, he married Anne Carey Randolph of Virginia on Christmas Day. Almost four years later, Morris's only child, Gouverneur Morris Jr., was born. Morris died in 1816, at the age of sixty-four.

## Works

Morris, Gouverneur. *Notes on the United States of America*. Philadelphia: United States Gazette, 1806; Early American Imprints, second series, 10908.

Morris. *The Diary and Letters of Gouverneur Morris*, 2 volumes. New York: Scribners, 1888; New York: Da Capo, 1970.

## Sources

Adams, William Howard. *Gouverneur Morris: An Independent Life*. New Haven: Yale University Press, 2003.

Brookhiser, Richard. *Gentleman Revolutionary: Gouverneur Morris, The Rake Who Wrote The Constitution*. New York: Free Press, 2003.

Kirschke, James J. *Gouverneur Morris: Author, Statesman, and Man of the World*. New York: Thomas Dunne Books, 2005.

## Morris, Lewis (1671–1746) politician, poet

Entirely self-educated, Lewis Morris was a learned man. He taught himself to read Hebrew, Latin, German, and Arabic, and his vast private library attested to his wide-ranging interests in law, history, philosophy, science, politics, and religion. His political writings as well as his speeches showed touches of eloquence but were often verbose. His poetry, written for his own satisfaction, was not published. Eighteen of his poems survive, and, not surprisingly, these have political themes. Most are satires, revealing Lewis's contempt for the masses of colonial society who allowed themselves to be duped by greedy and immoral politicians. "The Mock Monarchy, or the Kingdom of Apes: A Poem by a Gentleman of New Jersey in America" (circa 1725) is typical of these antidemocratic and cynical musings on demagogues and their followers.

Morris was the son of an English military officer who became a prosperous landowner in New York and New Jersey. Lewis inherited a large estate but had little memory of his parents as both died in his infancy. He was raised by an uncle, whose rigid disciplining caused Lewis to run away from home during his youth. He fled to Jamaica and did not return to the mainland until 1691, when, at twenty years of age, he settled in New Jersey. Although Morris had no formal education, he was ambitious. Before he was twenty-one, he had been appointed a judge and a member of the governor's council. He was the first lord of the manor of his family estate, Morrisania.

Morris's politics caused him trouble in the late 1690s. He aligned himself with the party opposing the proprietor in New Jersey, and he championed independence for New Jersey from the jurisdiction of New York. His anti-establishment views led to his discharge from the Council in 1698. In 1702 he went to London to urge that the Crown intervene in the dispute; when the Crown took action, Morris's political fortunes revived, and he was appointed to the royal governor's council in New York. Nevertheless, Morris was often in disfavor in the years that followed, for he tended to be open in his criticism of the successive royal governors. In 1715, for example, Morris was appointed chief justice of New York and New Jersey by William Hunter, but by 1732 his role as leader of the opposition to Governor William Cosby led to his removal from the bench.

When New Jersey at last gained its independence from New York in 1736, Lewis Morris was appointed the colony's first governor. In contradiction to his own earlier stated views, he soon was accused of using power arbitrarily. Morris died on May 21, 1746, at the age of seventy-seven.

## Work

Morris, Lewis. *The Papers of Lewis Morris*, 3 volumes, edited by Eugene R. Sheridan. Newark: New Jersey Historical Society, 1991.

## Sources

- Kupperman, Karen Ordahl. *Providence Island, 1630–1641: The Other Puritan Colony*. Cambridge & New York: Cambridge University Press, 1995.
- McConville, Brendan. *These Daring Disturbers of the Public Peace: The Struggle for Property and Power in Early New Jersey*. Ithaca, N.Y.: Cornell University Press, 1999.
- Sheridan, Eugene R. *Lewis Morris, 1671–1746: A Study in Early American Politics*. Syracuse, N.Y.: Syracuse University Press, 1981.

## Morse, Jedidiah (1761–1826) geographer, clergyman

Jedidiah Morse is best known as America's first geographer and as a strong defender of orthodoxy within the Congregational Church. He was born August 23, 1761, in Woodstock, Connecticut, the son of Jedidiah Morse and Sarah Child Morse. While a divinity student at Yale College, Morse taught in a school for young girls. In 1784 he wrote *Geography Made Easy* for his students, the first geography book published in America. In 1785 he became pastor of a church in Norwich, Connecticut, and in 1786 he was appointed a tutor at Yale. From 1787 to 1789 he worked on *American Geography* while preaching in Georgia and New York. In 1789 he married Elizabeth Ann Breese and in that same year became minister of the first Congregational Church of Charlestown, Massachusetts, a position he held until 1819.

*American Geography* sold well despite the criticism it received for the poor quality of its maps and its reliance on faulty sources. Morse began to revise the book immediately, and in 1793 a new edition, *The American Universal Geography*, appeared in two volumes. Volume one focused on America and volume two on the world. This new, expanded version was reprinted through the next decade. Morse began a major revision in 1810 that was not completed until 1819.

In 1794 Morse published *The Life of Gen. Washington, Commander in Chief of the American Army during the Late War, and Present President of the United States*. He followed with two books in 1795, *The History of America* and his *Elements of Geography*, written for children. His geographical dictionary, *The American Gazetteer*, appeared in 1797. Responding in 1805 to criticism from his parishioners that his geographical work took too much of his time, Morse founded the *Panoplist*, a journal intended to spread the Congregational faith. Three years later he founded Andover Theological Seminary, and in 1814 he created the New England Tract Society. In 1816 he helped establish the American Bible Society. He also founded the American Board for Foreign Missions, the Society for Propagating the Gospel in Foreign Parts, and the Charlestown Association for the Reformation of Morals.

In 1819 Morse resigned his ministerial post and moved to New Haven. A year later he accepted an appointment

as an agent of the Department of Indian Affairs, with instructions to study the condition of the Native Americans throughout western New York and the Great Lakes region. He compiled a narrative of his journey, *A Report to the Secretary of War of the United States, on Indian Affairs* (1822). Two years later he published *The Annals of the American Revolution*, a culmination of his secondary interest in history. Morse died in New Haven on June 9, 1826.

## Works

- Morse, Jedidiah. *Geography Made Easy. Being a Short, But Comprehensive System of That Very Useful and Agreeable Science*. New Haven: Printed by Meigs, Bowen and Dana, 1784; Early American Imprints, 18615.
- Morse. *The American Geography; or, A View of the Present Situation of the United States of America*. Elizabeth Town: Printed by Shepard Kollock for the author, 1789; Early American Imprints, 21978.
- Morse. *The History of America*, 2 volumes. Philadelphia: Thomas Dobson, 1790; Early American Imprints, 22682.
- Morse. *The Life of Gen. Washington, Commander In Chief of The American Army during the Late War, and Present President of the United States. Also, of the Brave General Montgomery*. Philadelphia: Jones, Hoff & Derrick, 1794; Early American Imprints, 27221.
- Morse. *Annals of the American Revolution*. Hartford, Conn., 1824; Port Washington, N.Y.: Kennikat, 1968.

## Sources

- Brown, Ralph H. "The American Geographies of Jedidiah Morse," *Annals of the Association of the American Geographers*, 31 (1941): 144–217.
- Moss, Richard J. *The Life of Jedidiah Morse: A Station of Peculiar Exposure*. Knoxville: University of Tennessee Press, 1995.
- Phillips, Joseph W. *Jedidiah Morse and New England Congregationalism*. New Brunswick, N.J.: Rutgers University Press, 1983.

## Morton, Nathaniel (1613–1685) historian

Historian Nathaniel Morton was born in the PILGRIM community of Leyden, Netherlands, the eldest son of George and Juliana Carpenter Morton. In 1623 his family made the Atlantic crossing to PLYMOUTH, the colony established by William BRADFORD. The following year George Morton died, and his eleven-year-old son was taken in by his uncle, Governor Bradford. Morton was deeply influenced by his uncle, and the two men formed a close and lasting bond. Morton married twice. His first wife, Lydia Cooper, died in 1673, after thirty-eight years of marriage; the following year, Morton married Ann Pritchard Templar.

Morton's literary legacy is his history, *New-Englands Memoriall* (1669). This book drew heavily from William Bradford's personal papers. As curator of Bradford's papers,

Morton had access to the governor's own manuscript of the work that was later published as *HISTORY OF PLYMOUTH PLANTATION*, a historical account that was not discovered by others until 1885. Until that time, therefore, no one knew of the literary and scholarly debt Morton owed his mentor.

The two histories differ greatly in tone, for Bradford's is a dramatic, moving account of his colony, unrestrained by any attempt at objectivity. Morton, however, strives for objectivity and does not interject his own personality into his account of the settlement of NEW ENGLAND. While Bradford recounts the original colonists' suffering vividly, Morton focuses more on the moral lessons to be learned from such experiences. Morton's history is informational and instructive; Bradford's reads like a personal odyssey, an effort to understand the momentous events of his lifetime. Morton did not rely on personal recollection; instead, he drew from the official records of the Plymouth colony and from reproduced documents that he considered especially important in the text. Finally, Morton's history takes into account significant New England events outside Plymouth, covering major crises such as the trial and exile of Roger WILLIAMS in Massachusetts Bay.

Because a revised version of Morton's history was destroyed in a fire in 1676, he had considerable difficulty completing the work. In 1680 he published a new version of the original account, rich with information that might otherwise have been lost to historians and students of literature, including the names of officials other than the governor, the name of the ship that accompanied the *MAYFLOWER* but had to turn back (the *Speedwell*), and much of the poetry of early New England in the form of elegies written for prominent figures. Notable among these elegies is Josiah Winslow's (1629–1680) tribute to William Bradford and Peter Bulkley's tribute to the founder of Connecticut, Thomas HOOKER.

In 1647 Morton became secretary and record keeper for Plymouth Colony; he held the latter position until his death. In this administrative role he helped draft many of the laws of the colony. When the English-Indian conflict known as KING PHILIP'S WAR broke out in 1672, Morton was named secretary of the Council for War. He died June 29, 1685.

## Work

Morton, Nathaniel. *New-Englands Memoriall: or, A Brief Relation of the Most Memorable and Remarkable Passages of the Providence of God, Manifested to the Planters of New England, in America: With Special References to the First Colony thereof, called New Plimouth*. Cambridge: Printed by S.G. & M.J. for John Usher of Boston, 1669; Early American Imprints, 144.

## Sources

Holder, Christopher. *The Faith and Testimony of the Martyrs and Suffering Servants of Jesus Christ Persecuted in New England: Vindicated against the Lyes and Slanders Cast on Them by Nathaniel Morton in His Book Intituled New England Memo-*

*rial*. London, 1670; Ann Arbor, Mich.: University Microfilms, 1984.

Peterson, Mark A. "The Plymouth Church and the Evolution of Puritan Religious Culture," *New England Quarterly*, 66 (1993): 570–593.

## Morton, Sarah Wentworth Apthorp

(1759–1816) poet

The daughter of Sarah and James Apthorp, Sarah Wentworth Apthorp was born into wealth and received an excellent education. She read broadly and even studied architecture. In 1781 she married Perez Morton, a prominent political figure in Massachusetts, and the couple had six children. In 1788, Sarah Morton learned of a two-year affair that Perez had carried on with her sister, Frances Apthorp. The affair and its discovery led to Frances's suicide. Despite this personal crisis, Morton's marriage survived.

Morton was well known for her support of reform causes, including the repeal of a Massachusetts ban on theatrical performances and the abolition of slavery. She was equally well known for her poetry, which appeared in the *Massachusetts Magazine*. Although Morton's political poetry is highly patriotic, commemorating Revolutionary battles and their heroes or warning of the dangers to American virtue posed by increasing luxury and social sophistication, much of her work was sentimental, exploring women's experiences and feelings. This poetry and her generous support of and praise for other women poets led Massachusetts poet Robert Treat Paine (1731–1814) to call Morton "the American Sappho."

Morton's civic poetry is well represented by *Song for the Public Celebration of the National Peace*. In it she writes:

*Then let the pledge of Freedom pass,  
While every patriot bosom glows  
And o'er the elevated glass  
The amber of the vintage flows,  
Hail Columbia! Columbia blest and free,  
The star of Empire falls with thee.*

Among Morton's most interesting poems is *Ouabi; or, The Virtue of Nature: An Indian Tale in Four Cantos* (1790), which dramatizes a love triangle reminiscent of her own marital tragedy. Ouabi is an Illinois chieftain who has captured a European male named Celario and adopted him into the tribe as his own brother. Celario falls in love with Ouabi's wife, Azakia, and when Ouabi discovers the relationship, he dissolves his marriage. Having sacrificed his wife to his rival, Ouabi dies.

Like many women poets of her day, Morton published under pseudonyms, often signing her work "Philenia." In fact, the only work that carries her own name is *My Mind and Its Thoughts, in Sketches, Fragments, and Essays* (1823), which is,



as she describes it, a collection of personal reflections in the form of short essays, poems, and aphorisms. Sarah Morton died on May 14, 1816, in Quincy, Massachusetts.

### Works

Morton, Sarah Wentworth. *Ouabi, or, The Virtues of Nature: An Indian Tale in Four Cantos*. Boston: I. Thomas & E. T. Andrews, 1790; Early American Imprints, 22684.

Morton. *The Virtues of Society: A Tale Founded on Fact*. Boston: Printed by Manning & Loring for the author, 1799; Early American Imprints, 35844.

Morton. *My Mind and Its Thoughts, in Sketches, Fragments, and Essays*. Boston: Wells & Lily, 1823; Delmar, N.Y.: Scholars' Facsimiles and Reprints, 1975.

### Sources

Carr, Helen. *Inventing the American Primitive: Politics, Gender, and the Representation of Native American Literary Traditions, 1789–1936*. New York: New York University Press, 1996.

Pendleton, Emily, and Milton Ellis. *Philenia; The Life and Works of Sarah Wentworth Morton, 1759–1846*. Orono, Maine: Printed at the University Press, 1931.

### Morton, Thomas (circa 1579–circa 1647) trader, writer

Trader and adventurer Thomas Morton was born about 1579, perhaps in the West Country of England. He became a lawyer and, in 1621, married Alice Miller. Morton first visited NEW ENGLAND in 1622 and returned again in 1625 with a Captain Wollaston, who founded a settlement at Mount Wollaston (now Quincy, Massachusetts). Morton established a fur-trading post here, and after Wollaston moved to Virginia, he took charge of the settlement, which was renamed MERRYMOUNT. His flourishing business was disrupted when, perhaps on a whim, he invited Native Americans to dance around a maypole he had erected. The local PILGRIM community was appalled, and Morton quickly became persona non grata in PLYMOUTH.

In 1628 Morton's relationship with the colony was further strained when he was accused of selling guns to the Indians. Arrested, tried, and convicted for gun running, he was forced to return to England that August. At home he was exonerated, but when he returned to Merry Mount in 1629, the settlement had largely dissolved. Massachusetts governor (1589–1665) John Endecott, who had taken down the maypole while Morton was away, took him into custody in 1630, and once again Morton was sent back to England. In his absence, his belongings were taken and his house burned.

Morton's single literary work, *New English Canaan*, was, in part, a response to his treatment at the hands of the Plymouth and Massachusetts Bay colonists. Although Book One focuses on the Indians—whom he describes favorably as “most full of humanity” and ready for conver-

sion to Christianity—and Book Two describes the natural abundance of New England that made the region a virtual Canaan or Arcadia, the heart of the book is the third section, which humorously yet harshly criticizes the Plymouth SEPARATISTS.

Morton eventually returned to America in 1643, but his relationship with local colonists did not improve. In 1644 he was arrested in Boston and convicted of slander. Local officials cited material from his book as well as a recent incident as evidence of his guilt. John WINTHROP, who described Morton as “old and crazy,” criticized the *New English Canaan* as “an infamous and scurrilous booke against many godly and cheefe men of the cuntry; full of lyes and slanders, and fraught with profane calumnies against their names and persons, and the ways of God.” Morton was jailed during the winter of 1644–1645. Upon his release, he moved to Agameticus (now York), Maine, where he died in about 1647.

### Works

Bradford, William. *History of Plymouth Plantation*, edited by Charles Deane. Boston: Little, Brown, 1856; edited by Samuel Eliot Morison. New York: Knopf, 1952.

Morton, Thomas. *New English Canaan*. Amsterdam: Jacob Frederick Stam, 1637; New York: Burt Franklin, 1967.

### Source

Connors, Donald F. *Thomas Morton*. New York: Twayne, 1969.

### Murray, Judith Sargent (1751–1820) essayist, correspondent

*Yes, ye lordly, ye haughty sex, our souls are by nature  
equal to yours; the same breath of God animates,  
enlivens, and invigorates us. . .*

—*On the Equality of the Sexes* (1792)

Judith Sargent Murray, one of the best-known eighteenth-century female essayists and letter writers, was born on May 1, 1751, the oldest of eight children of the wealthy merchant Winthrop Sargent and his wife, Judith Sanders of Gloucester, Massachusetts. Murray is remembered as a pioneer in the movement for women's education and as an articulate advocate of equal opportunity for women. She was exceptionally well educated for a young woman of her day; her father insisted that she be tutored in the classics along with her brother Winthrop as he was being prepared to enter HARVARD. Judith began to write POETRY as a teenager. She married merchant mariner John Stevens in October of 1769. During her marriage to Stevens, Murray became involved in the liberal religious currents of the day. She and Stevens converted from CONGREGATIONALISM to Universalism, and after Stevens's death in 1786, the thirty-eight-year-old widow married John Murray, a Universalist minister.





Portrait of Judith Sargent Stevens, circa 1770–1772

Before she was twenty-one, Murray had found her voice as an advocate of gender equality, challenging the proscriptions of her day in verses such as this one written in 1770:

*Yet I cannot their sentiments imbibe,  
Who this distinction to the sex ascribe,  
As if a woman's form must needs enroll,  
A weak, a servile, an inferior soul;  
And that guise of man must still proclaim,  
Greatness of mind, and him, to be the same. . . .*

Her best-known commentary, "ON THE EQUALITY OF THE SEXES," is an account of the contributions of women to history and to literature written in 1779 but first published in *The Massachusetts Magazine* in 1790, two years before the publication in England of Mary Wollstonecraft's feminist tract *Vindication of the Rights of Woman* (1792). "On the Equality of the Sexes" traces women's participation in public events throughout the world at a time when the new American nation was debating the boundaries of a woman's domain.

In keeping with the literary conventions of her day, Murray published under pseudonyms, choosing "Constantia," "Hono-

ria," and, following her marriage to John Murray, "Judith Stevens," for her own essays, commentaries, poems, and plays. *The Massachusetts Magazine* provided a place for Murray to voice her opinions beginning in 1790, notably in her two essay series, "The Gleaner" and "Repository," both written between 1792 and 1794. The fictional author, or gleaner, of "The Gleaner" essays was Mr. Vigilius, a prosperous philanthropist and man of reason who felt compelled to write about moral, political, educational, religious, and domestic issues. Speaking through Vigilius, whose focus is on his daughter and her upbringing, Murray expressed her liberal views on each of these topics. The essays, when republished together in 1798, seemed more a novel of sensibility than a series of social commentaries.

Murray was a staunch advocate of women's education in the early Republic. Such an education, she insisted, must have as its goal the development of a "reverence of self," providing women with the confidence to resist the notion that female fulfillment could come only through marriage and motherhood. Murray never doubted women's intellectual and creative capacities, which, she declared, had been suppressed by the refusal of society to provide formal training and incentive for intellectual growth to daughters as well as to sons. She took pride in being part of a female literary and intellectual tradition, writing in "Observations on Female Abilities, Part III":

*'Tis joy to tread the splendid paths of fame  
Where countless myriads mental homage claim  
Time honor'd annals careful to explore  
And mark the heights which intellect can soar. . . .*

Murray had two children, but only her daughter, Julia Maria, survived. In 1798, under financial pressure because of an ailing husband and a young daughter, Murray decided to republish *The Gleaner* essays as a collection. More than 750 subscribers provided the funds for this three-volume work, which Murray, a FEDERALIST, dedicated to President John ADAMS. *The Gleaner* was Murray's last major literary effort. In 1809 her husband suffered a stroke that left him paralyzed, and she devoted her time to his care. Financial problems continued to plague the family until 1812, when her daughter Julia Maria married the son of a wealthy planter from the Mississippi territory. Following John Murray's death in 1815, Judith Murray went to live with her daughter in Natchez, Mississippi. She published *The Life of John Murray, Written by Himself with Continuation by Mrs. Judith Sargent Murray* (1816), a tribute to her husband's anti-Calvinist theology. In 1820, at age sixty-nine, Murray died in Natchez and was buried in her son-in-law's family cemetery overlooking the Mississippi River.

## Works

Murray, Judith Sargent, *The Gleaner: A Miscellaneous Production*, 3 volumes. Boston: I. Thomas & E. T. Andrews, 1798; Schenectady, N.Y.: Union College Press, 1992.

Murray. *Judith Sargent Murray: Her First 100 Letters*, edited by Marianne Dunlop. Gloucester, Mass.: Sargent House Museum, 1995.

Murray. *Selected Writings of Judith Sargent Murray*, edited by Sharon M. Harris. New York: Oxford University Press, 1995.

Murray. *The Letters I Left Behind*. Judith Sargent Murray Papers, letter book 10, edited by Bonnie Hurd Smith. Salem, Mass.: Judith Sargent Murray Society, 2005.

### Sources

Schloesser, Pauline E. *The Fair Sex: White Women and Racial Patriarchy in the Early American Republic*. New York: New York University Press, 2002.

Skemp, Sheila L. *Judith Sargent Murray: A Brief Biography with Documents*. Boston: Bedford Books, 1998.

### Recommended Writings

*Some Deductions from the System Promulgated in the Page of Divine Revelation, Ranged in the Order and Form of a Catechism, Intended As an Assistant to the Christian Parent or Teacher* (1782)

"Desultory Thoughts upon the Utility of Encouraging a Degree of Self-Complacency, Especially in Female Bosoms" (1784)

"On the Equality of the Sexes" (1790)

"On the Domestic Education of Children" (1790)

"Apology for an Epilogue" (1790)

"The Consolation" (1790)

"The Gleaner" (1794)

*The Medium; or Virtue Triumphant* (produced 1795)

*The Traveller Returned* (produced 1796)

*The Gleaner* (1798)

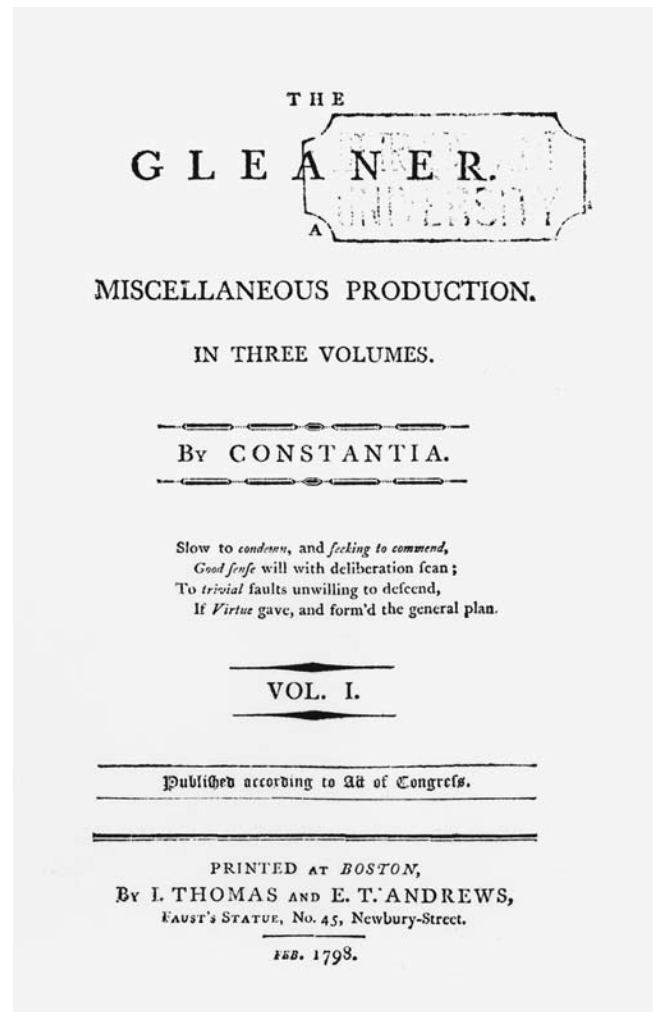
"Observations on Female Abilities"

*Story of Margaretta*

"An Hypothesis" (1803)

### Studying Judith Sargent Murray

Judith Sargent Murray was a prolific writer who focused her attention on women's issues and advocated educational and social reform. Murray was a playwright, poet, novelist, and letter writer as well as an essayist. As a Universalist, she was also involved with social change in spiritual matters. Using pseudonyms, such as Mr. Vigilius and Constantia, Murray wrote a series of essays that focused attention on women's rights and education, later collected as *The Gleaner*. An early biography is Vena Bernadette Field's *Constantia; A Study of the Life and Works of Judith Sargent Murray, 1751–1820* (Orono, Maine: Printed at the University Press, 1931). More-recent studies include Sheila L. Skemp's *Judith Sargent Murray: A Brief Biography with Documents* (Boston: Bedford Books, 1998). Murray's collected writings appear in *Selected Writings of Judith Sargent Murray*, edited by Sharon M. Harris (New York: Oxford University Press, 1995); *American Women Writers to 1800*, edited by Harris (New York: Oxford University Press, 1996); *From Gloucester*



Title page for the first of three volumes collecting Murray's "Gleaner" essays, written under the pseudonym "Constantia," her male persona

*ter to Philadelphia in 1790: Observations, Anecdotes, and Thoughts from the Letters of Judith Sargent Murray*, edited by Bonnie Hurd Smith (Cambridge: Judith Sargent Murray Society, 1998); and *The Letters I Left Behind: The Judith Sargent Murray Papers, Letter Book 10*, edited by Smith (Salem: Judith Sargent Murray Society, 2005). Murray's poetry appears with commentary in *Women Poets in Revolutionary America 1650–1775: An Anthology*, edited by Pattie Cowell (Troy: Whitston Publishing, 1981).

General studies that address historical context include Linda K. Kerber's *Women of the Republic* (Chapel Hill: University of North Carolina Press, 1988); Donna R. Bontatibus's *The Seduction Novel of the Early Nation: A Call for Socio-Political Reform* (East Lansing: Michigan State University Press, 1999); Susan Branson, *These Fiery*

*Frenchified Dames: Women and Political Culture in Early National Philadelphia* (Philadelphia: University of Pennsylvania Press, 2001); and Pauline E. Schloesser's *The Fair Sex: White Women and Racial Patriarchy in the Early American Republic* (New York: New York University Press, 2002).

For archival work and research, students should consult the *Judith Sargent Murray Papers*, compiled by John Murray and James Rely (1765; Jackson: Mississippi De-

partment of Archives and History, 1989). The collection includes essays, poetry, plays, and letters, including twenty of Murray's letter books, from 1765 to 1818. Another source of primary materials is the *Winthrop Sargent Papers* at the Massachusetts Historical Society. An electronic site with helpful primary sources and links is the Judith Sargent Murray Society (<<http://www.hurdsmith.com/judith/>> viewed April 30, 2007).

***Main-Travelled Roads*** by Hamlin Garland (Boston: Arena, 1891) *short-story collection*

The short stories that make up Hamlin Garland's *Main-Travelled Roads* explore farm life on the American prairie during the second half of the nineteenth century. For the most part, Garland portrays this life as harsh and unyielding, with characters at the mercy of natural forces that are at best ambivalent toward them, a theme that marks this collection as a work of "naturalism." Garland particularly emphasizes the plight of women under these conditions: In stories such as "Among Corn Rows" and "Up the Coolly," farmwives and daughters are shown to have few options other than hard labor and a virtually captive existence. Beyond the hardships of nature, farming families in these stories also face unfair government and financial systems, never given a fair price for their goods and constantly under the threat of foreclosure. Yet, Garland does occasionally let the light shine upon the prairie, offering moments of beauty, transcendence, and even humor.

**Source**

Nagel, James, ed. *Critical Essays on Hamlin Garland*. Boston: G. K. Hall, 1982.

—King Adkins

***Malaeska*** by Ann S. Stephens (New York: Beadle, 1860) *novel*

Although Ann S. STEPHENS's *Malaeska: The Indian Wife of the White Hunter* first appeared as a three-part serial in the April, May, and June 1839 issues of *Ladies Companion*, the novel gained its lasting place in American letters when Beadle and Company chose the melodrama as the first of their DIME

NOVELS. Beadle advertised the novel as "American in all its features, pure in its tone, elevating in its features." Although in later years the dime novel would serialize violence, its beginnings in *Malaeska* feature a border ROMANCE with a sentimental heroine. *Malaeska* chronicles the title character's brief marriage to a white trapper and her subsequent abandonment and betrayal by both white and native cultures. In raising the specter of interracial marriage, a reality of border life suppressed by James Fenimore COOPER in *Last of the Mohicans* (1826; see LEATHER-STOCKING TALES), Stephens was following in the path cut by Lydia Maria CHILD in *HOBOMOK* (1824) and Catharine Maria SEDGWICK in her *HOPE LESLIE* (1827). In *Malaeska*, however, Stephens sidesteps the issue and focuses on the "heart broken victim of an unnatural marriage." An earlier serialization by Stephens, *Mary Derwent* (1838), describes the interracial marriage between a Shawnee Indian and a white woman, and chronicles her rise as tribal leader.

**Source**

Brown, Bill, ed. *Reading the West: An Anthology of Dime Westerns*. Boston: Bedford / St. Martin's Press, 1997.

—Deborah Evans

**"The Man without a Country"** by Edward Everett Hale (1863) *short story*

Edward Everett HALE's signature work was inspired by an Ohio gubernatorial candidate's wartime declaration that, should force be used to prevent secession, he did not wish to be associated with the United States. Hale's response was this piece of historical fiction, whereby he hoped to "quicken the patriotism" of the citizenry. The story is based upon a simple premise: at his



court-martial, traitor Philip Nolan exclaims, “I wish I may never hear of the United States again.” His wish is granted, and he endures his sentence for decades at sea. On his deathbed Nolan rejoices to finally hear an account of the country’s progress.

When it appeared in December 1863 in *THE ATLANTIC MONTHLY* unsigned, many readers accepted the historically accurate story as truth.

#### Source

Hale, Edward Everett. *The Man without a Country*. Boston: Ticknor & Fields, 1865.

—Brett Barney

### *The Marble Faun* by Nathaniel Hawthorne

(2 volumes, Boston: Ticknor & Fields, 1860) *novel*

First published in London as *Transformation, The Marble Faun; or The Romance of Monte Beni* is Nathaniel Hawthorne’s last completed ROMANCE. It sold very well in England and America and was also published in German translation. The story focuses on a group of four young artists living in Rome: an American sculptor, Kenyon; his compatriot, Hilda, who copies classic paintings; Donatello, an Italian who is said to resemble the marble faun of Praxiteles exhibited at the Capitol; and the mysterious Miriam, whose background is the cause for much speculation—and who is eventually responsible for several tragic occurrences.

The characters’ experiences can be read as symbolic confrontations between the Old and the New Worlds, between experience and innocence, or between imitation and authenticity. The work also deals with the self-conscious, often alienated experience of the modern American tourist in Rome (a role that Hawthorne had assumed in 1858). Searching for “real” art but unable to connect with an alien culture, the tourist’s gaze remains on the surface level, removed from authentic aesthetic experience.

#### Source

Hawthorne, Nathaniel. *The Marble Faun; or, The Romance of Monte Beni*. The Centenary Edition of the Works of Nathaniel Hawthorne, volume 4, edited by William Charvat, Roy Harvey Pearce, Claude M. Simpson, and Fredson Bowers. Columbus: Ohio State University Press, 1962–1988.

—Vanessa Y. Steinroetter

### *Mardi* by Herman Melville (New York: Harper, 1849) *novel*

Herman MELVILLE’s third novel, *Mardi: and a Voyage Thither*, is, according to the preface, a “romance of Polynesian adventure.” Like its predecessors, *TYPEE* and *OMOO*, the book is based on Melville’s own experiences as a sailor, although, unlike those novels, it portrays a fictional world that bears little resemblance to the real South Pacific.

Taji, the first-person narrator, travels with his Swedish companion, Jarl, from island to island, experiencing different ways of life. This voyage becomes an allegorical fantasy that comments upon and satirizes contemporary religious and political realities. The island of Franko, with its bloody revolution to overthrow a “poodle-haired” king, clearly represents France; Dominora’s rule over other islands suggests England’s imperial activities; and the regional division of Vivenza between the North and the slaveholding South has obvious connections to the United States.

Though a commercial and critical disappointment, *Mardi*—with its expansive setting, philosophical musings, and prominent use of symbols—foreshadowed the style and form of Melville’s acknowledged masterpiece, *MOBY-DICK* (1851).

—Joshua Matthews

### “Mary Had a Little Lamb” by Sarah Josepha Hale

(1830) *children’s poem*

The nursery rhyme “Mary Had a Little Lamb” was written by Sarah Josepha HALE, long-time editor of *GODEY’S LADY’S BOOK*, and it appeared first in her book, *Poems for Our Children*, which Hale wrote “to furnish you with a few pretty songs and poems which would teach you truths.” The poem was later published in *The Juvenile Miscellany*, a periodical for children that was then edited by Lydia Maria CHILD (and later edited by Hale). Of the poem’s three eight-line stanzas, the first is the most famous; in 1877 Thomas Edison recited it in the first successful audio recording. However, the moral message of the poem—if you are always kind to “each gentle animal” it will “follow at your call”—appears in the last stanza.

#### Source

Finley, Ruth E. *The Lady of Godey’s: Sarah Josepha Hale*. Philadelphia: Lippincott, 1931.

—Vicki Martin

### “The Masque of the Red Death” by Edgar Allan

Poe (1848) *short story*

In this story by Edgar Allan POE, a mysterious plague—the Red Death—scours the land. Prospero, along with his fellow nobles, takes flight to a fortified abbey. There, in luxurious refuge and indifferent to the suffering of those outside, the court awaits the passing of the plague, even going so far as to hold a masquerade ball for entertainment. One party-goer, however, wears a funeral shroud and a mask that depicts a victim of the Red Death. Prospero is deeply insulted, and the nobles corner the stranger, who reveals himself to be Red Death personified. Prospero and his guests quickly fall to the disease, and the Red Death ridicules their delusion that the walls of a castle could protect them.

Poe was paid twelve dollars when the story was originally published. It was collected in *Works* (1850) under the title

"The Masque of the Red Death. A Fantasy." The source of Poe's inspiration for this story of disease may have been the Black Death of the Middle Ages, the tuberculosis that afflicted both his wife and his mother, or a cholera outbreak that he witnessed in Baltimore. "The Mask of the Red Death" first appeared in the May 1842 edition of *GRAHAM'S MAGAZINE*.

#### Sources

Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*, edited by Gary Richard Thompson. New York: Norton, 2004.  
—E. N. S.

### *The Massachusetts Quarterly Review*

(1847–1850) *periodical*

This Boston literary, philosophical, and humanitarian review founded by Theodore PARKER was regarded as the most significant Transcendentalist periodical after *THE DIAL*. Though Ralph Waldo EMERSON wrote the "Editor's Address" in the first issue and was listed as co-editor, he had no editorial role in the journal. Despite contributions from such important writers as James Russell LOWELL and Julia Ward HOWE, the review was not financially sustainable and folded after three years.

### "Massachusetts to Virginia" by John Greenleaf

Whittier (1843) *poem*

Considered one of the best of John Greenleaf WHITTIER's abolitionist poems, "Massachusetts to Virginia," which first appeared in *THE LIBERATOR* on January 27, 1843, was occasioned by events surrounding the October 1842 capture of alleged fugitive slave George Latimer in Boston. The immediate impetus for Whittier's poem was a newspaper account of a Norfolk, Virginia, meeting condemning efforts in Massachusetts to rescind the state's obligations to assist in the return of escaped slaves.

Rhymed heptameter couplets create a driving rhythm for Whittier's message of determined resistance. Recalling the two states' collaboration during the Revolutionary War, the poet articulates a firm abolitionist position for Massachusetts, where the Revolutionary ideal of freedom lives on and dictates against participation in the evils of slavery.

#### Source

Whittier, John Greenleaf. *Lays of My Home and Other Poems*. Boston: W. D. Ticknor, 1843.

—Brett Barney

### Matthews, Brander (1852–1929) *essayist, critic*

A native of New Orleans, Brander Matthews was educated at Columbia College and Columbia Law School. Instead of practicing law, however, he turned to writing, becoming a

prominent member of New York and London literary circles and helping to found such organizations as the Authors' Club and The Players. In addition to producing a two-volume work on the French theater in 1880–1881, he co-edited (with H. D. Brunner) the five-volume *Actors and Actresses of Great Britain and the United States* (1886). In the 1880s Matthews also produced a volume of short stories and several plays.

After lecturing at Columbia University during the 1891–1892 academic year, Matthews became a professor of English there. Almost eight years later he became the first professor of dramatic literature in the United States, a position he held from 1900 to 1924. He kept up a steady stream of essays, compilations, and analyses on plays and playwrights, such as *The Principles of Playmaking* (1919) and *Shakspeare as a Playwright* (1913), which influenced both playwrights and a more general audience. His 1896 history of the development of American literature, *An Introduction to the Study of American Literature*, created a new field of literary scholarship.

Matthews lectured widely, both at home and abroad, and also managed to produce a series of fictional works about New York. A founding member of the National Institute of Arts and Letters, he has been called "perhaps the last of the gentlemanly school of critics and essayists."

#### Source

Oliver, Lawrence J. *Brander Matthews, Theodore Roosevelt, and the Politics of American Literature, 1880–1920*. Knoxville: University of Tennessee Press, 1992.

### "The May-Pole of Merry Mount" by Nathaniel

Hawthorne (1836) *short story*

Two different settlements are depicted in Nathaniel HAWTHORNE's short story "The May-Pole of Merry Mount": one a group of diverse revelers, the other a group of pious Puritans. Celebrating the marriage of two youths, the revelers erect a maypole and ultimately clash with Puritan leaders led by John Endicott. The story, which originally appeared in the GIFT BOOK *The Token and Atlantic Souvenir* (1836), contrasts religious standards of piety with decadence and describes the cultural effects of the Puritans' triumph over the indulgent nature of the latter. Hawthorne based his story on events in colonial New England's history, borrowing from the story of Englishman Thomas Morton, whose settlement (founded in 1625) opposed the cultural and religious standards of the Plymouth colony Puritans.

#### Source

Hawthorne, Nathaniel. *Twice-Told Tales*. The Centenary Edition of the Works of Nathaniel Hawthorne, volume 9. Columbus: Ohio State University Press, 1962.

—Joshua Matthews

**McGuffey, William Holmes** (1800–1873) *publisher*  
Born near Claysville, Pennsylvania, William McGuffey taught in rural schools before he graduated from Washington and Jefferson College in 1826. He went on to become a professor of languages and philosophy at Miami University of Ohio from 1826 to 1836 and president of Cincinnati College from 1839 to 1843. He taught at Woodward College in Cincinnati from 1843 to 1845 and at the University of Virginia from 1845 to 1873. Remembered chiefly for his *Eclectic Readers*, which combined moral lessons with literary extracts, McGuffey is said to have taught America to read. He compiled six readers (published between 1836 and 1857) while teaching at Miami University. The readers sold over one hundred million copies, with new editions appearing well into the twentieth century.

### Sources

Sullivan, Dolores P. *William Holmes McGuffey: Schoolmaster to the Nation*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1994.

Westerhoff, John H. *McGuffey and His Readers*. Nashville: Abingdon, 1978.

**Melville, Herman** (1819–1891) *novelist, short-story writer, poet*

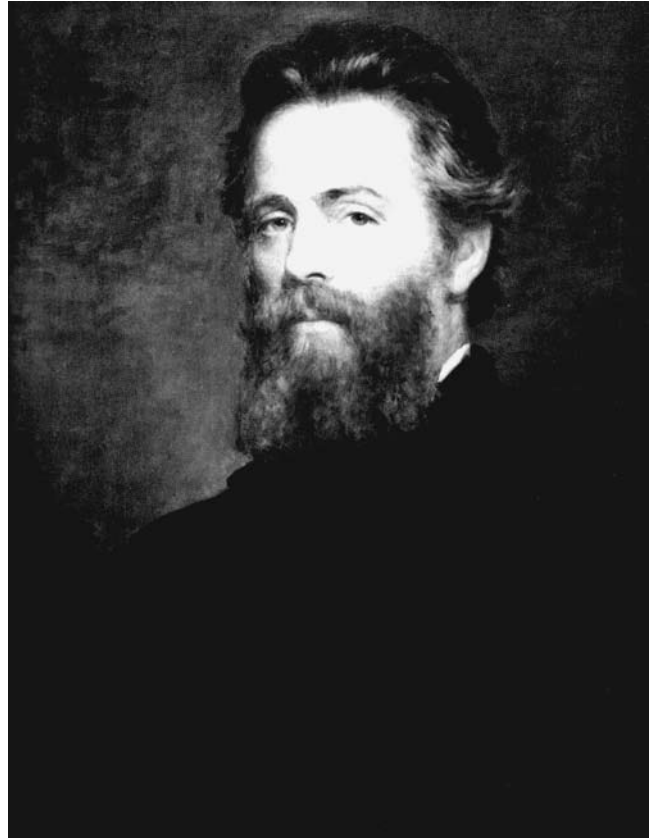
*Meditation and water are wedded forever.*

—*Moby-Dick* (1851)

The third child and second son of Allan Melvill and his wife, Maria, Herman Melville was born in New York City on August 1, 1819. (His mother added the second *e* to the family name after his father's death.) Allan Melvill, the son of an old Boston family, was a fairly prosperous importer of luxury items, and the Melvills lived well. In 1830, however, Allan's business collapsed, and the family moved to Albany, New York, to seek sanctuary among Maria's relatives. Allan made another attempt at business in Albany, but he died bankrupt in 1832.

After working as a bank clerk and as a farmhand, Herman Melville enrolled in the Albany Classical School in order to prepare for a business career. There he discovered his gift for writing and resolved to become a teacher, but he found teaching in a country school unappealing. In 1838 he enrolled in the Lansingburgh Academy, located only a few blocks from the Melvilles' new home in Lansingburgh, New York. That November he was certified as a surveyor and engineer.

Failing to find employment, Melville wrote short pieces for the local newspapers until June 1839, when he commenced his seagoing adventures by signing on as a cabin boy on the *St. Lawrence*, a merchant ship bound for Liverpool, England. Upon his return to Lansingburgh in September 1839, Melville found his mother and sisters in financial straits. Desperate for extra income, he once again took a teaching job,



Herman Melville

only to lose it a few months later when his school declared bankruptcy. Unable to find a job in the East or West, Melville determined to go back to sea. In January 1841, he shipped from New York aboard the whaler *Acushnet*.

Melville had signed up for the customary four-year tour, but he grew restless under the harsh conditions at sea, and in June 1842 he and a shipmate jumped ship. The two escaped into the jungle of the Polynesian Marquesas, where they were taken up by members of the Taipi tribe. Melville lived among the Marquesan natives for four weeks, an experience he later wrote about. He boarded another whaler, the *Charles & Henry*, and landed in Maui, Hawaii, on May 2, 1843. He traveled to Honolulu, where he worked as a bookkeeper. He angered the American colonial authorities there by publicly supporting a British takeover of the islands. Melville left Hawaii on August 17, joining the crew of the U.S.S. *United States* as an ordinary seaman but retaining the option of quitting the navy when the ship returned to port. When the *United States* docked in Boston fourteen months later, Melville was discharged, full of dark memories that later made their way into his novel *WHITE-JACKET* (1850).

Melville then returned to Lansingburgh, where his tales of the South Pacific made him a minor celebrity. After

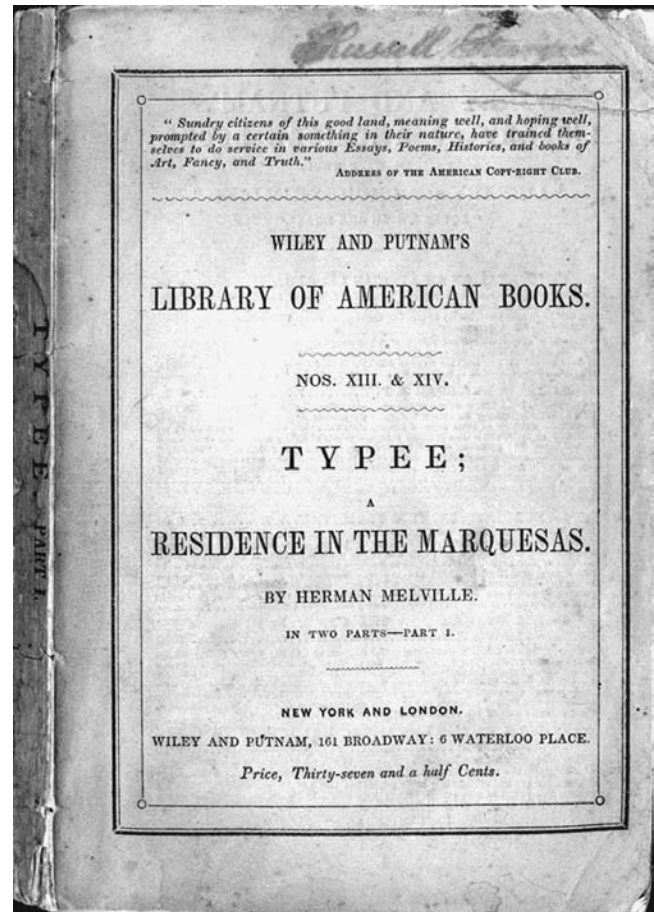


friends and family encouraged him to write about his experiences, he transformed his time among the “cannibals” of the Marquesas into *TYPEE* and his Tahitian idyll into its sequel, *OMOO*. With the help of his brother Gansevoort, Melville published *Typee* in 1846, and *Omoa* appeared the following year. Around this same time Melville began courting Elizabeth Shaw, a family friend who lived in Boston. They married in August 1847 and lived with Melville’s family, first in Lansingburgh, and then in New York City. In 1849 Melville published two books—*MARDI*, an allegorical romance, and *REDBURN*—both inspired by his experiences at sea. The popularity of the latter earned Melville a large enough advance on his next book, *White-Jacket*, to permit him to travel to Europe, where he presented his latest novel to his English publishers.

Also in 1850 Melville published “Hawthorne and His Mosses,” a review of *Mosses from an Old Manse* (1846), a collection of tales and sketches by his new friend Nathaniel Hawthorne. Although Melville’s friendship with Hawthorne was ultimately a tortured one, their conversations



*The Bark Lydia, a whaling vessel originally registered in New Bedford, Massachusetts, built in 1840 the year Melville arrived there and the year before he signed on to a whaler.*



*Front cover for an early American edition of Melville's first book*

about literature over the next two years were seminal for Melville and influential in the development of his masterpiece, *MOBY-DICK*. Like *Mardi*, *Moby-Dick* failed to find an audience, so Melville, attempting still to live by his wits, wrote *PIERRE* (1852), which also failed.

Out of financial desperation he turned to writing shorter pieces that could be serialized in magazines and republished later in bound volumes. This period saw the publication of Melville’s historical romance *ISRAEL POTTER* (1855); short stories and sketches such as “BARTLEBY, THE SCRIVENER,” “The Bell-Tower,” “BENITO CERENO,” “The Encantadas,” and “The Lightning-Rod Man,” later collected in *THE PIAZZA TALES* (1856); and other pieces that were not republished during his lifetime. The critical and popular failure of his satirical novel *THE CONFIDENCE-MAN* (1857) essentially ended Melville’s career as a professional writer.

In 1865 Melville worked on a series of poems about the CIVIL WAR that appeared in 1866 as *BATTLE-PIECES AND ASPECTS OF THE WAR*. That same year he secured a job as a cus-





Illustration by Rockwell Kent from the 1930 Lakeside Press edition of *Moby-Dick*

toms inspector, a position he held for the next nineteen years. By this point Melville was devoting his writing talents almost exclusively to poetry: he published his epic *CLAREL* in 1876, *John Marr* in 1888, and *Timoleon* in 1891. Melville seemed reconciled to his obscurity, and at his death many readers of his early works were surprised to learn he had been alive for the past decade.

When Melville died on September 28, 1891, he left behind an unpublished collection of love poems, *Weeds and Wildings*, that was dedicated to his wife. He also left behind one other important unpublished work, *Billy Budd*, a novella he had been working on since 1888. The incomplete manuscript stayed in the tin breadbox where his wife put it for safekeeping until 1924, when Melville's granddaughters, Eleanor Metcalf and Frances Osborne, saw to its publication. The appearance of this ambiguous and richly allusive tale of good and evil sparked a revival of interest in Melville that elevated him to the highest level of the American literary pantheon.

### Principal Books by Melville

*Typee: A Peep at Polynesian Life. During a Four Months' Residence in a Valley of the Marquesas with Notices of the French Occupation of Tahiti and the Provisional Cession of the Sandwich Islands to Lord Paulet.* New York: Wiley & Putnam, 1846; revised as *Typee: A Peep at Polynesian Life. During a Four Months' Residence in a Valley of the Marquesas.* New York: Wiley & Putnam, 1846.

*Omoo: A Narrative of Adventures in the South Seas.* New York: Harper, 1847.

*Mardi: and a Voyage Thither*, 2 volumes. New York: Harper, 1849.

*Redburn: His First Voyage. Being the Sailor-Boy Confessions and Reminiscences of the Son-of-a-Gentleman, in the Merchant Service*, 2 volumes. New York: Harper, 1849.

*White-Jacket; or, The World in a Man-of-War.* New York: Harper, 1850.

*Moby-Dick; or, The Whale.* New York: Harper, 1851.

*Pierre; or, The Ambiguities.* New York: Harper, 1852.

*Israel Potter: His Fifty Years of Exile.* New York: Putnam, 1855.

*The Piazza Tales.* New York: Dix & Edwards, 1856.

*The Confidence-Man: His Masquerade.* New York: Dix & Edwards, 1857.

*Battle-Pieces and Aspects of the War.* New York: Harper, 1866.

*Clarel: A Poem and Pilgrimage in the Holy Land*, 2 volumes. New York: Putnam, 1876.

*John Marr and Other Sailors, with Some Sea-Pieces.* New York: De Vinne Press, 1888.

*Timoleon and Other Ventures in Minor Verse.* New York: Caxton Press, 1891.

*Billy Budd, Sailor (An Inside Narrative)*, edited by Harrison Hayford and Merton M. Sealts, Jr. Chicago & London: University of Chicago Press, 1962.

### Letters

*Correspondence*, edited by Lynn Horth, volume 14 of *The Writings of Herman Melville*, edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle, 14 volumes to date. Evanston, Ill.: Northwestern University Press / Chicago: Newberry Library, 1993.

### Studying Herman Melville

Though Melville died in relative obscurity, the 1920s witnessed a renewal of interest in his work, especially *MOBY-DICK*. By the mid twentieth century he had become one of the central figures in nineteenth-century American fiction. Students new to Melville are encouraged to start with his masterful short fiction, such as "BARTLEBY, THE SCRIVENER," "BENITO CERENO," "The Paradise of Bachelors and the Tartarus of Maids," and *Billy Budd*, as these offer accessible introductions both to Melville's prose style and to his thematic preoccupations. These (and most of Melville's other works) are best accessed through the rigorously prepared Northwestern-Newberry editions (reissued in paperback in 1996).

*Moby-Dick*, of course, is Melville's most famous work and is regarded as his magnum opus; the Longman Critical Edition (2007) is recommended for its representation of the compositional and editorial history of the novel.

The definitive Melville biography is Hershel Parker's two-volume *Herman Melville: A Biography* (Baltimore: Johns Hopkins University Press, 1996–2002), which students can supplement with Andrew Delbanco's *Melville: His Life and Work* (New York: Knopf, 2005) or Laurie Robertson-Lorant's *Melville: A Biography* (New York: Clarkson Potter, 1996). Jay Leyda's seminal *Melville Log: A Documentary Life of Herman Melville* (New York: Harcourt, Brace, 1951; expanded 1969) is an essential source for biographical details of all kinds. The supporting materials in the Northwestern-Newberry edition volumes also contain much valuable information. Wilson Heflin's *Herman Melville's Whaling Years* (Nashville: Vanderbilt University Press, 2004) and Stanton Garner's *The Civil War World of Herman Melville* (Lawrence: University Press of Kansas, 1993) contain detailed portraits of Melville's life during crucial periods. Brian Higgins's *Herman Melville: An Annotated Bibliography: 1846–1930* (Boston: G. K. Hall, 1979) and *Herman Melville: A Reference Guide: 1931–1960* (Boston: G. K. Hall, 1987) include thorough bibliographic information for the dates covered. Students are directed to the annual volumes of *American Literary Scholarship* for listings of Melville scholarship in more-recent years.

Several collections of essays will introduce readers to the breadth of Melville criticism. Especially recommended is *A Companion to Melville Studies*, edited by John Bryant (New York: Greenwood Press, 1986). Other excellent critical anthologies include *Melville's Evermoving Dawn: The Centennial Essays*, edited by Bryant and Robert Milder (Kent, Ohio: Kent State University Press, 1997); *The Cambridge Companion to Herman Melville*, edited by Robert S. Levine (Cambridge: Cambridge University Press, 1998); *A Historical Guide to Herman Melville*, edited by Giles Gunn (New York: Oxford University Press, 2005); and *A Companion to Herman Melville*, edited by Wyn Kelley (Malden, Mass.: Blackwell, 2006). Good collections on specific works are "*Moby-Dick*" as *Doubloon*, edited by Hershel Parker and Harrison Hayford (New York: Norton, 1970); *Ungraspable Phantom: Essays on Moby-Dick*, edited by Bryant, Mary K. Bercaw Edwards, and Timothy Marr (Kent, Ohio: Kent State University Press, 2006); *Critical Essays on Herman Melville's "Benito Cereno,"* edited by Robert Burkholder (Boston: G. K. Hall, 1992); and *New Essays on "Billy Budd,"* edited by Donald Yannella (Cambridge: Cambridge University Press, 2002). The scholarly periodical *Leviathan: A Journal of Melville Studies* provides recent critical studies of Melville's works. *Herman Melville*, edited by Harold Bloom (Philadelphia: Chelsea House, 2006), is a good general collection of critical articles.

—Student Guide by Amanda Gaily

### Menken, Adah Isaacs (1835–1868) poet

Most famous as an actor and provocateur, Adah Isaacs Menken also produced a modest body of poetry in her meteoric life. Partly because she actively fictionalized her own life story, historically accurate details are difficult to sift from alluringly false ones that circulate about her. The best evidence indicates that Menken was probably born in Memphis, Tennessee, to a Protestant family and named Ada McCord. In 1854 she published a few sentimental poems in the *Liberty Gazette*, a small-town Texas newspaper. In 1856 she married Alexander Isaac Menken, a Jewish musician, and began to appear in theater performances shortly thereafter. She published poetry in the Cincinnati *Israelite* and in the New York *Jewish Messenger* and developed a reputation for her charismatic performances in sensational dramas, many times appearing in male roles. Her celebrity was fueled by a scandalous personal life; she married boxer John Heenan before divorcing Menken, and around 1860 she became part of the bohemian circle at Pfaff's tavern, where she became acquainted with Walt Whitman. Around the same time she published poems frequently in the New York *Sunday Mercury*. Her most famous stage role was the male title role in *Mazeppa*, in which she performed on horseback, costumed so as to appear naked. The notoriety of the *Mazeppa* role took Menken to California, France, and England, where she met and charmed Dante Gabriel Rossetti, Algernon Charles Swinburne, and Charles Dickens. Menken died in Paris while finishing work on her only collection of poetry, *Infelicia* (1868), which appeared posthumously. Since her death some have speculated that Menken had African American ancestry.

### Sources

Drollard, Peter. "A Bibliography of the Poems and Essays of Adah Isaacs Menken," *Bulletin of Biography*, 58 (December 2001): 255–258.

Mankowitz, Wolf. *Mazeppa: The Lives, Loves, and Legends of Adah Isaacs Menken*. London: Blond & Briggs, 1982.

Sentilles, Renée M. *Performing Menken: Adah Isaacs Menken and the Birth of American Celebrity*. Cambridge: Cambridge University Press, 2003.

—Brett Barney

### Miller, Joaquin (1837–1913) poet

Joaquin Miller is said to have taken his pen name from the subject of his earliest literary work, a defense of the Mexican bandit Joaquin Murieta. But even his given name of Cincinnatus Hiner (or Heine) is uncertain, as much of his early life remains unclear, or at least exaggerated—Ambrose Bierce called him "the greatest liar this country has ever produced." Miller was born in Liberty, Indiana, and moved at an early age with his family—ostensibly by covered wagon—to the Willamette Valley of Oregon. As a

young adult he is said to have lived among the Digger and Modoc Indian Nations of northern California and to have worked as, variously, a horse thief; a Pony Express rider; an Indian fighter; a lawyer; and editor of the *Democratic Register* of Eugene, Oregon.

Although Miller began publishing poetry in 1868, he did not find an audience until he traveled to London in 1870–1871, where he was feted as a frontier bard for the verse privately printed as *Pacific Poems* (1871) and *Songs of the Sierras* (1871). He was called the "Singer of the Sierras." Returning to America, Miller continued to produce poetry, although he was unable to maintain his earlier fame. One of his several novels, *First Families in the Sierras* (1875), dealt with the Mormons and became a popular play, *The Danites of the Sierras* (1877). He also published an exaggerated autobiography, *Life among the Modocs* (1873), as well as the autobiographical *Memorie and Rime* (1884).

### Sources

Frost, O. W. *Joaquin Miller*. New York: Twayne, 1967.

Lawson, Benjamin S. *Joaquin Miller*. Boise, Idaho: Boise State University, 1980.

—Joshua Matthews

### "The Minister's Black Veil" by Nathaniel Hawthorne (1836) *short story*

This story by Nathaniel Hawthorne, first published in the GIFT BOOK *The Token and Atlantic Souvenir*, is set in Puritan New England and describes reactions when Mr. Hooper, minister of the town of Milford, covers his face with a piece of black crepe. "The Minister's Black Veil" is known as one of Hawthorne's most ambiguous stories, leaving the reader uncertain both about the purpose of the veil and the acts that have prompted Parson Hooper's decision to wear it. Whatever its cause or intent, however, the minister's wearing of the veil creates in the story a preoccupation with sin and reflects a concern about its debilitating effects on those who practiced Puritanism.

—Earl Yarrington

### *The Minister's Wooing* by Harriet Beecher Stowe (New York: Derby & Jackson, 1859) *novel*

An historical novel and comedy of manners set in post-Revolution New England, Harriet Beecher Stowe's *The Minister's Wooing* was serialized in *THE ATLANTIC MONTHLY*. The major plot matter is Mary Scudder's eventual marriage, but the work wrestles with the Calvinist doctrine of election, the resultant terror when a loved one dies before receiving a sign, and faith in a loving God. When young James Marvyn (Mary's suitor from childhood) is feared drowned at sea, theologian Dr. Samuel Hopkins (Mary's next suitor) offers

stern wisdom. The Lord "will at last bring infinite good out of evil, whether *our* small portion of existence be included or not." James's mother, distraught that her son may not be one of the elect, is consoled by her servant Candace: "Why, Jesus didn't die for nothing;—all dat love a'n't gwine to be wasted." Throughout, Stowe emphasizes the importance of women's domestic work: sewing, washing, and cooking. Men, freed from such cares, turn to hard theological doctrine. Hopkins offends the community when he preaches against the slave trade. Long considered one of the important works in the LOCAL COLOR tradition, *The Minister's Wooing* highlights female support networks (Candace and Miss Prissy, the seamstress) and promises romantic and spiritual rewards for self-sacrifice.

—Wesley Raabe

### Minstrel Show

The minstrel show was a popular form of entertainment from the 1820s through the early decades of the twentieth century. It relied heavily upon African American music, particularly slaves' plantation songs, which were often parodied and adapted to white tastes. Music by white composers, most notably Stephen Foster, was also an integral part of the raucous shows, which were generally considered "low class" entertainment. Blue-collar men made up the bulk of the audiences, which included both blacks and whites; seating was customarily segregated.

Blackface performance—in which a white performer blackened his face with makeup to portray an African or to represent evil—dates back to the mid eighteenth century in America. In 1828 Thomas Dartmouth Rice, the "Father of American Minstrelsy," popularized a comic blackface character known as "Jim Crow." By the mid 1830s the use of blackface to caricature Afro-American features was standard practice in minstrel shows, a change that served the more general transformation of black characters in drama from downtrodden objects of sympathy to uneducated buffoons deserving of ridicule. An exaggerated shuffle and a caricatured Southern dialect completed the persona.

The first performance by an entire troupe of white performers in blackface was given by Daniel Decatur Emmett and his Virginia Minstrels in New York City in 1843. It featured the song "Dixie," composed by Emmett. The Christy Minstrels, an early minstrel company that promoted the music of Stephen Foster, first performed in New York City in 1846 and established the basic format for most minstrel shows that followed.

The typical minstrel show had three parts. In the first the entire company entered the stage. The "Interlocutor," or emcee, who usually wore whiteface and an elaborate and exaggerated outfit like that of a circus ringmaster or bandleader, acted as straight man for two "end men." These were usually referred to as "Bruder Bones" and "Bruder



Tambo"; they dressed gaudily, played the banjo and tambourine, and wore blackface. The banter was interspersed with comic songs, ballads, and instrumental music. Popular songs included "Zip Coon," "O, Susanna," "Clare de Kitchen," "Carry Me Back to Old Virginny," and "Camp-town Races."

The second part of the show, known as the "olio" or medley, featured short specialty acts and "parade skits," in which comedic characters entered and exited the stage. The olio might also include a "plantation play" or a parody of a serious dramatic work done in caricatured black dialect. *Hamlet*, *Othello*, and *Macbeth* were frequently changed from tragedies to travesties, as was the *Mikado* or another Italian opera. Harriet Beecher STOWE'S *UNCLE TOM'S CABIN* was another frequent target. The setting for such parodies was often changed to a plantation or other local site, with characters given the names of actual slaves. Comic tunes were often inserted, and male actors usually played the roles of females. Another standard feature of the olio was the "stump" speech on a subject such as politics or social mores, delivered with exaggerated gestures and dialect.

The final part of the show consisted of a cakewalk or a "walk around," in which the audience clapped and sang along to lively tunes performed by the company.

Blackface minstrelsy helped to popularize several black stereotypes, including the city slicker and dandy, Zip Coon, and the good-natured but dim-witted slave, Jim Crow, whose name was later used to denote the post-CIVIL WAR system of segregation. Although minstrelsy promoted stereotypes of Asians, immigrants, Jews, and Native Americans, stereotyping of black culture formed the basis of the genre and was particularly harsh. Most Americans accepted the minstrel show's racism, which became more blatant after the CIVIL WAR. Abraham Lincoln, Walt WHITMAN, and Samuel L. CLEMENS were great fans of minstrelsy, which nevertheless had its critics. In 1848 Frederick DOUGLASS objected that "the filthy scum of white society have stolen from us a complexion denied them by nature, in which to make money, and pander to the corrupt taste of their white fellow citizens." Not all blacks agreed; some participated in shows and even formed their own companies. The black performers William Lane and Thomas Dilward appeared in white (blackface) minstrel shows prior to the Civil War, and the first all-black minstrel company, the Georgia Minstrels, was established by Charles Hicks in 1865. After the war African American participation in minstrel shows increased dramatically, with black minstrels reaching a height of popularity toward the end of the century.

Although they reflected and promoted racial bigotry, minstrel shows fostered the absorption of African American music into dominant white culture and provided a vent for some of the political, economic, and social pressures of the times. The minstrel show was incorporated into later forms such as vaudeville, movies, community theater, and charitable amateur events. It was not until the civil rights movement

of the 1960s that minstrelsy's negative stereotyping led to its almost complete disappearance.

### Sources

- Bean, Annemarie, James V. Hatch, and Brooks McNamara, eds. *Inside the Minstrel Mask: Readings in Nineteenth-Century Blackface Minstrelsy*. Hanover, N.H.: University Press of New England, 1996.
- Cockrell, Dale. *Demons of Disorder: Early Blackface Minstrels and Their World*. Cambridge: Cambridge University Press, 1997.
- Nathan, Hans. *Dan Emmett and the Rise of Early Negro Minstrelsy*. Norman: University of Oklahoma Press, 1962.
- Sweet, Frank W. *A History of the Minstrel Show*. Palm Coast, Fla.: Backintyme Press, 2000.

—Vicky L. Gailey

### Miss Ravenel's Conversion from Secession to Loyalty

by John William De Forest (New York:

Harper, 1867) novel

The book that William Dean HOWELLS called "the best novel suggested by the civil war" was also one of the earliest. Begun in the winter of 1864–1865, during a two-month hiatus in John William DE FOREST's war service, *Miss Ravenel's Conversion* draws upon the Union captain's experiences in battle and his observations of Southern culture before and during the war. Part war narrative, part love story, and part temperance tract (see TEMPERANCE MOVEMENT), the novel follows Lillie Ravenel, the daughter of a doctor whose Union sympathies have forced them from their home in New Orleans. In the Northern town of New Boston, she meets Lieutenant Colonel Carter, who is on leave and recruiting Union troops, and lawyer Edward Colburne, who agrees to raise and lead a group of soldiers under Carter's command. Despite her father's misgivings, Lillie weds Colonel Carter, who turns out to be a drinker, a spendthrift, and an adulterer. In the end Carter dies in battle, and Lillie marries Colburne and settles in New Boston. Thus is her naive attraction to the superficial charms of New Orleans and men like Carter converted into an appreciation for the true nobility of the North and Captain Colburne.

De Forest sold *Miss Ravenel's Confession* to Harper's, who intended to print it serially in *HARPER'S NEW MONTHLY MAGAZINE*. It was decided, however, that the story's strong language and direct treatment of adultery made it unsuitable for families, and it appeared only as a monograph. It was not a big seller; nonetheless, De Forest's honest portrayal of the war, usually considered the most realistic in any American novel of the nineteenth century, made a strong and lasting impression on realists such as Howells. In his words, *Miss Ravenel's Conversion* displayed "an advanced realism, before realism was known by name."

—Brett Barney



### Sources

- De Forest, John William. *Miss Ravenel's Conversion from Secession to Loyalty*. Lincoln: University of Nebraska Press, 1998.
- Gargano, James W. *Critical Essays on John William De Forest*. Boston: G. K. Hall, 1981.

### Mitchell, Donald Grant (1822–1908) essayist, novelist

... if you were only here—perhaps we would have a “Reverie” after the form of “Ik Marvel.”  
 ... Dont you hope he will live as long as you and I do—and keep on having dreams and writing them to us. . . . We will be willing to die Susie—when such as he have gone, for there will be none left to interpret these lives of our's.

—Letter from Emily Dickinson to Susan Gilbert (circa 1851)

Born into a prominent minister's family in Norwich, Connecticut, Donald Grant Mitchell attended an elite boarding school before entering Yale. There he wrote for and edited the *Yale Literary Magazine*. Mitchell's father, a Congregational minister, had died while Mitchell was at boarding school, and his mother died in 1839, midway through his studies at Yale. After graduating Mitchell began farming the four hundred acres he had inherited, developing a fascination with agriculture that lasted for the rest of his life. Following a brief appointment as secretary in the consular office in Liverpool, England, Mitchell traveled in Europe, sending letters back to the United States for publication in *Cultivator*, an agriculture magazine. Mitchell placed a series of satirical letters written during a stay in Washington, D.C., in the *New York Courier and Enquirer*, signing them “Ik Marvel,” a pseudonym that he continued to use for the next decade. Under it, he published two volumes of European travel sketches; the first was well received, but the failure of the second caused Mitchell to abandon plans for a third. Instead, during 1850 he issued, at uneven intervals, a series of booklets titled *The Lorgnette; or, Studies of the Town*, apparently modeled on the *Salmagundi Papers* of his literary idol, Washington IRVING. Mitchell's greatest literary success came with the publication of *Reveries of a Bachelor; or, A Book of the Heart* (1851), a preliminary version of which had appeared in *THE SOUTHERN LITERARY MESSENGER*. A sentiment-soaked vision of the stages of life, the book was immediately and enduringly popular. Its sequel, *Dream Life: A Fable of the Seasons* (1851), was also successful.

Made editor at *HARPER'S NEW MONTHLY MAGAZINE*, Mitchell began the long-running column “The Editor's Easy Chair.” After his marriage to Mary Frances Pringle in 1853 and another European sojourn, Mitchell settled near New Haven, where he spent much of his later years farming and writing about farming. Although these nonfiction works

were profitable, they did not match Mitchell's early success as Ik Marvel, and two volumes of fiction sold poorly. Between 1868 and 1870 he edited *Hearth and Home*, a periodical geared toward rural readers. In his last years he published a series of historical literary surveys of England and the United States. By the time of his death, *Reveries of a Bachelor* had sold over one million copies.

### Sources

- Dunn, Waldo. *The Life of Donald G. Mitchell*. New York: Scribners, 1922.
- Kime, Wayne R. *Donald G. Mitchell*. Boston: Twayne, 1985.
- Spiro, Lisa. “Reading with Tender Rapture: *Reveries of a Bachelor* and the Rhetoric of Detached Intimacy,” *Book History*, 6 (2003): 57–93.

—Brett Barney

### Mitchell, S. Weir (1829–1914) physician, novelist, poet

S. Weir Mitchell was born in Philadelphia and obtained a medical degree from Jefferson College before traveling to Paris to do graduate work in neurology. His writing career began with specialized papers on medical subjects such as toxicology, neurology, and clinical medicine, topics he also addressed in a variety of books that proved popular with lay readers.

During the CIVIL WAR Mitchell served as a surgeon with the Union army, an experience that inspired him to begin writing. His first story, “The Case of George Dedlow,” appeared in the July 1866 issue of *THE ATLANTIC MONTHLY* and concerned the psychological effects of the war on an army surgeon forced to undergo the amputation of his arms and legs. Mitchell's first two novels, *In War Time* (1884) and *Roland Blake* (1886), also grew out of his war experience; the first focused on a New England physician's cowardice during the Civil War, and the second was a wartime romance. Mitchell's most significant historical novel, *Hugh Wynne, Free Quaker* (1896), concerns a Philadelphia Quaker's attempt to live up to his ideals during the Revolutionary War (1775–1783).

Later in his literary career Mitchell examined the psychology of women in novels such as *Circumstance* (1901), which concerns an adventuress; and *Constance Trescot* (1905), about a woman possessed by vengeance. He also wrote several volumes of verse, including *The Hill of Stones* (1882), *The Masque and Other Poems* (1887), and *The Wager* (1900).

### Sources

- Earnest, Ernest P. S. *Weir Mitchell, Novelist and Physician*. Philadelphia: University of Pennsylvania Press, 1950.
- Rein, David. *S. Weir Mitchell as a Psychiatric Novelist*. New York: International Universities Press, 1952.
- Walter, Richard D. S. *Weir Mitchell, M.D., Neurologist: A Medical Biography*. Springfield, Ill.: Thomas, 1970.

***Moby-Dick*** by Herman Melville (New York: Harper, 1851) *novel*

Herman MELVILLE's greatest work, *Moby-Dick; or, The Whale*, is a classic of American literature, combining a realistic account of a whale hunt with a symbolic exploration of human destiny and the nature of the universe. The story is told by Ishmael, the sole survivor of the *Pequod*, the whaler that the white whale Moby-Dick wrecks. The ship is commanded by Ahab, a monomaniacal captain who is bent on avenging himself against the whale for having taken his leg in a previous encounter. Ahab is a tyrant who binds his men together in the hunt by the force of his will. Magnificent in his effort to brave the elements and to do battle with the leviathan of the deep, he is also tragic in his refusal to observe the limitations that nature puts on human striving.

Ishmael is an observer-participant, mesmerized by Ahab but also aware of his captain's fanaticism. Like Ahab and many of the other crew members, Ishmael is aboard ship because he is an outcast: He is questing for the meaning of existence as well as for relief from the tedium he experiences on land. That Melville's aim was to write a novel about the plight of humanity itself is clear in the multicultural crew assembled for the whale hunt. Ishmael's roommate is Queequeg, a Polynesian prince, and the other sailors come from various nations, classes, and backgrounds. These include the scrupulous Starbuck, the chief mate, who opposes Ahab; and Stubb, the second mate, who takes life as it comes and throws himself into the hunt for the whale. Other crew members include Tashtego, an American Indian; Pip, an African American cabin boy; Daggoo, an African; and Fedallah, a mysterious Asian. The depiction of each crew member's interaction with nature and the reaction of each to the mission Ahab sets for him work together to demonstrate the wide range of human temperaments.

The *Pequod* meets many other whalers on its search for Moby-Dick, each ship revealing another side of human nature through the voices of its captain and crew members, while Ahab hears only the men who share his outrage at the whale. At length, Ahab confronts the whale and loses both his life and the *Pequod*.

#### Sources

- Bryant, John, Mary K. Bercaw Edwards, and Timothy Marr, eds. *Ungraspable Phantom: Essays on Moby-Dick*. Kent, Ohio: Kent State University Press, 2006.
- Gilmore, Michael T., ed. *Twentieth Century Interpretations of Moby-Dick: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice Hall, 1977.
- Hayes, Kevin J., ed. *The Critical Response to Herman Melville's Moby Dick*. Westport, Conn.: Greenwood Press, 1994.
- Higgins, Brian, and Hershel Parker, eds. *Critical Essays on Herman Melville's Moby-Dick*. New York: G. K. Hall, 1992.

**Moulton, Louise Chandler** (1835–1908) *poet, children's writer, journalist, editor, critic*

Born Ellen Louise Chandler in Pomfret, Connecticut, Louise Chandler Moulton was best known as a writer of poetry and prose. Her first collection of poems and sketches, *This, That, and the Other* (1854), was a great success. She married William U. Moulton, editor and publisher of the Boston newspaper *True Flag*, where some of her early poems had been originally published. Louise established a literary salon in Boston attended by such luminaries as Ralph Waldo EMERSON and Oliver Wendell HOLMES. She enjoyed great popularity, was well traveled, and was the Boston literary correspondent to the *NEW YORK TRIBUNE*. Late collections of her verse are *The Garden of Dreams* (1889) and *At the Wind's Will* (1899). Her poetry is marked by a lyrical elegance and subtlety of meaning. Moulton wielded great literary influence and was a gifted yet compassionate critic. At the end of her life she suffered from Bright's disease. She died in Boston.

#### Sources

- Moulton, Louise Chandler. *My Third Book: A Collection of Tales*. 1859. <<http://onlinebooks.library.upenn.edu>> (viewed August 8, 2007).
- Moulton. *The Poems and Sonnets of Louise Chandler Moulton*. 1909. <<http://onlinebooks.library.upenn.edu>> (viewed August 8, 2007).
- Whiting, Lilian. *Louise Chandler Moulton, Poet and Friend*. Boston: Little, Brown, 1910.
- Wright American Fiction: <<http://www.lettrs.indiana.edu/web/w/wright2>> (viewed August 8, 2007).

**"MS Found in a Bottle"** by Edgar Allan Poe (1833) *short story*

An "arabesque" (that is, supernatural, symbolic) tale by Edgar Allan POE, "MS Found in a Bottle" was awarded the *Baltimore Saturday Visiter* fiction prize and was published in that periodical in 1833. The story purports to be the "journal" of a man who, in a matter of days, changes his extremely skeptical cast of mind to embrace "a new sense" which is capable of grasping the unknown. The narrator places his journal in a bottle, which he throws overboard just before being swallowed by an immense whirlpool. The tale's concern with psychology as well as its use of symbolism make it an early version of a story Poe develops in his novel, *THE NARRATIVE OF ARTHUR GORDON PYM OF NAN-TUCKET* (1838).

#### Source

- Poe, Edgar Allan. *Tales of the Grotesque and Arabesque*, 2 volumes. Philadelphia: Lea & Blanchard, 1840.

—C. Love

**Muir, John** (1838–1914) *essayist*

Born in Scotland, John Muir came to the United States as a boy in 1849, when his father immigrated to a Wisconsin farm. As his autobiographical *Story of My Boyhood and Youth* (1913) later reported, it was on the family farm that Muir's interests in books and nature developed simultaneously. After studying chemistry, geology, and botany, Muir graduated from the University of Wisconsin in 1863 and spent the next five years traveling through the Midwest and Canada. He also journeyed by foot from Indiana to Mexico, an adventure he later recounted in *A Thousand Mile Walk to the Gulf* (1916).

In 1868 Muir made California his home, first spending five years in the Yosemite Valley, then roving abroad to explore glaciers, forests, mountains, and seas as far afield as Alaska, Russia, India, and Australia. His passion, however, was conservation of the natural wonders of the Western states, and he became both a leader of the forest preservation movement and, with the aid of his friend President Theodore Roosevelt, one of the motivating forces behind the establishment of the U.S. National Park System. Muir Glacier in Alaska, which he discovered, and Muir Woods National Monument in California are named for him. Muir also wrote about America's natural wonders in works such as *The Mountains of California* (1894) and *My First Summer in the Sierra* (1911).

**Sources**

- Cohen, Michael P. *The Pathless Way: John Muir and American Wilderness*. Madison: University of Wisconsin Press, 1984.
- Gifford, Terry. *Reconnecting with John Muir: Essays in Post-Pastoral Practice*. Athens: University of Georgia Press, 2006.
- Miller, Sally M., and Daryl Morrison. *John Muir: Family, Friends, and Adventures*. Albuquerque: University of New Mexico Press, 2005.
- Wilkins, Thurman. *John Muir: Apostle of Nature*. Norman: University of Oklahoma Press, 1995.

**"The Murders in the Rue Morgue"** by Edgar Allan Poe (1841) *short story*

Published in *GRAHAM'S MAGAZINE* in April 1841, this tale by Edgar Allan Poe is considered to be the first detective story, predating Sir Arthur Conan Doyle's sleuth, Sherlock Holmes, by forty-six years. The story begins with the narrator's examination of the methodological thought processes necessary in a chess game. This discussion acts as an introduction to the vigilant observation and deductive logic utilized by the detective protagonist, C. Auguste Dupin. The story is set in Paris on the fictional street, Rue Morgue, where Madame L'Esplanade and her daughter, Camille, are gruesomely murdered. The crime, considered unsolvable by the local police, occurs in a locked room. After viewing the crime scene and finding a hair ribbon tied with a sailor's knot, Dupin places

a message in the newspaper asking that any sailor who has lost an "Ourang-Outang of the Bornese species" contact him immediately. A sailor comes forward, and Dupin concludes that the murders were not committed by a human, but by a runaway orangutan. "Murders in the Rue Morgue" is the first of three short stories featuring Dupin. The second, "The Mystery of Marie Roget," was published in 1842, and the third, "THE PURLOINED LETTER," in 1844.

**Sources**

- Poe, Edgar Allan. *Murders in the Rue Morgue: The Dupin Tales*, edited by Matthew Pearl. New York: Random House, 2006.
- Poe. *The Works of the Late Edgar Allan Poe: With Notices of His Life and Genius*, 4 volumes, edited by Rufus Wilmot Griswold. New York: Redfield, 1850–1856.

—Carmel L. Morse

**Murfree, Mary N.** (1850–1922) *short-story writer, novelist*

Born in Murfreesboro, Tennessee, a town named for her great-grandfather, Mary N. Murfree spent most of her life in her native state writing stories and novels that reflected her surroundings. After an illness left her lame in early childhood, Murfree traveled little, although she attended boarding school in Philadelphia during the CIVIL WAR and, more significantly, spent summers with her family in the Cumberland Mountains in central Tennessee. The language of the mountaineers she met there later lent her fiction a regional flavor, making Murfree one of the voices in the LOCAL COLOR movement.

Murfree began writing in the 1870s, publishing her first stories under the pen name R. Emmet Dembry and later adopting the name of one of her characters, Charles Egbert Craddock. Murfree kept up a male facade until 1885, a year after the publication of her acclaimed story collection *In the Tennessee Mountains*, which presented one of the first realistic portraits of life among Southern mountaineers. In 1885 Murfree revealed her true identity to the editor of *THE ATLANTIC MONTHLY*, and the revelation created a stir nationwide.

Murfree published several other story collections as well as two novels about Tennessee mountaineers, *The Prophet of the Great Smoky Mountains* (1885) and *The "Stranger People's" Country* (1891). She also wrote historical fiction set in the colonial period and in the old Southwest during the Civil War. She continued to publish until 1914, with the income from her writing contributing substantially to the support of her family, which had fallen on hard times after the war.

**Source**

- Cary, Richard. *Mary N. Murfree*. New York: Twayne, 1967.

**MacArthur, Charles** (1895–1956) *playwright*

Born the son of a minister in Scranton, Pennsylvania, Charles MacArthur worked as a Chicago newspaperman in the 1920s. He had his first theatrical success collaborating with Edward Sheldon on *Lulu Belle* (produced 1926), a lurid drama about a black prostitute, which caused controversy when the leading role was played by a white actress in blackface makeup. Collaborating with Sidney HOWARD, MacArthur wrote *Salvation* (produced 1928), an unsuccessful drama inspired by the life of controversial evangelist Aimee Semple McPherson.

MacArthur's enduring theatrical fame came through collaborations with another Chicago journalist, Ben HECHT. With *THE FRONT PAGE* (produced 1928), their hugely successful comedy-melodrama about Chicago political corruption and yellow journalism during the JAZZ AGE, Hecht and MacArthur became a celebrated playwriting team, scoring subsequent successes with *Twentieth Century* (produced 1932), a comedy about a faded Hollywood director's attempt to lure his tempestuous leading lady back to the screen, and with their libretto for the musical *Jumbo* (produced 1935), with a score by Richard Rodgers and Lorenz HART.

Subsequent collaborations with Hecht, including *Ladies and Gentlemen* (produced 1939), a murder mystery written as a vehicle for MacArthur's wife Helen Hayes, and the melodramatic *Swan Song* (produced 1946), failed with critics and audiences. On his own, MacArthur also had a failure with *Johnny on a Spot* (produced 1942), a political satire, but he had a long and successful career as a Hollywood screenwriter on such movies as *The Sin of Madelon Claudet* (1931), which won an Academy Award for his wife; *Gunga Din* (1939); and *Wuthering Heights* (1939).

**Source**

Hecht, Ben. *Charlie: The Improbable Life and Times of Charles MacArthur*. New York: Harper, 1957.

—James Fisher

**MacKaye, Percy** (1875–1956) *playwright*

Educated at Harvard, Percy MacKaye is best known for his career as a verse dramatist and champion of community-based pageant dramas. In this respect, his work is regionalist and comparable to Paul GREEN's. Among his many verse pageants are *The Canterbury Pilgrims* (produced 1909), *Sanctuary: A Bird Masque* (produced 1913), *Caliban by the Yellow Sands* (produced 1916), and *The Evergreen Tree: A Masque of Christmas Time* (produced 1917). Similarly, he wrote folk plays based on his travels in Kentucky: *This Fine-Pretty World* (produced 1923) and *Kentucky Mountain Fantasies: Three Short Plays for an Appalachian Theatre*, which was published in 1928.

**Sources**

Ege, Arvia MacKaye. *The Power of the Impossible: The Life Story of Percy and Marion MacKaye*. Falmouth, Maine: Kennebec River Press, 1992.

*Percy MacKaye: A Symposium on his Fiftieth Birthday*, 1925. Hanover, N.H.: Dartmouth Press, 1928.

**MacLeish, Archibald** (1892–1982) *poet, playwright*

*A poem is a means of comprehending humanity, a means of comprehending human life and to a very considerable extent, the only means we have—the only*



*means in which you use the emotions as well as the intellect at the same time—to live understandingly, to live in a considered way the life we live.*

—*Reflections* (1986)

Born to wealth, Archibald MacLeish during his long, full life was a poet, soldier, lawyer, diplomat, professor, editor, playwright, and critic. Upon graduating from Yale, MacLeish enlisted in the army and served in WORLD WAR I, where he experienced combat. After graduating from Harvard Law School, he worked for the prestigious law firm of Choate, Hall, and Stewart before quitting to pursue a career as a poet, leaving for Paris in 1923. A job as an editor for *Fortune Magazine* (1929–1938) provided MacLeish with the opportunities and funds for travel that allowed him to complete the research that fueled much of his best work. In addition, the many interviews and stories he filed for the magazine also gave him the political knowledge that he later applied to a series of government jobs with the Roosevelt administration: first, as the Librarian of Congress (1939–1944), which was followed by a post as assistant secretary of state (1944–1945). By the end of the 1940s he resigned from public office and became Boylston Professor of Rhetoric and Oratory at Harvard University (1949–1962). In the final decades of his life he continued to publish an impressive body of poetry, criticism, verse plays, and scripts for radio performances.

MacLeish's poetry is characterized by his use of classical myths and contemporary politics, where the interior life of a poem's narrator is balanced by a broader depiction of the world around him. Though poems such as "Ars Poetica" and "You, Andrew Marvell" have often led to his being grouped with modernist contemporaries such as Ezra POUND, MacLeish's work rarely becomes abstract and fragmented. Skilled in a variety of forms, he was equally capable of crafting a verse play, a classical sonnet, or a long poem. The publication of *The Happy Marriage and Other Poems* (1924) marked MacLeish's entrance into the group of expatriate writers that included his friends F. Scott FITZGERALD and Ernest HEMINGWAY and solidified his desire to continue a career as a poet.

MacLeish's travels inspired his writing, the most notable of these trips being the journey through Mexico that provided the research and inspiration for his PULITZER PRIZE-winning long poem, *CONQUISTADOR* (1932). He won a second Pulitzer Prize in poetry for *Collected Poems, 1917–1952* (1952). MacLeish's despair at the human costs of war informed some of his finest later work, especially *J.B.* (1958), a modern retelling of *The Book of Job*, which won a Pulitzer Prize in drama.

The Presidential Medal of Freedom (1977), the National Medal for Literature (1978), and the Gold Medal for Poetry from the American Academy of Arts and Letters (1979) were among the honors bestowed upon MacLeish. As his

contemporary and friend, the poet Robert Penn WARREN said: "MacLeish lived a long time in this land, and with honor." MacLeish's poetic reputation, however, has proven to be less certain. As scholar John Timberman Newcomb notes, MacLeish "was one of America's best-known and widely read poets" in the years from 1930 to 1945, but he now "hovers on the outer margins of the academic canons."

### Sources

Donaldson, Scott, and R. H. Winnick. *Archibald MacLeish: An American Life*. Boston: Houghton Mifflin, 1992.

Drabeck, Bernard A., and Helen E. Ellis, eds. *Archibald MacLeish: Reflections*. Amherst: University of Massachusetts Press, 1986.

Newcomb, John Timberman. "Archibald MacLeish and the Poetics of Public Speech: A Critique of High Modernism." *Journal of the Midwest Modern Language Association*, 23 (Spring 1990): 9–26.

—Paul Kareem Tayyar

*Maggie: A Girl of the Streets* by Stephen Crane, as Johnston Smith (New York: Privately printed, 1893); revised edition, as Stephen Crane (New York: Appleton, 1896) *novella*

Stephen CRANE's first major work, *Maggie: A Girl of the Streets (A Story of New York)*, is a groundbreaking study in American literary NATURALISM. Its depiction of a hostile, amoral universe indifferent to the plight of its inhabitants foreshadows the direction of much literary writing in America in the twentieth century. In an urban slum controlled by violence, survival of the fittest, and social indifference, Maggie's romantic dreams of an ideal lover result in her being seduced and abandoned. Rejected by family, church, and society, she becomes a prostitute to survive but soon dies—probably by suicide—without hope. Given the subject matter, it is not surprising that Crane had trouble finding a publisher. After the novella was rejected by several publishers, he privately printed it in 1893 under the pseudonym "Johnston Smith."

Clearly missing from the novella is the sentimentalizing or moralizing prevalent in other fictional treatments of tenement life in America in the late nineteenth century. Crane was not interested in analyzing the causes of, and offering solutions for, urban poverty. Instead, he wanted to show the stark reality of slum life. In this environment there is no escape from violence. Whether one is at home, at work, or on the street, life is brutal and chaotic. Although the novella emphasizes a grim, Darwinian environment, Crane's irony throughout keeps the story from devolving into the pure Naturalism of Emile Zola or the cheap melodrama of countless stories of innocent girls seduced and

ruined by villains. Repeatedly, characters such as Maggie's mother shield themselves from reality by hiding behind the hypocritical codes of bourgeois morality, as when she disowns her "fallen" daughter.

Crane unifies the episodic structure of the book through imagery and similar recurring scenes. Images of "howling urchins from Devil's Row," a home that is a "reg'lar livin' hell! Damndes' place!," and Maggie's eating "like a small pursued tigress" suggest that the setting of the novella is no better than hell or a jungle. Maggie's deterioration as a prostitute is symbolized in chapter 17 by the increasingly degraded kind of client she solicits and by her movement from the "more glittering avenues" of the elegant theater district of New York City to the "darker blocks" of the squalid slums. When *Maggie* was reissued in 1896 under Crane's own name, he deleted objectionable phrasing and passages at the request of the publisher to make the book less offensive.

### Source

Crane, Stephen. *Maggie: A Girl of the Streets (A Story of New York)*, an authoritative text, backgrounds, and sources, edited by Thomas A. Gullason. New York: Norton, 1979.

—Paul Sorrentino

***Main Street*** by Sinclair Lewis (New York: Harcourt, Brace & Howe, 1920) *novel*

*Main Street* became the most discussed book of 1920, as it was read as Sinclair LEWIS's attack on conservative, small-town values. The story is seen through the eyes of its idealistic, urbanized heroine, Carol Kennicott, married to country doctor Will Kennicott and transplanted to the provincial village of Gopher Prairie. Chronically dissatisfied, she naively sets out to remake the town according to her own conceptions of culture and beauty. She gives parties with Japanese costumes and pretentious stunts, directs a drama-club production, and half falls in love with a handsome young tailor, Eric Valborg. But her dissatisfaction persists. Finally, Carol, a feminist, leaves Will for Washington, D.C., where she can work at a job that, unlike keeping house, will enable her to exercise her brain. In the end, she returns to him, now a mature but disappointed young mother who recognizes she lacks the courage to rebel but has fought the good fight. The novel is notable for its photographic descriptions and caricatures of small-town types like Sam Clark, the hearty hardware man, and Vida Sherwin, the vinegary schoolmarm. Lewis satirizes the banality and provincialism of village society as well as decrying the town's exploitation of the immigrant farmers.

### Sources

Douglas, George H. "Main Street After Fifty Years," *Prairie Schooner*, 44 (Winter 1970): 338–348.

Lingeman, Richard. *Sinclair Lewis: Rebel from Main Street*. New York: Random House, 2002.

—Richard Lingeman

***The Making of Americans*** by Gertrude Stein (Paris: Contact Editions, 1925) *prose*

Although Gertrude STEIN had completed a manuscript of her thousand-page family saga by 1908, *The Making of Americans* was not published until 1925. The text's subtitle, "Being a History of a Family's Progress," leads the reader to expect a work that uses familiar techniques to detail an immigrant family's successful Americanization and achievement of the American dream. Instead, Stein's work is experimental, repetitive, and fundamentally nonnarrative. Because of its length and the interpretive difficulties it presents, *The Making of Americans* remains among Stein's less studied and read works, though excerpts of the first chapter are sometimes anthologized.

### Source

Wagner-Martin, Linda. "Favored Strangers": *Gertrude Stein and Her Family*. New Brunswick, N.J.: Rutgers University Press, 1995.

—Jessica G. Rabin

***The Maltese Falcon*** by Dashiell Hammett (New York: Knopf, 1930) *novel*

When Dashiell HAMMETT sent his third novel, *The Maltese Falcon*, to his publisher, he announced "I'm fairly confident that it is by far the best thing I have done so far." It was his attempt, as he said in a previous letter, to raise detective fiction to the level of literature.

*The Maltese Falcon* is about a private detective drawn by the murder of his partner and his romantic attraction to a dangerous beautiful woman into the search for an icon of extraordinary value—a jewel-encrusted sixteenth-century statuette of a falcon. It is a novel about passion expressed both as greed and lust, about the difficulty of untangling lies, about self-preservation gained through strict adherence to a personal code of behavior, and about the responsibility one has to maintain order in the place where he lives.

The tightly constructed novel takes place in San Francisco over a six-day period. The main characters are limited to the detective Sam Spade and a trio of duplicitous villains—Brigid O'Shaughnessy, Caspar Gutman, and Joel Cairo. The significant action is limited to Spade's office and apartment, Brigid's apartment, and Gutman's hotel room. The narration, told from Spade's perspective, more or less objectively reports only what Spade is able to observe. The action is observed from his perspective, so information comes to the reader just as it comes to him.

Hammett's achievement in *The Maltese Falcon* has less to do with plot than with skillful characterization and dramatic confrontation. The novel proceeds in play-like fashion, scene

by scene, and is advanced by conversation rather than the violent action associated with detective fiction of the period. The characters are meticulously drawn, but it is their speech that truly distinguishes them, each with his own vocabulary and vernacular rhythms. Hammett suggested that his publisher arrange for the novel be adapted for the stage, an indication of his approach to his material.

The characterizations lend power to the memorable dramatic scenes in the novel: when Brigid first appears in Spade's office with a made-up story that she needs his help finding her lost sister; when Cairo appears seeking to hire Spade to help him find a black bird lost in transport from Constantinople; when Spade confronts Brigid in her apartment about the lies she told when she first hired him; in the two scenes in Gutman's hotel room when the fat man slowly reveals the history of the Maltese falcon; and in the climactic scene in Spade's apartment when he, Brigid, Cairo, Gutman, and Gutman's bodyguard gather to negotiate and await delivery of the falcon and afterward when Spade explains to Brigid why he must turn her in to the police.

*The Maltese Falcon* was well received upon publication and has been constantly in print since its first publication. Its extraordinary influence on realistic detective fiction has been widely recognized. An important element in its enduring popularity has been the classic 1941 movie faithfully adapted from the novel by John Huston, which brought Hammett's characters to an audience much wider than the readers of the novel.

### Sources

Richard Layman, *Literary Masterpieces: The Maltese Falcon*. Manly/Gale Group, 2000.

Layman, ed. *The Maltese Falcon: A Documentary Volume*. Dictionary of Literary Biography, Volume 280. Detroit: Brucoli Clark Layman/Gale Group, 2003). Reprinted as *Discovering the Maltese Falcon and Sam Spade*. San Francisco: Vince Emery Productions, 2005

Layman, ed., *The Maltese Falcon: Special Issue. Clues: A Journal of Detection*, Spring 2005.

—Richard Layman

### Maltz, Albert (1908–1985) playwright, screenwriter, novelist, short-story writer

Albert Maltz graduated from Columbia University and studied at the Yale School of Drama. A man of radical and pacifist convictions, he collaborated with Yale classmate George Sklar to write proletarian dramas (see PROLETARIAN LITERATURE): *Merry Go Round* (produced 1932), which dealt with political corruption, and *Peace on Earth* (produced 1933), an antiwar drama. Alone, he wrote the one-act play *Black Pit* (produced 1935), the story of a coal-miners' strike. Maltz's first story collection, *The Way Things Are* (1938), included "Man on a Road," a frequently reprinted story about a hitchhiking miner who is dying from silicosis. His first novel, *The Underground Stream*

(1940), focused on an effort to unionize autoworkers. In the 1940s he was a successful screenwriter, receiving screen credits for several movies, including *This Gun for Hire* (1941), *Pride of the Marines* (1945), and *The House I Live In* (1945). During these years he also published two more novels, *The Cross and the Arrow* (1944) and *The Journey of Simon McKeever* (1949), as well as *The Citizen Writer: Essays in Defense of American Culture* (1950). During the Cold War Maltz became suspect because of his Communist affiliations, and when, like other screenwriters, he declined to testify before Congress about his political activities, he was jailed, becoming one of the Hollywood Ten.

### Source

Salzman, Jack. *Albert Maltz*. Boston: Twayne, 1978.

### *Manhattan Transfer* by John Dos Passos (New York: Harper, 1925) novel

JOHN DOS PASSOS's *Manhattan Transfer* is one of the earliest examples of a modernist novel (see MODERNISM) by an American. Employing many of the techniques he refined for the U.S.A. trilogy (1938), the novel covers a period from the consolidation of the five boroughs of New York City in 1898 until just after WORLD WAR I. Dos Passos paints an apocalyptic vision of the modern city using a large cast of characters whose often interconnected lives are traced in a series of vignettes set in a frame of biblical imagery and comparisons to the biblical city of Nineveh. Using snippets of material from popular culture, including song lyrics, advertising slogans, and newspaper headlines, along with passages that sometimes shift to stream-of-consciousness narrative, Dos Passos combines the modernist techniques of EXPRESSIONISM and impressionism to provide both multiple perspectives on the life of the city and a description of the dehumanizing effect the urban environment has on the lives of individuals.

### Sources

Lewis, Sinclair. *John Dos Passos's Manhattan Transfer*. New York: Harper, 1926.

Morel, Jean-Pierre. *Dos Passos: Manhattan Transfer*. Paris: Universitaires de France, 1990.

—Richard Layman

### *The Man Who Came to Dinner* by George S.

Kaufman and Moss Hart (produced 1939) play  
George S. KAUFMAN and Moss HART teamed up to write this caustic lampoon of their celebrated friend, drama critic and raconteur Alexander WOOLLCOTT, which opened on October 19, 1939, for a nearly two-year, 739-performance run. The plot of this Broadway classic grew out of a weekend visit by Woolcott to Hart's home. On his departure, Woolcott left a rudely complaining note. A nonplussed Hart recounted the incident to Kaufman, wondering what it would be like to put

up with such a guest for a longer visit—the nightmare that is imagined in *The Man Who Came to Dinner*.

The play begins when imperious radio celebrity Sheridan Whiteside visits Messalia, Ohio, to give a Christmastime lecture. When he visits a local family, the Stanleys, Whiteside slips on their front steps and is injured. Becoming an unwilling inmate in the Stanley home, the seemingly charming Whiteside turns into a terror. Watched over by his long-suffering secretary and a beleaguered nurse, Whiteside takes over the first floor of the Stanley home, holding court for an assortment of Broadway and Hollywood personalities from a wheelchair. The circumstance allows the playwrights to caricature other 1930s celebrities, including Gertrude Lawrence, Noel Coward, Harpo Marx, and Albert Einstein, and set their eccentricities against middle-American values. The acid-tongued Whiteside harasses one and all, particularly the hapless Stanleys, whose small-minded provinciality inspires his disdain. Equal parts high comedy, social satire, and farce, *The Man Who Came to Dinner*, like Kaufman and Hart's PULITZER PRIZE-winning 1936 comedy *YOU CAN'T TAKE IT WITH YOU*, again proved that a delightful play could rest merely on the pitting of a band of nonconformist eccentrics against exemplars of propriety and normalcy.

—James Fisher

**Marquand, John P.** (1893–1960) *novelist, short-story writer*

The Harvard-educated John P. Marquand began his literary career as the author of light romantic novels, including *The Unspeakable Gentleman* (1922), *The Black Cargo* (1925), *Warning Hill* (1930), and *Ming Yellow* (1935). He wrote entertaining stories for *THE SATURDAY EVENING POST*, in which also appeared his serialized adventures of the Japanese detective Mr. Moto, who became the hero in a series of popular movies. Marquand sharpened and deepened his portrait of society in his satirical novel of manners, *The Late George Apley* (1937), which won a PULITZER PRIZE. This fictional memoir of a Boston Brahmin was succeeded by other novels that skewered the New England upper-class and upper-middle-class sensibility, including *Wickford Point* (1939), *H. M. Pulham, Esquire* (1941), and *Point of No Return* (1949).

**Sources**

Bell, Millicent. *Marquand: An American Life*. Boston: Little, Brown, 1979.

Wires, Richard. *John P. Marquand and Mr. Moto: Spy Adventures and Detective Films*. Muncie, Ind.: Ball State University Press, 1990.

**Martin Eden** by Jack London (New York: Macmillan, 1909) *novel*

*Martin Eden* (1909), Jack LONDON's eighth novel and his most autobiographical, traces the artistic development and accom-

panying socioeconomic ascent of the title character. Martin's love for an upper-middle-class woman, Ruth Morse, triggers his commitment to self-education and ultimately to realizing his potential as a writer in order to gain access into her world of culture and refinement. When he achieves his goal, however, he concludes that Ruth's world is one "where all life's values are unreal, and false, and vulgar." Exhausted, disillusioned, and alienated, he commits suicide. The pessimistic ending repelled readers and critics of the time, but the book is now hailed as a seminal chronicle of the growth of an artist, a precursor of such autobiographical novels as Jack Kerouac's *On the Road* (1957).

**Source**

Labor, Earle, and Jeanne Campbell Reesman. *Jack London*, revised edition. New York: Twayne, 1994.

—John Cusatis

**The Masses** (1911–1917) *periodical*

*The Masses* was founded by the Dutch immigrant Piet Vlag in New York City as the unofficial organ of the cooperative movement. Beginning in December 1912, the magazine was edited by Max EASTMAN, who in his first editorial promised to make it "a popular Socialist magazine—a magazine of pictures and lively writing." Contributors included Carl SANDBURG, Louis UNTERMEYER, Amy LOWELL, Jack LONDON, Sherwood ANDERSON, and John REED. Called in its time "the most dangerous magazine in America," *The Masses* died quickly once the New York postal authorities, empowered by the Espionage Act of 1917 and reacting against the magazine's staunch opposition to the involvement of the United States in WORLD WAR I, refused to allow it to be mailed.

Three months after the government's action, the editors began another weekly devoted to leftist social criticism. *The Liberator*, more radical than its predecessor, affiliated with the Communist Party in 1922. In 1926 *The Masses* was revived as the weekly *New Masses*, a title it retained until 1948. It then merged with yet another Marxist periodical to become the monthly magazine *Masses & Mainstream*.

**Sources**

O'Neill, William, ed. *Echoes of Revolt: The Masses 1911–1917*. Chicago: Quadrangle, 1966.

Zurier, Rebecca. *Art for the Masses: A Radical Magazine and Its Graphics, 1911–1917*. Philadelphia: Temple University Press, 1988.

**Masters, Edgar Lee** (1868–1950) *poet, biographer*

Born in Garnett, Kansas, Edgar Lee Masters lived most of his youth in Petersburg and Lewistown, Illinois, the small-town models for his literary village, Spoon River, the town he depicted in his most famous work, *SPOON RIVER ANTHOLOGY* (1915). After graduating from Lewistown High School and



attending Knox College for a year, Masters began to work and study law in his father's law firm. Admitted to the Illinois Bar in 1891, he moved to Chicago to practice law and was a partner with Clarence Darrow from 1903 to 1911, when he formed his own firm to continue his career. In the years before the publication of *Spoon River Anthology*, he published fifteen books, including seven plays, none of which were produced, and four volumes of undistinguished verse.

The poems that Masters collected in *Spoon River Anthology* were in part inspired by his conversations with his mother in which they reminisced about people they had known back in Illinois. The collection presents a series of dramatic monologues, or "epitaphs," that create a vivid picture of small-town life through the reflections of Spoon River residents who have died. Masters's poignant, sometimes sardonic collection was later regarded as the work that began the CHICAGO RENAISSANCE as well as the "revolt from the village" school of writers. His work influenced such writers as Sherwood ANDERSON in *Winesburg, Ohio* (1919) and Thornton WILDER in *Our Town* (produced 1938).

After the success of *Spoon River Anthology* and the notoriety of a messy divorce, Masters turned to writing full-time after his law practice declined. He was prolific and wrote novels and plays as well as poetry and biographies, though he was always best known for his first success. His later poetry collections include *Starved Rock* (1919), *The New Spoon River* (1924), *Poems of People* (1936), and *Illinois Poems* (1941). His *Lincoln: The Man* (1931) was attacked as being biased against the president, but his *Vachel Lindsay: A Poet in America* (1935) became the standard biography of the poet. Masters published *Across Spoon River: An Autobiography* in 1936.

### Sources

Flanagan, John T. *Edgar Lee Masters: The Spoon River Poet and His Critics*. Metuchen, N.J.: Scarecrow Press, 1974.

Wrenn, John H., and Margaret M. Wrenn. *Edgar Lee Masters*. Boston: Twayne, 1983.

—Geraldine Cannon Becker

### Matthiessen, F. O. (1902–1950) literary critic

With a B.A. from Yale and a Ph.D. from Harvard, Francis Otto Matthiessen was one of the most influential literary critics of his day. An active liberal and professor of literature at Harvard, he sought to promote the progressive tradition in American literature. His best-known book is *American Renaissance* (1941), which explored, as the subtitle says, "art and expression in the age of Emerson and Whitman." His other books include *The Achievement of T. S. Eliot* (1935, revised 1947), *Henry James: The Major Phase* (1944), *Theodore Dreiser* (1951), and *The Responsibilities of the Critic: Essays and Reviews by F. O. Matthiessen* (1952).

### Sources

Gunn, Giles B. *F. O. Matthiessen: The Critical Achievement*. Seattle: University of Washington Press, 1975.

Stern, Frederick C. *F. O. Matthiessen, Christian Socialist as Critic*. Chapel Hill: University of North Carolina Press, 1981.

### Maxwell, William (1908–2000) novelist, short-story writer

Educated at the University of Illinois and Harvard, William Maxwell in 1936 began a more than four-decade career as fiction editor at *THE NEW YORKER*, where he worked with writers such as John O'HARA, John Updike, J. D. Salinger, and Harold Brodkey. Most of his own fiction examined early-twentieth-century Midwestern life. His novels include *They Came Like Swallows* (1937), *The Folded Leaf* (1945), and *The Chateau* (1961).

### Sources

Steinman, Michael. *The Happiness of Getting It Down Right: Letters of Frank O'Connor and William Maxwell, 1945–1961*. New York: Knopf, 1996.

Wilkinson, Alec. *My Mentor: A Young Man's Friendship with William Maxwell*. Boston: Houghton Mifflin, 2002.

### "May Day" by F. Scott Fitzgerald (1920) novelette

First published in *THE SMART SET* and collected in *TALES OF THE JAZZ AGE* (1922), F. Scott FITZGERALD's first novelette, "May Day" focuses on Gordon Sterrett on May 1–2, 1919, as he unsuccessfully tries to borrow money from a wealthy former Yale classmate, attends a Yale dance in New York, and commits suicide after marrying a low-class woman while he is drunk. Structured on social-class contrasts, the story surveys the May Day events, particularly the anti-Socialist riots and the alcoholic activities of other characters. "May Day" was Fitzgerald's first important story to examine the influence of money on character.

### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

### McAlmon, Robert (1896–1956) publisher, poet, autobiographer

An expatriate publisher who ran the Paris-based Contact Editions press, Robert McAlmon knew many of the principal American figures, such as Ernest HEMINGWAY, who settled in Paris after WORLD WAR I. Among the important works brought out by Contact Editions were William Carlos WILLIAMS's *Spring and All* (1923) and Gertrude STEIN's

*THE MAKING OF AMERICANS* (1925). McAlmon published his free verse in *The Portrait of a Generation* (1926), *North America, Continent of Conjecture* (1929), and *Not Alone Lost* (1937). In *Village:—as it happened through a fifteen year Period* (1924) he presents a picture of small-town American life. His memoir of the post-World War I period, *Being Geniuses Together*, appeared in 1938, with additions by Kay BOYLE in 1968.

### Sources

Knoll, Robert E. *Robert McAlmon: Expatriate Publisher and Writer*. Lincoln: University of Nebraska Press, 1957.

Knoll, ed. *McAlmon and the Lost Generation*. Lincoln: University of Nebraska Press, 1962.

Smoller, Sanford J. *Adrift Among Geniuses: Robert McAlmon, Writer and Publisher of the Twenties*. University Park: Pennsylvania State University Press, 1975.

**McCoy, Horace** (1897–1955) *short-story writer, novelist, screenwriter*

*Everyone in the knowledgeable world [in Europe] talks about American writers, about a curious trinity: Hemingway, Faulkner, and McCoy.*

—*Vogue*, January 15, 1947

Horace McCoy was born in Pegram, Tennessee, and was raised in Nashville. At sixteen he quit high school and traveled with his salesman father around the Deep South, settling with his family in Dallas in 1915. Serving as a bombardier and aerial photographer in France during WORLD WAR I, McCoy was twice wounded and received the Croix de Guerre. After the war, McCoy returned to Dallas and worked as a journalist. He became the sports editor of the *Dallas Journal* and began submitting short stories to magazines. McCoy published more than forty stories, seventeen of them in the PULP MAGAZINE *BLACK MASK* between 1927 and 1937. In his choice to write often about crime and his reliance on vernacular speech he became associated with the so-called HARD-BOILED school of fiction.

In 1931 McCoy left Dallas for Hollywood, seeking movie roles. Although he never received any significant acting roles, he soon settled into a productive career as a screenwriter. His first and most famous novel, *They Shoot Horses, Don't They?* (1935), is a first-person narrative of a man awaiting execution for the murder of his dance-marathon partner at her request. Although the novel received some strong notices and led to McCoy being identified as an existentialist writer in France, it sold fewer than three thousand copies. McCoy had difficulty finding an American publisher for his second novel, *No Pockets in a Shroud* (first published in England in 1937), which concerned crime and corruption in an American town. McCoy's next novel, a Hollywood exposé titled *I*

*Should Have Stayed Home* (1938), was moderately successful, but he did not write another novel for ten years.

In the mid 1940s, after American publishers became aware of his European success, McCoy set to work on what he believed was his best novel. Although *Kiss Tomorrow Good-Bye* (1948) sold well and was made into a successful movie starring James Cagney, critics denounced it. McCoy continued to work on story treatments and screenplays, and his final novel, *Scalpel* (1952), proved to be his only best-seller.

While he lived, McCoy never enjoyed literary recognition in America, though he maintained an enthusiastic readership in Europe. When he died, his *New York Times* obituary noted that the French considered McCoy a "peer of Hemingway and Steinbeck." The success of Sydney Pollack's 1969 movie version of *They Shoot Horses, Don't They?* prompted American literary historians to take his work seriously. Although some critics consider *Kiss Tomorrow Good-Bye* his best work, McCoy's reputation rests on his first novel.

### Sources

William F. Nolan. "Horace McCoy's Objective Lyricism," in *Tough Guy Writers of the Thirties*, edited by David Madden. Carbondale: Southern Illinois University Press, 1979, pp. 137–162.

Nolan. "Lost Among the Black Mask Boys," *Armchair Detective*, 17 (Spring 1984): 136–143.

Winchell, Mark Royden. *Horace McCoy*. Boise, Idaho: Boise State University Press, 1982.

—*Christopher Metress*

**McCullers, Carson** (1917–1967) *novelist, short-story writer, playwright*

The Georgia-born Carson Smith McCullers studied music in New York City and creative writing at Columbia University. She published her first story in 1936 and in 1940 produced an impressive first novel, *The Heart Is a Lonely Hunter*, a work that is often identified as part of the Southern Gothic tradition. Like her close friend Tennessee WILLIAMS, McCullers was attracted to characters who were outcasts from conventional society and usually set her work in the South.

In 1941 McCullers published *Reflections in a Golden Eye*, a novel about a homosexual army officer stationed in a Southern camp. Her most famous work is *The Member of the Wedding* (1946), which Williams helped her turn into a successful play (produced 1950). Both the novel and the play center on Frankie, a young girl growing up in the South with a sense of alienation.

Many of McCullers's novels and stories have a melodramatic quality that lend themselves to dramatization. In 1963 Edward Albee dramatized her novella *The Ballad of the Sad Cafe* (1951), which features a relationship between a hunchback and a tall, powerful woman. Important posthumous

publications are *The Mortgaged Heart* (1971), a collection of essays; *Collected Stories of Carson McCullers* (1987); and *Illumination and Night Glare: The Unfinished Autobiography of Carson McCullers* (1999).

### Sources

- Carr, Virginia Spencer. *The Lonely Hunter: A Biography of Carson McCullers*. Garden City, N.Y.: Doubleday, 1975.
- Carr. *Understanding Carson McCullers*. Columbia: University of South Carolina Press, 1990.
- Clark, Beverly Lyon, and Melvin J. Friedman, eds. *Critical Essays on Carson McCullers*. New York: G. K. Hall, 1996.

### McKay, Claude (1890–1948) poet, novelist

*I have nothing to give but my singing. All my life I have been a troubadour wanderer, nourishing myself mainly on the poetry of existence.*

—*A Long Way from Home* (1937)

Born in rural Jamaica, Claude McKay became one of the most versatile and forceful voices of the HARLEM RENAISSANCE. His early influences include his brother, a teacher who introduced him to European literature and philosophy, and Walter Jekyll, a white British expatriate and folklorist who urged McKay to write about his land and people. In the poetry collections *Songs of Jamaica* (1912) and *Constab Ballads* (1912), McKay employs the voices of farmers, street constables, and other common people to express in their native dialect the joys and pains of human relationships and the love of the simple country life and the countryside of Jamaica.

McKay first encountered the intense racism of the segregated United States when he attended Tuskegee and Kansas State College. In 1914 he moved to New York City, where he published two of his best-known poems: “The Harlem Dancer” (1917) and “If We Must Die” (1919), a protest poem written about the race riots of that year. From 1919 to 1922 McKay worked for socialist publications, *The Liberator* in New York and *Worker’s Dreadnought* in London. The poems he collected in *Harlem Shadows* (1922) demonstrate his continuing affection for his homeland and common people, but in sonnets such as “America,” “The Lynching,” and “If We Must Die,” he voices outrage and defiance over American racism and violence.

After the publication of *Harlem Shadows*, McKay traveled to the Soviet Union to attend an international meeting of socialists. He remained abroad for twelve years, living in France, Spain, and Morocco, often in tight financial straits, and began publishing fiction. His first two novels are episodic, with the central character embodying simple, natural urges and a spontaneity that is favorably contrasted to the sterility of middle-class black characters who have assimilated into white culture. *Home to Harlem* (1928) follows Jake as he roams from bar to bar and woman to woman, encoun-

tering along the way Ray, an intellectual from Haiti generally seen as a spokesman for McKay. Ray reappears in *Banjo: A Story Without a Plot* (1929), set in the French port of Marseilles, to praise the intuitive creativity and spirit of the black characters. McKay also used Harlem and Marseilles as settings for the stories published in *Gingertown* (1932). His next novel, *Banana Bottom* (1933) continues to develop themes on the values of African identity as it follows Bitia Plant, a Jamaican woman raised in Europe by white missionaries, who reconnects with her racial roots after returning home. While McKay’s poems were generally well received and some were widely reprinted, his novels were published to mixed reviews, and only the first sold well. After he returned to the United States in 1934, McKay focused on racial nationalism rather than broader class conflicts. His autobiography *A Long Way from Home* (1937) offers anecdotes and opinions about his literary and political experiences.

### Sources

- Cooper, Wayne F. *Claude McKay: Rebel Sojourner in the Harlem Renaissance*. Baton Rouge: Louisiana State University Press, 1987.
- Maxwell, William, comp. “Claude McKay.” *Modern American Poetry*. University of Illinois at Urbana-Champaign. <[http://www.english.uiuc.edu/maps/poets/m\\_r/mckay/mckay.htm](http://www.english.uiuc.edu/maps/poets/m_r/mckay/mckay.htm)>.
- Tillery, Tyrone. *Claude McKay: A Black Poet’s Struggle for Identity*. Amherst: University of Massachusetts Press, 1992.

—Michael Schroeder

### McTeague: A Story of San Francisco by Frank

Norris (New York: Doubleday & McClure, 1899) *novel*

*McTeague*, Frank NORRIS’s most influential novel, is an important example of NATURALISM. The title character is a practicing dentist in a poor section of San Francisco, a thick-headed, strong man with a pathetic urge toward aesthetics (he plays the concertina). He marries Trina Sieppe, a patient whom his “animal” nature has led him to kiss while she is chloroformed. After Trina wins \$5,000 in a lottery, her cousin Marcus Shouler, who had hoped to marry her and feels that he should have some of the money, exposes the unlicensed McTeague, who can then no longer practice his trade. Trina becomes possessive of her money; McTeague then deserts her but returns to murder her. He flees to Death Valley, pursued by Shouler. Although McTeague manages to kill his nemesis, before he dies Shouler handcuffs himself to McTeague, dooming him to a slow death in the unrelenting heat of the desert. Chance, circumstance, and nature control the actions of all these characters.

The dominant theme of the novel is the pervasive power of money. Distributed haphazardly, money comes to rule the passions not only of secondary characters but also of Trina and McTeague. Trina controls her husband by denying him



money and hoarding it. While McTeague expresses his sexuality directly, Trina comes to substitute gold for love and sex. She uses her money to dictate the terms of their marriage. Eventually, she wounds McTeague's essential "animal" nature by refusing him when he is in deep need and by then selling his beloved concertina. Confronted with the option of keeping her money or using it to buy back the instrument, she chooses the former and pays with her life.

In the final episodes nature itself becomes the enemy against which the drama is played. Although McTeague manages to foil his pursuer, the harsh landscape—representative of the universe itself—has the final judgment. It defeats McTeague and Shouler and renders the gold over which they are fighting irrelevant. The simplicity of Norris's syntax and the flatness of his diction reinforce the elemental and inevitable feeling at the end of *McTeague*. In 1924 director Eric Von Stroheim adapted the novel as the movie *Greed*, one of the masterpieces of early cinema.

### Source

Norris, Frank. *McTeague: A Story of San Francisco: Authoritative Text, Contexts, Criticism*, edited by Donald Pizer. New York: Norton, 1997.

—Roger Lathbury

***Men and Brethren*** by James Gould Cozzens (New York: Harcourt, Brace, 1936) *novel*

James Gould COZZENS's *Men and Brethren* examines parts of two days in the work of Ernest Cudlipp, the celibate vicar of St. Ambrose's Chapel in Manhattan, an Episcopal settlement house, or mission. He is motivated by his sense of duty to God's creatures whom he tries to love but does not particularly like: "A great obligation has been laid on me to do or be whatever good thing I have learned I ought to be, or know I can do."

—Morris Colden

**Mencken, H. L.** (1880–1956) *journalist, critic*

Henry Louis Mencken lived in Baltimore his entire life. He became a polymath through his own energies, after his formal education ended in 1896 with graduation as valedictorian from the Baltimore Polytechnic Institute, a high school. He worked on local newspapers as reporter, critic, columnist, and editor, while also writing for magazines. Before his career was halted by a stroke in 1948, he wrote books on a wide variety of subjects and edited two of the most influential magazines of his time. Controversial in his lifetime and still today, he was regarded as America's greatest man of letters, distinguishing himself as a journalist, essayist, philologist, satirist, political commentator, editor, and literary critic.

Mencken's primary journalistic association was with the *Baltimore Sun* newspaper, extending from 1906 until his



H. L. Mencken, 1913

stroke, and his newspaper columns were syndicated nationally. As a Jazz-Age Jonathan Swift, he took advantage of this platform to satirize war hysteria, presidents and the conventions that spawned them, book banning, the Ku Klux Klan, Prohibition, and the residual puritanism that he saw as the basis of America's ills. All his writing was directed to what he called the "civilized minority." Celebrated as the best newspaperman that America has ever produced, he remains famous for his columns on the Scopes Trial in Dayton, Tennessee (1925). The enduring popular conceptions of the issues and persons involved in the "monkey trial" are largely owed to Mencken's satiric coverage. He coined the terms "Bible Belt" and "the Sahara of the Bozart."

With George Jean NATHAN he edited *THE SMART SET* from 1914 through 1923, after which they left to found *THE AMERICAN MERCURY*. This association lasted until 1925; Mencken then became sole editor until 1933. These were among the most significant magazines of the era, leading promoters of the new writing. Always a champion of free speech, Mencken famously challenged Boston puritanism by going to court over the city's banning of the April 1926 issue of *The American Mercury* because it published Herbert Asbury's "Hatrack," a chapter from his autobiography that discussed the poor treatment a small-town prostitute received from Christians. Mencken helped clear the way for the REALISM and NATURALISM now taken for granted, championing authors Theodore DREISER and Sinclair LEWIS (and publishing James Joyce for the first time in America). He also encouraged women writers and gave unprecedented space to African American authors.

Mencken's *George Bernard Shaw: His Plays* (1905) was the first book on Shaw; *The Philosophy of Friedrich Nietzsche* (1908) was the first in English on Nietzsche. Mencken also co-translated two plays by Henrik Ibsen (1909) and was among the





Cover for the first issue of *The Smart Set* that was edited by Mencken and George Jean Nathan

earliest in this country to praise Joseph Conrad. Partly because of his German heritage, Mencken opposed America's entry into WORLD WAR I and openly supported Germany, which he felt was being treated unfairly. When censorship prevented him from expressing these opinions and caused a hiatus in his work for the *Sun*, he worked on three of his best books. *In Defense of Women* (1918) is a wry look at the newly emancipated woman of his time. Mencken's groundbreaking essays on Conrad, Dreiser, James Gibbons Huneker, and puritanism collected in *A Book of Prefaces* (1917) began his long association with the firm of ALFRED A. KNOPF. Another Knopf production was the monumental *The American Language* (1919; fourth edition, 1936; two supplements, 1945, 1948). It remains the most readable survey of the subject and has led many to call Mencken the American Samuel Johnson.

In the six-volume *Prejudices* series (1919–1927), Mencken assembled some of his best essays of the decade. His political views found expression in *Notes on Democracy* (1926). A

libertarian, Mencken became a severe critic of the New Deal policies of Franklin D. Roosevelt. He ventured into theology and morality with *Treatise on the Gods* (1930) and *Treatise on Right and Wrong* (1934). These theoretical works are counted among his least successful. Nostalgic reminiscences written for *THE NEW YORKER* were collected into *Happy Days* (1940), *Newspaper Days* (1941), and *Heathen Days* (1943).

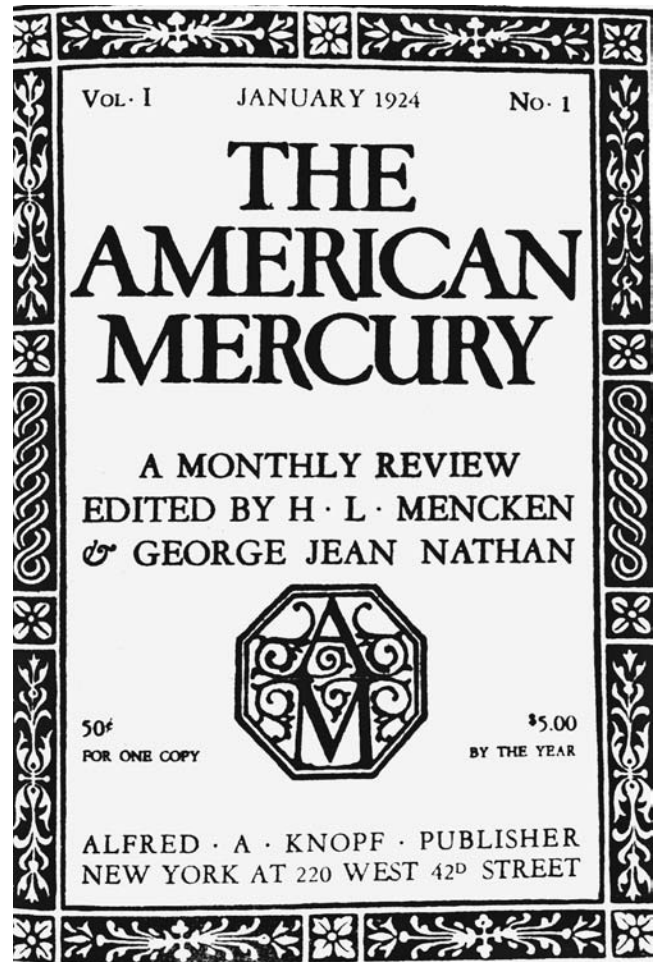
As Mencken stipulated, three autobiographical works were kept sealed until after his death: *The Diary of H. L. Mencken* (1989), *My Life as Author and Editor* (1993), and *Thirty-five Years of Newspaper Work* (1994). They continued his project of “stirring up the animals,” causing a national debate over his alleged bigotry. No one has replaced H. L. Mencken; no American writer has had the authority that he exercised in the first three decades of the twentieth century, when his public role was defined by Edmund WILSON as “the civilized consciousness of modern America.”

—Richard J. Schrader

### Principal Books by Mencken

- Ventures into Verse*. Baltimore: Marshall, Beck & Gordon, 1903.
- George Bernard Shaw: His Plays*. Boston & London: Luce, 1905.
- The Philosophy of Friedrich Nietzsche*. Boston: Luce, 1908.
- Men versus the Man: A Correspondence between Robert Rives La Monte, Socialist, and H. L. Mencken, Individualist*. New York: Holt, 1910.
- What You Ought to Know About Your Baby*, by Mencken, ghostwritten for Leonard Keene Hirshberg. New York: Butterick, 1910.
- The Artist, A Drama Without Words*. Boston: Luce, 1912.
- Europe After 8:15*, by Mencken, George Jean Nathan, and Willard Huntington Wright. New York: John Lane, 1914.
- A Book of Burlesques*. New York: John Lane, 1916. Revised edition, New York: Knopf, 1920.
- A Little Book in C Major*. New York: John Lane, 1916.
- A Book of Prefaces*. New York: Knopf, 1917.
- Pistols for Two*, by Mencken and Nathan, as Owen Hatteras. New York: Knopf, 1917.
- Damn! A Book of Calumny*. New York: Philip Goodman, 1918. Republished as *A Book of Calumny*. New York: Knopf, 1918.
- In Defense of Women*. New York: Philip Goodman, 1918. Revised edition, New York: Knopf, 1922.
- The American Language: A Preliminary Inquiry into the Development of English in the United States*. New York: Knopf, 1919. Revised and enlarged editions, 1921, 1923. Corrected, enlarged, and rewritten edition, New York: Knopf, 1936. *Supplement I*. New York: Knopf, 1945. *Supplement II*. New York: Knopf, 1948.
- Prejudices: First Series*. New York: Knopf, 1919.
- The American Credo: A Contribution Toward the Interpretation of the National Mind*, by Mencken and Nathan. New York: Knopf, 1920.
- Heliogabalus: A Buffoonery in Three Acts*, by Mencken and Nathan. New York: Knopf, 1920.
- Prejudices: Second Series*. New York: Knopf, 1920.

*Prejudices: Third Series*. New York: Knopf, 1922.  
*Prejudices: Fourth Series*. New York: Knopf, 1924.  
*Notes on Democracy*. New York: Knopf, 1926.  
*Prejudices: Fifth Series*. New York: Knopf, 1926.  
*Prejudices: Sixth Series*. New York: Knopf, 1927.  
*James Branch Cabell*. New York: McBride, 1927.  
*Treatise on the Gods*. New York & London: Knopf, 1930. Revised edition, New York: Knopf, 1946.  
*Making a President: A Footnote to the Saga of Democracy*. New York: Knopf, 1932.  
*Treatise on Right and Wrong*. New York: Knopf, 1934.  
*The Sunpapers of Baltimore, 1837–1937*, by Mencken, Gerald W. Johnson, Frank R. Kent, and Hamilton Owens. New York: Knopf, 1937.  
*Happy Days, 1880–1892*. New York: Knopf, 1940.  
*Newspaper Days, 1899–1906*. New York: Knopf, 1941.  
*Heathen Days, 1890–1936*. New York: Knopf, 1943.  
*Christmas Story*. New York: Knopf, 1946.  
*A Mencken Chrestomathy*. New York: Knopf, 1949.  
*The Vintage Mencken*, edited by Alistair Cooke. New York: Vintage, 1955.  
*A Carnival of Buncombe*, edited by Malcolm Moos. Baltimore: Johns Hopkins University Press, 1956.  
*Minority Report: H. L. Mencken's Notebooks*. New York: Knopf, 1956.  
*The Bathtub Hoax, and Other Blasts & Bravos from the Chicago Tribune*, edited by Robert McHugh. New York: Knopf, 1958.  
*H. L. Mencken on Music*, edited by Louis Cheslock. New York: Knopf, 1961.  
*H. L. Mencken: The American Scene, a Reader*, edited by Huntington Cairns. New York: Knopf, 1965.  
*H. L. Mencken's Smart Set Criticism*, edited by William H. Nolte. Ithaca, N.Y.: Cornell University Press, 1968.  
*The Young Mencken: The Best of His Work*, edited by Carl Bode. New York: Dial, 1973.  
*A Gang of Pecksniffs, and Other Comments on Newspaper Publishers, Editors and Reporters*, edited by Theo Lippman Jr. New Rochelle, N.Y.: Arlington House, 1975.  
*Mencken's Last Campaign: H. L. Mencken on the 1948 Election*, edited by Joseph C. Goulden. Washington, D.C.: New Republic Book Company, 1976.  
*The Editor, the Bluenose, and the Prostitute: H. L. Mencken's History of the "Hatrack" Censorship Case*, edited by Bode. Boulder, Colo.: Roberts Rinehart, 1988.  
*The Diary of H. L. Mencken*, edited by Charles A. Fecher. New York: Knopf, 1989.  
*The Gist of Mencken: Quotations from America's Critic*, edited by Mayo DuBasky. Metuchen, N.J. & London: Scarecrow Press, 1990.  
*Tall Tales and Hoaxes of H. L. Mencken*, edited by John W. Baer. Annapolis, Md.: Franklin Printing, 1990.  
*The Impossible H. L. Mencken: A Selection of His Best Newspaper Stories*, edited by Marion Elizabeth Rodgers. Garden City, N.Y.: Doubleday, 1991.



Cover for the first issue of the literary magazine founded by Mencken and Nathan

*My Life as Author and Editor*, edited by Jonathan Yardley. New York: Knopf, 1993.  
*Thirty-five Years of Newspaper Work*, edited by Fred Hobson, Vincent Fitzpatrick, and Bradford Jacobs. Baltimore & London: Johns Hopkins University Press, 1994.  
*A Second Mencken Chrestomathy*, selected and annotated by Mencken, edited by Terry Teachout. New York: Knopf, 1995.  
*Mencken on American Literature*, edited by S. T. Joshi. Athens: Ohio University Press, 2002.  
*H. L. Mencken on Religion*, edited by Joshi. Amherst, N.Y.: Prometheus, 2002.  
*Mencken's America*, edited by Joshi. Athens: Ohio University Press, 2004.  
*a.k.a. H. L. Mencken: Selected Pseudonymous Writings*, edited by S. L. Harrison. Miami, Fla.: Wolf Den Books, 2005.  
*A Religious Orgy in Tennessee: A Reporter's Account of the Scopes Monkey Trial*, introduction by Art Winslow. Hoboken, N.J.: Melville House, 2006.



### Studying H. L. Mencken

Betty Adler's *H.L.M.: The Mencken Bibliography* (Baltimore: Johns Hopkins Press, 1961) provides a comprehensive list of works by and about Mencken. Adler and Vincent Fitzpatrick compiled supplements in 1971 and 1986, bringing the record down to 1981. Their work is regularly updated in the issues of *Menckenia: A Quarterly Review*. Some additional items were included in Allison Bulsterbaum's *H. L. Mencken: A Research Guide* (New York & London: Garland, 1988). For the publishing history of Mencken's books, see Richard J. Schrader's *H. L. Mencken: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1998).

Earlier biographies have been superseded by Fred Hobson's *Mencken: A Life* (New York: Random House, 1994), Terry Teachout's *The Skeptic: A Life of H. L. Mencken* (New York: HarperCollins, 2002), and Marion E. Rodgers's *Mencken: The American Iconoclast* (Oxford & New York: Oxford University Press, 2005). Hobson had the advantage of writing after Mencken's posthumous memoirs had appeared and access to his letters was no longer restricted. Rodgers exhaustively canvassed nearly all remaining archives. Still of value because of their authors' personal acquaintance with Mencken are William Manchester's *Disturber of the Peace* (New York: Harper, 1950; second edition, Amherst: University of Massachusetts Press, 1986) and Sara Mayfield's *The Constant Circle* (New York: Delacorte, 1968).

Mencken, who was estimated by his brother to have written some 100,000 letters, was in touch with hundreds of literary figures as editor, adviser, or friend. Ordinary people wrote to him as well, often contributing to *The American Language*. Apart from *Letters of H. L. Mencken*, edited by Guy J. Fargue (New York: Knopf, 1961), and *The New Mencken Letters*, edited by Carl Bode (New York: Dial, 1977), his epistles are gathered in two-way collections with Theodore Dreiser (1986), his early publisher Philip Goodman (1996), the novelist John Fante (1989), the poet George Sterling (2001), and the scientist P. E. Cleator (1982). Some of the women in his life are represented by letters to Gretchen Hood (1986), Marion Bloom (1996), and his wife Sara Haardt (1987). Adler's *Man of Letters: A Census of the Correspondence of H. L. Mencken* (Baltimore: Enoch Pratt Free Library, 1969) is an incomplete guide.

A useful introduction to Mencken's careers is *H. L. Mencken: A Documentary Volume*, edited by Schrader (Dictionary of Literary Biography, volume 222. Detroit: Brucoli Clark Layman/Gale Group, 2000). Also recommended are the essays in *On Mencken*, edited by John Dorsey (New York: Knopf, 1980), and *Critical Essays on H. L. Mencken*, edited by Douglas C. Stenerson (Boston: G. K. Hall, 1987). The best general study is Fitzpatrick's *H. L. Mencken* (Macon, Ga.: Mercer University Press, 2004), and another good overview is provided by William H. A. Williams's *H. L. Mencken Revisited* (New York: Twayne, 1998). For his magazine editorships, see Carl R. Dolmetsch's *The Smart Set: A History and Anthology* (New York: Dial, 1966), and M. K. Singleton's *H. L. Mencken and the American Mercury Adventure* (Durham, N.C.: Duke

University Press, 1962). Some other reliable books that document his influence and importance are William H. Nolte's *H. L. Mencken: Literary Critic* (Middletown, Conn.: Wesleyan University Press, 1966), Hobson's *Serpent in Eden: H. L. Mencken and the South* (Chapel Hill: University of North Carolina Press, 1974), Charles Scruggs's *The Sage in Harlem: H. L. Mencken and the Black Writers of the 1920s* (Baltimore & London: Johns Hopkins University Press, 1984), and Edward A. Martin's *H. L. Mencken and the Debunkers* (Athens: University of Georgia Press, 1984).

—Richard J. Schrader

### "Mending Wall" by Robert Frost (1914) poem

The opening poem in Robert Frost's second collection of poetry, *North of Boston* (1914), "Mending Wall" questions and explores the need for and importance of man-made boundaries. In the blank-verse narrative, the poem's speaker invites his neighbor to meet with him in the spring to repair gaps in a rock wall between their properties. As they replace the stones, the speaker's neighbor repeats a line of his father's—one of the most-quoted lines in American literature: "Good fences make good neighbors." When the speaker asks why this is the case, his neighbor only repeats what his father said, and the repeated line concludes the poem. In the speaker's superior attitude to his neighbor, whom he describes as an "old-stone savage" bearing the rocks like weapons, he himself may be seen as failing to understand the meaning of the boundaries humans sometimes require. At a Bread Loaf Writers' Conference in 1938 Frost described himself as "both a wall-builder and a wall-destroyer," aptly summing up the contradictory nature of the creative process itself.

### Source

Frost, Robert. *North of Boston*. London: David Nutt, 1914; New York: Holt, 1915.

—Gary L. Kerley

### Mercer, Johnny (1909–1976) lyricist

*A Johnny Mercer song is all the wit you wished you had  
and all the love you ever lost.*

—Frank Sinatra, *Time*, May 25, 1998

In an era when most songwriters were New Yorkers, the children of Jewish immigrants, John Herndon Mercer belonged to a Savannah family that could trace its ancestry back to the Revolutionary War. He grew up privileged and pampered but was intrigued by black culture and sat outside black churches to listen to the sermons and singing. As a teenager he shopped for "race" records by Bessie Smith and Ma Rainey in Savannah's black business district. He attended Woodberry Forest, a fashionable Virginia prep school, but in 1927 his fa-

ther's real estate business collapsed and plans to send Mercer to college were shelved.

Pursuing his ambition of becoming an actor, Mercer moved to New York and struggled for years with bit parts until he placed the song "Out of Breath (And Scared to Death of You)" in *The Garrick Gaieties* (1930). The success of the song, coupled with Mercer's winning a national singing contest, helped to establish Mercer as a singer-songwriter, and he married Ginger Meehan, a chorus girl from Brooklyn. His first major hit, "Lazybones" (1933), written with composer Hoagy Carmichael, was memorable for such authentically regional lines as "How you 'spec to get your cornmeal made?" The song was a refreshing change from the confected "Dixie" songs by Tin Pan Alley songwriters. Mercer's Southern background, coupled with his early exposure to black music, gave his lyrics a distinctively vernacular character.

The success of "Lazybones" and his appearances on Paul Whiteman's radio program earned Mercer a movie contract as an actor with RKO, but he was soon dropped by the studio. While driving across Texas, back home to Savannah, Mercer created "I'm an Old Cowhand from the Rio Grande," a song that satirized Hollywood's image of the cowboy. When Bing Crosby's recording made the song a hit in 1936, Mercer found himself again back in Hollywood as a songwriter.

At Warner Bros. he was paired with Richard Whiting and wrote such witty songs as "Too Marvelous for Words" (1937) and "Hooray for Hollywood" (1938). After Whiting's death Mercer worked with Harry Warren and wrote "Jeepers Creepers" (1938), "You Must Have Been a Beautiful Baby" (1938), and other movie songs. Mercer maintained his career as a singer and performed on many radio programs. In 1939 he wrote lyrics for such songs as "Day In, Day Out," with composer Rube Bloom, and "And the Angels Sing," a klezmer melody adapted by Ziggy Elman. In 1942 Mercer, along with lyricist and Paramount executive Buddy DeSylva and record-store owner Glen Wallichs, established Capitol Records, the first major recording company on the West Coast. Mercer helped Capitol succeed by recording his own songs.

Mercer had a brief but passionate affair with Judy Garland that left him bitterly heartbroken but inspired him to write several songs that brought new emotional depth to his lyrics. With composer Harold Arlen, who shared Mercer's affinity with blues and jazz, he wrote "Blues in the Night" (1941), a song that opens with the vernacular wail of "My Momma done tole me"; brings out the poetry in such names as "Natchez," "Mobile," "Memphis," and "St. Joe"; and captures the mournful sound of a train whistle with "A whoooo-duh-whoeee." They also wrote "That Old Black Magic" (1942) and "One for My Baby (And One More for the Road)" (1943).

Mercer's remarkable success continued throughout the 1940s as he collaborated with such composers as Carmichael on "Skylark" (1941), Jerome Kern on "I'm Old Fashioned" (1942), Victor Schertzinger on "I Remember You" (1942), and David Raksin on "Laura" (1944). Still, Arlen remained

his most perfectly matched collaborator, and the two wrote such songs as "My Shining Hour" (1943) and "Ac-cent-tchu-ate the Positive" (1944). For all their success in Hollywood, Mercer and Arlen longed to establish themselves on the Broadway stage. They wrote a superb score for *St. Louis Woman* (1946), which included such songs as "Come Rain or Come Shine"; but the book for the musical was weak, and the show closed after a disappointing run.

Mercer won his first of four Oscars for "On the Atchison, Topeka and the Santa Fe" (1946), written with Harry Warren, and his second for "In the Cool, Cool, Cool of the Evening," with Carmichael, in 1951. During the 1950s Mercer continued to write for Broadway, but even when shows such as *Top Banana* (1951) and *L'il Abner* (1956) had successful runs, they did not produce enduring songs. Mercer wrote his best movie score, with Gene DePaul, for *Seven Brides for Seven Brothers* (1954). By the 1960s Hollywood studios were making so few original musicals that the best they could offer songwriters such as Mercer was the piecemeal work of a single theme song for a dramatic movie. Teamed with Henry Mancini, Mercer provided "Moon River" (1961) and "Days of Wine and Roses" (1962), both of which won an Academy Award.

Although Mercer feared that his failure to write lyrics for an enduring Broadway musical would erase his fame, he is regarded as one of the greatest of lyricists. While he could rhyme as elegantly as the most sophisticated New York writers, he wrote lyrics that capture the sound, the look, and the feel of the American landscape. He is especially admired for the emotional and regional range of his work and the fact that he collaborated successfully with so many different composers. To Oscar HAMMERSTEIN II, Mercer was "the most perfect American lyricist alive: American. Pure American." To Yip Harburg, Mercer was "one of our great folk poets."

#### Source

Furia, Philip. *Skylark: The Life and Times of Johnny Mercer*. New York: St. Martin's Press, 2003.

—Philip Furia

#### Miles, Josephine (1911–1985) poet, scholar

Educated at the University of California, Josephine Miles became a professor at Berkeley and began producing highly precise and witty poetry informed by her study of the history of poetry as a craft. Her collections include *Lines at Intersection* (1939), *Poems on Several Occasions* (1941), *Local Measures* (1946), *Prefabrications* (1955), *Poems 1930–1960* (1960), *Kinds of Affection* (1962), *Fields of Learning* (1968), *To All Appearances* (1974), and *Coming to Terms* (1979). Her scholarly work includes *The Vocabulary of Poetry* (1946), *The Continuity of English Poetic Language* (1951), *Eras & Modes in English Poetry* (1957), *Renaissance, Eighteenth Century and Modern Language in Poetry* (1960), and *Poetry and Change* (1974).



**Source**

Larney, Marjorie, ed. *Josephine Miles, Teaching Poet: An Oral Biography*. Berkeley, Calif.: Acacia Books, 1993.

**Millay, Edna St. Vincent** (1892–1950) poet, playwright

Edna St. Vincent Millay first became known as the twenty-year-old author of “Renascence,” a 214-line poem in tetrameter couplets that was included in the anthology *The Lyric Year* (1912). The sensation caused by this mystical poem about the poet’s development and maturing apprehension of God enabled Millay to secure a scholarship to Vassar College. In 1917, the year of her graduation, she published her first book of poetry, *Renascence and Other Poems*, which included several sonnets, a form in which she would later excel. She then moved to Greenwich Village and acted with the PROVINCE-TOWN PLAYERS. In 1919 the players produced two of her plays that were later published, *Aria da Capo* (1920) and *Two Slatterns and a King: A Moral Interlude* (1921). In these works and other innovative verse dramas, Millay drew on Elizabethan and medieval models. Her second book of poems, *A Few Figs from Thistles* (1920), extolled the bohemian life with lines such as “My candle burns at both ends,” glorifying the idea of a short but intense existence. As Louis UNTERMEYER later noted, Millay’s approach fit the taste of the time: “Plain and rhetorical, traditional in form and unorthodox in spirit, it satisfied the reader’s dual desire for familiarity and surprise.” Her next book of poetry, *The Harp-Weaver and Other Poems* (1923), won a PULITZER PRIZE. As the first woman to win this award, Millay became a literary celebrity.

As a public figure, Millay participated in the protest over the SACCO-VANZETTI CASE, making it her subject in “Justice Denied in Massachusetts,” “Hangman’s Oak,” “The Anguish,” and “To Those Without Pity,” collected in *The Buck in the Snow and Other Poems* (1928). She distinguished herself in the sonnet form in *Fatal Interview* (1931) and *Conversation at Midnight* (1937). Her *Collected Poems*, edited by her younger sister Norma, was published in 1957.

**Sources**

Epstein, Daniel Mark. *What My Lips Have Kissed: The Loves and Love Poems of Edna St. Vincent Millay*. New York: Holt, 2001.  
 Freedman, Diane P., ed. *Millay at 100: A Critical Reappraisal*. Carbondale: Southern Illinois University Press, 1995.  
 Milford, Nancy. *Savage Beauty: The Life of Edna St. Vincent Millay*. New York: Random House, 2001.  
 Thesing, William B., ed. *Critical Essays on Edna St. Vincent Millay*. New York: G. K. Hall, 1993.

**Miller, Henry** (1891–1980) novelist, essayist

Henry Miller grew up in Brooklyn and lived in New York City for the first thirty-eight years of his life. He attended

City College, dropped out, worked at odd jobs, including five years as an employment manager for Western Union Telegraph Company, and tried to write. In 1930 he moved to Paris, where he lived for a decade before returning to the United States. His first novel, *TROPIC OF CANCER* (1934), a fictionalized autobiography of his first two years in the city, was published in 1934 by Obelisk Press, which became Miller’s main publisher for the works he wrote in Paris. In *Black Spring* (1936) and *Tropic of Capricorn* (1939), Miller writes of his Brooklyn experiences as well as his life in Paris. Because of Miller’s frank treatment of sex, his works were banned in the United States and Great Britain until the 1960s, but many readers admired the author for his energetic style and exploration of the sensuous side of life. His work was clearly inspired by D. H. Lawrence, and Miller was recognized by many European writers as a novelist of genius, especially after the publication of *Tropic of Capricorn*, generally regarded as his most ambitious work.

In 1961 Grove Press published *Tropic of Cancer* in the United States and successfully defended the novel in court. Miller employed first-person narrators in novels that were highly descriptive and apparently realistic, yet clearly the product of fantasy. While he amused readers with his sexual braggadocio and bawdy humor from the 1930s to the early 1960s, he came under heavy attack in the 1970s from feminists such as Kate Millet, who deemed Miller’s work demeaning to women. Miller has been defended not only by male writers such as Norman Mailer in *The Prisoner of Sex* (1981), but by female writers such as Erica Jong in her book *The Devil at Large: Erica Jong on Henry Miller* (1993).

Miller’s other major work of fiction is his trilogy, titled *The Rosy Crucifixion*, which includes *Sexus* (1949), *Plexus* (1953), and *Nexus* (1960). He also wrote a considerable body of nonfiction, including *The Colossus of Maroussi: Or, The Spirit of Greece* (1941), *The Air-Conditioned Nightmare* (1945), and *Big Sur and the Oranges of Hieronymus Bosch* (1957).

**Sources**

Dearborn, Mary. *The Happiest Man Alive: A Biography of Henry Miller*. New York: Simon & Schuster, 1991.  
 Gottesman, Ronald, ed. *Critical Essays on Henry Miller*. New York: G. K. Hall, 1992.  
 Martin, Jay. *Always Merry and Bright: The Life of Henry Miller*. Santa Barbara, Calif.: Capra, 1978.

**“Miniver Cheevy”** by Edwin Arlington Robinson (1907) poem

“Miniver Cheevy,” a poem by Edwin Arlington ROBINSON, was first published in SCRIBNER’S MAGAZINE and collected in Robinson’s fourth volume of poetry, *The Town Down the River* (1910). Like many of Robinson’s poems, “Miniver Cheevy” is a character sketch of an emotionally tormented man, but

Robinson's use of satire coupled with a playful meter lends the poem its comic effect. Critics believe Robinson intended the poem to be a mocking self-portrait. Cheevy, a romantic living in a world he finds unbearably mundane, daydreams "of Thebes and Camelot" and laments having been "born too late"—or born at all. Robinson often expressed his own discomfort at being an idealist in a society preoccupied with material gain, and, like Cheevy, he frequently sought escape through drinking.

### Source

Anderson, Wallace L. *Edwin Arlington Robinson: A Critical Introduction*. Cambridge: Harvard University Press, 1968.

—John Cusatis

### *Miss Lonelyhearts* by Nathanael West (New York: Liveright, 1933) novel

Nathanael West's second novel, *Miss Lonelyhearts* (1933), a financial disaster upon publication, is now widely considered his masterpiece. The title character is a male newspaper columnist who writes placating responses to letters from pitifully forlorn readers. When he finally considers that the letters he has been exploiting are "stamped from the dough of suffering with a heart-shaped cookie knife," he undergoes an internal moral battle, symbolized by the irreverent cynicism of his editor, Shrike, and the complacent optimism of his fiancée, Betty. His own capacity for both mercy and cruelty mirrors the universe he struggles to comprehend, and his ultimate religious conversion leads ironically to his death. West's novel uses black humor to convey his vision of an alienated, spiritually crippled society seeking transcendence in illusions.

### Sources

Bloom, Harold, ed., *Nathanael West's Miss Lonelyhearts*. New York: Chelsea House, 1987.

Long, Robert Emmet. *Nathanael West*. New York: Ungar, 1985.

—John Cusatis

## Modernism

Modernism as a movement was shaped by discoveries in science and advancements in technology and various fields of thought that began to develop in the nineteenth century—including Sir James Frazer's writings on cultural anthropology and Sigmund Freud's work in psychology—that transformed the way human beings regarded themselves, their world, and their place in the world. William R. Everdale finds its origins "in an often profound rethinking of the whole mind set of the nineteenth century." Modern thought "gave up the stubborn old belief that things could be seen 'steadily and whole' from some privileged viewpoint at a particular moment" and embraced a "nonlogical, nonobjective, and essentially causeless mental universe." The catalytic event that created the

modern world for many American writers was the catastrophe of WORLD WAR I, a conflict that revealed the bankruptcy of many nineteenth-century ideals.

In discussions of literature the term *modernism* is frequently used carelessly and imprecisely. The word *modern* is sometimes used as an adjective to broadly suggest when a writer was writing or a work was written. If one is told that a poem or a novel is modern but not given its date of composition or publication, then it is safe to assume only that it was written sometime after the Great War and sometime before right now.

More meaningfully, the term is used to describe an author in respect to his or her sensibility, though again the term is used broadly. Although many critics call Ernest HEMINGWAY a modernist, he is not a modernist in the same sense that Gertrude STEIN, Ezra POUND, Marianne MOORE, T. S. ELIOT, John DOS PASSOS, William FAULKNER, and Wallace STEVENS are modernists. Hemingway was a distinctive stylist and thoroughly modern in his sensibility, aware of the ideas that were shaping and changing the time in which he lived and writing works that respond to the complexities of his experience, but his innovative techniques are so subtle and controlled that his works cannot be considered experimental or "difficult."

But Stein, Pound, Eliot, Moore, Dos Passos, Faulkner, Stevens, and other modernists—sometimes called High Modernists—were far more experimental in their techniques than Hemingway and created works that often made extraordinary demands upon readers. The American expatriates Pound and Eliot were key figures in the movement, and Eliot's *THE WASTE LAND* (1922), a poem he wrote with Pound's advice, along with James Joyce's *Ulysses* (1922), are the great landmarks of literary modernism in English. The innovative works of modernists are marked by ambiguity and multiple interpretations of events, the use of myth as a structural device, and such techniques as STREAM OF CONSCIOUSNESS, fragmentation, flashbacks, and other manipulations of time. Prose writers and poets were affected by movements in painting such as Impressionism, Expressionism, and Cubism as well as the developments in the art of moviemaking and tried to create new stylistic techniques.

Notable works of High Modernism include Stein's *Three Lives* (1909), *Tender Buttons* (1914), and *THE MAKING OF AMERICANS* (1925); Eliot's "THE LOVE SONG OF J. ALFRED PRUFROCK" (1917) and *FOUR QUARTETS* (1943); Pound's *Hugh Selwyn Mauberly* (1920) and *THE CANTOS*, which he began publishing in 1917 and worked on until his death in 1973; Eugene O'NEILL's *THE EMPEROR JONES* (produced 1920), *The Hairy Ape* (produced 1922), *STRANGE INTERLUDE* (produced 1928), and *MOURNING BECOMES ELECTRA* (produced 1931); Jean TOOMER's *Cane* (1923); Dos Passos's *MANHATTAN TRANSFER* (1925) and his U.S.A. trilogy (1938); Hart CRANE's *THE BRIDGE* (1931); Faulkner's *THE SOUND AND THE FURY* (1929), *AS I LAY DYING* (1930), and *ABSALOM, ABSALOM!* (1936); and Djuna BARNES's *Nightwood* (1937).

## Sources

Barbour, Scott, ed. *American Modernism*. San Diego, Calif.: Greenhaven Press, 2000.

Everdell, William R. *The First Moderns: Profiles in the Origins of Twentieth-Century Thought*. Chicago & London: University of Chicago Press, 1997.

Hegemen, Susan. *Patterns for America: Modernism and the Concept of Culture*. Princeton, N.J.: Princeton University Press, 1999.

Hoffman, Michael J., and Patrick D. Murphy, eds. *Critical Essays on American Modernism*. New York: G. K. Hall, 1992.

—George Parker Anderson

## The Modern Library

The Modern Library was launched in 1917 by Albert Boni and Horace LIVERIGHT to publish well-bound literary classics for 60¢—later raised to 95¢. In 1925 the imprint was sold to Bennett Cerf and Donald Klopfer, who enlarged the line and added the Modern Library Giants in 1931. Before paperbacks, the Modern Library dominated the quality-reprint field. Cerf and Klopfer expanded the editorial scope of their company in 1927 and changed its name to RANDOM HOUSE.

—Morris Colden

## Monroe, Harriet (1860–1936) editor, poet

The Chicago-born Harriet Monroe first gained fame as the author of the *Columbian Ode* (1893), a poem she wrote in praise of her native city that was recited by a chorus of five thousand at the opening of the Columbia Exposition. She earned her place in American letters in 1912 by founding *POETRY: A MAGAZINE OF VERSE*, which she edited until her death. Monroe encouraged young poets and published poetry that was experimental and innovative. In effect, she subsidized a new generation of American poets, making sure they had a platform for their work, which was sometimes difficult and unappealing to a general audience. At the same time, Monroe maintained her respect for traditional verse forms, so that she never made poetry merely an avant-garde venture. Not only did she publish great American poets such as T. S. ELIOT, Carl SANDBURG, Ezra POUND, and Robert FROST, she also inspired others to publish LITTLE MAGAZINES and to foster difficult but important writing in prose and verse. In 1917 she and Alice Corbin Henderson published the influential collection *The New Poetry: An Anthology*, which was revised and enlarged as *The New Poetry: An Anthology of Twentieth Century Verse in English* (1923) and enlarged again in 1932. The author herself of several collections, Monroe gathered *Chosen Poems: A Selection from My Books of Verse* in 1935; her autobiography, *A Poet's Life: Seventy Years in a Changing World* was published posthumously in 1938.

## Source

Cahill, Daniel J. *Harriet Monroe*. New York: Twayne, 1973.

*The Monster* by Stephen Crane (1898) novella

First published in *Harper's Magazine* and collected in *The Monster and Other Stories* (1899), *The Monster* is one of Stephen CRANE's lesser-known masterpieces. This story, in which Doctor Trescott and his family harbor a Negro servant horribly disfigured and driven mad by the injuries he sustained in rescuing Trescott's son from a fire, raises unsettling questions about ethics, prejudice, and social behavior in small-town America.

## Sources

Gullason, Thomas. "The Symbolic Unity of 'The Monster,'" *Modern Language Notes*, 75 (1960): 663–668.

Hafley, James. "'The Monster' and the Art of Stephen Crane," *Accent*, 19 (1959): 159–165.

—Paul Sorrentino

## Moody, William Vaughn (1869–1910) poet, playwright

William Vaughn Moody graduated from Harvard and beginning in 1895 taught English at the University of Chicago. Upon the publication of Moody's collection *Poems* (1901), which included dramatic dialogues as well as lyrics, Edwin Arlington ROBINSON wrote to tell him that he had the potential to "give American literature a new meaning in the new century."

Moody wrote a trilogy of philosophical verse dramas, none of which were produced—*The Masque of Judgment* (1900), *The Fire-Bringer* (1904), and "The Death of Eve," which was left uncompleted at his death but published in *The Poems and Plays of William Vaughn Moody* (1912)—in which he traced man's relationship to God from rebellion to an intended reconciliation in the final work. His most popular play was the realistic drama *The Great Divide* (produced 1906), in which a refined Eastern girl falls in love with a rough Westerner. Although he achieved widespread recognition in his lifetime for his poems and his verse dramas, Moody is regarded as a transitional figure.

## Source

Brown, Maurice F. *Estranging Dawn: The Life and Works of William Vaughn Moody*. Carbondale: Southern Illinois University Press, 1973.

## Moore, Marianne (1887–1972) poet, editor, essayist

*Literature is a phase of life: if  
one is afraid of it, the situation is irremediable;  
if one approaches it familiarly, what one says of  
it is worthless.*

—"Two Poems," *The Dial*, April 1920



Marianne Moore created a place for herself among the established canonical writers of High MODERNISM. The Missouri-born Moore graduated from Bryn Mawr College, where she published poems in the college literary magazines. Her poems appeared in *THE DIAL*, and her second book of poetry, *Observations* (1924), won *The Dial* prize. She served as editor of *The Dial* from 1925 to 1929, when the magazine ceased publication. Moore's *Selected Poems* (1935) established her reputation as an important American poet. As her reputation grew, she became known as an eccentric member of the American literati. During the 1950s she adopted a tricorne hat and added to her celebrity through interviews. Her singularity as a person became as recognizable as her individualistic poetry. Her *Collected Poems* (1951) won the PULITZER PRIZE, the Bollingen Prize, and the National Book Award. *The Complete Poems of Marianne Moore* appeared in 1981, *The Complete Prose of Marianne Moore* in 1986. She published one work of nonfiction: *Predilections* (1955), essays on her favorite writers.

Moore's verse relies on a connection between the imagined and the perceived. She often focuses on an object as the keystone of a tightly constructed poem that leads her reader to an ethical or "useful" statement. The objects ranged, over the course of her poetic life, from animals to political figures to office furniture. Her philosophy holds that people suffer through a loss of purpose or a lack of understanding of significance. Alertness and observation can arm the human against the indifference. Self-discipline—mental, emotional and physical—is the most important armament. It leads to the highest virtues in Moore's ethics: honesty, modesty, and courage. One of her most famous lines is indicative of her philosophy and practice: "The deepest feeling always shows itself in silence; / not in silence, but restraint."

Moore's diction and syntax, even the length of her lines, are governed by the principle of self-restraint, even when she works with seemingly whimsical subject matter. Her early poems, for example, often feature unusual animals such as the ostrich, the anteater, and the jellyfish that enable the poet—and her reader—to achieve a fresh perception and allow the verse itself to create the meaning. Her acclaimed poem, "The Fish" (1918) opens with the lines, "wade / through black jade. / Of the crow-blue mussel-shells . . ." The syllable count of the lines in the first five-line stanza establishes the pattern the poet follows in the following seven stanzas, as Moore's words evoke the constant change of the sea through life and death.

Moore's disciplined, stylized, and idiosyncratic verse often makes her work difficult to pigeonhole. Other poets appreciated her work, and T. S. ELIOT and Elizabeth Bishop were among her admirers; Bishop called her "The World's Greatest Living Observer." Randall Jarrell recognized that Moore, with her style and perspective, had created "a new sort of subject."

## Sources

- Costello, Bonnie, ed. *The Selected Letters of Marianne Moore*. New York: Knopf, 1997.
- Engel, Bernard F. *Marianne Moore*. New York: Twayne, 1964.
- Hall, Donald. *Marianne Moore: The Cage and the Animal*. New York: Pegasus, 1970.
- Sheehy, Eugene P., and Kenneth A. Lohf. *The Achievement of Marianne Moore: A Bibliography, 1907–1957*. New York: New York Public Library, 1958.

—Audra Himes

## Moore, Merrill (1903–1957) poet

Born in Tennessee and educated at Vanderbilt University, Merrill Moore became one of the group of poets known as THE FUGITIVES. Although he pursued a career as a psychiatrist in Boston, he continued to write poetry throughout his life, publishing more than forty volumes. He specialized in writing sonnets, keeping to the convention of fourteen lines but introducing variations that critic Louis UNTERMEYER regarded as distinctively American contributions to the form. Moore's books include *The Noise That Time Makes* (1929), *M: One Thousand Autobiographical Sonnets* (1938), *Clinical Sonnets* (1949), and *Experimental Sonnets* (1956).

## Sources

- Fitts, Dudley. *The Sonnets of Merrill Moore*. Sewanee, Tenn.: University of the South, 1939.
- Wells, Henry Willis. *Poet and Psychiatrist: Merrill Moore, M.D.; A Critical Portrait with an Appraisal of Two Hundred of His Poems*. New York: Twayne, 1955.

## More, Paul Elmer (1864–1937) critic

Educated at Washington University and Harvard, Paul Elmer More was an editor at *The Nation* from 1909 to 1914. He later taught at Princeton University and produced fourteen volumes of his *Shelburne Essays* (1904–1936), commentaries on literature and culture. His name is often linked with Irving BABBITT as one of the founders of the NEW HUMANISM movement, which emphasized the importance of Greek classicism. Among More's other books are *Platonism* (1917) and *Pages from an Oxford Diary* (1937), an autobiography.

## Sources

- Duggan, Francis X. *Paul Elmer More*. New York: Twayne, 1967.
- Hoeveler, J. David, Jr. *The New Humanism: A Critique of Modern America, 1900–1940*. Charlottesville: University Press of Virginia, 1977.

## Mourning Becomes Electra (produced 1931) play

The influence of Greek tragedy upon the art of Eugene O'NEILL is most evident in *Mourning Becomes Electra*, a five-hour-long



drama that was produced by the THEATRE GUILD, opening on October 26, 1931, and running for 157 performances. O'Neill set this reinvention of Aeschylus's *Oresteia* that structurally follows the original by being divided into three separate plays at the end of the American Civil War.

In the first play of the trilogy, "Homecoming," O'Neill focuses on Christine Mannon, modeled on Aeschylus's Clytemnestra. No longer in love with her husband, Ezra Mannon, a general in the Union army, Christine dreads his imminent return from the war. The Electra figure is Lavinia, the Mannon's twenty-three-year-old daughter, who resents her mother and competes with her for the affection of her father; her brother, Orin; and Adam Brant, her mother's lover. The play climaxes with the death of Ezra Mannon, who was poisoned by Christine. The second play, "The Hunted," begins with the arrival home from the war of Orin, who subsequently murders both Brant and Christine, even while still longing for his mother's love and forgiveness. In the final play, "The Haunted," set a year after the events of "The Hunted," O'Neill brings Orin and Lavinia to a full tragic reckoning as Orin commits suicide and Lavinia is left to mourn her dead, shutting herself away in the family mansion to live alone for the rest of her life in atonement.

—James Fisher

### **Mourning Dove** (1885?–1936) *novelist, folklorist*

Of Okanogan and Colville descent, Mourning Dove was given the Christian name Christine Quintasket at her birth. Raised on the Colville Reservation in the state of Washington, she attended the Sacred Heart Convent in Ward, Washington, and business school in Calgary, Alberta, Canada. Her *Cogewea, The Half Blood: A Depiction of the Great Montana Cattle Range* (1927) is recognized as one of the first novels written by a Native American woman. Written more than a decade before its publication, the book sympathetically portrays efforts to maintain a Native American identity in a white-dominated nation. Mourning Dove also published *Coyote Stories* (1933), a collection of Okanagan traditional narratives. Both of these literary efforts were encouraged and edited by Lucullus Virgil McWhorter, a Euro-American businessman with a deep interest in Native American issues. In addition to her literary efforts, Mourning Dove participated in local politics, including serving on a tribal council and mediating white-Native conflicts.

### **Source**

Jay Miller, ed. *Mourning Dove: A Salishan Autobiography*. Lincoln: University of Nebraska Press, 1990.

—David A. Allred

### **Muckraking Movement** (1902–1917)

The term *muckraking* was taken from John Bunyan's *Pilgrim's Progress* (1678), which featured a character who was

so busy raking the muck beneath his feet that he could not see the celestial crown above him. In a 1906 speech Theodore Roosevelt was the first to apply the term to journalists who specialized in exposing corruption in business and government. Roosevelt, who had made a name for himself as a trustbuster who broke up large industrial monopolies, agreed with the aims of reporters such as Ida TARBELL, although he did not approve of some of their methods. Thus, the term muckraker was initially used at least ambiguously if not pejoratively. Over time, as the movement spread across the country, muckrakers were widely regarded as crusaders for reform.

The advent of mass-circulation periodicals such as *McClure's*, *Collier's*, and *Everybody's* encouraged journalists to perform in-depth investigations, which attracted attention and increased circulation rolls for the magazines. Tarbell's investigation of Standard Oil for *McClure's* eventually led to her two-volume work *The History of the Standard Oil Company* (1904). Lincoln STEFFENS's articles in *McClure's* on corruption in Chicago, Minneapolis, Philadelphia, Pittsburgh, Chicago, and New York City were gathered in *The Shame of the Cities* (1904). Such works also influenced fiction writers, including Upton SINCLAIR, whose exposé of the meat-packing industry, *The Jungle* (1906), profoundly influenced public opinion and resulted in federal pure-food legislation. Another popular novel by a prominent muckraker was David Graham PHILLIPS's tale of a modern prostitute's adventures, *Susan Lenox: Her Fall and Rise* (1917). By the time the United States entered WORLD WAR I, the movement was largely spent.

### **Sources**

Brasch, Walter M. *Forerunners of Revolution: Muckrakers and the American Social Conscience*. Lanham, Md.: University Press of America, 1990.

Harrison, John M., and Harry H. Stein, eds. *Muckraking: Past, Present, and Future*. University Park: Pennsylvania State University Press, 1973.

Miraldi, Robert. *Muckraking and Objectivity: Journalism's Colliding Traditions*. New York: Greenwood Press, 1990.

### **Muir, John** (1838–1914) *naturalist*

A fixture in the pantheon of conservationism and a prolific author of environmental literature, John Muir was known for his intrepid excursions into wilderness areas and for his ability to describe the natural world in artistic and scientific terms. Drawing on firsthand experiences and observations, Muir authored seven books during his lifetime and produced enough articles, essays, and letters to fill four additional books (published posthumously) and fifteen collections of newspaper and magazine articles. Included among his books is *My First Summer in the Sierra* (1911), a belletristic account of his sojourn into a region that re-

mains associated with him, and *Travels in Alaska* (1915), a chronicle of his adventures in the last vestige of the Western frontier.

—Colin Irvine

**Mumford, Lewis** (1895–1990) *critic, biographer*

Lewis Mumford studied at City College of New York University, although he never received a degree. *Herman Melville* (1929), a biography that came at a time when Melville was being rediscovered, was his first important book. Mumford's reputation rests on four volumes: *Technics and Civilization* (1934), *The Culture of the Cities* (1938), *The Condition of Man* (1944), and *The Conduct of Life* (1951). His great achievement was to apply his aesthetic sensibility to architecture, to city living, and to a vision of the city as a construct built on a human scale. The impact of Mumford's ideas stretched well beyond the United States and influenced European thinkers and public figures who rebuilt Europe after WORLD WAR II. His later work, especially *The Urban Prospect* (1968), expresses his dismay at the way city planners have deprived cities of their human scale. Mumford's essays are collected in *Interpretations and Forecasts* (1973). His autobiographical books include *Findings and Keepings* (1975), *My Works and Days* (1979), and *Sketches From Life* (1982).

**Sources**

Hughes, Thomas P., and Agatha C. Hughes. *Lewis Mumford: Public Intellectual*. New York: Oxford University Press, 1990.

Wojtowicz, Robert. *Lewis Mumford and American Modernism: Eutopian Theories for Architecture and Urban Planning*. Cambridge: Cambridge University Press, 1996.

***Murder in the Cathedral*** by T. S. Eliot (produced 1935) *play*

T. S. ELIOT's *Murder in the Cathedral* was written in response to an invitation to contribute a play to the 1935 Canterbury Festival. Long interested in the connection between religion and drama, Eliot responded with an historical play about Thomas à Becket. The plot concerns the conflict between Henry II and his archbishop about religious and secular power in English courts. The climax came on December 29, 1170, when the king's men entered Canterbury Cathedral and killed Becket while he was at vespers. Spontaneously embraced by the people as a martyr, Becket was canonized within two years. Henry II did penance at his tomb, and for centuries pilgrims flocked to his bejeweled shrine in the cathedral.

Eliot's play, divided into two acts written in verse separated by a prose interlude, is focused on the last month of Becket's life, with parallels to the temptation and murder of

Christ. In the first part Becket is tempted with offers of pleasure, power, and martyrdom; in the interlude, he preaches a Christmas sermon in the cathedral; in the second act he is murdered. The play opens and closes with a chorus, representing the poor women of Canterbury. Influenced by Greek drama and medieval English plays, *Murder in the Cathedral* is part of the modern revival of verse drama. First performed in Canterbury Cathedral, it later moved to New York, opening on March 20, 1936, for a run of thirty-eight performances.

**Sources**

Browne, E. Martin. *The Making of T. S. Eliot's Plays*. Cambridge: Cambridge University Press, 1969.

Malamud, Randy. *Where the Words are Valid: T. S. Eliot's Communities of Drama*. Westport, Conn.: Greenwood Press, 1994.

Smith, Carol. *T. S. Eliot's Dramatic Theory and Practice*. Princeton, N.J.: Princeton University Press, 1963.

—Jewel Spears Brooker

**Musical Theater**

At the beginning of the twentieth century the American musical conformed to the European model of the operetta. Librettists at the time made little effort to craft texts that unified the spoken words and the sung lyrics. After WORLD WAR I the works of such songwriters as Irving BERLIN, Jerome KERN, George and Ira GERSHWIN, Richard Rodgers and Lorenz HART, and Cole PORTER dominated the musical stage. The plots of their shows were minimal and usually served merely as a means of introducing songs and dance performances. Hit musicals of the period, such as *No, No, Nanette* (produced 1924), are remembered only for their popular songs, such as "Tea for Two" by Vincent Youmans and Irving Caesar.

Audience expectations for the musical changed with the premier of *SHOW BOAT* in 1927. With a score by Jerome Kern and lyrics and book adapted by Oscar HAMMERSTEIN II from the novel by Edna FERBER, *Show Boat* was the first musical to explore the dramatic potential of the genre. Although the setting on a Mississippi River showboat allowed for traditional large production numbers, the serious plot that treated miscegenation and addictive gambling featured characters with substance and complexity previously not seen on the musical stage.

In the 1930s other musicals addressed contemporary social issues. The first musical to win the PULITZER PRIZE, *Of Thee I Sing* (produced 1931), words by Ira Gershwin and music by George Gershwin, book by George S. KAUFMAN and Morrie Ryskind, not only had a satirical edge to its presentation of American institutions, but also relied on the jazzy language of indigenous American music. The Gershwins, along with collyricist and colibrettist DuBose HEYWARD, extended their experiment with jazz and storytelling in *Porgy and Bess* (produced 1936). Subtitled a "Folk Opera" and adapted from Heyward's novel *Porgy* (1925), the play was performed by an all-African American cast. *Pal Joey* (produced 1940), with music by Rod-

gers and Hart and a libretto by John O'HARA adapted from his short-story series, continued the development of the form in its rich character development of unsympathetic characters and further integration of songs and action.

Richard Rodgers also composed the score for the pivotal American musical *OKLAHOMA!* (produced 1943), with lyrics and libretto by Rodgers's new partner Hammerstein, adapted from the nonmusical play *Green Grow the Lilacs* (1931). Like *Show Boat*, *Oklahoma!* takes place in a mythologized American past—in this case the American West of Oklahoma Indian Territory—but it also featured innovated dances choreographed by Agnes de Mille. Her work presaged the complex work of Jerome Robbins and Bob Fosse, both of whom made dance advance the story of the musical as much as its book did. With *Oklahoma!* the American musical established the inherent power of spectacle (songs and dance) to both enrich character complexity and reveal interior lives.

### Sources

Bordman, Gerald. *American Musical Theatre: A Chronicle*, third edition. New York: Oxford University Press, 2000.

Kislan, Richard. *The Musical: A Look at the American Musical Theater*, revised, expanded edition. New York: Applause, 1995.

Mordden, Ethan. *Better Foot Forward: The History of American Musical Theatre*. New York: Grossman, 1976.

Swain, Joseph P. *The Broadway Musical: A Critical and Musical Survey*. New York: Oxford University Press, 1990.

***Mutiny on the Bounty*** by Charles Nordhoff and James Norman Hall (Boston: Little, Brown, 1932) *novel*

*Mutiny on the Bounty* is the first novel of an immensely popular trilogy, the most successful collaboration of two writers who met during their service in WORLD WAR I. Based on actual events, the story of the mutiny against Captain Bligh sets a principled but harsh captain against a compassionate but insubordinate officer. The story is continued in *Men Against*

*the Sea* (1934) and *Pitcairn's Island* (1934). Charles Nordhoff and James Norman Hall collaborated on a dozen books, the first of which was a two-volume history they edited, *The Lafayette Flying Corps* (1920).

### Source

Briand, Paul L. *In Search of Paradise: The Nordhoff-Hall Story*. New York: Duell, Sloan & Pearce, 1966.

***My Ántonia*** by Willa Cather (New York: Houghton Mifflin, 1918) *novel*

Widely regarded as Willa CATHER's masterpiece, *My Ántonia* focuses on the friendship between the narrator Jim Burden, an orphan from Virginia who joins his grandparents on the Nebraska prairie in the early 1880s, and Ántonia Shimerda, a Bohemian immigrant girl who lives on a neighboring farm. The two characters enjoy an intense but platonic relationship that is threatened by many events, including the suicide of Ántonia's father, Jim's relocation to the town of Black Hawk, and Ántonia's seduction by a railroad employee and subsequent unwed motherhood. Jim's pursuit of his professional ambitions, which ultimately carry him far from the prairie where Antonia remains rooted, also tests their friendship. In the final section, Jim, now a middle-aged attorney locked in a socially advantageous but loveless marriage, returns to Nebraska after a twenty-year absence and finds Antonia still living on the land, married to a fellow Bohemian, and surrounded by children. Gazing at Antonia, who is no longer beautiful but undiminished in spirit, Jim feels reconnected to "the precious, incommunicable past." Though not a commercial success initially, *My Ántonia* secured Cather's reputation as the premier American novelist of the Great Plains.

### Source

Cather, Willa. *My Ántonia*. Willa Cather Scholarly Edition, edited by Charles Mignon and Kari Ronning. Lincoln: University of Nebraska Press, 1994.

—Steven Trout

**Macdonald, Ross** (1915–1983) *novelist*

*I felt uprooted from the time my parents separated.  
It was a good background for a novelist, but not for  
anything else I can think of.*

—Interview (1971)

John Macdonald, John Ross Macdonald, and Ross Macdonald are pseudonyms for the writer Kenneth Millar, who was born in Los Gatos, California, to Canadian parents. After his family moved to Vancouver, British Columbia, his father abandoned his mother and him; he was three years old when his father left, and he was six when his mother took him as far as the gates of an orphanage before deciding not to leave him. He estimated that by the age of eighteen he had lived in fifty houses. These early experiences of abandonment informed his later fiction.

Macdonald received his A.B. with honors from the University of Western Ontario in 1938. The day after he graduated, he and Margaret Ellis Sturm were married. When Margaret Millar began publishing mysteries in the early 1940s, Kenneth acted as her editor. Her success as a writer contributed to his later decision to adopt a pseudonym. (He afterward abandoned the name John Macdonald to avoid confusion with the writer John D. MacDonald.)

Macdonald completed coursework for his doctorate at the University of Michigan in 1943 and published his first book, *The Dark Tunnel* (1944), a spy novel. He served in the navy during WORLD WAR II and was shipboard when he wrote his second novel, *Trouble Follows Me* (1946).

Lew Archer first appeared in *The Moving Target* (1949), his fifth novel. Archer, who is featured in eighteen of his novels,

allowed the author to examine themes of lost fathers, broken families, and suffering children. Yet, as Macdonald noted in *Self Portrait: Ceaselessly into the Past* (1981), a posthumously published collection of essays, “Archer is not a fantasy projection of . . . my personal needs. . . . He is . . . a consciousness in which the meanings of other lives emerge.” While generated from a life of deprivation, Archer does not tell a story directly about that deprivation. New themes arose over the course of Macdonald’s thirty-year career; for example, his 1951 *The Way Some People Die* introduced the first of a series of women whose homicidal instincts stem from insecurity.

Macdonald returned to graduate school and was granted his Ph.D. in English from the University of Michigan in 1952. His writing reflects a broad grasp of literature, thematically referencing Greek drama, providing subtle cross-references to other works, and directly paying homage to influential writers—for example, Macdonald’s *Black Money* (1966) is a reworking of F. Scott Fitzgerald’s *The Great Gatsby* (1925). Other significant publications include *The Barbarous Coast* (1956), the first novel to be published under the name of Ross Macdonald, which Macdonald described as characterized by a newfound “social and moral complexity,” and *The Galton Case* (1959), considered by many, including Macdonald, to be his breakthrough novel. With *The Galton Case*—the story of a murdered father and the son who is left behind—Macdonald felt he had created “a more ordered world where fiction lays out its concentrated, terrifying versions of the truth.” For Macdonald, the sins of the past return. The past is never finished.

Books following *The Galton Case* include *The Wycherly Woman* (1961), *The Zebra-Striped Hearse* (1962), *The Chill* (1964), and *The Far Side of the Dollar* (1965). *The Goodbye*



*Look* (1969) was Macdonald's first best-seller. In *The New York Times Book Review*, William Goldman called Macdonald's Lew Archer books "the finest series of detective novels ever written by an American." Two years later another best-seller, *The Underground Man* (1971), was favorably reviewed by Eudora Welty in *The New York Times Book Review*. Macdonald's style, she wrote,

is one of delicacy and tension, very rightly made, with a spring in it. It doesn't allow a static sentence or one without pertinence. And the spare, controlled narrative, built for action and speed, conveys as well the world through which the action moves and gives it meaning, brings scene and character, however swiftly, before the eyes without a blur.

Working to expand the psychological and literary nature of hard-boiled detective fiction, Macdonald aimed to bring the genre back to mainstream literature, "where it began." He consistently recognized his debt to Dashiell Hammett and Raymond Chandler. But though Macdonald inherited the genre, his work was never imitative.

### Sources

Brucoli, Matthew J. *Ross Macdonald*. San Diego: Harcourt Brace Jovanovich, 1984.

Gale, Robert L. *A Ross Macdonald Companion*. Westport, Conn.: Greenwood Press, 2002.

Nolan, Tom. *Ross Macdonald: A Biography*. New York: Scribner, 1999.

—Elizabeth Leverton

### Madhubuti, Haki R. (1942– ) poet, essayist

Born Don L. Lee in Little Rock, Arkansas, Haki Madhubuti served in the U.S. Army from 1960 to 1963 and received his associate's degree from Chicago City College in 1966. He attended Roosevelt University in Chicago and later earned his M.F.A. at the University of Iowa (1984). A strong voice in the Black Power and Black Arts movements, he achieved early success with his strident poetry collections *Think Black* (1967) and *Black Pride* (1967). In 1967, with two colleagues, he founded Third World Press in Chicago to publish the works of African American writers. *Dynamite Voices: Black Poets of the 1960s* (1971) was a basic work in the development of the BLACK AESTHETIC, which argued for literary values that reflect black cultural experience. Madhubuti traded his "slave name" for his Swahili name in 1973, prior to the publication of *Book of Life*, a collection whose title poem begins, "You will recognize your brothers / by the way they act and move through the world." The poem concludes, "You will recognize these brothers / and they will not betray you." *Claiming Earth: Race, Rage, Rape, Redemption: Blacks Seeking a Culture of Enlightened Empowerment* (1994) is a collection

of essays that emphasize the individual's responsibility to embrace and express his culture. Madhubuti has written more than twenty-five books of poetry and essays. His volumes of poetry include *Directionscore: Selected and New Poems* (1971), *GroundWork: Selected Poems of Haki R. Madhubuti* (1996), *Heart Love: Wedding & Love Poems* (1998), and *Run toward Fear: New Poems and a Poet's Handbook* (2004). He is professor of English and director of the Gwendolyn Brooks Center at Chicago State University.

### Source

Jennings, Regina. *Malcolm X and the Poetics of Haki Madhubuti*. Jefferson, N.C.: McFarland, 2006.

### Mailer, Norman (1923–2007) novelist, journalist, biographer

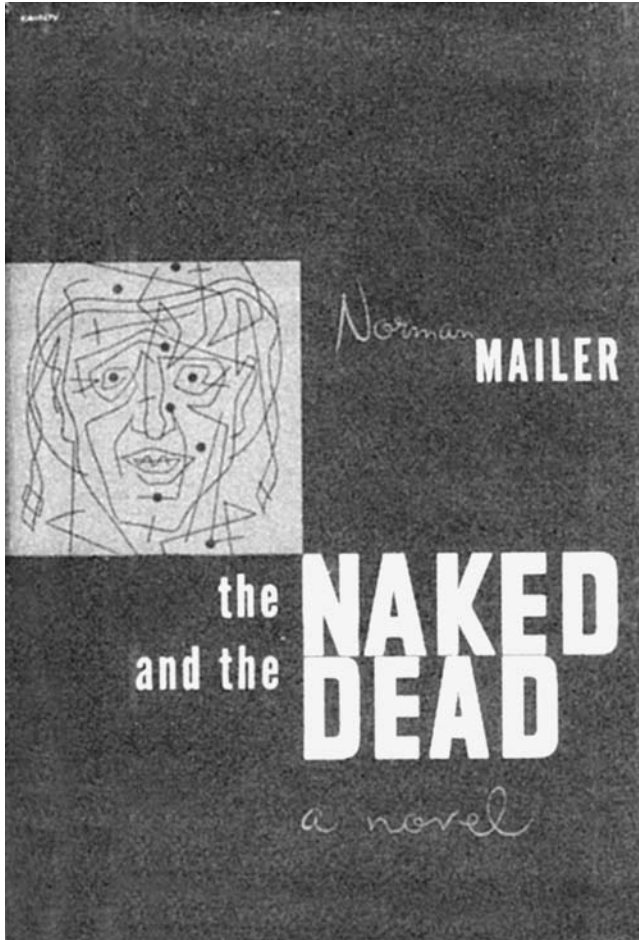
*Look, most writers who are timid are afraid of pissing people off, because they feel they'll lose part of their audience. My feeling has always been that one mustn't be afraid of that. It's much better to write with the notion that if you're good enough, you can change people's lives.*

—Interview (2007)

Born in Long Branch, New Jersey, where his relatives had a seaside resort business, Norman Mailer moved with his parents and sister to Brooklyn, New York, where he attended public schools before going to Harvard to earn a bachelor's degree in engineering in 1943. In college Mailer realized that he wanted to be a writer. By the time he was drafted in 1944, he had already written several short stories—including an impressive depiction of combat in war—and two novels, and during the war he experienced limited but valuable periods of combat. Influenced by James T. Farrell and John Dos



Norman Mailer



Dust jacket for Mailer's first novel, a highly regarded best-seller about World War II

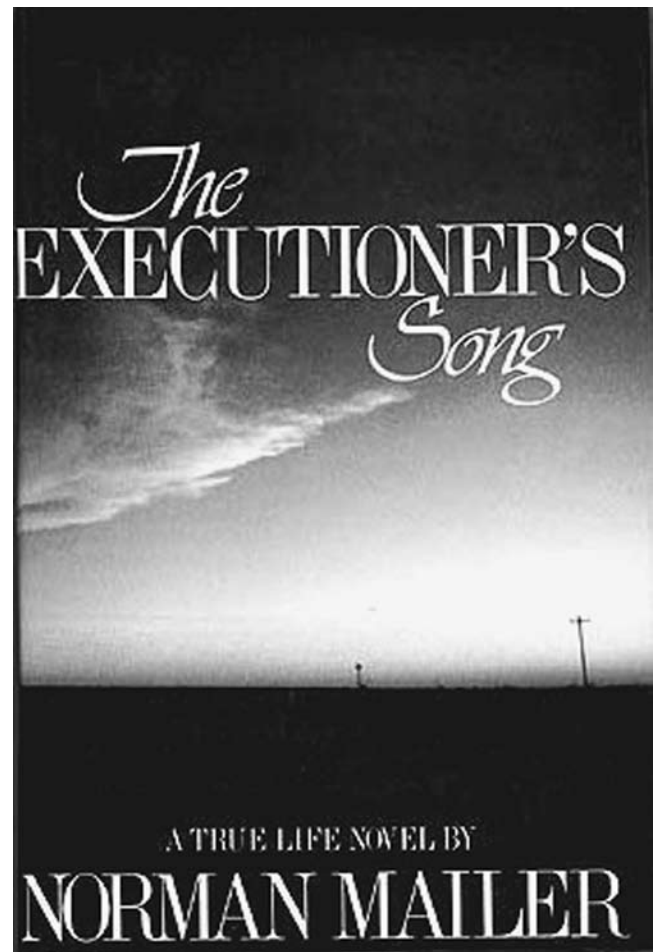
Passos, Mailer was determined to write a novel of WORLD WAR II that would portray in a naturalistic style not only the realities of war but also the underlying social and political significance of events. When his first novel, *THE NAKED AND THE DEAD*, was published in 1948 it became a best-seller, and Mailer has remained a celebrity author since.

His next novel, *Barbary Shore* (1951), was a COLD WAR allegory set in Brooklyn. The disturbing politics of this work (it excoriated both the United States and the Soviet Union) found little favor with critics. Mailer's third novel, *The Deer Park* (1955), was a study of Hollywood that received better reviews than *Barbary Shore*, yet did little to fulfill his promise as the great American novelist. Beginning in the mid 1950s, Mailer turned increasingly to short fiction and nonfiction as ways of testing out new styles and ideas. This period culminated in the groundbreaking *Advertisements for Myself* (1959), a collection that included Mailer's fiction and nonfiction, including his much-debated essay, "The White

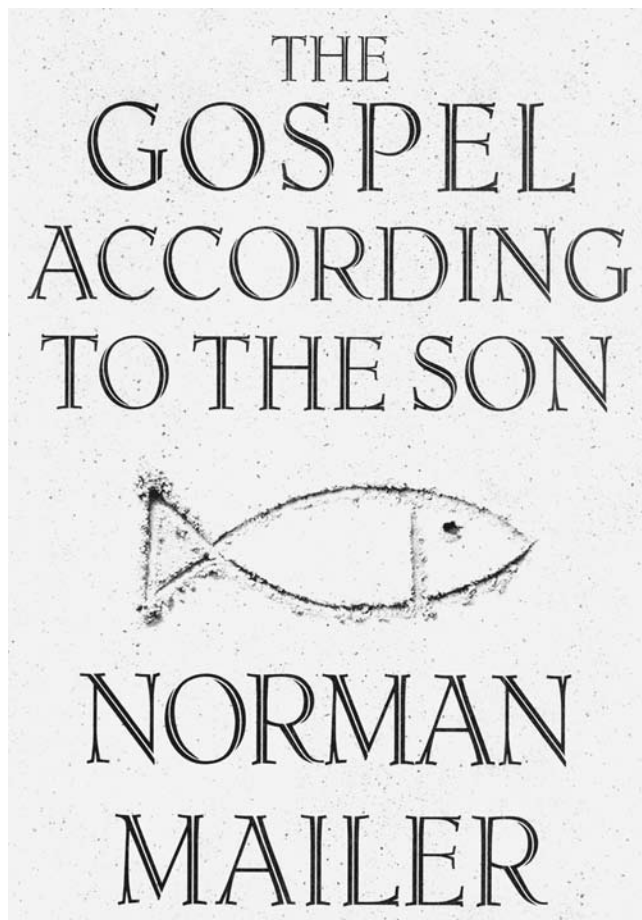
Negro" (1956), which many critics took as a rationale for urban violence.

In the 1960s as a full-time journalist, Mailer covered the national political conventions and treated politics with the imagination of a novelist. This work in NEW JOURNALISM led to two books that secured his reputation as an innovator in nonfiction: *The Armies of the Night* (1968), an account of the VIETNAM WAR protest at the steps of the Pentagon, and *Miami and the Siege of Chicago* (1968), an empathetic account of Richard Nixon and the 1968 Republican Convention. In both books Mailer the journalist and Mailer the novelist interacted with the key personalities and issues of American life and displayed a keen balance between the subjectivity of the novelist and the objectivity of the journalist.

Mailer was also writing innovative novels in the 1960s. *An American Dream* (1964) featured a hero, Stephen Rojack, who had served in Congress with John F. Kennedy, but who had, like Mailer himself, derailed his career. Rojack murders



Dust jacket for Mailer's 1979 "true-life novel" about Utah murderer Gary Gilmore



Dust jacket for Mailer's 1997 novel told in the first person by Jesus Christ

his wife and gets away with it—a fact that outraged many reviewers of the novel. Mailer was attacked in part because his personal life came close to replicating his fiction: in 1960 he had stabbed his second wife at a party that was supposed to be the launching point for his campaign to be mayor of New York.

In the 1970s Mailer produced an experimental biography, *Marilyn* (1973), which raised fundamental questions about biography—how it is possible to understand another person's life, especially when individuals have many different sides or selves—as a form as well as elevating the importance of Marilyn Monroe as a key figure in the American imagination. By this point Mailer was being attacked as a male chauvinist by Kate Millet and other feminists, and his book on Monroe was dismissed by some critics as an exploitative commercial enterprise. Mailer responded to his feminist critics with *The Prisoner of Sex* (1971), a work of autobiography and literary criticism.

*The Executioner's Song* (1979), a NONFICTION NOVEL, was hailed for its grasp of the Mormon culture of Utah and for

his comprehensive and sensitive portrayal of murderer Gary Gilmore, his family, friends, and victims.

Mailer's fiction includes *Ancient Evenings* (1983), a novel set in ancient Egypt; *Tough Guys Don't Dance* (1984), a crime novel; and *Harlot's Ghost* (1991), a novel about the CIA. Mailer investigated Lee Harvey Oswald and the Kennedy assassination in *Oswald's Tale* (1995). *The Gospel According to the Son* (1997) is a first-person account of the life of Jesus. His later work includes *The Spooky Art: Thoughts on Writing*, which was published in 2003. *The Castle in the Forest*, an imaginary psychological study of Adolf Hitler's childhood, appeared in 2007. Mailer died in New York City on November 10, 2007.

### Sources

Bloom, Harold, ed. *Norman Mailer*. Philadelphia: Chelsea House, 2003.

Dearborn, Mary. *Mailer: A Biography*. Boston: Houghton Mifflin, 1999.

Lennon, J. M., ed. *Conversations with Norman Mailer*. Jackson: University Press of Mississippi, 1988.

Manso, Peter, ed. *Mailer: His Life and Times*. New York: Simon & Schuster, 1985.

**Major, Clarence** (1936– ) poet, short-story writer, essayist, editor, novelist

Born in Atlanta, Georgia, Clarence Major divided his youth between that city and Chicago, where he studied modern art and which has had an important influence on his experimental novels, especially *Reflex and Bone Structure* (1975) and *Emergency Exit* (1979). He received a Ph.D. from the Union of Experimenting Colleges and Universities in 1978. Major's delight in thwarting the conventions of narrative fiction—including the abandonment of plot, stable characters, and point of view—has caused his work to be compared to that of Ishmael REED, Thomas PYNCHON, and Donald BARTHELME. In novels such as *All-Night Visitors* (1969), *No* (1973), and *My Amputations* (1986), and in the short-story collection *Fun and Games* (1988), fiction is explored as a resource in itself—a kind of alternative reality—not as a report on reality. At the same time, he seconds Reed in believing that fiction is a comment on the disjunctions of contemporary culture and the difficulties of achieving a personal identity. *Such Was the Season* (1987) and *Painted Turtle: Woman with Guitar* (1988) are realistic explorations of African American community life and folkways and have been compared to the work of Ernest J. GAINES and Gloria NAYLOR. Major's later fiction includes *Dirty Blues* (1996).

Major's subjects are by no means only African American. He explores the lives of Americans in Venice in his poetry collection *Surfaces and Masks* (1988) and of Native Americans in another poetry collection, *Some Observations of a Stranger at Zuni in the Latter Part of the Century* (1989). His



later poetry is collected in *Poems* (1998). *Waiting for Sweet Betty* (2002) was his eleventh volume of poetry.

Major's essays are collected in *The Dark and Feeling* (1974), where he argues for judging literature by its quality not its message, and *Necessary Distance: Essays and Criticism* (2001). In 2002 he wrote *Come by Here, My Mother's Life*, a memoir of the racial difficulties faced by his mulatto mother. His work as editor and lexicographer is reflected in the *Dictionary of Afro-American Slang* (1970) and in *Juba to Jive* (1994). He has also edited three influential anthologies: *The New Black Poetry* (1969), *Calling the Wind: Twentieth-Century African-American Short Stories* (1993), and *The Garden Thrives: Twentieth-Century African-American Poetry* (1996).

### Sources

Bell, Bernard W., ed. *Clarence Major and His Art: Portraits of an African American Postmodernist*. Chapel Hill: University of North Carolina Press, 2001.

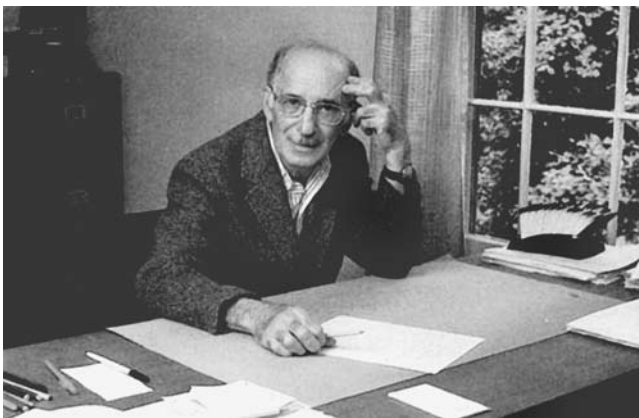
Bunge, Nancy, ed. *Conversations with Clarence Major*. Jackson: University Press of Mississippi, 2002.

### Malamud, Bernard (1914–1986) novelist, short-story writer

*We have two lives, Roy, the life we learn with and the life we live with after that. Suffering is what brings us toward happiness.*

—*The Natural* (1952)

A native of Brooklyn, New York, the son of Russian Jewish immigrants, Bernard Malamud grew up in New York City where he attended public grammar school. He received his B.A. in 1936 from City College and his M.A. in 1942 from Columbia



Bernard Malamud

University. He taught for many years at Oregon State University and then at Bennington College in Vermont. Along with Saul BELLOW and Philip ROTH, Malamud has had an enormous impact on post-WORLD WAR II American literature. All three were members of a large group of Jewish American writers who wrote about their ethnic identity and about the tensions of assimilation in a post-Holocaust world.

Malamud's most important novels, *THE ASSISTANT* (1957), *The Fixer* (1966), and *The Tenants* (1971), explore the nature of Jewish suffering, the legacy of the shtetl, and contemporary tensions between Jews and African Americans. In all his novels, even those like *The Natural* (1952) that do not feature Jewish characters, his protagonists must reckon with the past and take responsibility for their own actions. In much of Malamud's work there is a biblical reworking of Adam's fall from paradise. Equally important in Malamud's work is the nature of human suffering, which can sometimes lead to redemption.

Malamud's achievement in short fiction surpasses his work in the novel. He wrote many love stories, often about old men and women, as well as accounts of the strong bonds between men. His penchant for parables and fables fits well into the form of the short story. Many of his stories are at once whimsical and moving. In "The Jewbird," characteristic of Malamud's darker moods, a skinny crow flies into the Cohens' apartment window in the Bronx. The Yiddish-speaking bird irritates the father, who eventually kills it.

Malamud's stories have been collected in *The Magic Barrel* (1958), *Idiots First* (1963), *Pictures of Fidelman: An Exhibition* (1969), *Rembrandt's Hat* (1973), *The Stories of Bernard Malamud* (1983), and *The People and Uncollected Stories* (1989). His other novels include *A New Life* (1961), *Dubin's Lives* (1979), *God's Grace* (1982), and *The People* (1989). The last work was left uncompleted at the author's death.

### Principal Books by Malamud

*The Natural*. New York: Harcourt, Brace, 1952.

*The Assistant*. New York: Farrar, Straus & Cudahy, 1957.

*The Magic Barrel*. New York: Farrar, Straus & Cudahy, 1958.

*A New Life*. New York: Farrar, Straus & Cudahy, 1961.

*Idiots First*. New York: Farrar, Straus, 1963.

*The Fixer*. New York: Farrar, Straus & Giroux, 1966.

*A Malamud Reader*, edited by Philip Rahv. New York: Farrar, Straus & Giroux, 1967.

*Pictures of Fidelman: An Exhibition*. New York: Farrar, Straus & Giroux, 1969.

*The Tenants*. New York: Farrar, Straus & Giroux, 1971.

*Rembrandt's Hat*. New York: Farrar, Straus & Giroux, 1973.

*Dubin's Lives*. New York: Farrar, Straus & Giroux, 1979.

*God's Grace*. New York: Farrar, Straus & Giroux, 1982.

*The Stories of Bernard Malamud*. New York: Farrar, Straus & Giroux, 1983.

*Long Work, Short Life*. Bennington, Vt.: Bennington College, 1985.





Dust jacket for Malamud's third book, his first collection of stories

*The People and Uncollected Stories*, edited by Robert Giroux. New York: Farrar, Straus & Giroux, 1989.

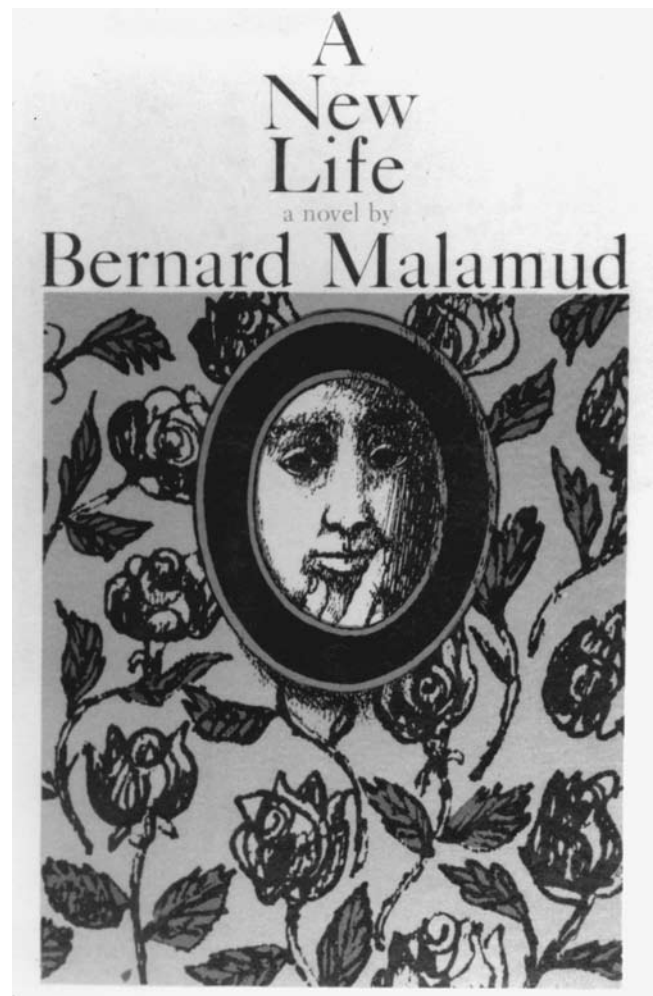
*Talking Horse: Bernard Malamud on Life and Work*, edited by Alan Cheuse and Nicholas Delbanco. New York: Columbia University Press, 1996.

### Studying Bernard Malamud

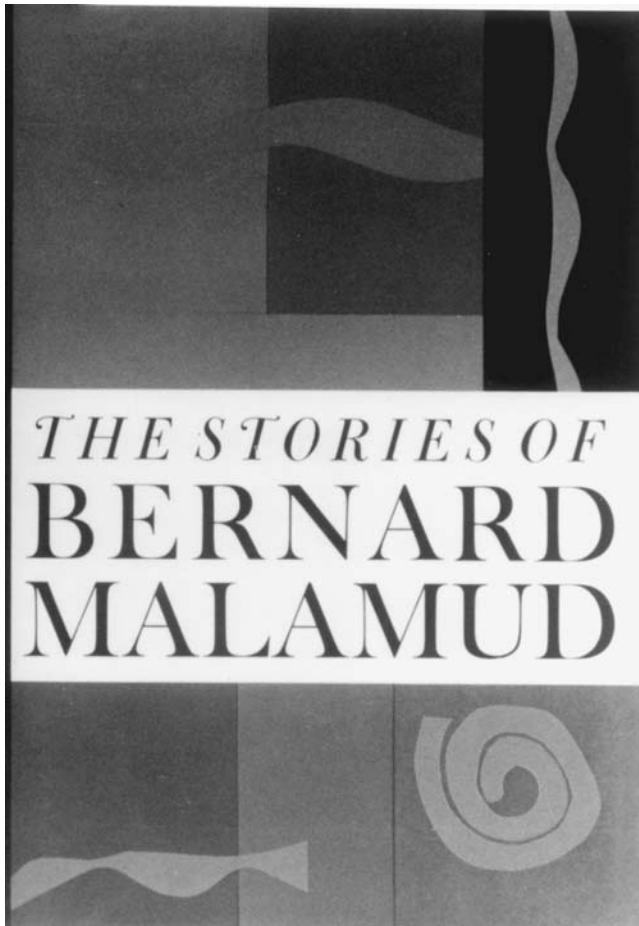
In order to more fully understand Bernard Malamud's literary career, one must look at his entire body of work, including his novels, short stories, and observations on writing. A good sampling of his work is included in *A Malamud Reader*, edited by Philip Rahv (New York: Farrar, Straus & Giroux, 1967), which includes excerpts from his major novels and a selection of his best-known stories. *The Complete Stories* by Malamud (New York: Farrar, Straus & Giroux, 1998) includes all fifty-five of his short stories and offers an introduction to Malamud's work by his long-time editor, Robert Giroux.

*Talking Horse: Bernard Malamud on Life and Work*, edited by Alan Cheuse and Nicholas Delbanco (New York: Columbia, 1996), includes selections from Malamud's notebooks, essays, unpublished manuscripts, lectures, and letters, in which he comments on the art and practice of writing. *Conversations with Bernard Malamud*, edited by Lawrence M. Lasher (Jackson: University of Mississippi Press, 1991), is a collection of interviews with Malamud discussing his short stories, each of his novels, and his views on writing.

The only full-length biography of Malamud is Philip Davis's *Bernard Malamud: A Writer's Life* (New York: Oxford University, 2007), which explores the life and times of Malamud and includes an analysis of his work. In *My Father Is a Book: A Memoir of Bernard Malamud* (Boston: Houghton Mifflin, 2006), Malamud's daughter Janna Malamud Smith offers a personal account of Malamud's life as a father and a



Dust jacket for Malamud's fourth book, 1961, which he called "an 'American novel' . . . different from any I have done"



Dust jacket for the 1983 volume of works chosen and arranged by the author from his earlier story collections. Two of the stories, "God's Wrath" and "The Model," were previously uncollected.

writer and reveals the autobiographical nature of his fiction. *The Magic Worlds of Bernard Malamud*, edited by Evelyn Gross Avery (Albany: State University of New York Press, 2001), compiles the personal recollections of Malamud's family, close friends, and colleagues.

For primary bibliography, students should consult Rita N. Kosofsky's *Bernard Malamud: A Descriptive Bibliography* (New York: Greenwood Press, 1991). *Bernard Malamud: A Reference Guide* by Joel Salzberg (Boston: G. K. Hall, 1985) is a useful annotated secondary bibliography published the year before Malamud's death; it needs updating.

*Bernard Malamud and His Critics*, edited by Leslie A. Field and Joyce W. Field (New York: New York University Press, 1970), provides an introduction to criticism of Malamud's work. *Bernard Malamud: A Collection of Critical Essays* (Englewood Cliffs, N.J.: Prentice-Hall, 1975), also edited by the Fields, includes essays on identity, the Jewish movement, race,

and ethnicity. In *Bernard Malamud Revisited* (New York: Twayne, 1993), Edward Abramson reflects on Malamud's fiction in its entirety and provides a comprehensive analysis. Several critics have evaluated Malamud as a Jewish American author. Works like Iska Alter's *The Good Man Dilemma: Social Criticism in the Fiction of Bernard Malamud* (New York: AMS Press, 1981), Avery's *Rebels and Victims: The Fiction of Richard Wright and Bernard Malamud* (Port Washington, N.Y.: Kennikat Press, 1979), and Warren Rosenberg's *Legacy of Rage: Jewish Masculinity, Violence, and Culture* (Amherst: University of Massachusetts Press, 2001) deal explicitly with Malamud's ethnic background and/or the ethnicity of his characters. Other critical works are *Bernard Malamud*, a collection of critical essays edited by Harold Bloom (New York: Chelsea House, 1986); Kathleen Ochshorn's *The Heart's Essential Landscape: Bernard Malamud's Hero* (New York: Peter Lang, 1990); *Critical Essays on Bernard Malamud*, edited by Joel Salzberg (Boston: G. K. Hall, 1987); and *Understanding Bernard Malamud* by Jeffrey Helterman (Columbia: University of South Carolina Press, 1985).

The majority of Malamud's papers are in the Library of Congress's manuscript division. However, there is also a collection at the Harry Ransom Research Center at the University of Texas, Austin, and in the Special Collections Library at Oregon State University.

—Student Guide by Meeghan Kane

## Mamet, David (1947– ) playwright

*The film of comedy is such that in every scene, the hero makes a misstep and yet is rescued at the end by the forces of good, or by God, or by a deus ex machina. Tragedy is exactly the opposite. At each step, the hero seems to be doing the correct thing, but at the end of the movie ends up consigned to perdition, or death, or disgrace, because of some internal flaw.*

—Interview (1997)

David Mamet was born and raised on the Jewish South Side of Chicago. After completing his undergraduate work at Goddard College in Vermont, he studied acting at the Neighborhood Playhouse and worked in Off-Broadway theater. He returned to Chicago in 1972, having written several short plays. *Sexual Perversity in Chicago* (produced 1974), his third produced play, first attracted major notices and won the first of his four Obie Awards; it was later filmed as *About Last Night* (1986). *AMERICAN BUFFALO* (produced 1975), with a characteristic mixture of profanity and insight, established Mamet as one of the most provocative playwrights of contemporary theater. It won a New York Drama Critics Circle Award and an Obie. Mamet's next major play, *Glengarry Glen Ross* (1983), winner of the Pulitzer Prize for drama and the New York Drama Critics Circle Award, is set in a sales of-

fice with a group of men desperately trying to peddle worthless Florida swampland. Critic Robert Brustein deemed the play better than Arthur MILLER's *DEATH OF A SALESMAN*. The brutal, competitive world of business is also the subject of Mamet's well-received *Speed-the-Plow* (produced 1988), which won a Tony for best play. *Oleanna* (1992) is one of his most controversial plays: it concerns a smug college professor who is accused of sexual harassment by one of his earnest female students. The play has already become a staple of college anthologies. *Boston Marriage* (produced 1999) is a departure from the tough, clipped language of his previous work.

Mamet has written several experimental plays, including *A Life in the Theatre* (produced 1977), which features a play within a play and comments from the characters on the theater and acting. Mamet has collected some of his shorter works in *Short Plays and Monologues* (1981), *Three Children's Plays* (1986), *Three Jewish Plays* (1987), *Oh Hell: Two One-Act Plays* (1991), and *A Life With No Joy in It, and Other Plays and Pieces* (1994).

He has been active as a screenwriter, producing original scripts for *House of Games* (1987), *Things Change* (1988), and *Homicide* (1992). He also adapted *Glengarry Glen Ross* (1992) and *Oleanna* (1994). His other movie credits include *The Postman Always Rings Twice* (1981), *The Verdict* (1982), *The Untouchables* (1985), *We're No Angels* (1989), *Hoffa* (1992), and *Vanya on 42nd Street* (1994). *The Spanish Prisoner: and The Winslow Boy: Two Screenplays* was published in 1999. Mamet has collected his writing for television in *Five Television Plays* (1990) and *A Life in the Theatre* (1993). He reflects on his movie experiences in *Bambi vs. Godzilla: On the Nature, Purpose, and Practice of the Movie Business* (2006).

Mamet is also a prolific novelist and essayist. His seven novels include *Bar Mitzvah* (1999) and *Henrietta* (1999). His essay collections include *Writing in Restaurants* (1986), *Some Freaks* (1989), *On Directing Film* (1991), *The Cabin: Reminiscence and Diversions* (1992), *The Village* (1994), *A Whore's Professions: Notes and Essays* (1994), *Make-Believe Town: Essays and Remembrances* (1996), *3 Uses of the Knife: On the Nature and Purpose of Drama* (1998), and *Jafsie and John Henry: Essays* (1999). *The Wicked Son: Anti-Semitism, Self-Hatred and the Jews* (2006) is described by the publisher as "an angry collection of essays about anti-Semitism." His writing for children includes *The Owl* (1987; written with his wife), *Warm and Cold* (1988), and *Passover* (1995).

### Sources

- Bigsby, Christopher, ed. *The Cambridge Companion to David Mamet*. Cambridge: Cambridge University Press, 2004.
- Kane, Leslie. *Weasels and Wisemen: Ethics and Ethnicity in the Work of David Mamet*. New York: St. Martin's Press, 1999.
- Kane, ed. *David Mamet: A Casebook*. New York: Garland, 1992.
- Sauer, David K., and Janice A., eds., *David Mamet: A Research and Production Notebook*. Westport, Conn. & London: Praeger, 2003.

***The Man with the Golden Arm*** by Nelson Algren  
(Garden City, N.Y.: Doubleday, 1949) *novel*

Along with *A Walk on the Wild Side* (1956), Nelson Algren's *The Man with the Golden Arm* (1949) is the novel upon which his reputation rests. Set in the Polish neighborhood surrounding Chicago's Division Street between the fall of 1946 and early spring 1948, the novel concerns Frankie Majcinek (known because of his skill at dealing cards as Frankie Machine or "Dealer"), who has returned from WORLD WAR II with an addiction to the morphine that was given to him to ease the pain of a shrapnel wound. He has come back to a life of petty crime and jail time, hours drinking at the Tug and Maul bar or dealing cards for Zero Schwiefka's poker games, and to his wife Sophie. The novel follows Frankie through his days, detailing the lives of Division Street's broken and defeated denizens.

The winner of the first National Book Award, *The Man with the Golden Arm* positioned Algren as one of most important novelists of his generation. Written in a poetic style that is both grim and comic, the novel, according to critic James R. Giles, combines a naturalistic belief in environmental determinism with Modernist complexity and the "harsh compassion" of EXISTENTIALISM. Algren wanted the humanity of society's least fortunate members sympathetically recognized. He later explained that he wanted to show that Frankie, his friend Sparrow, Sophie, and her friend Molly "were men and women like men and women everywhere, with a little less luck than most." *The Man with the Golden Arm* is a novel of compassion and forgiveness, mercy, and the recognition that "we are all members of one another."

### Sources

- Giles, James R. *Confronting the Horror: The Novels of Nelson Algren*. Kent, Ohio: Kent State University Press, 1989.
- Horvath, Brooke. "The Man with the Golden Arm," in *Understanding Nelson Algren*. Columbia: University of South Carolina Press, 2005, 66–83.
- Savage, William J., Jr., and Daniel Simon, eds. *The Man with the Golden Arm*, fiftieth-anniversary critical edition. New York: Seven Stories Press, 1999.

—Brooke Horvath

**Manfred, Frederick** (1912–1994) *novelist*

Born in Iowa, Frederick Manfred graduated from Calvin College in 1934 and became a journalist and then a prolific novelist, writing under the names Frederick Feikema and Feike Feikema. His fiction is set in the upper Midwest from Minnesota to South Dakota and is often about the Sioux. His rough regionalist style portrays the hard life of the land in such novels as *This Is the Year* (1947), *The Chokecherry Tree* (1948), *The Primitive* (1949), *The Brother* (1950), and *The Giant* (1951). His protagonist is often a young man at odds with his environment. A later novel, *Scarlet Plume* (1964), is



about a white woman captured by the Sioux. A companion novel is *The Manly-Hearted Woman* (1976), which also deals with Sioux life. His stories are collected in *Arrow of Love* (1961) and *Apples of Paradise* (1968). *The Wind Blows Free* (1979) is based on his hitchhiking from Iowa to the Rockies in the 1930s. Manfred's essays and reminiscences were published in *Prime Fathers* (1987).

### Source

Wright, Richard C. *Frederick Manfred*. Boston: Twayne, 1979.

### Marshall, Paule (1929– ) novelist, short-story writer

*I grew up among poets. Nothing about them suggested that poetry was their calling. They were just a group of ordinary housewives, my mother included—the basement kitchen of the brownstone house where my family lived was the usual gathering place.*

—“The Making of a Writer:  
From the Poets in the Kitchen” (1983)

Paule Marshall was born in Brooklyn, New York, the daughter of Barbadian immigrants. Marshall attributes her affinity for fiction to her mother's storytelling powers.

Marshall graduated from Brooklyn College in 1953 and taught in college creative-writing programs. Her novel *Brown Girl, Brownstones* (1959) draws on the experience of her family and community, and the tensions that result when her main characters interact with whites in New York City. *Soul Clap Hands and Sing* (1961) is a collection of four novellas about Marshall's childhood. *The Chosen Place, The Timeless People* (1969) explores divided peoples on a Caribbean island. Marshall has slowly accumulated an audience and much critical praise for her elegant prose. Her later work includes the novels *Praisesong for the Widow* (1983), *Daughters* (1991), and *The Fisher King* (2000). She has also published *Reena and Other Stories* (1983), short fiction set in both Brooklyn and Barbados.

### Sources

Delamotte, Eugenia C. *Places of Silence, Journeys of Freedom: The Fiction of Paule Marshall*. Philadelphia: University of Pennsylvania Press, 1998.

Denniston, Dorothy Hamer. *The Fiction of Paule Marshall: Reconstructions of History, Culture and Gender*. Knoxville: University of Tennessee Press, 1995.

### Marxist Criticism

Marxist critics interpret literature based on the social theories of nineteenth-century German philosopher Karl Marx, who believed that economic forces shape social conditions. The Marxists seek to apply Marx's theories about social class

structure and the inevitability of change caused by economic tension to literature.

### Mason, Bobbie Ann (1940– ) short-story writer, novelist, memoirist

*I often write about characters who happen to watch TV. Most Americans do watch TV. It's a big deal in their lives, especially if they work hard at some mind-numbing job. . . . As a writer I can maintain a bit of detachment from the characters, showing them in their world and seeing a little bit more than they do. But I'm not looking down at them.*

—Interview (2000)

Along with Raymond CARVER and Tobias WOLFF, Bobbie Ann Mason was one of the leading figures of the “dirty realism” movement of the 1980s. Renowned *Granta* editor Bill Buford coined this term to refer to stripped down, minimalist fiction that featured down-on-their-luck working-class characters living amid the arid wastelands of American consumer culture. Mason's stories of rural Kentuckians have been both applauded and derided for their repeated references to brand-name goods and pop-culture icons, while her affection for working-class characters unequipped to articulate their bewilderment helped spark a national debate about the future of the short story in America and earned her the dubious honor of being called a Kmart realist.

Mason was born in Mayfield, Kentucky, a rural town upon which she later modeled her fictional town of Hopewell, where much of her most distinctive work is set. She grew up on a farm and attended the local schools before moving to Lexington to attend the University of Kentucky, from which she graduated in 1962. After college she wrote for movie and television gossip magazines for a year, then began pursuing an advanced degree in English literature, completing her Ph.D. at the University of Connecticut in 1972. Her dissertation, a study of Vladimir NABOKOV's *Ada* (1969), was published two years later as *Nabokov's Garden*. Mason spent the rest of the decade teaching journalism in Pennsylvania, all the while pursuing her own writing.

After receiving nineteen rejection letters from *The New Yorker*, Mason finally landed a publication with the magazine in 1980 with her story “Offerings,” which also appeared, with fifteen other stories, in her first short-story collection, *Shiloh and Other Stories* (1982), winner of the Ernest Hemingway Foundation Award. It also earned nominations for the PEN/FAULKNER AWARD, the AMERICAN BOOK AWARD, and the NATIONAL BOOK CRITICS CIRCLE AWARD. The title piece remains one of the signature stories of the 1980s dirty-realist school. The protagonist is an injured trucker named Leroy who learns, while convalescing, that his wife, Norma Jean, has



outgrown him. Mason informs all the otherwise mundane details of their working-class life—the tawdry string-art kits, Leroy's grounded rig, even their unsatisfying visit to a national park commemorating the Civil War Battle of Shiloh—with significance and symbolic import, thus giving eloquent voice to Leroy's inarticulate confusion.

Mason's well-received first novel, *In Country* (1985) addresses the lingering wound of the war in Vietnam. The protagonist, a seventeen-year-old named Samantha Hughes, goes on a quest to understand her father, who died in Vietnam, and, as a result, comes to a greater understanding about both herself and her country. The book was a national best-seller and helped solidify Mason's place as one of the most important emerging Southern writers of the 1980s.

As the 1980s drew to a close, the reaction against so-called truck-stop minimalism solidified. Many critics accused such work as being too facile and of stripping fiction of the things that make up its worth. Undaunted, Mason continued to cultivate her rich fictional soil, producing two more best-selling volumes, the novel *Spence + Lila* (1988) and the short-story collection *Love Life* (1989). In 1993 she published her most ambitious work to date, *Feather Crowns*, an historical novel about a Kentucky woman at the turn of the century who becomes a media phenomenon after she gives birth to quintuplets. The book won the Southern Book Award and was a finalist for the National Book Critics Circle Award. In her memoir, *Clear Springs* (1999), Mason recounts her experiences in rural Kentucky in the 1950s. *An Atomic Romance* (2005), her first novel in twelve years, is about a man with a risky job at a uranium-enrichment plant in conflict with his girlfriend, a pathologist who recognizes the danger of his work. That novel was followed by two story collections, *Zigzagging Down a Winding Trail* (2002) and *Nancy Culpepper* (2006), linked stories that cover a twenty-five-year period in the life of a woman who leaves rural Kentucky during the 1960s to pursue her education.

#### Source

Price, Joanna. *Understanding Bobbie Ann Mason*. Columbia: University of South Carolina Press, 2000.

—Marshall Boswell

#### *The Matchmaker* by Thornton Wilder (produced 1955) play

This comedy by Thornton Wilder, set in the late nineteenth century, follows the antics of characters in search of adventure and, ultimately, love. Wilder was also subtly criticizing materialistic society, especially in the play's original form, *The Merchant of Yonkers*, which was a critical and commercial failure in 1938. In 1955 Wilder slightly revised the play and retitled it *The Matchmaker*.

Dolly Levi, retained as a matchmaker by a wealthy merchant, Horace Vandergelder, spends the day in Yonkers and New York helping three couples—young lovers, bored store clerks, and a feisty widow and her assistant—to fulfill their desires. Dolly's altruism serves as a foil to Vandergelder's greed and oppression of his employees. She declares: "Money, I've always felt, money—pardon my expression—is like manure; it's not worth a thing unless it's spread about encouraging young things to grow."

As in his other plays, Wilder has characters break the "fourth wall" of the stage not only to explain his themes but also to invite the audience to participate in the sheer fun of theatrical farce. In 1964 the play was adapted as the successful musical *Hello, Dolly!*

#### Source

Wilder, Thornton. *The Matchmaker*. New York, Hollywood, London & Toronto: S. French, 1957.

—Lincoln Konkle

#### Matthiessen, F. O. (1902–1950) literary critic

*We must come back where we started, to the critic's primary function. He must judge the work of art as work of art. But knowing form and content to be inseparable, he will recognize his duty to both. Judgment of art is unavoidably both an aesthetic and a social act, and the critic's sense of social responsibility gives him a deeper thirst for meaning.*

—"The Responsibilities of the Critic" (1949)

Francis Otto Matthiessen is one of the most influential American literary critics of the first half of the twentieth century, particularly respected for his classic book, *The American Renaissance* (1941). Born in Pasadena, California, Matthiessen was educated at Yale University, Oxford, and Harvard, from which he received a Ph.D. in English literature in 1927 and where he taught for the bulk of his career. At a time when the academic study of American literature was still very much in its infancy, Matthiessen devoted himself to researching and analyzing the history of American literature within the broader context of American social and political culture. His first book, published in 1929, was a study of regional writer Sarah Orne Jewett; but it was *The American Renaissance* that made Matthiessen's career.

In this book Matthiessen argues that American literature officially came into its own in five years, 1850 to 1855. During that time an equal number of nineteenth-century masterpieces appeared: Nathaniel Hawthorne's *The Scarlet Letter* (1850) and *The House of the Seven Gables* (1851), Herman Melville's *Moby-Dick* (1851), Henry David Thoreau's *Walden* (1854), and the first edition of Walt Whitman's *Leaves of*

Grass (1855). Matthiessen argues that these five books not only represent the first burst of major American creativity unencumbered by English influence but that they also owe their distinctive Americanness, either directly or indirectly, to the work of Ralph Waldo Emerson.

In later books Matthiessen concentrated on Henry James and Theodore Dreiser, although he also published widely on the general subject of the social responsibilities and obligations of the literary critic. A posthumous collection of essays, *The Responsibilities of the Critic: Essays and Reviews*, appeared in 1952.

### Sources

Gunn, Giles. *F. O. Matthiessen: The Critical Achievement*. Seattle: University of Washington Press, 1975.

Stern, Frederick. *F. O. Matthiessen: Christian Socialist as Critic*. Chapel Hill: University of North Carolina Press, 1981.

—Marshall Boswell

### Matthiessen, Peter (1927– ) novelist, journalist

Born in New York City, Peter Matthiessen received his A.B. from Yale in 1950 and spent his formative years as a writer in Paris during the early 1950s, where he cofounded *THE PARIS REVIEW* with his childhood friends George PLIMPTON and Harold Hume and wrote his first novel, *Race Rock* (1954). He is best known for his fiction and nonfiction about the confrontation of indigenous cultures with exploitative outsiders and for his nature writing. He began pursuing these interests with *Wildlife in America* (1959), an inspiration for the environmental movement, and continued with the novels *At Play in the Fields of the Lord* (1965), set in the Amazon, and *Far Tortuga* (1975). Nonfiction on the same general topic ranges through South America, including *The Cloud Forest* (1961) and *Under the Mountain Wall* (1963); *The Tree Where Man Was Born* (1972) and *The Snow Leopard* (1978), which won the NATIONAL BOOK AWARD, are set in Africa. *In the Spirit of Crazy Horse* (1983), Matthiessen's attack on the treatment of Native Americans, prompted a \$49 million lawsuit filed by an FBI agent and by a former governor of South Dakota, who felt he had been libeled; the suit was dismissed. Matthiessen's later work includes *Indian Country* (1984), *Midnight Turney Gray: Short Stories* (1984), *African Silences* (1991), *Baikal: Sacred Sea of Siberia* (1992), *Lost Man's River* (1997), and *Bone by Bone* (1999), novels set in pioneer Florida. *Tigers in the Snow* (2000) and *Birds of Heaven: Travels with Cranes* (2001) argue that human survival is linked to survival of animal and bird species. *The Peter Matthiessen Reader: Nonfiction, 1959–1991* appeared in 2000.

### Source

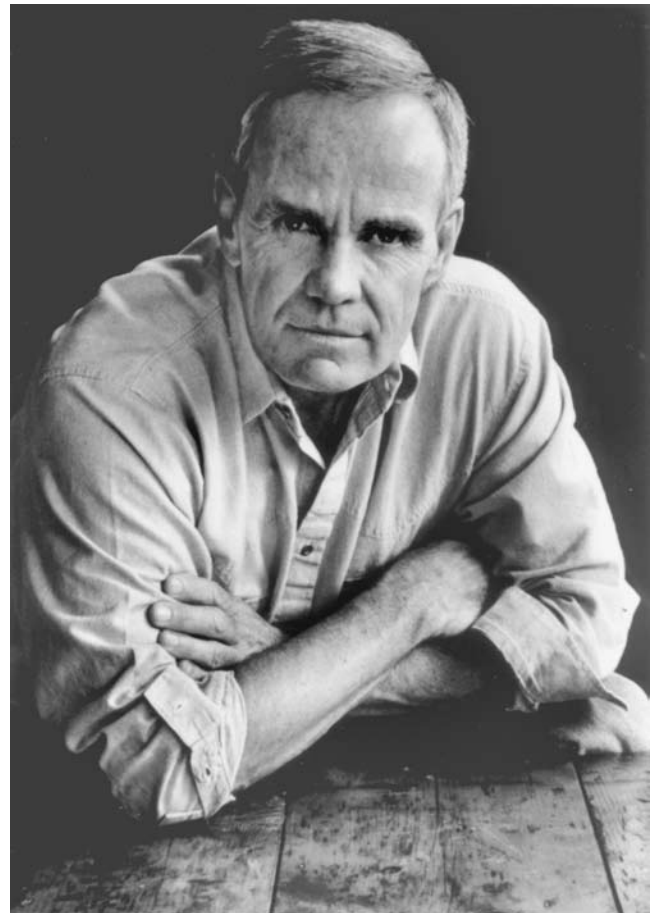
Dowie, William. *Peter Matthiessen*. Boston: Twayne, 1991.

### McCarthy, Cormac (1933– ) novelist

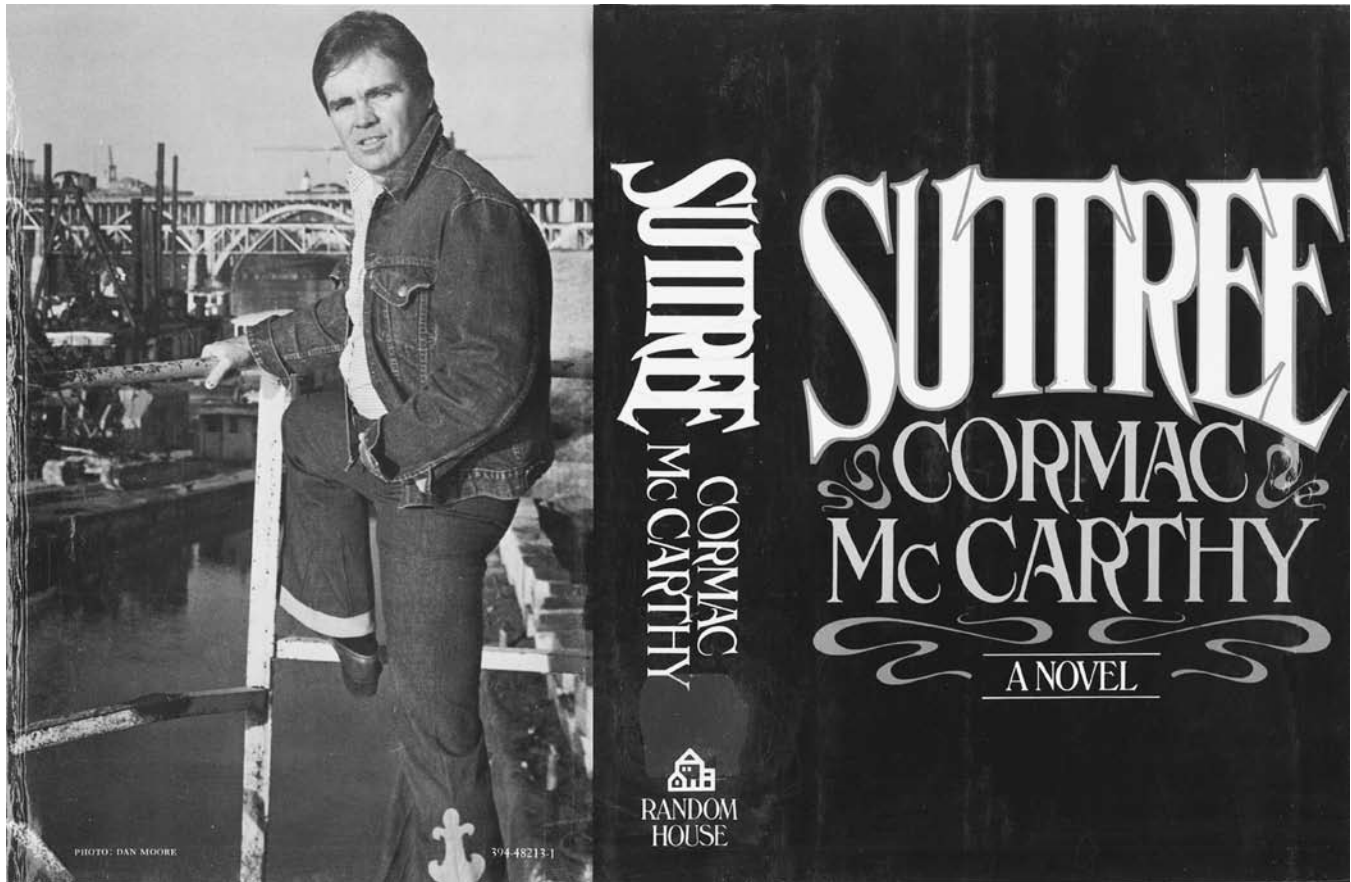
*On the day that followed they crossed a lake of gypsum so fine the ponies left no track upon it. The riders wore masks of bone-black smeared about their eyes and some had blacked the eyes of their horses. The sun reflected off the pan burned the undersides of their faces and shadow of horse and rider alike were painted upon the fine white powder in purest indigo.*

—*Blood Meridian* (1985)

Cormac McCarthy was born in Providence, Rhode Island, and grew up in Tennessee. He attended the University of Tennessee from 1951 to 1952, served in the U.S. Air Force from 1953 to 1956, and when he returned to the university for two additional years in 1957, he began publishing fiction and winning awards for it. In 1965 his first novel, *The Orchard Keeper*, won the William Faulkner Foundation Award. The influence of Faulkner was apparent in his Southern Gothic plot, his theme of the erosion of traditional values, and his challenging style, which is coldly



Cormac McCarthy



Dust jacket for McCarthy's 1979 novel, which he said was twenty years in the making

objective. His subsequent novels, *Outer Dark* (1968), *Child of God* (1973), *Suttree* (1979), and *BLOOD MERIDIAN* (1985), although they did not attract a popular audience, were highly praised by critics, who pointed to the essential moralism of McCarthy's works, despite their violence and their dark depictions of base human instincts. The dark comedy *Suttree* was regarded as McCarthy's most ambitious work to that time. Cornelius Suttree turns his back on money to pursue a life as a fisherman among plain people. The result is a novel that provides a precise depiction of a Southern setting. The book earned McCarthy a MacArthur Foundation grant, called a "genius grant." With *Blood Meridian*, McCarthy moved his setting to the Southwest, where he depicted with gruesome violence the activities of an outlaw gang engaged by the U.S. government to collect Indian scalps. With the publication of *ALL THE PRETTY HORSES* (1992), which won both the NATIONAL BOOK AWARD and the NATIONAL BOOK CRITICS CIRCLE AWARD, McCarthy began to attract a broader audience. Set in West Texas/New Mexico and in Mexico, the first two novels in *The Border Trilogy*, which also includes *The Crossing* (1994) and *Cities of the Plain* (1998), are dark coming-of-age novels in which young men are confronted with

a violent and unforgiving world. In the third volume their stories intersect a terse, graphically violent account of cowboy life and adherence to strict standards of personal morality that leads to defeat. In *No Country for Old Men* (2005) a young antelope hunter discovers a group of murdered men, a cache of heroin, and \$200,000 in cash. The novel describes the dreadful effect of that discovery. McCarthy's Pulitzer Prize-winning *The Road* (2006) is an account of a father and son traveling in an ashen, postapocalyptic world.

#### Principal Books by McCarthy

*The Orchard Keeper*. New York: Random House, 1965.

*Outer Dark*. New York: Random House, 1968.

*Child of God*. New York: Random House, 1974.

*Suttree*. New York: Random House, 1979.

*Blood Meridian, or The Evening Redness in the West*. New York: Random House, 1985.

*All the Pretty Horses*. New York: Knopf, 1992.

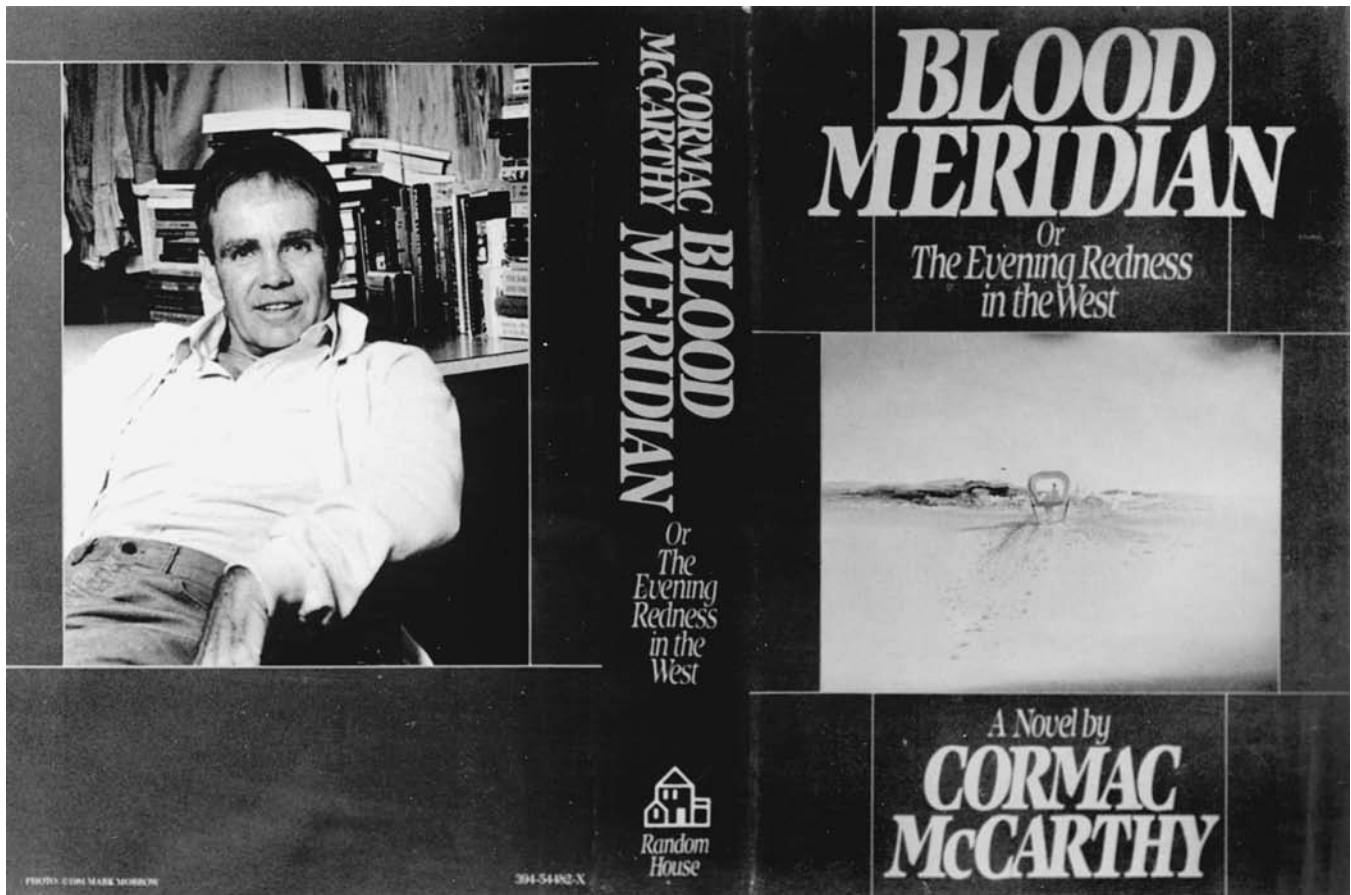
*The Crossing*. New York: Knopf, 1994.

*Cities of the Plain*. New York: Knopf, 1998.

*No Country for Old Men*. New York: Knopf, 2005.

*The Road*. New York: Knopf, 2006.





Dust jacket for McCarthy's 1985 novel, described as an apocalyptic Western set in South Texas and Mexico during the 1840s

### Studying Cormac McCarthy

Cormac McCarthy's literary output falls neatly into two geographically themed categories. His Southern phase is made up of the four books that began his career, all of which are set in and deal with Appalachian Tennessee. These include *The Orchard Keeper* (1965), *Outer Dark* (1968), *Child of God* (1974), and the most accomplished work of this group, the darkly comic *Suttree* (1979). Beginning with the novel that critics unanimously name his masterpiece, *BLOOD MERIDIAN* (1985), McCarthy launched the Western phase of his career. This cycle includes the works in the Border Trilogy: *ALL THE PRETTY HORSES* (1992), *The Crossing* (1994), and *Cities of the Plain* (1998), as well as his later novel *No Country for Old Men* (2005). McCarthy's *The Road* (2006), which takes place in a future, postapocalyptic America, fits easily into neither of these categories.

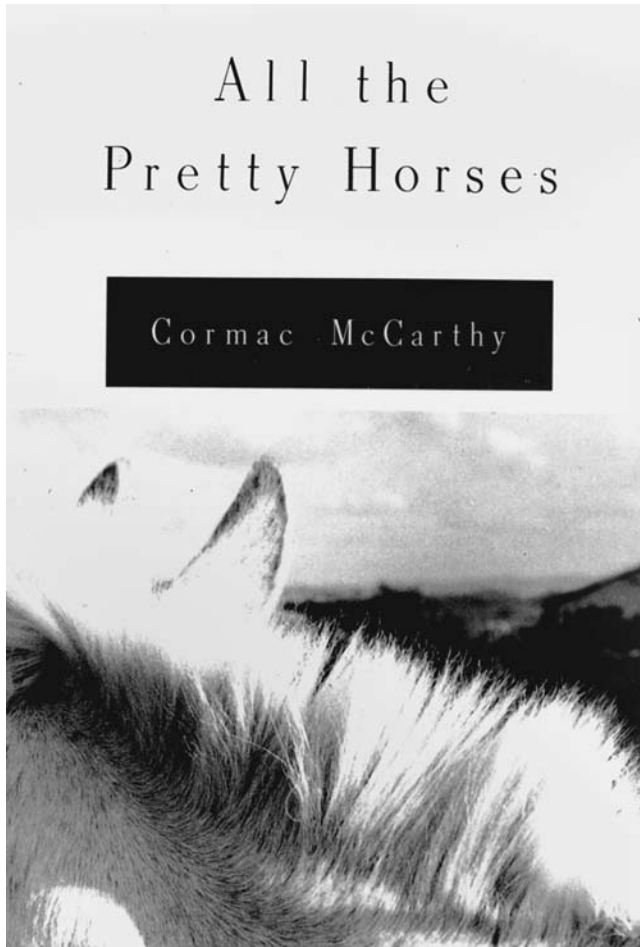
The notoriously reclusive author has allowed very little biographical information to disseminate in the publishing world, and as a result no book-length biography has yet been attempted. The best compendium for what little is available is the *Dictionary of Literary Biography* (Volumes 6, 143, and 256. Detroit: Brucoli Clark Layman/Thomson Gale, 1978,

1994, 2002). Likewise, McCarthy's letters remain uncollected. The only bibliography is Diane C. Luce's article-length "Cormac McCarthy: A Bibliography" in *Perspectives on Cormac McCarthy* (Jackson: University Press of Mississippi, 1993). Ending in 1993, it deals with both primary and secondary sources, including novel excerpts, reviews, news articles, and references to McCarthy in works by other writers.

To a certain degree, McCarthy scholarship is still in its infancy, and as such, no single text has arisen as the most useful companion to the author's work and life. This is further complicated by the existence of two sharply competing trajectories in McCarthy criticism. One school centered around Vereen M. Bell's *The Achievement of Cormac McCarthy* (Baton Rouge: Louisiana State University Press, 1988) argues for an essential bleakness and nihilism in the writer's canon. The other, championed by Edwin T. Arnold and Luce primarily in *Perspectives on Cormac McCarthy*, revised edition (Jackson: University Press of Mississippi, 1999), finds a moral and eventually hopeful vision in McCarthy's work.

Other important collections that deal with McCarthy's entire corpus include *Myth, Legend, Dust: Critical Responses*





Dust jacket for McCarthy's 1992 novel, the first in his Border Trilogy

to Cormac McCarthy, edited by Rick Wallach (Manchester: Manchester University Press, 2000); James D. Lilley's *Cormac McCarthy: New Directions* (Albuquerque: New Mexico Press, 2002); *Cormac McCarthy*, edited by Harold Bloom (Philadelphia: Chelsea House Publications, 2002); and the selected essays from the first ever McCarthy Conference in 1993 titled *Sacred Violence: A Reader's Companion to Cormac McCarthy*, edited by Wade Hall and Rick Wallach (El Paso: Texas Western Press, 1995). Two critical works of more narrow focus with which students should be familiar are Arnold and Luce's *A Cormac McCarthy Companion: The Border Trilogy* (Jackson: University Press of Mississippi, 2001) and John Sepich's *Notes on Blood Meridian* (Louisville, Ky.: Bellarmine College Press, 1993).

One of the best overall sources for information about McCarthy, his work, and the scholarship that surrounds it is the official website of the Cormac McCarthy Society (<<http://www.cormacmccarthy.com>> viewed July 13, 2007). The site features biographical information, discussion forums, on-

going additions to Luce's bibliography, and other valuable resources. It also hosts the on-line version of *The Cormac McCarthy Journal*, which the Society publishes annually.

—Student Guide by Todd Hagstette

**McCarthy, Mary** (1912–1989) *novelist, essayist, short-story writer*

Mary McCarthy was born in Seattle, but after her parents died during the World War I influenza epidemic, she was cared for by relatives in Minneapolis. She describes her unhappy childhood and abusive guardians in *Memories of a Catholic Girlhood* (1957). McCarthy developed her literary aspirations at Vassar College, where she received her degree in 1933. She satirized Vassar and its students in her best-selling and controversial novel, *The Group* (1963).

Early on, McCarthy developed a reputation for having a sharp tongue and a tendency to include her friends and enemies in her fiction. Her first publications, however, were nonfiction. She wrote theater reviews for *Partisan Review* and followed the Marxist journal's fierce anti-Stalinist line. She was one of the few women to be included in the journal's inner circle of writers, which included Bernard Malamud, Saul Bellow, Philip Rahv, Delmore Schwartz, and Dwight Macdonald.

After an early marriage to and divorce from Harold Johnson, an actor, McCarthy married the critic Edmund Wilson. Although it was a stormy marriage that also ended in divorce, Wilson convinced McCarthy to turn to fiction. McCarthy began her fiction career by writing stories about a promiscuous young woman and her adventures in bohemian circles. The sexual explicitness of McCarthy's fiction brought her much attention and criticism. Her first novel, *The Company She Keeps* (1942), included portraits of nearly every important male figure in her early career, exposing the rivalry and competitiveness of New Yorkers.

McCarthy's other novels, *The Oasis* (1949), *The Groves of Academe* (1952), *Birds of America* (1971), and *Cannibals and Missionaries* (1979), explored the worlds of college life, politics, and terrorism. McCarthy was a forceful opponent of the VIETNAM WAR, and she published two accounts of her trips to the war front in Vietnam (1967) and Hanoi (1968). She also wrote two travel books, *Venice Observed* (1956) and *The Stones of Florence* (1959). An astringent critic, she collected her literary and political essays in *Sights and Spectacles* (1956), *On the Contrary* (1961), *The Mask of State* (1974), *Ideas and the Novel* (1980), and *Occasional Prose* (1985).

Although McCarthy's later autobiographical writing, *How I Grew* (1987) and *Intellectual Memoirs* (1992), has not matched the success of *Memories of a Catholic Girlhood*, these later books are important contributions to American intellectual and literary life. Part of McCarthy's correspondence, *Between Friends: The Correspondence of Hannah*

*Arendt and Mary McCarthy, 1949–1975*, was published in 1995. Her public feud with Lillian Hellman, after calling Hellman a liar on a television interview program, was dramatized in the Broadway play *Imaginary Friends* (2002) by Nora Ephron.

### Sources

Gelderman, Carol, ed. *Conversations with Mary McCarthy*. Jackson: University Press of Mississippi, 1991.

Kiernan, Frances. *Seeing Mary Plain: A Life of Mary McCarthy*. New York: Norton, 2000.

Swertka, Eve, and Margo Vicusi, eds. *Twenty-Four Ways of Looking at Mary McCarthy: The Writer and Her Work*. Westport, Conn.: Greenwood Press, 1996.

### McClure, Michael (1932– ) poet

Born in Kansas but associated for most of his career with the BEATS and the SAN FRANCISCO RENAISSANCE, Michael McClure attended the University of Wichita and the University of Arizona before moving to California. He received his B.A. from San Francisco State College in 1955, where he studied under Robert DUNCAN. McClure's poetry, often intensely personal and passionate, has been collected in volumes such as *Passage* (1956), *For Artaud* (1959), *Dark Brown* (1961), and *Fragments of Perseus* (1983). He has written several verse plays, including *The Beard* (produced 1965) and *Gorf* (produced 1974). *Scratching the Beat Surface* (1982) is a collection of essays. *The Adventures of a Novel in Four Chapters* appeared in 1991. His *Huge Dreams: San Francisco and Beat Poems* and *Rain Mirror: New Poems* were both published in 1999. *Plum Stones: Cartoons of No Heaven* (2002) exemplifies McClure's belief that repetition gives poetry "energy."

### McCorkle, Jill (1958– ) short-story writer, novelist

Along with Clyde EDGERTON and Bobbie Ann MASON, Jill McCorkle emerged in the 1980s as one of the leading new Southern writers determined to update the dust-worn conventions of Southern storytelling for the more contemporary South of shopping malls, used-record stores, and crash diets. Born in Lumberton, North Carolina, McCorkle earned her B.A. from the University of North Carolina at Chapel Hill, where she studied writing with Southern literary critic Louis RUBIN, and she earned her M.F.A. from Hollins College in Roanoke, Virginia. In 1984 Rubin's Algonquin Books published her first two novels simultaneously, *The Cheer Leader* and *July 7th*, a risk that succeeded in attracting attention. McCorkle's first short-story collection, *Crash Diet*, appeared in 1992. Her other well-received books include the novels *Tending to Virginia* (1987), *Ferris Beach* (1990), and *Carolina Moon* (1996), and the short-story collection *Final Vinyl Days and Other Stories* (1998). Her third collection of short stories, *Creatures of Habit*, was published in 2001.

### Source

Bennett, Barbara. *Understanding Jill McCorkle*. Columbia: University of South Carolina Press, 2000.

—Marshall Boswell

### McCullers, Carson (1917–1967) novelist, short-story writer, playwright

*The trouble with me is that for a long time I have been just an 'I' person.*

—*The Member of the Wedding* (1951)

A native of Columbus, Georgia, Carson McCullers was writing fiction and drama by the age of fifteen. At seventeen she went to New York City, where she studied creative writing, first at Columbia University and the next year at New York University, where she met Whit Burnett, editor of *Story Magazine*. She published her first story in 1936. Her first novel, *The Heart Is a Lonely Hunter* (1940) is sometimes called an exercise in the Southern Gothic or grotesque. McCullers's characters did not fit into conventional society, physically or mentally.

In 1941 McCullers published *Reflections in a Golden Eye* (1941), a novel about a homosexual army officer stationed in a Southern camp. McCullers's most famous work is *The Member of the Wedding* (1946), which Tennessee Williams helped her turn into a successful play. Both the novel and the play concentrate on Frankie, a young girl growing up in the South with a sense of alienation.

Her novella *The Ballad of the Sad Café* (1951) features a relationship between a hunchback and a tall, powerful woman. *The Mortgaged Heart*, a collection of essays, appeared in 1971, and *Collected Stories* in 1987. Her journals, *Autumn Light: Illuminations of Age*, were published in 1978. *Illumination and Night Glare: The Unfinished Autobiography of Carson McCullers* was published in 1999.

### Sources

Carr, Virginia Spencer. *The Lonely Hunter: A Biography of Carson McCullers*. Garden City, N.Y.: Doubleday, 1975.

Carr. *Understanding Carson McCullers*. Columbia: University of South Carolina Press, 1989.

Clark, Beverly Lyon, and Melvin J. Friedman, eds. *Critical Essays on Carson McCullers*. New York: G. K. Hall, 1996.

### McDermott, Alice (1953– ) novelist

Born to first-generation Irish immigrants, Alice McDermott writes passionately about contemporary Irish Americans from her native area of Long Island, New York. She attended Catholic schools as a child and received a B.A. degree from the State University of New York at Oswego in 1975. She earned her M.F.A. degree from the University of New Hamp-

shire in 1978. That same year she published her first short story in *Ms.* magazine. Her first novel, *A Bigamist's Daughter*, appeared four years later, in 1982. The novel charts the unlikely romance of an Irish American book editor and one of her writers, a Southerner whose novel-in-progress gives McDermott's novel its title. Her second novel, *The Night* (1987), a wistful look back at her own adolescent years in 1960s Long Island, was a finalist for the PEN/FAULKNER AWARD, the Pulitzer Prize, the NATIONAL BOOK AWARD, and the *Los Angeles Times* Book Prize. Her other novels of suburban life and spiritual longing amid Long Island's Irish Catholic community include *At Weddings and Wakes* (1992); *Charming Billy* (1998), which won the National Book Award; *Child of My Heart* (2002); and *After This* (2006). In 1996 she accepted a teaching position in the writing program at Johns Hopkins University.

#### Source

Reilly, Charlie. "An Interview with Alice McDermott," *Contemporary Literature*, 46 (Winter 2005): 557–578.

—Marshall Boswell

#### McElroy, Joseph (1930– ) novelist

Born in Brooklyn, New York, McElroy earned a B.A. degree from Williams College and an M.A. (1951) and a Ph.D. (1960) from Columbia University. He taught for many years at Queens College and the City University of New York. Often compared to the work of contemporaries like Robert COOVER, Thomas PYNCHON, and William GADDIS, McElroy's fiction is viewed as experimental and demanding. His narrator-protagonists struggle to define the nature of reality against the ambiguous landscapes of their own minds. In perhaps his best novel, *Lookout Cartridge* (1974), McElroy harnesses his cerebral style to the sharply crafted plot of a mystery thriller hinging on a terrorist explosion in New York City. *Women and Men* (1987) is recognized as his most ambitious novel. Set in New York, where most of McElroy's fiction unfolds, the novel centers on James Mayn, a journalist specializing in science, technology, and economic issues, and on Grace Kimball, an extreme feminist leader. They live in the same apartment building and eventually come together in a pattern of coincidences. Like *Lookout Cartridge*, this novel develops McElroy's vision of the order, chaos, and contingency of modern life.

McElroy's other novels include *A Smuggler's Bible* (1966), *Hind's Kidnap: A Pastoral on Familiar Airs* (1969), *Ancient History: A Paraphrase* (1971), *Plus* (1974), *The Letter Left to Me* (1988), and the more traditional *Actress in the House* (2002) about a couple who come to terms with their troubled pasts.

#### Source

Hanke, Steffen. *Conspiracy and Paranoia in Contemporary American Fiction: The Works of Don DeLillo and Joseph McElroy*. New York: Peter Lang, 1994.

#### McGuane, Thomas (1939– ) novelist

Thomas McGuane was born in Wyandotte, Michigan, and received a B.A. degree from Michigan State University in 1962 and an M.F.A. from the Yale School of Drama in 1975, after which he was a Wallace Stegner Fellow at Stanford. Giving up the idea of an academic career, he concentrated on writing novels and screenplays. *Ninety-two in the Shade* (1973) is among his best and most characteristic works. The novel centers on Thomas Skelton, who pursues his desire to be a fishing guide in the face of a woman's vow to kill him if he continues to work on the land she considers hers. Skelton's determination to act according to his own values, even though he risks his life in doing so, is typical of McGuane's skill at portraying characters who pursue their own dreams at great risk. Much of McGuane's fiction is set in the West. *Nobody's Angel* (1982), for example, explores Deadrock, Montana, a listless environment of farmers and cowboys where Patrick Fitzpatrick wrestles with a stymied life on his family's ranch after an intense period in the tank corps of the army. McGuane's other protagonists confront similar challenges: how to cope with conventional life when the more-romanticized versions of the West and of the past elude the characters' grasp. McGuane's other novels include *The Sporting Club* (1969), *The Bushwhacked Piano* (1971), *Panama* (1978), *Something to Be Desired* (1984), *Keep the Change* (1989), *Nothing but Blue Skies* (1992), and *The Cadence of Grass* (2002).

McGuane has also had a significant career as a screenwriter with *92 in the Shade* (1975), *Rancho DeLuxe* (1975), *The Missouri Breaks* (1976), and *Tom Horn* (1980). His short fiction has been collected in *To Skin a Cat* (1986). *Gallatin Canyon: Stories* was published in 2006. His nonfiction includes *An Outside Chance: Essays on Sport* (1980), *The Longest Silence: A Life in Fishing* (1999), and *Some Horses* (1999).

#### Source

Westrum, Dexter. *Thomas McGuane*. Boston: Twayne, 1991.

#### McInerney, Jay (1955– ) short-story writer, novelist

Born in Connecticut and educated at Williams College, Jay McInerney first worked as a fact checker at *The New Yorker*. Virtually all of his fiction is set in New York City and is practically regionalist in its attention to settings and characters shaped by the Manhattan milieu. His *Bright Lights, Big City* (1984), made into a motion picture, is the story of a young man coming to terms with New York City, struggling with his mother's death, and succumbing to drug addiction. McInerney involves his readers directly in his unnamed character's fate through use of second-person narration. His other novels, comic and satirical, are *Story of My Life* (1988), *Brightness Falls* (1992), *The Last of the Savages* (1996), and *Model Behavior: A Novel and 7 Stories* (1998). *Bacchus & Me: Adventures in the Wine Cellar*, a



collection of essays about wine, appeared in 2000. He has also edited *Cowboys, Indians and Commuters: The Penguin Book of New American Voices* (1994). *How It Ended* is a collection of stories, most previously collected, that reinforces McInerney's reputation as a witty phrasemaker. In 2006 he published *The Good Life*, a sequel to *Brightness Falls* that dramatizes an adulterous affair in the aftermath of the September 11, 2001 attacks on the World Trade Center.

### Sources

Garner, Dwight. "The Salon Interview: Bright Lights, Bad Reviews," 1996: <<http://www.salon.com/weekly/mcinerney1960527.html>> (viewed May 11, 2007).

Hogan, Ron. "The Beatrice Interview: Jay McInerney," 1996: <<http://www.beatrice.com/interviews/mcinerney/>> (viewed May 11, 2007).

### McMurtry, Larry (1936– ) novelist

"You will read of all this in the histories, Janey, do not let them tell you Custer was a hero, he was cold and careless, listened to no one."

—Calamity Jane to her daughter in  
*Buffalo Girls* (1990)

Born in Wichita Falls, Texas, Larry McMurtry has made the Southwest the focus of most of his fiction. He grew up on a ranch, the grandson of a pioneer cattleman. He received a B.A. from North Texas State University in 1958 and an M.A. from Rice in 1960. He also studied at the Stanford University writers' program directed by Wallace STEGNER.

McMurtry's novels are often set in moribund small towns and decrepit ranches in north and west Texas. His early work—*Horseman, Pass By* (1961) and *Leaving Cheyenne* (1963)—best exemplifies his sense of a dying culture. Although McMurtry's setting is the Southwest, he did not write a traditional Western until *Lonesome Dove* (1985), now considered one of the finest examples of the genre and perhaps his best novel. It was later made into a six-hour television miniseries. McMurtry has also written Academy Award-winning screenplays, including *The Last Picture Show* (1966); *Terms of Endearment* (1975); and *Brokeback Mountain* (2005), based on the short story by Annie PROULX.

McMurtry often revives his characters and continues their stories through several novels, which gives his work characteristics of sagas. *Duane's Depressed* (1999), for example, returns to the locale and characters of *Texasville* (1987) and *The Last Picture Show* (1966). August McCraw and Woodrow Call, the main characters of *Lonesome Dove*, figure prominently in *Streets of Laredo* (1993), *Dead Man's Walk* (1995), and *Comanche Moon* (1997). The revivals of characters do not follow chronological order; that is, later

novels often deal with periods before the characters' initial appearances in earlier novels. Although some readers have found McMurtry's time shifts confusing, he seems to take the Faulknerian view that fiction demands such latitude and reordering of history.

McMurtry has written a series beginning with *Sin City: The Berrybender Narratives, Book 1* (2002). The second book, *The Wandering Hill* (2003), was followed the same year by *By Sorrow's River: The Berrybender Narratives, Book 3*. *His Loop Group* and *Folly and Glory* both appeared in 2004, followed by *Telegraph Days* (2006). His *When the Light Goes: A Novel* was published in 2007.

McMurtry has also published several works of nonfiction: *In a Narrow Grave: Essays on Texas* (1968), *It's Always We Rambled: An Essay on Rodeo* (1974), *Film Flam: Essays on Hollywood* (1987), *Crazy Horse* (1999), *Walter Benjamin at the Dairy Queen: Reflections at Sixty and Beyond* (1999), and *Sacagawea's Nickname: Essays on the American West* (2001). In 2005 he published *Oh What a Slaughter: Massacres in the American West 1846–1890*.

McMurtry is a respected bookman. He is the owner of Booked Up Inc., shops specializing in fine, rare, and scholarly books in Washington, D.C., Arizona, and Archer, Texas, where Booked Up occupies four buildings on the town square.

### Sources

Busby, Mark. *Larry McMurtry and the West: An Ambivalent Relationship*. Denton: University of North Texas Press, 1995.

Reynolds, Clay, ed. *Taking Stock: A Larry McMurtry Casebook*. Dallas: Southern Methodist University Press, 1989.

### McPhee, John (1931– ) nonfiction writer

After graduation from Princeton University (A.B., 1953), where he has taught journalism, John McPhee became a staff writer for *The New Yorker* and wrote books that proved not only popular but also influential. *The Pine Barrens* (1968), his loving depiction of the unspoiled wilderness in the heart of New Jersey, was instrumental in forestalling plans to develop the area as a major airport. One of his finest narratives is *Coming into the Country* (1977), an account of his journeys in Alaska. His other important books include *The Crofter and the Laird* (1970), an account of Scotland; *The Curve of Binding Energy* (1974), an investigation of nuclear energy; *Looking for a Ship* (1990), stories of the seafaring life; and *Annals of the Former World* (1998), a revised collection of four previously published volumes about four-billion-year-old geologic formations: *Basin and Range* (1981), *In Suspect Terrain* (1983), *Rising from the Plains* (1986), and *Assembling California* (1993). The collection won the Pulitzer Prize for nonfiction in 1999. *Irons in the Fire* (1997) collects his essays on various subjects. *The Founding Fish* (2002) is a personal, scientific, and his-



toric examination of American shad. *Uncommon Carriers* (2006) is an account of the professional lives of people in the transportation industry.

### Sources

Pearson, Michael. *John McPhee*. New York: Twayne, 1997.  
Weltzin, O. Alan, and Susan N. Mayer, eds. *Coming into McPhee Country: John McPhee and the Art of Literary Nonfiction*. Salt Lake City: University of Utah Press, 2003.

### Meredith, William (1919–2007) poet

A New York City native, William Meredith graduated from Princeton University and then served in the navy as an aviator. His first book of poetry, *Love Letter from an Impossible Land* (1944), was selected for the Yale Series of Younger Poets. His naval experience permeates *Ships and Other Figures* (1948), *Open Sea* (1958), and *The Wreck of the Thresher* (1964). Robert Frost's influence is evident in *Earth Walk* (1970). Much of Meredith's verse evokes the natural world and the human response to it. *Hazard the Painter* (1975) describes a fictional artist's philosophy of art and life. *Partial Accounts* (1987), which combines a selection of poems from earlier books with new poems, won a Pulitzer Prize. Meredith's later work includes *Effort At Speech: New and Selected Poems* (1997). *Poems Are Hard to Read* (1991) features his writing about poetry.

### Source

Rotella, Guy. *Three Contemporary Poets of New England: William Meredith, Philip Booth, and Peter Davison*. Boston: Twayne, 1983.

### Merrill, James (1926–1995) poet

James Merrill was born in New York City, the son of one of the founders of the Merrill Lynch brokerage firm, and was educated at private schools and at Amherst College (B.A. 1947). Merrill was fortunate that his father recognized his literary talent and provided the financial security that allowed him to pursue a literary career. Merrill won the NATIONAL BOOK AWARD for *Nights and Days* (1966), a Pulitzer Prize for *Divine Comedies* (1976), and another National Book Award for *Mirabell: Books of Number* (1978). His work is autobiographical and deals with his day-to-day life. Merrill wrote love poetry that was explicit about his homosexuality. He was also open about his intensely social life. His best work is elegant and philosophical, probing the complications of human relationships. In 1982 Merrill published *From the First Nine: Poems 1946–1976*. His later collections include *Late Settings* (1985), *The Inner Room* (1988), and *A Scattering of Salts* (1995), published just after his death from AIDS. His *Collected Poems* appeared in 2001 along with a memoir of Merrill and his longtime companion, David Jackson, by Alison LURIE titled *Familiar Spirits*.

Merrill's *Collected Novels and Plays* (2002) and *Collected Prose* (2004) followed.

### Sources

Adams, Don. *James Merrill's Poetic Quest*. Westport, Conn.: Greenwood Press, 1997.  
Rotella, Guy, ed. *Critical Essays on James Merrill*. Boston: G. K. Hall, 1996.

### Merton, Thomas (1915–1968) poet, autobiographer

Thomas Merton's most representative writing can be found in *The Seven Storey Mountain* (1948), which recounts his conversion to the Catholic faith, his decision to abandon his literary career in New York, and how he committed himself to a religious life.

Educated at Clare College in Cambridge and at Columbia University where he earned his B.A. in 1938 and his M.A. in 1939, Merton became an ordained Catholic priest in 1949 and chose the vocation of a Trappist monk. A prolific author, he wrote more than fifty books, including *The Collected Poems of Thomas Merton* (1977) and *Mystics and Zen Masters* (1967), the latter exemplifying his broad and profound understanding of spirituality. Merton brought a critical and even satirical perspective to religious writing that made him a key figure for those interested in the intersection between the spiritual and secular worlds. His poetry tends to be aphoristic and autobiographical.

### Sources

Cooper, David D. *Thomas Merton's Art of Denial: The Evolution of A Radical Humanist*. Athens: University of Georgia Press, 1989.  
Kramer, Victor A. *Thomas Merton*. Boston: Twayne, 1984.  
Shannon, William H., Christine M. Bochen, and Patrick F. O'Connell. *The Thomas Merton Encyclopedia*. Mary Knoll, N.Y.: Orbis, 2002.

### Merwin, W. S. (1927– ) poet, translator

*I don't have any ideological sense of what is Merwinlike or un-Merwinlike. I'm always happy to find I'm writing a poem which is different from anything I've written before, but I don't think you can really write out a paradigm.*

—Interview in *Artful Dodge* (circa 1982)

W. S. Merwin grew up in Union City, New Jersey, and in Scranton, Pennsylvania. His father was a Presbyterian minister, and Merwin wrote his first verses (for hymns) at age five. He graduated from Princeton University and turned to translating other poets, beginning with *The Poem of the Cid* (1959), and Perseus's *Satires* (1961). Merwin has

also translated *The Song of Roland* (1963), Pablo Neruda's *Twenty Love Poems and a Song of Despair* (1969), *Asian Figures* (1973), Osip Mandel'shtam's *Selected Poems* (1989), Dante's *Purgatorio* (2000), and *Gawain and the Green Knight* (2002).

Merwin achieved recognition as a poet in his youth. His *A Mask for Janus* (1952) was selected for the Yale Series of Younger Poets by W. H. Auden, who was impressed with Merwin's expert grasp of traditional verse forms and patterns as well as his profound understanding of myth. This aspect of his work, however, made Merwin feel his work was derivative, and he developed a different style with later books of poetry such as *The Moving Target* (1963), which critics praised for its epigrammatic style. He won the Pulitzer Prize for *The Carrier of Ladders* (1970), a deeply introspective volume that explores the presence of the past in the poet's life. In *Finding the Islands* (1982), inspired by Merwin's move to Hawaii, he experimented with haiku. *Opening the Hand* (1983) portrayed the poet's childhood. His later collections include *Koa* (1988), *The Second Four Books of Poems* (1993), *Travels* (1993), *The Vixen* (1996), *The Folding Cliffs: A Narrative* (1998), and *The River Sound: Poems* (1999). Merwin received the Lannan Foundation Lifetime Achievement Award in 2004, and in 2005 he received both the NATIONAL BOOK AWARD and the National Book Foundation Award for *Migration: New and Selected Poems*.

Merwin's fiction is also strongly poetic. He has collected his short stories in *The Miner's Pale Children* (1970), *Houses and Travellers* (1977), *Unframed Originals* (1982), and *The Lost Upland* (1992). *Regions of Memory: Uncollected Prose, 1949–1982* was published in 1987.

### Sources

Hix, H. L. *Understanding W. S. Merwin*. Columbia: University of South Carolina Press, 1997.

Merwin, W. S. *Summer Doorways: A Memoir*. Washington, D.C.: Shoemaker & Hoard, 2005.

Nelson, Cary, and Ed Folsom, eds. *W. S. Merwin: Essays on the Poetry*. Urbana: University of Illinois Press, 1987.

### Metafiction

The term refers generally to fiction about fiction, and more specifically to novels that call self-conscious attention to their own status as fictions. Although this latter practice has characterized the literary novel almost from its inception—for instance, Miguel de Cervantes' *Don Quixote* (1605; 1615) and Laurence Sterne's *Tristram Shandy* (1760–1767) have both been described, in various ways, as metafiction—the strategy has become most directly associated with literary works that fall under the banner of POSTMODERNISM. In the context of Postmodernism, metafiction becomes a way for writers to revive the viability of outmoded literary conventions by paradoxically call-

ing attention to that selfsame conventionality. This strategy also allows writers to blur the distinction between text and "reality," a hallmark of Postmodernist thought. Influential U.S. practitioners of metafiction include John BARTH, Thomas PYNCHON, Kurt VONNEGUT, and Philip ROTH, though the strategy has since become so pervasive that no coherent group of writers can claim ownership of it.

### Sources

Christensen, Inger. *The Meaning of Metafiction: A Critical Study of Selected Novels by Sterne, Nabokov, Barth and Beckett*. Oxford: Oxford University Press, 1985.

Scholes, Robert. *Fabulation and Metafiction*. Urbana: University of Illinois Press, 1979.

—Marshall Boswell

### Michener, James A. (1907–1997) novelist, short-story writer, essayist

Before his death in 1997, James A. Michener had published nearly fifty books, including such imposing, yet spectacularly popular, epic historical novels as *Hawaii* (1959), *The Source* (1965), *Centennial* (1974), *Chesapeake* (1978), *Poland* (1983), *Texas* (1985), *Alaska* (1988), *Caribbean* (1989), and *Mexico* (1992). An orphan, Michener was adopted by a devout Quaker couple, and he grew up in the Quaker community of Bucks County, Pennsylvania. He graduated summa cum laude from Swarthmore College in 1929, received an A.M. degree from Colorado State College of Education, and after a decade of teaching and editing, joined the U.S. Navy in 1942. Upon his discharge following the end of WORLD WAR II, Michener composed a series of stories drawn from his wartime experiences. The resulting book, *Tales of the South Pacific* (1947), won a Pulitzer Prize and was later the basis of an immensely successful Rodgers and Hammerstein musical. He remains best known for his massive historical novels, which combine historical research with page-turning storytelling. Each novel retells the complete history of a specific location via a single family traced through many generations or through the lives of a collection of characters who are linked through the years and whose lives intersect with major events in the history of the region.

### Sources

Groseclose, Karen, and David A. *James A. Michener, A Bibliography*. Austin, Tex.: State House Press, 1996.

Severson, Marilyn S. *James Michener: A Critical Companion*. Westport, Conn.: Greenwood Press, 1996.

—Marshall Boswell

### Miles, Josephine (1911–1985) poet

Born in Chicago and educated at the University of California, Josephine Miles earned her B.A. in 1932, her M.A. in 1934,

and her Ph.D. in 1938. Miles was a professor at Berkeley from 1940 to 1978, specializing in the philosophy of language. She published her first poem at age eight in *St. Nicholas* magazine. Her first book publication was *Lines at Intersection* (1939). Miles's academic interests are expressed in her poetry, which is gathered in *Collected Poems, 1938–1983* (1983).

#### Source

Larney, Marjorie, ed. *Josephine Miles, Teaching Poet: An Oral Biography*. Berkeley, Cal.: Acacia Books, 1993.

#### Miller, Arthur (1915–2005) playwright

*Willy was a salesman. And for a salesman, there is no rock bottom to life.*

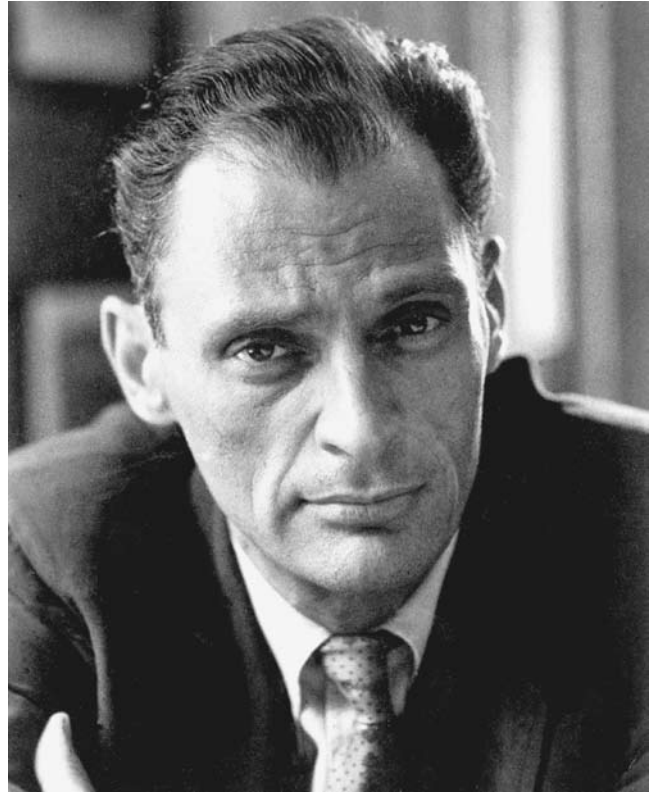
—“Requiem,” *Death of a Salesman* (1949)

Arthur Miller was born in upper Manhattan and raised in Brooklyn, New York. His father had a prosperous suit-and-coat company that went bankrupt when Miller was thirteen, a year before the stock market crashed. The family moved to modest quarters in Brooklyn, which many critics see as a motivating experience for many of Miller's plays.

Miller went to the University of Michigan in 1934, after two years of working at menial jobs. He won the Avery Hopwood Creative Writing Award for plays in his sophomore and junior years and placed second as a senior. He received his A.B. in 1938. His first play produced on Broadway, *The Man Who Had All the Luck* (1944), was a flop, closing after four performances. His second play, *All My Sons* (produced 1947), was a hit; it ran for 328 performances and received the New York Drama Critics Circle Award. The play concerns a manufacturer who sold shoddy airplane parts that led to the death of his son in WORLD WAR II. Although melodramatic and sentimental, this play showcased Miller's vision of what a moral society should stand for and the failures of individuals to abide by or to find their own standards of integrity.

*DEATH OF A SALESMAN* (produced 1949) is considered Miller's masterpiece. It ran for 742 performances and won the New York Drama Critics Circle Award, a Tony Award, and a Pulitzer Prize. It established him as one of the major voices in the postwar American theater. In the story of Willy Loman, Miller believed he had created the tragedy of the common man. Willy stands for every American who wants to get ahead, who dreams that he and his sons will be well liked and prosperous. *Death of a Salesman* melds different styles, combining realism and expressionism, so that the audience can both identify with the social consequences of what happens to Willy and his family and also appreciate the play as a psychological study.

While no other play by Miller has achieved the same level of acclaim, his reenactment of the Salem witch-hunts, *THE CRUCIBLE* (produced 1953), has proven to be an en-



Arthur Miller

during work. At a time when Senator Joseph McCarthy was labeling certain Americans as communist subversives in what many called a witch-hunt, the parallels were difficult to ignore—and Miller apparently encouraged the analogy between the seventeenth century and his own time. *A View from the Bridge* (produced 1955) once again poses the struggle of a tormented man against the values of his own society. Eddie Carbone, a longshoreman who harbors incestuous feelings for his daughter, comes into conflict with the illegal immigrant he has welcomed into his house and who courts his daughter. Eddie turns informer and has the police apprehend the immigrant and implicates friends who had been Communists.

In 1956 Miller, who had just married actress Marilyn Monroe, was called to testify before the House Committee on Un-American Activities. He admitted attending a communist meeting but refused to name other participants. He was convicted the next year of contempt of Congress, a charge that was overturned on appeal in 1958.

Miller drew on his troubled marriage to Monroe, which ended in divorce in 1961, just a year before her death, and his political difficulties in *After the Fall* (produced 1964), which directly addresses the COLD WAR hysteria over communism. As in *A View from the Bridge*, *After the Fall* has a narrator, a



device that reflects Miller's tendency in some of his work to direct his audience's attention to the message of his plays.

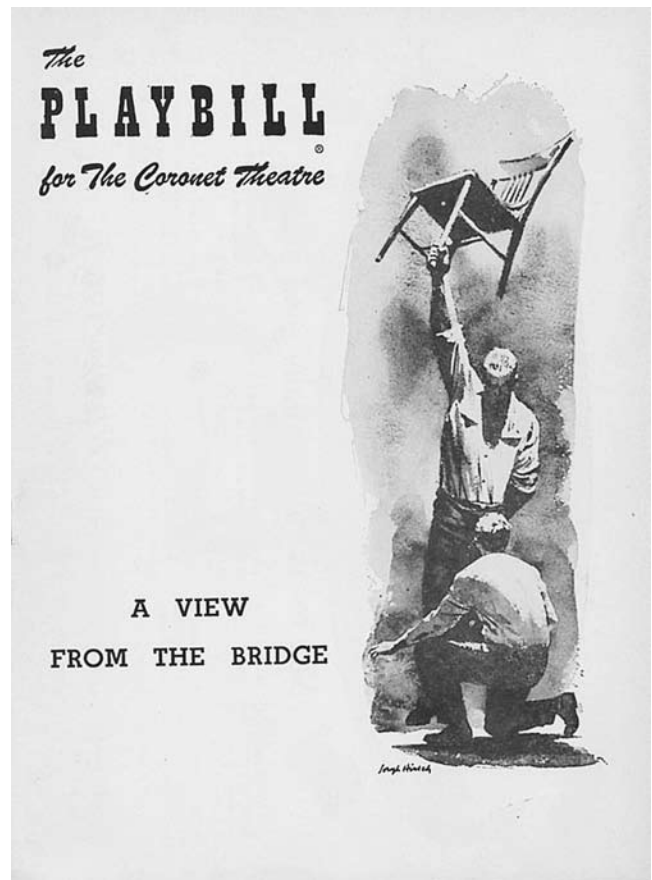
Miller's later plays received mixed reviews, except for *The Price* (1968), a taut drama about two brothers who struggle with each other for the meaning of their lives and their family history. *The Creation of the World and Other Business* (1972), a comic reworking of the Adam and Eve story, excited little interest—as did *The American Clock* (1980), Miller's portrayal of the Great Depression, and *The Ride Down Mt. Morgan* (1992), although the latter received favorable notices in England. *Broken Glass* (1994), the most recent Broadway production of a new Miller play, was a failure, largely due to its trite, melodramatic, and sentimental treatment of the Holocaust.

*Collected Plays* was published in 1957 and *Collected Plays, Volume II* in 1981. The latter includes Miller's screenplay, *The Misfits* (1961), a motion picture that starred Clark Gable and Monroe.

Miller published a novel, *Focus* (1945), a study of anti-Semitism. His short fiction is included in *I Don't Need You Anymore* (1967) and *Homely Girl, A Life, and Other Stories* (1995). Miller's nonfiction works include several travel books with photographs by his wife Inge Morath: *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979). He wrote a memoir about the Chinese production of his most famous play, *Salesman in Beijing* (produced 1984). Miller published his memoirs, *Timebends: A Life*, in 1987. In 1999 Miller received the Tony Lifetime Achievement Award.

### Principal Books by Miller

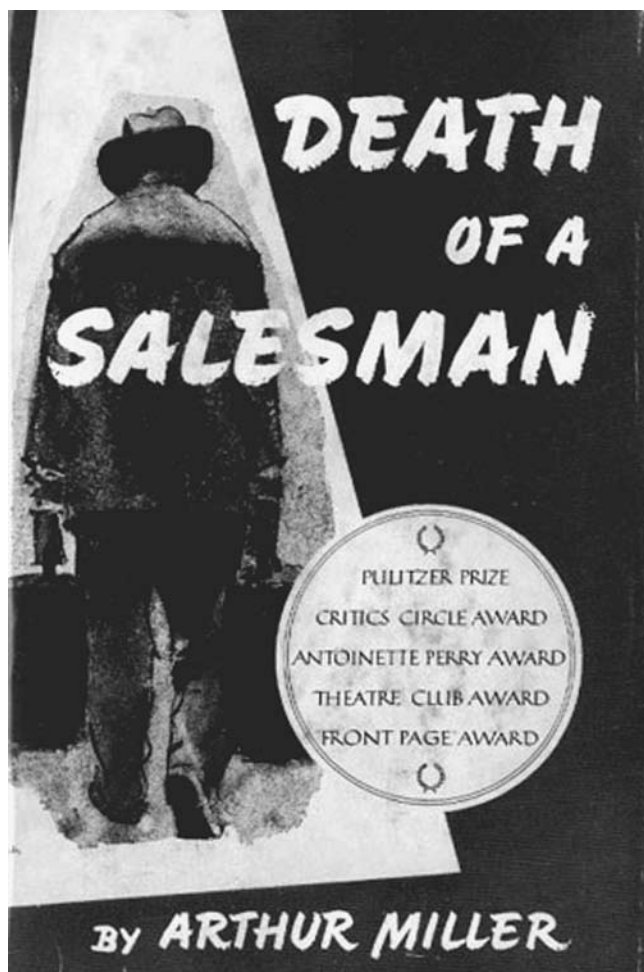
*Situation Normal*. New York: Reynal & Hitchcock, 1944.  
*Focus*. New York: Reynal & Hitchcock, 1945.  
*All My Sons*. New York: Reynal & Hitchcock, 1947.  
*Death of a Salesman*. New York: Viking, 1949.  
*The Crucible*. New York: Viking, 1953.  
*A View from the Bridge: Two One-Act Plays*. New York: Viking, 1955—includes *A Memory of Two Mondays*.  
*The Misfits*. New York: Viking, 1961.  
*Jane's Blanket*. New York: Crowell-Collier / London: Collier-Macmillan, 1963.  
*After the Fall*. New York: Viking, 1964.  
*Incident at Vichy*. New York: Viking, 1965.  
*I Don't Need You Any More: Stories*. New York: Viking, 1967.  
*The Price*. New York: Viking, 1968.  
*In Russia*, by Miller and Inge Morath. New York: Viking, 1969.  
*The Creation of the World and Other Business*. New York: Viking, 1973.  
*In the Country*, by Miller and Morath. New York: Viking, 1977.  
*The Theater Essays of Arthur Miller*, edited by Robert Martin. New York: Viking, 1978.  
*Chinese Encounters*, by Miller and Morath. New York: Farrar, Straus & Giroux, 1979.  
*Playing for Time: A Screenplay*. New York: Bantam, 1981.



Playbill cover for the first production, in 1955, of Miller's play about Italian dockworkers in New York. This one-act version was revised the next year as a two-act play.

*The American Clock*. New York: Dramatists Play Service, 1982.  
*Elegy for a Lady*. New York: Dramatists Play Service, 1982.  
*Some Kind of Love Story*. New York: Dramatists Play Service, 1983.  
*The Archbishop's Ceiling*. London: Methuen, 1984; New York: Dramatists Play Service, 1985.  
*Salesman in Beijing*, by Miller and Morath. New York: Viking, 1984.  
*Danger: Memory!* New York: Grove, 1987—comprises *I Can't Remember Anything* and *Clara*.  
*Timebends: A Life*. Franklin Center, Pa.: Franklin Library, 1987.  
*The Last Yankee*. New York: Dramatists Play Service, 1991.  
*The Ride Down Mt. Morgan*. New York: Penguin, 1992.  
*Homely Girl: A Life*. New York: Peter Blum, 1992.  
*Broken Glass*. New York: Penguin, 1994.  
*Mr. Peters' Connections*. New York: Penguin, 1999.  
*Echoes Down the Corridor: Collected Essays 1944–2000*, edited by Steven R. Centola. New York: Viking, 2000.  
*On Politics and the Art of Acting*. New York: Viking, 2001.





Dust jacket for Miller's 1949 play, originally titled "The Inside of His Head," which ran for 742 performances on Broadway in its first production

### Studying Arthur Miller

Students studying the life and work of Arthur Miller will be well served to begin with his first successful play, *All My Sons* (produced 1947), which will acquaint the reader with the themes and use of dialect common in Miller's work. From there the student should read *DEATH OF A SALESMAN* and *THE CRUCIBLE*, both of which contributed to Miller's recognition as a master playwright.

Penguin Books published *The Portable Arthur Miller*, edited by Christopher Bigsby (New York, 2003), which is a useful text for studying Miller's work. The 2003 edition includes both the original introduction to the first 1970 edition by Harold Clurman as well as a revised introduction by Bigsby, which allows the reader to observe the similarity of thematic concerns in Miller scholarship in the last four decades. The text also provides an extensive bibliography

of Miller's large body of work that will guide the reader toward his twenty-four plays, his fiction and nonfiction, and articles and interviews. *The Portable Arthur Miller* also includes an excerpt from Miller's first published play, *Golden Years* (produced 1939), as well as his *Broken Glass* (produced 1994), which won the Oliver Award for Best Play of 1995.

Students wishing to read the entire early body of Miller's work should consult *Arthur Miller: Collected Plays 1944–1961*, edited by Tony Kushner. The collected work includes the autobiographical one-act play *A Memory of Two Mondays*, Miller's first Broadway-produced play *The Man Who Had All The Luck*, and the fictional writing *The Misfits*. *The Misfits* was made into a motion picture in 1961, starring Clark Gable and Miller's wife, Marilyn Monroe. In the introduction to the 1961 Viking Press edition of *The Misfits* Arthur Miller explains that it is written in "unfamiliar form, neither novel, play, nor screenplay."

There are two very useful companion texts for the student studying Miller's plays. The first, edited by Robert A. Martin, is *The Theater Essays of Arthur Miller* (New York: Viking, 1978); it includes reprints and his introductions to his own work, interviews, and essays by Miller explaining his theories regarding theater, including his take on the "art of style." The essays in this text also raise issues and explanations of the author's own work. The second book, *Conversations with Arthur Miller*, edited by Matthew C. Roudane (Mississippi: University Press of Mississippi, 1987), includes every printed interview with Miller, up to 1987, in which he discusses both the craft of writing and theater, as well as his body of work.

There are ample collections of literary criticism that address selected issues in Miller's work. Students who are interested in thematic elements including the dichotomy of strength and weakness, and forgiveness in Miller's plays are advised to read Harold Bloom's collection of essays, *Arthur Miller* (New York: Chelsea House, 2003). Alice Griffin's minibiography, *Understanding Arthur Miller* (Columbia: University of South Carolina, 1996), is useful for its biographical sketch as well as for its critical overviews of Miller's plays.

Miller's autobiography, *Timebends* (1987), provides a sketch of his experiences and their connection to the evolution of his literary works. Students looking for a full biography of Arthur Miller's life are advised to read *Arthur Miller* by Martin Gottfried (Cambridge: Da Capo Press, 2003).

—Student Guide by Jonathan Maricle

### Millhauser, Steven (1943– ) novelist, short-story writer

Born in New York City and reared in Connecticut, Steven Millhauser earned a B.A. degree from Columbia University in 1965. His first novel was *Edwin Mullhouse: The Life and Death of an American Writer 1943–1954* by Jeffrey Cartwright (1972), an inspired parody of biography especially

as practiced by such biographers as Leon EDEL. Millhauser excels in the novella form as exemplified by *In the Penny Arcade* (1986) and *The Barnum Museum* (1990), two recreations of nineteenth-century America. *Little Kingdoms* (1994) is a collection of novellas that also shows his gift for creating fantasy literature, some of it again set in the nineteenth century, some of it in the 1920s. *Martin Dressler* (1996), about an entrepreneur in turn-of-the-twentieth-century New York City, won the Pulitzer Prize for fiction.

## Minimalism

Literary minimalism can be defined as the aesthetics of exclusion. Criticized by some as lacking in style, minimalists seek to rid their fiction of unnecessary detail and extraneous description. The result is straightforward, some would say dry, writing in which each word is freighted. Fictional minimalists include Raymond CARVER, Bobbie Ann MASON, and Ann BEATTIE, among others. Minimalist poets include William Carlos Williams and the BLACK MOUNTAIN POETS.

## Modern Language Association

The Modern Language Association is a professional organization of scholars and teachers of language and literature founded in 1883. In 2007 it claims a membership of thirty thousand in one hundred countries. The MLA has a publishing program that includes journals: *ADE Bulletin*, the *ADFL Bulletin*, *Profession*, and *PMLA*. It also compiles the annual *MLA International Bibliography*, the most comprehensive index of scholarly articles ever published. At its annual convention, MLA plays host to thousands of scholars and presents programs of scholarly presentations on diverse topics.

**Momaday, N. Scott** (1934– ) novelist, poet, historian

*I am an Indian and I believe I'm fortunate to have the heritage I have. . . . I grew up in two worlds and straddle both those worlds even now. . . . It has made for confusion and a richness in my life. I've been able to deal with it reasonably well, I think, and I value it.*

—Interview (2001)

Born in the Kiowa Nation in Lawton, Oklahoma, N. Scott Momaday moved to New Mexico, where he worked with the Jemez Indians and received a B.A. from the University of New Mexico. He earned an M.A. and Ph.D. from Stanford University and has held professorships at California universities and at the University of Arizona. Momaday won a Pulitzer Prize for *House Made of Dawn* (1968), the story of a young Indian who cannot come to terms with his native people or American culture. His later work evokes Native

American myths as well as the modern material world that often comes into conflict with traditional Native American values. Much of his fiction is autobiographical, reflecting his feeling for family and for the land. He wrote two volumes of memoirs, *The Way to Rainy Mountain* (1969) and *The Names: A Memoir* (1976). After *House Made of Dawn*, Momaday turned his attention to poetry, stating that he regarded himself primarily as a poet. Momaday's *Angle of Geese and Other Poems* (1974) and *The Gourd Dancer* (1976) demonstrate his grasp of traditional verse (iambic pentameter) as well as of modern free verse and prose poems. Despite his earlier proclamation, he wrote his second novel, *The Ancient Child* (1989), an autobiographically inspired work about an Indian artist searching for his identity. Momaday is a respected artist who exhibits frequently. *In the Presence of the Sun: Stories and Poems, 1961–1991* (1992) and *In the Bear's House* (1999) both include examples of his artwork in collections of his poetry and short prose.

## Sources

Isernhagen, Hartwig. Momaday, Vizenor, *Armstrong: Conversations on American Indian Writing*. Norman: University of Oklahoma Press, 1999.

Schweninger, Lee. *Literary Masters: N. Scott Momaday*. Detroit: Manly/Gale Group, 2001.

**Moody, Rick** (1961– ) novelist, short-story writer, memoirist

*I still want short stories to save lives. I want people to feel about the short story the way they feel about "Strawberry Fields Forever" by the Beatles, like their lives were changed by it in some way. . . .*

—Interview (2001)

Rick Moody—whose full name is Hiram F. Moody III—grew up in the affluent suburbs of Connecticut and he attended St. Paul's Academy in New Hampshire. He received his B.A. degree in 1983 from Brown University, where he came under the influence of Robert COOVER and John HAWKES, and he earned his M.F.A. from Columbia University in 1986. A year later he checked himself into a drug rehabilitation center to help control his drinking and drug intake. He moved to Hoboken, New Jersey, where he lived alone in a garage loft and drafted his first novel, *Garden State* (1991), a grim, minimalist account of a group of listless New Jersey youths. After being rejected by every major Manhattan publishing house, the novel was published by Pushcart Press, having won the Pushcart Press Editor's Award in 1991. Moody's second novel was the critically acclaimed tale of 1970s suburban adultery, *The Ice Storm* (1994).

His other novels include *Purple America* (1997) and *The Diviners* (2005), an epic satire of the television industry.

He has also published two short-story collections, *The Ring of Brightest Angels around Heaven* (1996) and *Demonology* (2000), the title piece from which touches upon the unexpected death of his sister, a single mother in her late thirties. His memoir, *The Black Veil: A Memoir with Digressions* (2002), interweaves the author's account of his childhood and later substance-abuse problems with a close reading of Nathaniel Hawthorne's short story "The Minister's Black Veil," based on a New England minister named Joseph Moody who covered his face to hide his shame. *Right Livelihoods* (2007) is a collection of three novellas dealing with fear, threats, and paranoia in post-9/11 New York.

#### Source

Dewey, Joseph. "Rick Moody," *Review of Contemporary Literature*, 23 (June 2003): 7–49.

—Marshall Boswell

**Moore, Lorrie** (1957– ) *short-story writer, novelist*

*Having long lost its ability to pay an author's rent (in that golden blip between Henry James and television, F. Scott Fitzgerald, for one, wrote stories to fund his novels), the short story has been freed of its commercial life to become serious art, by its virtually every practitioner. As a result, short or long, a story lies less. It sings and informs and blurts. It has nothing to lose.*

—Introduction, *Best American Short Stories* (2004)

Lorrie Moore's short stories focus on intelligent, self-conscious characters who confront the dread and desolation of their lives with wit, candor, and self-protective irony. Born Marie Lorena Moore, she earned her first publication at the age of nineteen when her short story "Raspberries" won first prize in a writing contest for *Seventeen* magazine.

Two years later Moore graduated with honors from Sarah Lawrence College. After spending two years working as a paralegal in Manhattan, she enrolled in the M.F.A. program at Cornell University, where she studied under Alison LURIE. Her creative thesis was a series of stories written in the second person and modeled after the language of self-help manuals. Those stories were eventually published as *Self-Help* (1985), her first short-story collection and a signature work of the 1980s.

In 1984 Moore began a teaching career at the University of Wisconsin and published her first novel, *Anagrams*, a kaleidoscopic work about a young woman's thwarted desire for a child. Her second story collection, *Like Life* (1990), received critical acclaim and established her as one of the leading literary talents of her generation. The best-known story, "You're Ugly, Too," features an unmarried history professor in the Midwest who beats back her feelings of loneliness and thwarted longing with whimsical, and at times biting,

humor. Her third collection, *Birds of America* (1998), is her most successful to date: the book was on *The New York Times* best-seller list for a brief period, which is a rare achievement for a collection of literary short stories. Included in the volume is a frankly autobiographical tale of a successful female writer dealing with her infant's mysterious, and possibly life-threatening, illness, "People Like That Are the Only People Here: Canonical Babbling in Peed Onk." Moore is the Delmore Schwarz Professor in the Humanities at the University of Wisconsin.

#### Sources

Brockway, Michelle. "The Art of Reading Lorrie Moore," *Poets and Writers*, 28 (September–October 2000): 16–19.

Moore, Lorrie, and Don Lee. "About Lorrie Moore," *Ploughshares*, 24 (Fall 1998): 224–229.

—Marshall Boswell

**Moraga, Cherrie** (1952– ) *poet, playwright, editor*

Cherrie Moraga was born in Whittier, California, the daughter of Joseph Lawrence and a Chicana mother, Elvira Moraga. She earned her B.A. (1974) and M.A. (1980) from San Francisco State University. She co-edited an influential anthology, *This Bridge Called My Back: Writings by Radical Women of Color* (1981). Her first book of poetry, *Loving in the War Years: Lo que nunca pasó por sus labios* (1983), explored her Chicana and lesbian identities in both Spanish and English. Her play *Giving Up the Ghost* (produced 1987) has been cited as the first explicitly lesbian play by a Chicana. Constructed as a series of monologues by three women, the repression of lesbian and Chicana women is emphasized as these characters try to work through their sense of confusion and separateness.

Moraga has also co-edited *Cuentos: Stories by Latinas* (1983) and *The Sexuality of Latinas* (1993). She is the author of *The Last Generation: Prose and Poetry* (1993), *Heroes and Saints & Other Plays* (1994), and *Waiting in the Wings: Portrait of a Queer Motherhood* (1997). In 1997 she cofounded Kitchen Table: Women of Color Press in New York City.

#### Source

Yarbro-Bejarano, Yvonne. *The Wounded Heart: Writing about Cherrie Moraga*. Austin: University of Texas Press, 2001.

**Morris, Willie** (1934–1999) *memoirist, editor, novelist*

Willie Morris was born in Jackson, Mississippi, and he grew up in neighboring Yazoo City, which he wrote about in his autobiography, *North toward Home* (1967). He attended the University of Texas, where he became editor of the school newspaper. He was a Rhodes scholar at Oxford University in 1956–1957, and he worked as an editor and journalist in Texas before assuming his duties as associate editor of *Harper's* magazine in 1963. *North toward Home*, the book for



which he is still best known, is a lyrical account of Morris's love-hate relationship with his native South. The book inspired comparisons to William Faulkner and Thomas Wolfe and was awarded the Houghton Mifflin Prize for nonfiction. In 1973 Morris published his first novel, *The Last of the Southern Girls*. In his lifetime he did not publish another novel, although a late novel, *Taps* (2001), was published posthumously. Morris's other books include autobiographies, essay collections, and works addressing political and social realities in the South. His popular 1995 memoir *My Dog Skip* returned Morris to the best-seller list some thirty years after *North toward Home*, and the book was later adapted into a motion picture. Morris died before the movie was released.

### Source

Bales, Jack. *Conversations with Willie Morris*. Jackson: University Press of Mississippi, 2000.

—Marshall Boswell

### Morris, Wright (1910–1998) novelist, short-story writer

Born in Nebraska, Wright Morris set much of his fiction in the Midwest. He can be defined as a regionalist, and he has been called the writer of situations around which he builds perceptive character studies. He has also been referred to as a “writer’s writer” because his novels are crafted so carefully. Morris’s early work includes *My Uncle Dudley* (1942), *The Man Who Was There* (1945), *The World in the Attic* (1949), and *Man and Boy* (1951). *The Field of Vision* (1956), which won a NATIONAL BOOK AWARD, is set in Mexico and concerns a group of Americans watching a bullfight. *Ceremony in Lone Tree* (1960) deals with a family reunion in Nebraska. *One Day* (1965) explores different characters’ reactions to the assassination of John F. Kennedy. *Plains Song: For Female Voices* (1980) explores the lives of Midwestern women. *Collected Stories 1948–1986* appeared in 1986. His later work includes *Three Easy Pieces* (1993) and *The Loneliness of the Long Distance Writer* (1995).

Morris published several autobiographical volumes: *Will’s Boy* (1981), *Solo: An American Dreamer in Europe* (1983), and *A Cloak of Light: Writing My Life* (1985). A distinguished photographer, he published several books in which prose and photos are carefully integrated, including: *Photographs and Words* (1982) and *Wright Morris: Origin of a Species* (1992).

Morris wrote extensively about American themes and issues in *The Territory Ahead* (1958); *A Bill of Rites, a Bill of Wrongs, a Bill of Goods* (1968); *About Fiction* (1975); and *Earthly Delights, Unearthly Adornments* (1978).

### Sources

Crump, G. B. *The Novels of Wright Morris: A Critical Interpretation*. Lincoln: University of Nebraska Press, 1978.

Wydeven, Joseph J. *Wright Morris Revisited*. New York: Twayne, 1998.

### Morrison, Toni (1931– ) novelist

*Don’t tell us what to believe, what to fear. Show us belief’s wide skirt and the stitch that unravels fear’s caul. . . . Language alone protects us from the scariness of things with no names. Language alone is meditation.*

—Nobel Prize Acceptance Speech (1993)

The daughter of a welder, Toni Morrison was born Chloe Anthony Wofford in Loraine, Ohio. In the late 1940s she entered Howard University, where she received her B.A. in 1953. After graduating from Cornell in 1955 with an M.A., Morrison spent a decade teaching English, first in Houston, Texas, and then at Howard. In the mid 1960s she shifted her focus to editing and became a senior editor at Random House, where she concentrated on African American authors. In 1970 her employer published *THE BLUEST EYE*, a novel she had begun in the early 1960s. The novel’s main character is Pecola Breedlove, an impoverished, unattractive African American girl who tries to escape her plight by praying for blue eyes.

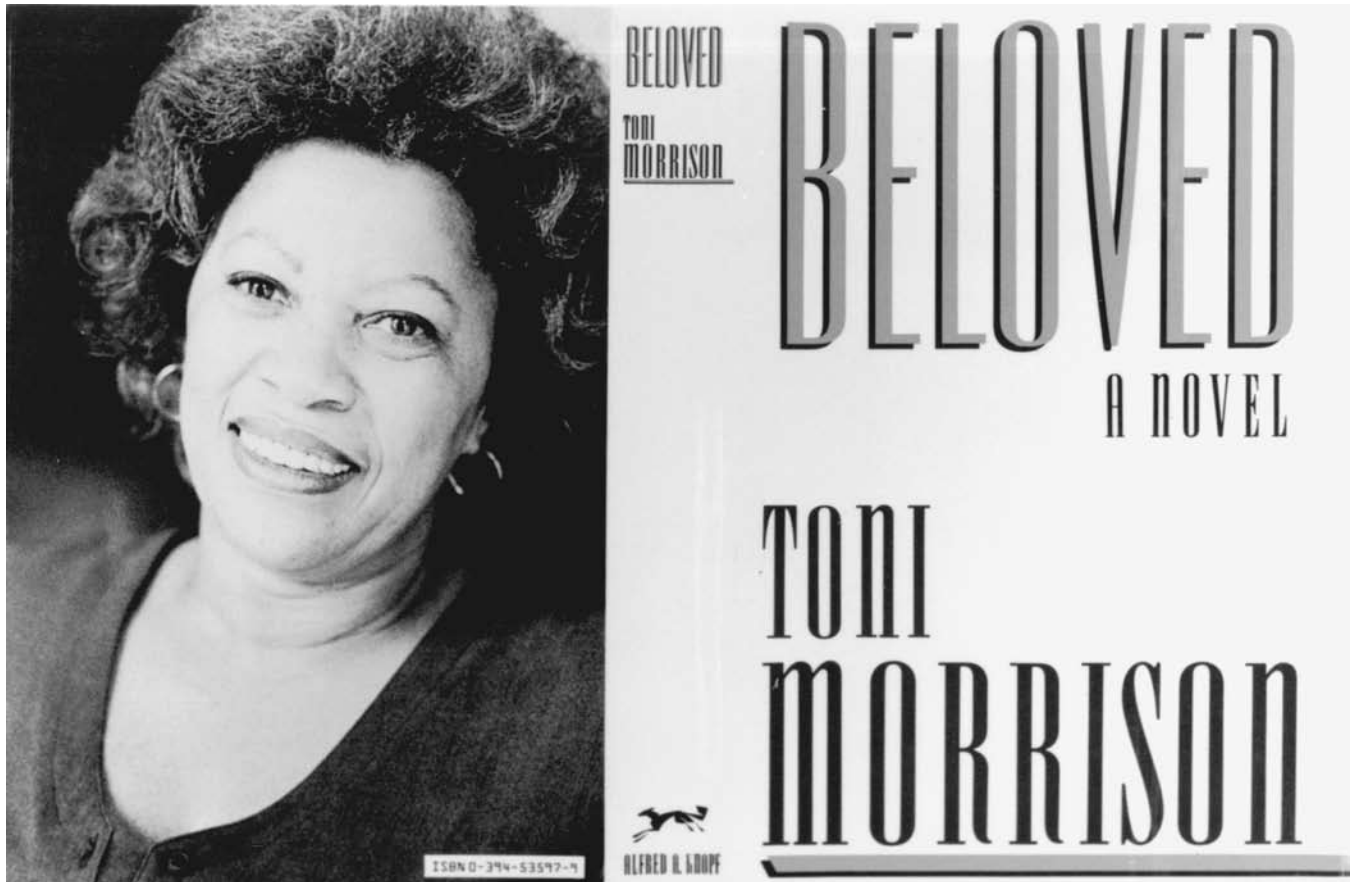
In her second novel, *Sula* (1973), Morrison examined the friendship between two women, the accommodating Nel and her rebellious counterpart, Sula. Her best-selling third novel, *Song of Solomon* (1977), employed the “mythic method” associated with such Modernist texts as James Joyce’s *Ulysses* (1922) and D. H. Lawrence’s *Sons and Lovers* (1913). Told from the perspective of Milkman Dead, an irresolute, affluent African American male who unexpectedly undertakes a heroic quest to discover his heritage, the novel combines African American mythology with biblical and Greek archetypes.

In many respects, Morrison’s fifth novel, *BELOVED* (1987), reads like a “romance” as defined by Nathaniel Hawthorne—that is, a more-or-less realistic novel in which the author has the freedom to bend the truth. The title refers to a ghost named Beloved, who acts as a symbol for America’s slaveholding past. *Beloved* won the Pulitzer Prize, and more. In 2006 it was voted as the most important work of fiction of the last twenty-five years by a group of writers and critics selected by *The New York Times Book Review*.

The same year she won the Pulitzer Prize, Morrison also accepted a position as the Robert Goheen Professor of Humanities at Princeton University. While at Princeton she completed her sixth novel, *Jazz* (1992), which is set in the so-called Roaring Twenties. The novel is structured like a jazz composition, with a group of unnamed narrators taking up the story one by one like a group of musicians stepping forward to improvise on a basic theme.

The year after *Jazz* was published Morrison won the Nobel Prize in literature. Morrison has published two novels since winning the Nobel Prize, *Paradise* (1998) and *Love* (2003), and both have been best-sellers. Reviewers have begun to





Dust jacket for Morrison's 1987 novel, voted the best work of American fiction in the past twenty-five years in a May 2006 poll conducted by The New York Times Book Review

complain that Morrison's later work is too political; in her essays, particularly in *Playing in the Dark: Whiteness and the Literary Imagination* (1992), Morrison has analyzed specific literary works and has identified what she sees as coded forms of racism embedded in American literature. Her essays and novels have been embraced by both African American and feminist theorists, however, and Morrison has not apologized for her political imperatives, remarking as early as 1974, "I don't believe any real artists have ever been non-political. They may have been insensitive to this particular plight or insensitive to that, but they were political because that's what an artist is—a politician."

—Marshall Boswell

#### Principal Books by Morrison

*The Bluest Eye*. New York: Holt, Rinehart & Winston, 1970.

*Sula*. New York: Plume, 1973.

*Song of Solomon*. New York: Knopf, 1977.

*Tar Baby*. New York: Knopf, 1981.

*BeLoved*. New York: Knopf, 1987.

*Jazz*. Franklin Center, Pa.: Franklin Library / New York: Knopf, 1992.

*Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge, Mass.: Harvard University Press, 1992.

*Paradise*. New York: Knopf, 1998.

*The Big Box*, by Morrison and Slade Morrison. New York: Hyperion Books for Children/Jump at the Sun, 1999.

*The Book of Mean People*, by Morrison and Slade Morrison. New York: Hyperion Books for Children, 2002.

*The Ant or the Grasshopper?* by Morrison and Slade Morrison. New York: Scribner, 2003.

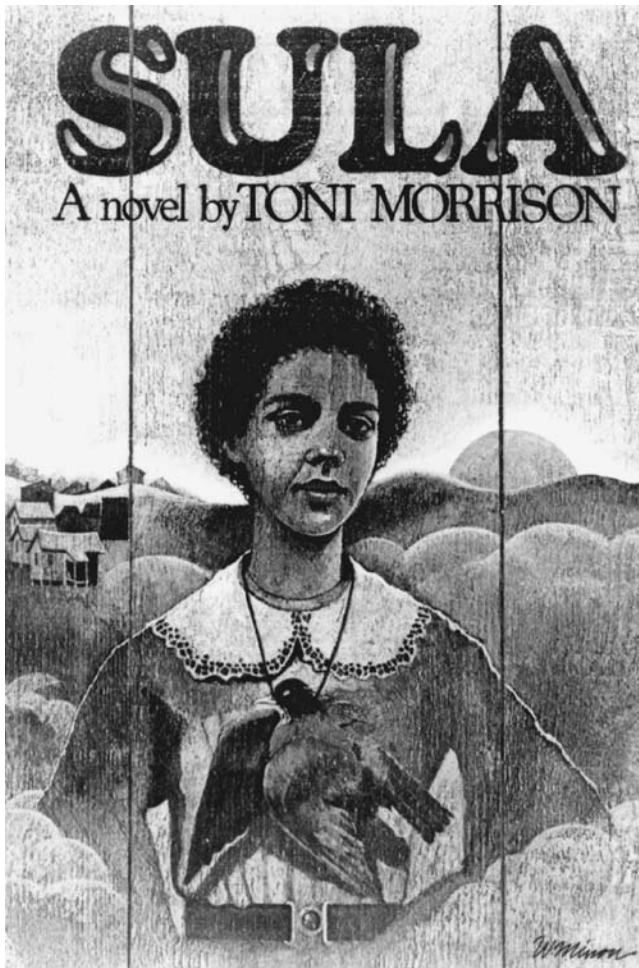
*The Lion or the Mouse?* by Morrison and Slade Morrison. New York: Scribner, 2003.

*Poppy or the Snake?* by Morrison and Slade Morrison. New York: Scribner, 2003.

*Love*. New York: Knopf, 2003.

*Remember: The Journey to School Integration*. Boston: Houghton Mifflin, 2004.

*The Mirror or the Glass?* by Morrison and Slade Morrison. New York: Scribner, 2004.

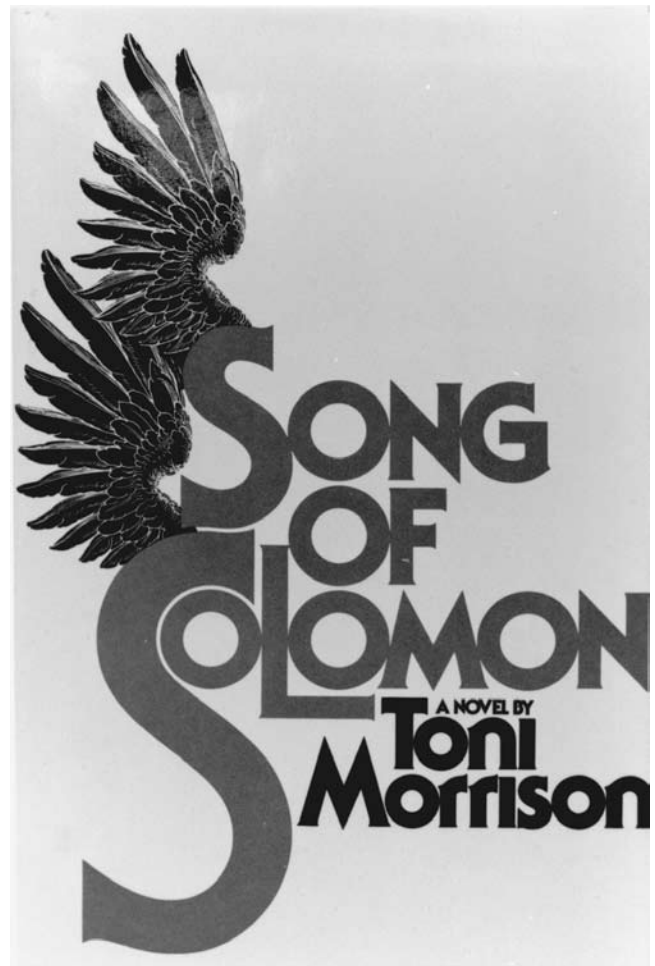


Dust jacket for Morrison's second novel, which established her reputation as a serious novelist

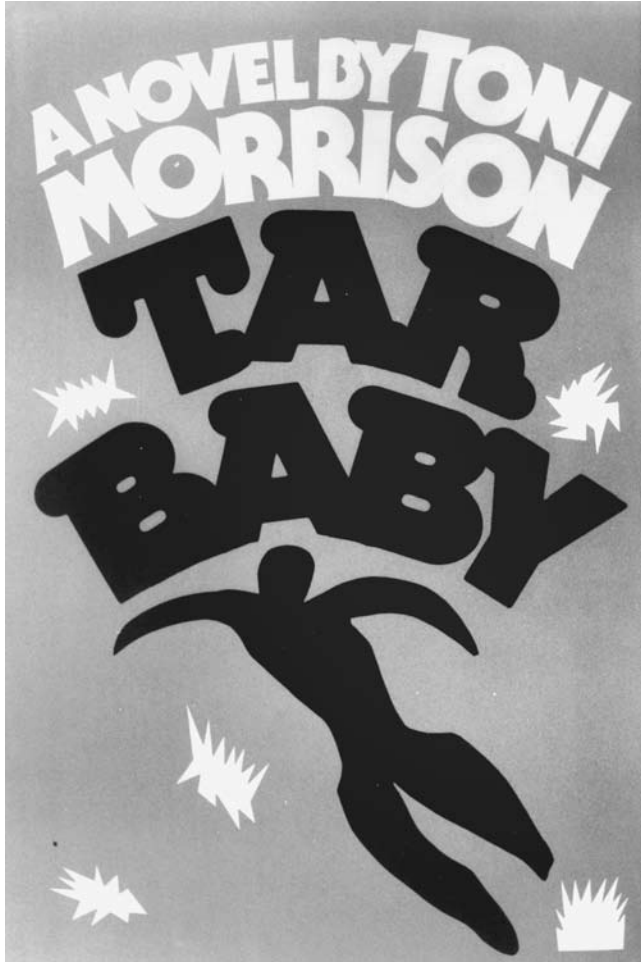
### Studying Toni Morrison

Toni Morrison's career includes important work as an editor, essayist, lecturer, and literary and social critic—in addition to her success as one of America's most acclaimed novelists and the first African American Nobel Laureate. The student seeking to understand Morrison should begin with Morrison's eight novels, including the two trilogies: *Sula* (1973), *Song of Solomon* (1977), and *Tar Baby* (1981); and *BELOVED* (1987), *Jazz* (1992), and *Paradise* (1998). At the center of Morrison's success as a novelist is *Beloved*, which many critics agree is Morrison's best work to date. For the student unfamiliar with *Beloved*, *Toni Morrison's Beloved: A Casebook*, edited by William L. Andrews and Nellie McKay (New York: Oxford University Press, 1999), is the place to start, as it includes essential critical commentary on the novel as well as Samuel J. May's 1856 account of Margaret Garner's murder of her daughter, the historical occurrence that inspired Morrison's novel.

As there is yet to be written a full-length biography on Morrison, a student interested in Morrison's childhood, creative processes, and her scholarly interests and theories should begin with *Conversations with Toni Morrison*, a book of interviews with Morrison edited by Danielle Taylor-Guthrie (Jackson: University Press of Mississippi, 1994). In order to broaden one's knowledge of Morrison's critical perspective, these interviews should be read in conjunction with Morrison's first work of literary criticism, *Playing in the Dark: Whiteness and the Literary Imagination* (Cambridge: Harvard University Press, 1992), based on a series of lectures delivered at Harvard University. The standard annotated bibliography for works is David L. Middleton's *Toni Morrison: An Annotated Bibliography* (New York: Garland, 1987).



Dust jacket for Morrison's 1977 novel, which won both the National Book Critics Circle Award and the American Academy and Institute of Arts and Letters Award



Dust jacket for Morrison's fourth novel, 1981, set in the Caribbean. It deals with tension among and between the races, as well as social and class conflict.

The critical reception of Morrison's work is as abundant as it is sophisticated. *The Toni Morrison Encyclopedia*, edited by Elizabeth Beaulieu (Westport, Conn.: Greenwood Press, 2003), is an essential guide, especially the "Approaches to Morrison's Work" entries, which examine the criticism of Ecocritical, Feminist/Black Feminist, Historical, Pedagogical, Postcolonial, Psychoanalytic, and Womanist methodologies. Other important book-length studies include J. Brooks Bouson's *Quiet as It's Kept: Shame, Trauma, and Race in the Novels of Toni Morrison* (Albany, N.Y.: State University of New York Press, 1999); John N. Duvall's *The Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness* (New York: Palgrave, 2000); Gurleen Grewal's *Circles of Sorrow, Lines of Struggle: The Novels of Toni Morrison* (Baton Rouge: Louisiana State University Press, 1998); and Jan Furman's *Toni Morrison's Fiction* (Columbia: University of South Carolina Press, 1996).

For important collections of contemporary criticism of Morrison's major works, the student should begin with the following: *Toni Morrison*, edited by Harold Bloom (Philadelphia: Chelsea House, 2005), and *Toni Morrison's Beloved*, also edited by Bloom (Philadelphia: Chelsea House, 2004); Linden Peach's *Toni Morrison* (New York: St. Martin's Press, 2000); David L. Middleton's *Toni Morrison's Fiction: Contemporary Criticism* (New York: Garland, 2000); and *Toni Morrison: Critical and Theoretical Approaches*, edited by Nancy J. Peterson (Baltimore: Johns Hopkins University Press, 1997).

For additional information regarding Morrison's life and career, one should see the website of The Toni Morrison Society (<<http://tonimorrisonssociety.org/>> viewed July 12, 2007), where memberships are available providing access to *The Toni Morrison Society Newsletter*, a semiannual publication that includes an annual Morrison bibliography.

—Student Guide by Jeremy Cagle

**Moss, Howard** (1922–1987) poet, critic, playwright, editor

A lyric poet devoted to traditional forms, Howard Moss was also a well-respected playwright, critic, teacher, and, for nearly forty years, the senior poetry editor for *The New Yorker*. He was born in New York City, and he grew up in Queens. After graduating from the University of Wisconsin at Madison (1943), he studied American literature at Columbia University. His first poetry collection, *The Wound and the Weather*, appeared in 1943. Moss began at *The New Yorker* in 1948, first as fiction editor and then as poetry editor, a position he held until his death in 1987. He also taught at Vassar College, Barnard College, and Columbia University. His major collections include *The Toy Fair* (1954), *A Swimmer in the Air* (1957); *Finding Them Lost and Other Poems* (1965); *Second Nature* (1968); *A Winter Come, A Summer Gone: Poems 1946–1960* (1960); *Buried City* (1975); and *Rules of Sleep* (1982), as well as two volumes of light verse, *A Swim Off the Rocks* (1976), and *Tigers and Other Lilies* (1977). His two most important plays are collected in *The Palace at 4 A.M.* and *The Folding Green* (1980). A lifelong critic, Moss also published studies of Anton Chekhov and Marcel Proust.

**Source**

Gioia, Dana. "The Difficult Case of Howard Moss," *Antioch Review*, 45 (Winter 1987): 98–109.

—Marshall Boswell

***The Moviegoer*** by Walker Percy (New York: Knopf, 1961) novel

Walker Percy's first novel about a clever, ironic New Orleans stockbroker on a quest for redemption remains his most fa-



mous work. Mixing Southern elegance and biting intelligence, *The Moviegoer* won the 1962 NATIONAL BOOK AWARD.

Binx Boling, the novel's hero, is single man on the verge of turning thirty who is squandering his potential on meaningless trysts with secretaries and long afternoons in movie theaters. But Boling assures the reader, in his coolly detached voice, that he is actually trying to cure the "malaise" that pervades modern existence. As Mardi Gras takes over New Orleans, he solicits his troubled, depressive cousin Kate to join him on his quest. By the end of the novel Kate's need for companionship and guidance provides him with the purpose he has been looking for all along.

Deeply influenced by the work of Danish existentialist writer Søren Kierkegaard (see EXISTENTIALISM), *The Moviegoer* is the first in a series of novels in which Percy explores the problems of dread, anxiety, subjectivity, and faith, as Binx Boling's cagey and supple narrative voice allows Percy to move seamlessly back and forth from dramatic to essayistic modes.

—Marshall Boswell

### **Mukherjee, Bharati** (1940– ) *novelist*

Born and educated in Calcutta, Bharati Mukherjee came to the United States to study at the IOWA WRITERS' WORKSHOP where she earned her M.F.A. (1963) and her Ph.D. (1969). Her first two novels, *The Tiger's Daughter* (1972) and *Wife* (1975), are autobiographical and concentrate on Indian women adjusting to U.S. culture. A third novel, *Jasmine* (1989), expands on her first two works of fiction by following the odyssey of an Indian woman across the North American continent. Out of her own immigrant experience, Mukherjee has fashioned a body of work demonstrating both the separateness and interconnections of different societies. *The Holder of the World* (1993), set in 1670, is the story of the imagined daughter of Hester Prynne in Nathaniel Hawthorne's *The Scarlet Letter*. *Desireable Daughters* (2002), the first novel of a trilogy, is about the coming-of-age of three Brahmin sisters whose lives take drastically different directions. The trilogy is continued in *The Tree Bride* (2004). Mukherjee has also published *The Middleman and Other Stories* (1988). Her nonfiction, cowritten with her husband, Clark Blaise, includes *Days and Nights*

in *Calcutta* (1977) and *The Sorrow and the Terror* (1987), an account of an Air India plane crash off the Irish coast.

### **Sources**

Alam, Fakul. *Bharati Mukherjee*. Boston: Twayne, 1995.

Dlaska, Andrea. *Ways of Belonging: The Making of New Americans in the Fiction of Bharati Mukherjee*. Wien, Austria: Braumüller, 1999.

### **Mura, David** (1952– ) *poet*

A third-generation Japanese American (*sansei*), Mura was born and raised in Great Lakes, Illinois, a Chicago suburb. He grew up hearing more Yiddish in his neighborhood than Japanese, and his reading was primarily focused on white male writers. His parents did not discuss their heritage, not even that they had been in U.S. detention camps during WORLD WAR II. Mura earned his B.A. at Grinnell College in 1974 and his M.F.A. in 1991 at Vermont College. In *A Male Grief: Notes on Pornography and Addiction* (1987), Mura has traced his difficulties as a young adult—his indulgence in drug use and sexual promiscuity—to the absence of an identity, or rather to the repression of his *sansei* identity. His first book of poetry, *After We Lost Our Way* (1989), explores the way he came to accept and cherish his heritage. His suggestive, open-ended poems have been compared to Japanese verse forms. *Turning Japanese: Memoirs of a Sansei* (1991) is an account of Mura's trip to Japan, during which he recognized that he could not live in such a restrictive culture and that he could not call himself Japanese. *The Colors of Desire* (1994) is a poetry collection in which Mura examines his personal responsibility for condoning racism, for not dealing honestly with his sexuality, and with his concerns about his daughter's ability to handle similar issues.

Mura has also published *Listening* (1992), a collection of poetry, and another memoir/study, *Where the Body Meets Memory: An Odyssey of Race, Sexuality, and Identity* (1996). His work is remarkable for its sophisticated melding of introspection and social analysis. *Song for Uncle Tom, Tonto, and Mr. Moto: Poetry and Identity* (2002) is a collection of essays and interviews arguing for a set of literary standards that embrace all of world literature.







## Narragansett Tribe

The Narragansett, one of the oldest Native American tribes in North America, were located in the upper northeast regions of Narragansett Bay, later known as Massachusetts, Connecticut, and Rhode Island. In the early 1600s the Narragansett numbers were estimated at around ten thousand, and by the late 1670s an estimated five thousand remained. Their name, Narragansett, means “people of the small point.” Agriculture included the cultivation of beans, corn, and squash, which along with seafood constituted their diet. Giovanni da Verrazano’s (1485–1528) *Written Record of the Voyage of 1524* includes a letter to Francis I, king of France, on July 8, 1524, providing these impressions of the Narragansett: “These people are the most beautiful and have the most civil customs that we have found on this voyage. They are taller than we are; they are a bronze color, some tending more toward whiteness, others to a tawny color; the face is clear-cut; the hair is long and black, and they take great pains to decorate it; the eyes are black and alert, and their manner is sweet and gentle, very like the manner of the ancients.”

Following his exile to Rhode Island in 1636, Roger WILLIAMS lived among the Narragansett, studied their language, and became an advocate for their land rights. His linguistic handbook, *A Key into the Language of America* (1643), also provides a history of the tribe and detailed information on cultural practices, including the Narragansett religion, custom, and dress. During KING PHILIP’S WAR, the “Great Swamp Fight” of 1675 led to the near destruction of the tribe, reducing their numbers to around three thousand. The Narragansett relocated first to Charleston, Rhode Island, and then to eastern Connecticut and upstate New York. Mary White

ROWLANDSON’S 1674 CAPTIVITY NARRATIVE includes extensive descriptions and commentary about the Narragansett.

### Source

Nash, Gary B. *Red, White, and Black: The Peoples of Early North America*, fourth edition. Upper Saddle River, N.J.: Prentice Hall, 2000.

### *Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* by Mary Rowlandson (Cambridge, Mass.: Printed by Samuel Green, 1682) autobiography

Mary ROWLANDSON’S *A Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* recounts her nearly three-month captivity during KING PHILIP’S WAR when her town of Lancaster was attacked on February 10, 1676, and twenty-four women and children were taken as captives, including thirteen members of the Rowlandson family. After eleven weeks and five days, Mary Rowlandson was released, having helped arrange her own £20 ransom.

Structured by twenty “removes,” each segment of this CAPTIVITY NARRATIVE marks Rowlandson’s adjustment to a wholly new situation and illustrates her ability to survive through her adaptation to Native American ways and her faith in God’s providence. Written four years after her captivity and published initially as *The Sovereignty and Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* (1682), Rowlandson’s account was widely read, with four editions in the first year.

A fourth edition was also published in London as *A True History of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682).

### Sources

Breitwieser, Mitchell Robert. *American Puritanism and the Defense of Mourning: Religion, Grief, and Ethnology in Mary White Rowlandson's Captivity Narrative*. Madison: University of Wisconsin Press, 1991.

Derounian-Stodola, Kathryn Zabelle, ed. *Women's Indian Captivity Narratives*. New York: Penguin, 1998.

## Native American Oral Literature

Native American oral literature preserves cultural legacy and traditions through storytelling, oratory, and performance. Passed on through myths, songs, legends, and tales, oral literature places great importance on language. In the retelling, information must be remembered accurately. N. Scott Momaday explains: "Words are spoken with great care, and they are heard. They matter, and they must not be taken for granted; they must be taken seriously, and they must be remembered. . . . At the heart of the American Indian oral tradition is a deep and unconditional belief in the efficacy of language. Words are intrinsically powerful."

While subject matter and performance of oral literature varies, several categories of Native American literature are common among tribes—for example, creation or origin myths, trickster tales, and coup stories or heroes tales. Creation myths explain the origins of the natural world and human existence. Emphasizing the interconnectedness among all life, these sacred stories tell of the Earth Diver, Father Sky and Mother Earth, and tricksters—and they take on many forms, such as Emergence Stories and the Two Creators Myth. Creation is thus explained in several ways. The world emerges from a speck of earth brought up from beneath floodwaters, or from a woman who grows up from the earth. In some tales, competing beings, sometimes siblings, create the world in a contest. Trickster tales often involve a clever animal—such as a spider, coyote, raven, or hare—that teaches important lessons through humorous, sometimes outlandish behavior. Coup stories, told by a reliable witness, describe heroic acts such as touching but not killing a living enemy. Delivery is highly developed. Tone, repetition, silence, syntax, and description all contribute important elements to the telling of the tale.

### Sources

Gustafson, Sandra M. *Eloquence is Power: Oratory and Performance in Early America*. Chapel Hill: University of North Carolina Press, 2000.

Momaday, N. Scott. "The Native Voice," in *Columbia Literary History of the United States*, edited by Emory Elliott. New York: Columbia University Press, 1998, 5–15.

Swann, Brian, ed. *Smoothing the Ground: Essays on Native American Oral Literature*. Berkeley: University of California Press, 1983.

## New England

The name "New England" first appeared on Captain John SMITH's 1616 map of Virginia, denoting a large northeastern tract of land that included the Chesapeake Bay area. Immigrants to New England were generally of modest means and followed rigorous religious practices associated with Puritan doctrine. New England's running streams, hilly landscape, and abbreviated growing season made it an attractive, healthy, yet demanding location. In Smith's *DESCRIPTION OF NEW ENGLAND*, he emphasizes the richness of the land: "the ground is so fertill, that questionless it is capable of producing any Grain, Fruits, or Seeds you will sow or plant." Settled by both men and women, this ethnically homogenous area was more dependent upon indentured servitude than slavery. The New England colonies of Connecticut, Massachusetts, Rhode Island, and New Hampshire were generally less wealthy than their southern counterparts. In 1670 New England's population was about fifty-two thousand, and by 1700 it had reached ninety-two thousand. Major commercial enterprises included fishing, shipbuilding, and mercantile trade.

Histories and descriptions of New England and Virginia include: Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588); John SMITH's *A True Relation . . . Virginia* (1608), *A DESCRIPTION OF NEW ENGLAND*, and *THE GENERALL HISTORIE OF VIRGINIA*; Edward Maria WINGFIELD's *A Discourse of Virginia* (1608); and Robert BEVERLEY's *History and Present State of Virginia* (1705). Notable chroniclers of early New England life and culture include John WINTHROP, William BRADFORD, Samuel SEWALL, and Cotton MATHER, whose histories and diaries provide detailed records. Early American poets associated with New England include Anne BRADSTREET and Edward TAYLOR, who wrote spiritual and secular poems, and Joel BARLOW and Timothy DWIGHT, who in their epics and pastorals depicted an ideal, glorified America.

### Sources

Brückner, Martin. *The Geographic Revolution in Early America: Maps, Literacy, and National Identity*. Chapel Hill: University of North Carolina Press, 2006.

Fischer, David Hackett. *Albion's Seed: Four British Folkways in America*. Cambridge & New York: Oxford University Press, 1991.

Taylor, Alan. *American Colonies*. New York, Viking, 2001.

## *The New England Primer* by Benjamin Harris (1690) primer

*The New England Primer* was early America's first schoolbook. Compiled by Benjamin Harris, the *Primer* was mod-

eled after British schoolbooks, such as *Orbis Pictus* and *The Protestant Tutor*. This small book, designed to fit in a child's hand, presented each letter of the alphabet as a woodcut followed by rhymed verse that reinforced lessons with moral instruction from the Old Testament. The primer begins with "A: In Adam's Fall We Sinned All." Although an estimated five million copies were sold into the eighteenth century, copies of the book are now rare.

### Source

Crain, Patricia. *The Story of A: The Alphabetization of America from The New England Primer to The Scarlet Letter*. Stanford, Calif.: Stanford University Press, 2000.

### *The New-England Courant* (1721–1726) periodical

The first edition of *The New-England Courant* was published in Boston on August 7, 1721, by printer James Franklin (1697–1735), the elder brother of Benjamin Franklin. *The Courant* benefited from the experience of its predecessors, *THE BOSTON NEWS-LETTER* and *THE BOSTON GAZETTE*, which had pioneered the commercial press in NEW ENGLAND and eliminated the need for a royal license. To a large extent, therefore, *The Courant* followed the pattern established by *The News-Letter* and *The Gazette*—including commercial, foreign, and local news and gaining revenue by selling subscriptions and advertising. In a major break from journalistic practice, *The Courant* also featured lengthy editorials clearly intended as opinion pieces. Prior to this time colonial newspapers followed the practice initially established by Benjamin Harris in his short-lived paper *PUBLICK OCCURRENCES*, in which editorials were limited to a few sentences tacked on at the end of each article.

This change in editorial policy was the product of a conscious decision on James Franklin's part. Trained in England, Franklin styled *The Courant* along the lines of Joseph Addison (1672–1719) and Richard Steele's (1672–1729) *The Spectator*, which served simultaneously as a source of news, an arena for political and social critique, and a literary journal. From the beginning, Franklin saw *The Courant* as a voice of opposition against the political and religious hierarchy of Massachusetts. Although he expected to do some of the writing himself, he depended on his readership for the majority of the articles. The core of these articles originated in the Hell-Fire Club, an intellectual group that met at Richard Hall's Tavern.

Franklin encouraged his writers to employ humor, particularly SATIRE, to explore and exploit local issues and personalities. Their essays were featured on the front page of *The Courant*. Fearing reprisal, writers published these pieces using pseudonyms to disguise their identities. Among the contributors was Benjamin Franklin, who at the time was serving as his brother's apprentice. Benjamin's "Silence Dogood" essays offered cutting criticism of the Puritan clergy and, in particular, of the Mathers. In this sense his essays were consistent with

the opinion pieces written by the editor and by the members of the Hell-Fire Club. James Franklin's essays attacking Cotton MATHER's advocacy of smallpox inoculations were a way of criticizing the Puritan hierarchy as a whole.

*The Courant* became immediately popular by offering a rare taste of public debate and resistance to clerical authority. But the risks of this type of journalism were high. The Mathers were among the most influential leaders of the colony. More important, Massachusetts had a long history of suppressing dissension and a recent history of censorship of the press. Mather confronted Franklin in public and attacked his editorials in *The Boston Gazette*, a progovernment newspaper. Mather's supporters followed with a broadside, *The Little-Compton Scourge: Or, The Anti-Courant*. *The Courant* responded with an inflammatory essay by John Checkley (1680–1754), an Anglican clergyman and the author of many anti-Puritan essays. Ministers throughout the colony then denounced Franklin and *The Courant*. Franklin responded by apologizing and eliminating Checkley as a contributor. The damage was done, however. The paper and its editor were clearly identified as antiestablishment.

In 1722 the authorities responded to Franklin's criticism of the government's policy toward pirates by arresting and imprisoning him for sedition, but *The Courant* continued publication under Benjamin Franklin's control. Released from prison, James Franklin continued to publish essays highly critical of the religious and political hierarchy. In 1723 the General Court voted to censure him, ordering him to submit all copy for review prior to publication. James Franklin avoided the order by naming his brother Benjamin as publisher. James escaped trial altogether when the grand jury failed to indict him.

From 1723 forward, Franklin became extremely cautious, and the editorial content of *The Courant* became less political. The paper folded in June 1726 after publishing 255 editions. In 1726 Franklin moved to Newport, Rhode Island, where he established *The Rhode Island Gazette*, the first paper in that colony. Although the local authorities succeeded in suppressing the editor and the paper, *The Courant* made some important contributions to the development of the American newspaper. The case of Franklin and *The Courant* established an early precedent for arguments concerning freedom of the press. The editorial content and style of *The Courant* and its decidedly factional leanings set the stage for the political journalism of the Revolutionary era. Finally, borrowing from the English tradition, *The Courant* introduced the potential of the newspaper as a literary journal.

### Works

*The New-England Courant*. Boston: J. Franklin, 1721–1726; Early American Imprints.

Walter, Thomas. *The Little-Compton Scourge: or, The Anti-Courant*. Boston: Printed by J. Franklin, 1721; Early American Imprints, 39756.



Franklin, Benjamin. *Silence Dogood, the Busy-Body, and Early Writings: Boston and London, 1722–1726. Philadelphia, 1726–1757, London, 1757–1775*. Edited by J. A. Leo Lemay. New York: Library of America, 2002.

*The New-England Courant; A Selection of Certain Issues Containing Writings of Benjamin Franklin or Published by Him during His Brother's Imprisonment. Reproduced from Copies of the Originals Owned by the Massachusetts Historical Society in Honor of the 250th Anniversary of His Birth*. Introduction by Perry Miller. Boston: American Academy of Arts and Sciences, 1956.

### Sources

Kobre, Sidney. *The Development of the Colonial Newspaper*. Gloucester, Mass.: Peter Smith, 1960.

Pasley, Jeffrey L. *"The Tyranny of Printers": Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

Sloan, William David, and Julie Hedgepeth Williams. *The Early American Press, 1690–1783*. Westport, Conn.: Greenwood Press, 1994.

### *The New-England Weekly Journal* (1727–1751) periodical

*The New-England Weekly Journal* was established in Boston in 1727 by Samuel Kneeland (1696–1769) as a replacement for the defunct *NEW-ENGLAND COURANT*. Ousted as postmaster and, as a consequence, as editor of *THE BOSTON GAZETTE*, Kneeland capitalized on his experience in publishing and on James Franklin's (1697–1735) recent success with *The Courant*. Accordingly, he followed Franklin's lead, designing *The Journal* primarily as a literary newspaper that included some news features. Like Franklin, Kneeland's influence was Joseph Addison (1672–1719) and Richard Steele's (1672–1729) *Spectator*, the leading organ of manners and politeness in England.

Unlike Franklin, Kneeland was not much interested in using his newspaper as a political organ. Franklin had used *The Courant* to attack the Puritan clergy; Kneeland took the opposite tack. Besieged by Franklin's attacks, the clergy had apparently awakened to the value and influence of newspapers. Leading members of the clergy, who included Mather BYLES, nephew of Cotton MATHER, and Thomas PRINCE, pastor of the Old South Church, supported Kneeland's enterprise. In turn, Kneeland actively sought the clergy as contributors to the paper. According to Isaiah THOMAS, Prince actively edited the content of the paper, which included frequent submissions from other members of the Puritan clergy. Responding to the interests of his sponsors—Prince, Byles, and Samuel Danforth (1701–1774), who were keenly interested in science, medicine, and geography—Kneeland added scientific articles to Franklin's original mix, thereby broadening the scope of the newspaper and enhancing its literary quality.

Within four months of the inception of *The Journal*, Kneeland took Timothy Green Jr. as a partner; Kneeland filled the role of editor, and Green acted as the printer. In 1741 Kneeland and Green merged *The Journal* with *The Gazette*. This merger, the first of its kind in the colonies, created *The Boston Gazette, or, New-England Weekly Journal*—the first paper to combine literary features with a full range of news features. The combined paper, which became a leading advocate of George WHITEFIELD and other revivalist ministers, lasted until 1751.

### Works

*New-England Weekly Journal, Containing the Most Remarkable Occurrences, Foreign and Domestick*. March 20, 1727–October 13, 1741. Boston: Printed by S. Kneeland and T. Green; Early American Imprints.

*The Boston Gazette, or, New-England Weekly Journal*. Boston: Printed by S. Kneeland and T. Green, 1741; Early American Imprints.

### Sources

Cook, Elizabeth Christine. *Literary Influences in Colonial Newspapers, 1704–1750*. Port Washington, N.Y.: Kennikat Press, 1912; reprint, 1966.

Kobre, Sidney. *The Development of the Colonial Newspaper*. Gloucester, Mass.: Peter Smith, 1960.

Pasley, Jeffrey L. *"The Tyranny of Printers": Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

Sloan, William David, and Julie Hedgepeth Williams. *The Early American Press, 1690–1783*. Westport, Conn.: Greenwood Press, 1994.

Thomas, Isaiah. *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers . . .*, 2 volumes. Worcester, Mass.: Isaiah Thomas, 1810; second edition, Albany, N.Y.: Printed by J. Munsell, 1874; reprinted and edited by Marcus A. McCorison, New York: Weathervane, 1970; Early American Imprints, second series, 21483.

### New France

This northeastern area, colonized by the French—primarily for fur trade with the Micmac, Algonkin, Montagnais, and Huron—included Newfoundland, Nova Scotia, and areas along the St. Lawrence River valley. The area was initially explored by Jacques Cartier (1491–1557) in 1534 and 1541, followed in 1608 by Samuel de CHAMPLAIN. These regions were settled through beneficent relationships between the Native Americans and the French, who were particularly keen to learn the Native American languages in order to facilitate both the fur trade and their missionary efforts. Champlain made the following observation of Lake Huron during his 1615 voyage: "the country is pleasant, most of it cleared up. It has the shape of Brittany, and is similarly situated, being

almost surrounded by the *Mer Douce*.” In 1627 Cardinal Richelieu (1585–1642) formed the Company of New France, and as the chief minister of France, charged the settlement to colonize two hundred to three hundred immigrants annually in exchange for complete dominance of the fur trade in that region for a term of fifteen years.

Notable works about exploration of the Gulf of St. Lawrence, the St. Lawrence River valley, and New France include Cartier's *The Voyages of Discovery in Canada, between the Years 1534 and 1542* (1580); CHAMPLAIN's *Voyages and Discoveries in New France . . .* (1615–1618); *THE JESUIT RELATIONS*; Louis Hennepin's (1626–1701?) *Descriptions of Louisiana, Recently Discovered Southwest of New France . . .* (1683); Pierre-Esprit Radisson's (1636–1710?) *The Relation of My Voyage . . .* (1665); Antoine-Simon Le Page du Pratz's (1695?–1775?) *Historie de la Louisiana* (3 volumes, 1758).

### Works

Biggar, H. P., ed. *The Works of Samuel Champlain*, 6 volumes. Toronto: Champlain Society, 1922–1936.

Biggar, ed. *The Voyages of Jacques Cartier: Published from the Originals with Translations*. Ottawa: Printed by F. A. Acland, 1924.

Champlain, Samuel de. *Voyages et descouuertes faites en la Nouvelle France, depuis l'année 1615*. Paris: Collet, 1619. Translated by Michael Macklem as *Voyages to New France, 1599–1603*. Ottawa: Oberon, 1971.

### Sources

Bosher, J. F. *Business and Religion in the Age of New France (1600–1760)*. Toronto: Canadian Scholars' Press, 1994.

Eccles, William J. *Essays on New France*. Toronto: Oxford University Press, 1987.

“France in America,” Library of Congress: <<http://international.loc.gov/intldl/fiahtml/fiahome.html>> (viewed August 15, 2006).

Pritchard, James. *In Search of Empire: The French in the Americas, 1670–1730*. New York: Cambridge University Press, 2004.

### New Republic (1789–1828)

The era of the new nation referred to as the New Republic (or Early Republic) was marked by the ratification of the CONSTITUTION in 1789 and the election of Andrew Jackson (1767–1845) in 1828. During this period of nation building, the new government developed its infrastructure and expanded its territories. Upon George WASHINGTON's inauguration on April 30, 1789 Congress established the executive branches of the departments of state, treasury, and war, and the judicial branches on federal, state, and local levels. To alleviate the tremendous war debt, Alexander HAMILTON initiated plans for a Bank of the United States to allow the Treasury Department to “fund the national debt.”

During Thomas JEFFERSON's presidency (1801–1809), the United States doubled its size with the Louisiana Purchase (1803) when for fifteen million dollars it acquired lands from France that included the territory from the Mississippi River to the Rocky Mountains. THE WAR OF 1812 firmly established America as a significant military and economic force in the Anglo-European world.

Culturally, the era of the New Republic inspired literary works that commemorated the establishment of the new nation: poetry, such as Joel BARLOW's *Advice to the Privileged Orders in the Several States of Europe* (1792) and *The Columbiad* (1807); Timothy DWIGHT's *The Conquest of Canaan* (1785) and *America* (1790); and Philip FRENEAU's “On the Emigration to America” (1784); essays by Benjamin FRANKLIN, Thomas PAINE, and Alexander Hamilton; letters of Abigail ADAMS, John ADAMS, and Thomas Jefferson; drama, such as Royall TYLER's *THE CONTRAST* (1787); Mercy Otis WARREN's *History of the Rise, Progress and Termination of the American Revolution* (3 volumes, 1805); and fiction, such as Charles Brockden BROWN's *WIELAND* (1798), William Hill BROWN's *The Power of Sympathy* (1789), J. Hector St. John de CRÉVECOEUR's *Letters from an American Farmer* (1782), James Fenimore Cooper's *Leatherstocking Tales* (1826–1841), Hannah Webster FOSTER's *THE COQUETTE*, Gilbert IMLAY's *The Emigrants* (1793), Washington Irving's (1783–1859) *The Sketch Book* (1819–1820), Susanna ROWSON's *CHARLOTTE: A TALE OF TRUTH*, Catherine Maria Sedgwick's (1789–1867) *Hope Leslie* (1827), and Tabitha TENNEY's *Female Quixotism* (1801).

### Sources

Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.

Elliott, Emory. *Revolutionary Writers: Literature and Authority in the New Republic 1725–1810*. New York: Oxford University Press, 1982.

Ferguson, Robert A., *Reading the Early Republic*. Cambridge, Mass.: Harvard University Press, 2004.

### New Spain

The area known as New Spain comprised regions of southwestern colonial America and South America that were ruled by Spain in the mid sixteenth century. Governed by appointed archbishops, these tightly controlled vicerealties were mined for gold and silver for the enrichment of the Spanish Empire. Christopher COLUMBUS's 1492–1493 voyage to the West Indies allowed Spain to colonize the Caribbean by establishing a base at Hispaniola (now Haiti). Alvar Nuñez CABEZA DE VACA's memoir of a failed attempt to explore and to colonize the Gulf coast of Mexico in 1528 chronicles key conflicts between native and Spanish contact. In 1528 Cabeza de Vaca describes northern Florida with its “immense trees and open woods” and “many lakes,

great and small” with abundant wild life: “There are deer of three kinds, rabbits, hares, bears, lions, and other wild beasts.” Floridian exploration was, in fact, initiated by Juan Ponce de León in 1515; the Mississippi region was explored by Hernando de Soto between 1539 and 1542; and California was charted by Juan Rodríguez Cabrillo in 1542. South American conquistadors included Hernán Cortés, who conquered the Aztecs in 1519–1521. Missionary efforts extended north and south under the jurisdiction of Jesuits and Franciscans, respectively. To implement these conversion and acculturation efforts, missionaries established a *congregacion*, settlements separated from native villages, and by 1630 approximately sixty thousand Christianized Native Americans were under Spanish control.

Notable chroniclers of New Spain include poets, Sor Juana Inéz de la CRUZ and Gaspar Pérez de Villagrà (1555–1620); missionaries Eusebio Francisco Kino (1644–1711) and Francisco PALÓU; explorer José Longino Martínez (?–1803); historians El Inca Garcilaso de la Vega (1539–1616) and Felipe Guamán Poma de Ayala (1525?–1615?).

### Sources

Bauer, Ralph. *The Cultural Geography of Colonial American Literatures: Empire, Travel, Modernity*. Cambridge & New York: Cambridge University Press, 2003.

Mundy, Barbara E. *The Mapping of New Spain: Indigenous Cartography and the Maps of the Relaciones Geograficas*. Chicago: University of Chicago Press, 2000.

### *The New-York Gazette* (1725–1744) periodical

*The New-York Gazette*, edited by William Bradford (1663–1752), was the first paper published in New York City and the first to use this title. Bradford, his son Andrew BRADFORD, and a third partner had established *THE AMERICAN WEEKLY MERCURY* in Philadelphia six years earlier. William Bradford had extensive prior experience as a printer and publisher. Trained in London by QUAKER printer Andrew Sowle, who was also his father-in-law, Bradford immigrated to Philadelphia sometime prior to 1685, where he established his own shop.

His first publication, an ALMANAC for 1686, *Kalendarium Pennsilvaniense, or, America's Messinger, Being an Almanack*, written by Samuel Atkins, included a remark that was offensive to the Quaker authorities. Bradford was ordered to cease publication without prior clearance from the council. He resisted, and the attempt to suppress him forced him to drift further away from his religious affiliation. In 1692 Bradford printed the tracts of George Keith (1639?–1716), a schismatic Quaker leader, under the title *An Appeal from the Twenty-Eight Judges to the Spirit of Truth* (1692). He was arrested and imprisoned for sedition.

Following his release from jail in 1693, Bradford moved his family to New York City. He also converted from

Quakerism to the Anglican faith. Establishing himself in New York, he quickly became one of the most prominent printers, securing an extensive amount of government business.

With its initial publication on November 8, 1725, *The New-York Gazette* became only the second newspaper established in the colonies outside Boston and the fifth paper overall. Like *THE BOSTON NEWS-LETTER*, *THE BOSTON GAZETTE*, and Andrew Bradford's *American Weekly Mercury*, *The New-York Gazette* concentrated on the news—commercial, foreign and domestic—as a means of securing readers who were also interested in commercial notices and advertisements. Most of this news was gleaned from imported newspapers and from reports gathered from the readership of the *Gazette*. Bradford also reprinted essays and literary pieces taken from English newspapers. At the same time he shared features and advertising with his son's paper in Philadelphia.

As a government printer, Bradford avoided controversy in order to maintain his contracts. His strategy succeeded in terms of circulation: the *Gazette* was widely read in New York, New Jersey, and the southern colonies. Bradford's editorial position changed in 1733 during the controversy over John Peter ZENGER, publisher of Zenger's *Weekly Journal*. Offended by Zenger's antigovernment articles, the governor accused him of libel. Zenger was arrested and tried; but, defended by Andrew Hamilton, the ablest lawyer of the period, he was acquitted. Bradford, who was Zenger's competitor and also tied to the government printing contracts, supported the case against Zenger, as did his son Andrew in Philadelphia.

In the end the Zenger controversy was costly for *The New-York Gazette*. Zenger emerged as the popular figure and the legal victor. The *Gazette* lost circulation, and Zenger took control of its most important government printing contract. The *Gazette* suspended publication in 1744, when Bradford retired from the printing business altogether.

### Work

*The New-York Gazette*. New York: Printed and sold by William Bradford, 1725–1744; Early American Imprints.

### Sources

Kobre, Sidney. *The Development of the Colonial Newspaper*. Gloucester, Mass.: Peter Smith, 1960.

Sloan, William David, and Julie Hedgepeth Williams, *The Early American Press, 1690–1783*. Westport, Conn.: Greenwood Press, 1994.

*William Bradford his Connection with Early Printing: A Sketch Delivered at a Meeting of the New York Historical Society Subsequent to the Placing of a Tablet at the Hanover Square Corner of the Cotton Exchange*. New York: A. D. Farmer & Son Type Founding, 1898.



## Northwest Territory and Northwest Ordinances

The Northwest territory refers to the land between the Ohio and Mississippi Rivers belonging alternately to the French, British, and Native Americans that was disputed during the Seven Years' War (1754–1763; see FRENCH AND INDIAN WAR) and gradually annexed and settled in the period following the Treaty of Paris (1783), which officially signaled the end of the Revolutionary War. Large portions of the territory came under the jurisdiction of the Continental Congress as individual colonies sold lands to pay off war debts. Prior to the ratification of the CONSTITUTION (1789), the Continental Congress produced several key documents to provide for the governance, sale, and eventual statehood of these lands. As the chairperson of a committee, Thomas JEFFERSON released the *Report on Government for Western Territory*, on March 1, 1784, which states in part “that the territory ceded or to be ceded by Individual States to the United States whensoever the same shall have been purchased of the Indian Inhabitants & offered for sale by the U.S. shall be formed into distinct States bounded in the following manner as nearly as such cessions will admit. . . .” With the Ordinance of 1785, Congress officially designated federal lands in the territory north and west of the Ohio River and sectioned off the territory into townships, which would be further divided into plots of 640 acres each and sold at \$1.00 per acre.

Throughout these developments, government officials met with delegations from the DELAWARE, Wyandot, Chipewewa, Ottawa, and Shawnee tribes to negotiate treaties for land acquisition. The Northwest Ordinance, or the “Ordinance for the Government of the Territory of the United States, North-West of the River Ohio,” passed on July 13, 1787, made provisions for the governance of the surveyed lands: “Be it ordained by the United States in Congress assembled, That the said territory, for the purposes of temporary government, be one district, subject, however, to be divided into two districts, as future circumstances may, in the opinion of Congress, make it expedient.” Slavery was banned in this territory north of the Ohio River, and goodwill toward Native Americans was extended with the goals of maintaining “peace and friendship” and the promise that “their lands and property shall never be taken from them without their consent.” When a district’s population reached sixty thousand free citizens, it could apply for statehood and frame a state constitution. In this manner the Old Northwest was settled: Ohio (1803), Indiana (1816), Illinois (1818), Michigan (1837), and Wisconsin (1848). As the territory became organized, land-seeking pioneers pushed further west across the Mississippi River.

Notable chroniclers of the Northwest territory include Samuel de CHAMPLAIN, Jean Nicolet (1598?–1642), Pierre Esprit (1636?–1710); Nicolas Perrot (1644–1718), Father Claude Allouez (1620–1690?), Father Jacques Marquette (1637–1675); and Daniel Boone (1734–1820).

## Sources

*American Journeys: Eyewitness Accounts of Early American Exploration and Settlement: A Digital Library and Learning Center.* Wisconsin Historical Society: <<http://www.americanjourneys.org/>> (viewed August 15, 2006).

Hunt, Douglas R. *The Ohio Frontier: Crucible of the Old Northwest, 1720–1830.* Bloomington: Indiana University Press, 1996.

Watts, Edward. *An American Colony: Regionalism and the Roots of Midwestern Culture.* Athens: Ohio University Press, 2002.

## Norton, John (1715–1778) minister, captivity narrative writer

John Norton wrote one of the many CAPTIVITY NARRATIVES that arose from almost a century of imperial conflict between Great Britain and its rivals, France and Spain. Although the British managed to win some Indian allies in these wars, the border towns of English colonies were frequently raided and attacked by enemy tribes. Norton’s account of his capture and imprisonment is one of the best known of this genre. While *Narrative of the Capture and Burning of Fort Massachusetts by the French and Indians* (1748) includes the customary Puritan attention to God’s role in delivering Christians from the hands of heathens and Papists, Norton’s narrative has a distinctive political and nationalistic theme. He condemns French imperialistic ambitions and is careful to record evidence of French cruelty and deception, including a description of the French mutilation of a dead British soldier’s body.

Norton was born in Berlin, Connecticut, on November 16, 1715, the fourth son of John and Ann Thompson Norton, pioneer settlers in the region. John was sent to Yale, where he graduated in 1737. Four years later he was ordained a Congregationalist minister at Deerfield, Massachusetts. Soon afterward he took the pulpit of the Falltown (Bernardston) Congregational Church. In 1746, during King George’s War, the Reverend Norton accepted a post as chaplain for the British troops and families at Fort Massachusetts. On August 20 of that year the British garrison was stormed by French and Indian troops, and Norton was among those captured and taken by forced march to Canada. He remained in a Quebec jail until he was ransomed the following summer. For his suffering, the Connecticut General Court awarded Norton reparations of £100. In fall 1748 Norton became pastor of the Middletown (Chatham), Connecticut, church where he remained, with his family, until he died of smallpox on March 24, 1778.

## Work

Norton, John. *Narrative of the Capture and Burning of Fort Massachusetts by the French and Indians, in the Time of the War of 1744–1749.* Boston: Printed by S. Kneeland, 1748; Albany,



N.Y.: Printed by Joel Munsell for S. G. Drake, 1870; reprinted as *The Redeemed Captive*, New York: Garland, 1977.

### Sources

Ashley, Jonathan. *The United Endeavours and Earnest Prayers of Ministers and People, to Promote the Great Design of the*

*Ministry. . . . Upon . . . the Ordination of Mr. John Norton, a Pastor to the Church There*. Boston: Printed by S. Kneeland & T. Green, 1742; New York: Readex Microprint, 1985.

Strong, Pauline Turner. *Captive Selves, Captivating Others: The Politics and Poetics of Colonial American Captivity Narratives*. Boulder, Colo.: Westview Press, 1999.

***The Narrative of Arthur Gordon Pym*** by Edgar

Allan Poe (New York: Harper, 1838) *novel*

Serialized in part in the January–February 1837 issue of *THE SOUTHERN LITERARY MESSENGER*, Poe's only completed novel, *The Narrative of Arthur Gordon Pym of Nantucket*, chronicles the travels at sea of Pym, a young adventurer. These begin in Nantucket and end near the South Pole in an all-white environment guarded by a huge, absolutely white, shrouded human figure. In the course of this journey Pym survives mutiny, cannibalism, starvation, animal attacks, and captivity at the hands of barbaric islanders. Poe suppressed his authorship from the title page of the novel; a preface (signed A. G. Pym) and an afterword claim the tale to be fact. Although the book did not sell well in the United States, it was reasonably popular in England (where it was generally accepted as a true account) and in France, where it was translated by Charles Baudelaire. In the twentieth century many have seen this as one of Poe's most important works.

**Sources**

Kopley, Richard, ed. *Poe's Pym: Critical Explorations*. Durham, N.C.: Duke University Press, 1992.

Sanborn, Geoffrey. "A Confused Beginning: *The Narrative of Arthur Gordon Pym of Nantucket*," in *The Cambridge Companion to Edgar Allan Poe*, edited by Kevin J. Hayes. Cambridge: Cambridge University Press, 2002. pp. 163–177.

—Nicole de Fee

***Narrative of the Life of Frederick Douglass*** by

Frederick Douglass (Boston: Anti-Slavery Office, 1845) *autobiography*

*The Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* presents in written form the heroic story Douglass had been delivering on the abolitionist circuit for four years prior to its publication. It tells of his birth as a slave in Maryland sometime around 1818 and of his long struggle against the captivity of his mind and body. Douglass recounts his secret efforts to learn to read and write and his two attempts to escape his masters. After his second attempt, in 1838, proves successful, he spends three years as a fugitive. The narrative ends with Douglass joining the abolitionists as a reluctant but powerfully eloquent orator for the cause. In an appendix Douglass denounces the hypocrisy of proslavery Christianity. By announcing in print his identity as an escaped slave, Douglass incurred considerable risk to himself. *The Narrative* achieved a tremendous influence, selling fifty thousand copies in its first five years. A powerful antislavery tract, the book gives a firsthand report of both the cruelties of the slave system and the brutal reality of a slave's life. It testifies equally powerfully, however, to the intellectual and rhetorical achievement of an African American former slave.

**Source**

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*, edited by William L. Andrews and William McFeely. New York: Norton, 1997.

—Perry Trolard

**Nasby, Petroleum Vesuvius**

See LOCKE, DAVID ROSS.

**Nast, Thomas** (1840–1902) *journalist, illustrator*

Born in Germany, Nast came to the United States when he was six years old and began a career as an illustrator when he was fifteen, working for FRANK LESLIE'S *ILLUSTRATED NEWSPAPER*. After providing sketches for European newspapers on Giuseppe Garibaldi's 1860 campaign for Italian unification, Nast joined the staff of *HARPER'S WEEKLY* in 1862 as a cartoonist who lampooned Northern defeatists in support of the Union effort during the Civil War. In 1863 he drew his first political caricature, a form he pioneered, making him and *Harper's* the most powerful media voices in the United States. Nast was the first to use illustrations of the donkey and the elephant to represent the Democratic and Republican parties, and he created the image of the Tammany tiger to campaign against the corrupt Tweed Ring that controlled New York City government in the 1870s.

Nast left *Harper's* in 1886 but continued drawing cartoons, which he submitted to various newspapers until 1892 when he began publishing his own *Nast's Weekly*. The paper was short-lived, failing in 1893. In March 1902 Nast accepted President Theodore Roosevelt's offer of a consulship in Guayaquil, Ecuador. Several months later Nash contracted yellow fever. He died December 7, 1902.

**Sources**

Keller, Morton. *The Art and Politics of Thomas Nast*. New York: Oxford University Press, 1968.

Visnon, John C. *Thomas Nast, Political Cartoonist*. Athens: University of Georgia Press, 1967.

**The Nation** (1865– ) *periodical*

Since its founding in 1865, this New York weekly journal has published articles about politics and culture. The first editor, E. L. Godkin, published the work of America's foremost writers, including William Dean HOWELLS, Henry JAMES Sr. and his two sons William JAMES and Henry JAMES JR., Francis PARKMAN, and Charles Francis Adams Jr. The journal also became known for printing well-informed and exacting reviews of the literature of the day. Devoted to democratic principles and progressive politics, *The Nation* was abolitionist (see ABOLITIONISM) and strongly promoted public education. Its editors campaigned against corrupt city political machines such as the Tweed Ring, and for civil-service reform. *The Nation* was sold to the *New York Post* in 1881, and when Godkin retired, W. P. Garrison began an editorship that continued through the turn of the century.

**Source**

Humes, Dollena J. *Oswald Garrison Villard: Liberal of the 1920s*. Syracuse, N.Y.: Syracuse University Press, 1960.

**The National Anti-Slavery Standard** (1840–1872) *periodical*

Published in New York by the American Anti-Slavery Society, this periodical called for emancipation of slaves and their subsequent education. Strongly pro-Union, it was edited from 1848 to 1849 by James Russell LOWELL, who remained affiliated with the magazine until 1852, publishing in it many of the pieces that were collected later as *THE BIGLOW PAPERS* (1902). After 1870 the magazine variously changed its title, publication schedule, and causes, taking on TEMPERANCE and women's rights before expiring.

**The National Era** (1847–1860) *periodical*

This Washington, D.C., antislavery journal was edited by Gamaliel Bailey and featured the serialization of Harriet Beecher STOWE'S *UNCLE TOM'S CABIN* (1851–1852). *The National Era* also published Nathaniel HAWTHORNE'S short story "The Great Stone Face" (1850) and many works by John Greenleaf WHITTIER.

**Source**

Harrold, Stanley. *Gamaliel Bailey and Antislavery Union*. Kent, Ohio: Kent State University Press, 1986.

**Native American Literature**

With the exception of a few pictographs, such as those that characterize the epic *WALAM OLUM* of the Delaware Indians, Native American literature for the most part remained an oral tradition until the nineteenth century. Tribal histories often included myths and legends, but first-person memoirs that incorporated elements of oral storytelling were among the earliest examples of Native American literature to take the form of written narratives. The first of these to be published was *A Son of the Forest* (1829), written in English by the Pequot William APRESS and reflecting the type of spiritual confessions popular during the period. Other significant personal narratives combining autobiography with ethnography include *The Life, History, and Travels of Kah-ge-ga-gah-bowh* (1847) by the Ojibway George COPWAY, and *Life among the Piutes* (1883) by the Paiute Sarah Winnemucca.

Some Native Americans narrated their life stories to others. The first—and to many readers the most impressive of these—was the Sauk chief BLACK HAWK'S *Black Hawk, an Autobiography* (1833), translated by Antoine Le Claire and edited by John B. Patterson. Governor Blacksnake's narrative,

which was recorded around the same time as Black Hawk's, was set down in Seneca-style English by Benjamin Williams. Blacksnake's narrative was edited and published much later under the title *Chainbreaker* (1989).

The first Native American author to publish in English was the Mohegan, Samson Occom, whose popular *A Sermon Preached at the Execution of Moses Paul, an Indian* (1772), reflected Occom's calling as a missionary. In 1854 Cherokee John Rollin RIDGE's *The Life and Adventures of Joaquin Murieta*, which mythologized the real-life mixed-blood bandit was both the first Native American novel and the first novel published in California. Ridge's posthumously collected *Poems* (1868) was also the only volume of poetry published by a Native American writer in the nineteenth century. Among the earliest novels by a Native American woman was the Creek Sophia Alice Callahan's *Wynema, a Child of the Forest* (1891), which concerns the interaction between a Creek girl and her missionary teacher.

### Sources

Jaskoski, Helen, ed. *Early Native American Writing: New Critical Essays*. New York: Cambridge University Press, 1996.

Krupat, Arnold. *The Voice in the Margin: Native American Literature and the Canon*. Berkeley: University of California Press, 1989.

Walker, Cheryl. *Indian Nation: Native American Literature and Nineteenth-Century Nationalisms*. Durham, N.C.: Duke University Press, 1997.

### *Nature* by Ralph Waldo Emerson (1836)

essay

Originally published anonymously, Ralph Waldo EMERSON's first book, *Nature*, laid the foundation for TRANSCENDENTALISM by identifying nature as a source of the spirit as he urged his readers to establish an "original relation to the universe." Emerson proposed that, instead of relying on received ideas, Americans should "have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of [our ancestors]." To accomplish this, individuals must experience nature directly, consulting their own intuition and observations.

Emerson urged readers to look for evidence of the spirit in the material world by observing nature precisely, learning to appreciate its beauty, studying its processes, and cultivating knowledge of "natural facts." In this way a person's mind (understanding, reason, and imagination) would become disciplined. Proximity to nature, Emerson suggested, would also bring one closer to the "OVER-SOUL," or "Universal Mind" of existence. By performing this faithful dedication to nature, Emerson explained, man would naturally restore and perpetuate a proper (and essentially optimistic) view of himself and his surroundings.

### Sources

Emerson, Ralph Waldo, anonymously. *Nature*. Boston: Munroe, 1836.

Hodder, Alan D. *Emerson's Rhetoric of Revelation: Nature, the Reader, and the Apocalypse Within*. University Park: Pennsylvania State University Press, 1989.

### Neal, John (1793–1876) poet, dramatist, novelist, critic

John Neal, born into a Quaker family in Portland, Maine, was immersed in a literary career by the time he was in his mid twenties. His works include a narrative poem, "Battle of Niagara" (1818); a blank-verse tragedy, *Otho* (1819); and several novels, including *Logan, A Family History* (1822), the story of an Indian chief. *Seventy-Six* (1823), a novel about the Revolutionary War, is regarded as the best of Neal's early work. When he published *Randolph* (1823), an epistolary novel that attacked both British and American authors, he was challenged to a duel by Edward Pinkney, the son of one of Neal's literary targets, Baltimore editor William Pinkney. Neal left the country rather than face his adversary.

In England, Neal wrote for *Blackwood's Magazine*, attempting the first serious studies of American authors (collected and published in 1937 as *American Writers*). Neal also continued to write novels, including another tale of the American Revolution, *Brother Jonathan* (1825), and *Rachel Dyer* (1828), an account of the Salem witchcraft trials. A prolific writer, he published many other popular novels about New England and the West.

Neal's work was important because he was among the first American writers to address subjects such as American literary history, but his writing is riddled with factual errors. Neal preferred flamboyance over accuracy, as demonstrated in his memoir, *Wandering Recollections of a Somewhat Busy Life* (1869).

### Sources

Lease, Benjamin. *That Wild Fellow John Neal and the American Literary Revolution*. Chicago: University of Chicago Press, 1972.

Sears, Donald A. *John Neal*. Boston: Twayne, 1978.

### *The New-England Magazine* (1831–1835)

periodical

This Boston monthly, published and edited by Joseph T. Buckingham, was considered the nation's premier magazine before the advent of *THE ATLANTIC MONTHLY* in 1857. It was politically conservative and published notable contributors such as Nathaniel HAWTHORNE, Noah WEBSTER, and Oliver Wendell HOLMES. In 1835 *The New-England Magazine* was taken over by *THE AMERICAN MONTHLY MAGAZINE*.



***A New England Nun and Other Stories*** by  
Mary E. Wilkins Freeman (New York: Harper, 1891)  
*short-story collection*

The stories in Mary E. Wilkins FREEMAN's second collection originally appeared in popular periodicals such as *THE CENTURY MAGAZINE*, *THE ATLANTIC MONTHLY*, and *HARPER'S MONTHLY MAGAZINE*. As works of LOCAL COLOR, they memorialize the New England of the past, rapidly disappearing into the modern age. Freeman's characteristic thematic foci—the toll of poverty, the burden of religion, family relationships, courtship, and the unyielding New England will—are central to the collection. All of the stories deal with the necessity to fulfill societal and familial obligations while trying to achieve individual fulfillment. “The Revolt of ‘Mother’” and “A Church Mouse” depict apparently meek women whose wills prevail over patriarchal authority; others, such as “A New England Nun,” depict women rejecting marriage in favor of independence. Several of the stories focus on family love, pride, old age, and poverty as factors that govern actions. For example, in “A Gala Dress,” sisters share one good dress, taking turns attending social events; and in “A Kitchen Colonel,” Abel Lee sacrifices his one pleasure for the sake of his granddaughter. In “Christmas Jenny,” the meek Mrs. Carey stands up to the minister and townspeople to defend Jenny, an eccentric, poverty-stricken woman who has been labeled a witch. Developed through complex character relationships, these stories are especially valued for the psychological insights into women's actions they offer as points of contrast to the era's prevailing domestic ideology, which confined women's influence to within the walls of the home and to moral and religious matters.

**Sources**

Donovan, Josephine. *New England Local Color Literature: A Woman's Tradition*. New York: Ungar, 1983.

Reichardt, Mary R. *Mary Wilkins Freeman: A Study of the Short Fiction*. New York: Twayne, 1997.

—Mary Rose Kasraie

***A New Home—Who'll Follow?*** by Caroline  
Stansbury Kirkland (1839) *novel*

Edgar Allan POE lauded *A New Home—Who'll Follow? or, Glimpses of Western Life* as a book of “truth and novelty,” a blend of satire, personal history, and ethnography whose conversational tone and “clavering” (gossipy) digressions critique the rugged individualism popularized by James Fenimore COOPER's LEATHER-STOCKING TALES and other antebellum FRONTIER FICTION. The book, now usually termed a novel, grew from letters Kirkland wrote to friends about her odd experiences at the Michigan settlement she and her husband founded. Its conception of “home” thus emerges from Kirkland's relationships both to her East Coast readers and to the

Western phenomenon of land speculation. One of America's earliest examples of literary REALISM, the novel is a witty, pointed critique of speculation. Its narrator, an urbane New Englander named Mary Clavers, is self-aware of her outsider status. By placing a female narrator within the strictly masculine tradition of Western writing, Kirkland transcended gender expectations, but *A New Home* does not exploit the entertainment value of her narrator's fish-out-of-water status. Instead, her satire targets the genre itself by countering the macho ROMANTICISM of frontier fiction with anecdotal tales of frontier domesticity.

**Source**

Kirkland, Caroline. *A New Home, Who'll Follow?; or, Glimpses of Western Life*. New Brunswick, N.J.: Rutgers University Press, 1990.

—Jason Arthur

***The New York Ledger*** (1855–1903) *periodical*

In 1851 the publisher Robert Bonner purchased the *Merchants' Ledger*, an illustrated weekly, changing its name in 1855 to *The New York Ledger*. Bonner served as editor until 1887, using his skill as a marketer to make it the most successful magazine of its day. *The New York Ledger* appealed to both popular and sophisticated tastes, publishing Fanny Fern (Sara Payson Willis PARTON) alongside the English poet Alfred, Lord Tennyson. Bonner also solicited requests for advice from readers, then printed responses from various experts. Bonner retired in 1887, and the publication continued for another decade largely as he created it. In 1898 it became a monthly, and in 1903 it ceased publication altogether.

***The New York Times*** (1851– ) *periodical*

Founded in 1851 by Henry J. Raymond, *The New York Times* was initially a penny newspaper that reflected the Whig views of its financial backers. After 1856, however, it favored the newly reformed Republican Party. Following Raymond's premature death in 1869, George Jones, one of the paper's financiers, took over the editorial chair. Under Jones's leadership the paper assumed a somewhat more sensational tone as it went after the corrupt Tammany Hall political machine that had a stranglehold on New York City. After Jones died in 1891, the quality of journalism at the *Times* began a five-year decline, until it was purchased by Adolph Ochs, who helped restore the respectability of the paper that boasts “All the News That's Fit to Print.”

**Sources**

Davis, Elmer H. *History of the New York Times, 1851–1921*. New York: Greenwood Press, 1969.

Salisbury, Harrison E. *Without Fear or Favor: The New York Times and Its Times*. New York: Times Books, 1980.

### ***New-York Tribune* (1841–1924) periodical**

Founded and edited by Horace GREELEY, the *Tribune* became known for its biting editorials and superior journalism, including the literary criticism of George RIPLEY, who wrote the first daily book review in the nation. Also on Greeley's staff were H. J. Raymond, who went on to found *THE NEW YORK TIMES*; and Charles Anderson Dana, later part owner of *The New York Sun*. Before the CIVIL WAR Greeley opposed slavery and was instrumental in the election of Abraham Lincoln to the presidency. After the war, Greeley's liberal editorials embraced suffrage for former slaves and opposed punitive Reconstruction measures. After Greeley's death in 1872, Whitelaw Reid held the editorial post, turning the *Tribune* into the nation's most prominent Republican newspaper. Upon the death of his father, Ogden Mills Reid assumed leadership of the paper, which lost circulation until it merged in 1924 with the *New York Herald*, becoming the *Herald Tribune*. The *Herald Tribune* ceased publication in 1966.

### **Sources**

Isely, Jeter Allen. *Horace Greeley and the Republican Party, 1853–1861*. New York: Octagon Books, 1965.  
Williams, Robert Chadwell. *Horace Greeley: Champion of American Freedom*. New York: New York University Press, 2006.

### ***Nick of the Woods* by Robert Montgomery Bird (2 volumes, Philadelphia: Carey, Lea & Blanchard, 1837) novel**

Set in Kentucky during the 1780s, *Nick of the Woods; or, The Jibbenainosay; A Tale of Kentucky* is Robert Montgomery BIRD's most popular novel. While journeying to find a new home on the frontier, Roland Forrester and his cousin Edith hear the local legend of Nick of the Woods, a fierce Indian killer known to the Shawnees as Jibbenainosay. They also meet Nathan Slaughter, a man known as "the only man in Kentucky that won't fight." In a fast-paced and complicated series of captures, escapes, and revelations, the cousins are saved from gruesome deaths at the hands of the Shawnees, learn of an inherited fortune, and happily return together to Virginia. Slaughter, whose actions have been crucial to their survival, is revealed as Jibbenainosay.

Bird's novel owes much to the FRONTIER FICTION of James Fenimore COOPER, William Gilmore SIMMS, and others. Deeming the "noble savage" portrayed in such works a "poetical illusion," however, Bird drew what he considered a more realistic portrait of Indians "not soft-

ened by cultivation,—ignorant, violent, debased, brutal." Often reprinted throughout the nineteenth century, *Nick of the Woods* was also well known through several different dramatizations.

### **Source**

Bird, Robert Montgomery. *Nick of the Woods; or, The Jibbenainosay; A Tale of Kentucky*, edited by Curtis Dahl. New Haven, Conn.: College and University Press, 1967.

—Brett Barney

### ***The North American Review* (1815– ) periodical**

Founded in Boston in 1815, this review grew out of a magazine called the *Monthly Anthology, or Magazine of Polite Literature*, which was started in 1803 by a group of "gentlemen of literary interests" who in 1805 organized themselves into the Anthology Club. This literary society, whose members included George Ticknor, William Cullen BRYANT, and Joseph Story, financed and published the magazine until the club disbanded. When the *Monthly Anthology* expired in 1811, the same group of individuals began *The North American Review*, which became the most influential review in the country.

The first editor of *The North American Review* was William Tudor, who, with the aid of such important literary figures as Richard Henry DANA Sr., helped create a literary, critical, and historical review of unprecedented scope. *The Review* emulated its British counterparts, but it also strove to promote American literature and culture. Markedly scholarly, *The Review* never had a large circulation, but its pages were a repository for some of the most important American art and philosophy articulated over the next 125 years. Among its most significant early contributions were Bryant's poems "THANATOPSIS" and "TO A WATERFOWL," both of which appeared anonymously, like everything else the magazine published during its early years. The list of early contributors to *The Review* includes Alexander Everett, Edward Everett, John Adams, Daniel Webster, Henry Wadsworth LONGFELLOW, and Francis PARKMAN. Several of these individuals also served as editors of the magazine, as did James Russell LOWELL and Henry ADAMS.

When Lowell became editor in 1863, he accepted the challenge of rejuvenating the magazine and began recruiting new writing talent. Adams took over as editor in 1872 and spent the next four years helping the magazine enlarge its focus to include politics, science, and philology. In 1878 *The Review* moved to New York City, where it became yet more contemporary, focusing on the latest, most controversial social, religious, and political movements. Literature was not neglected, however; the magazine published works by Ralph Waldo EMERSON and Walt WHITMAN, and by the turn of the century *The Review* was also publishing foreign authors such as the Russian novelist Leo Tolstoy and the Italian poet Gabriel D'Annunzio.

After World War I, the magazine's then owner and editor, George Harvey, served as U.S. ambassador to Great Britain, and circulation declined. Finally, unable to compete with the new illustrated reviews, *The North American Review* ceased publication in 1939. A quarterly bearing the same name appeared in 1963 at the University of Northern Iowa.

***The North Star*** (1848–1864) *periodical*

An antislavery weekly founded by Frederick DOUGLASS in 1848, *The North Star* was published in Rochester, New York, and financed by a mortgage on Douglass's home. Adhering to Douglass's philosophy of peaceful political change, the newspaper featured articles not only about ABOLITIONISM but also concerning capital punishment, TEMPERANCE, peace, and education. In 1851, after copublisher William C. Nell resigned over political differences, the newspaper merged with the *Liberty Party Paper* to become *Frederick Douglass's Paper*.

**Source**

Levine, Robert S. *Martin Delany, Frederick Douglass, and the Politics of Representative Identity*. Chapel Hill: University of North Carolina Press, 1997.

**Nye, Bill** (1850–1896) *journalist*

Born in Maine, Edgar Wilson Nye—better known as Bill Nye—grew up on what was then the Wisconsin frontier. Reaching adulthood, he moved farther west to Laramie, Wyoming, where he was admitted to the practice of law and where, in 1881, he founded the *Laramie Boomerang*. This local newspaper proved to be an excellent outlet for Nye's humorous sketches, which were frequently reprinted elsewhere. In 1886 Nye went to work for the *New York World*, where he continued to publish his broad humor laced with malapropisms and mangled syntax. New York was his springboard to the greater world, and he soon embarked on the successful lecture tours that made his name a household word. Starting with *Bill Nye and Boomerang* (1881), Nye published numerous collections of his newspaper pieces, as well as longer works, such as his comic *History of the United States* (1894) and two plays.

**Sources**

Kesterson, David B. *Bill Nye*. Boston: Twayne, 1981.

Kesterson. *Bill Nye: The Western Writings*. Boise, Idaho: Boise State University, 1976.

**Nash, Ogden** (1902–1971) *poet*

Frederick Ogden Nash specialized in light verse with a slight satiric bite. He often employed the mannerisms of bad poetry, such as excessive rhyming, to comic effect. His books include *The Bad Parents' Garden of Verse* (1936), *Parents Keep Out* (1951), *You Can't Get There from Here* (1957), and *Everyone but Thee and Me* (1962).

**Sources**

Crandell, George W. *Ogden Nash: A Descriptive Bibliography*. Metuchen, N.J.: Scarecrow Press, 1990.

Nash, Ogden. *Loving Letters from Ogden Nash: A Family Album*, edited by Linell Nash Smith. Boston: Little, Brown, 1990.

**Nathan, George Jean** (1882–1958) *theater critic*

George Jean Nathan graduated from Cornell in 1904. By 1908 he was associated with *THE SMART SET*, a literary magazine, and later founded *THE AMERICAN MERCURY* with H. L. MENCKEN. An influential reviewer of Broadway plays, he also published several books, including *The Critic and the Drama* (1922), *Materia Critica* (1924), *Art of the Night* (1928), *The Morning after the First Night* (1938), and *Encyclopaedia of the Theatre* (1940). Nathan was instrumental in helping to establish Eugene O'NEILL's reputation as the theater's greatest living playwright.

**Sources**

Connolly, Thomas F. *George Jean Nathan and the Making of Modern American Drama Criticism*. Madison, N.J.: Fairleigh Dickinson University Press, 2000.

O'Neill, Eugene. "As Ever, Gene": *The Letters of Eugene O'Neill to George Jean Nathan*, edited by Nancy L. Roberts and Arthur

W. Roberts. Rutherford, N.J.: Fairleigh Dickinson University Press, 1987.

**Nathan, Robert** (1894–1985) *novelist, poet, playwright*

Robert Gruntal Nathan was a prolific author of short novels. *Peter Kindred* (1919) is set in a boys' prep school and at Harvard. Several of his works are fantasies, such as *The Puppet Master* (1923), in which puppets come to life; *The Bishop's Wife* (1928), the story of an angel who falls in love with a bishop's wife; and *There Is Another Heaven* (1929), in which a Jew finds himself in a Christian heaven. Other novels have a parable-like quality: *One More Spring* (1933), *Road of Ages* (1935), *Mr. Whittle and the Morning Star* (1947), and *Sir Henry* (1955). Still others are romances and travel stories, such as *Mia* (1970) and *The Elixir* (1971).

**Source**

Sandelin, Clarence K. *Robert Nathan*. New York: Twayne, 1968.

**Native Son** by Richard Wright (New York & London: Harper, 1940) *novel*

A major contribution to the literature of American NATURALISM, Richard WRIGHT's *Native Son* was a Book-of-the-Month-Club selection (the first novel by an African American author to be so honored), sold 250,000 copies in its first year, and was awarded the NAACP's Spingarn Medal.

The novel centers on Bigger Thomas, who lives in a rat-infested Chicago slum and is looking for work, having promised his mother he will go to an interview for a chauffeur's job. Knowing only his neighborhood, Bigger is intensely



fearful of whites and uncertain how to behave with them. He gets the job and is immediately in trouble—not sure how to react to Mary Dalton, an attractive white girl who associates with communists and includes Bigger in her conversations as he drives her to her meetings.

Mary does not realize how not only her attention but also her lack of understanding of Bigger contributes to his growing sense of panic. When he takes the drunken Mary home, Bigger is aroused by her body and fondles her. When Mary's blind mother enters the room, the hysterical Bigger puts a pillow over Mary's face to keep her from making any noise. By the time her mother leaves, Mary is dead.

Bigger flees when the body is discovered, and he later murders his girlfriend Bessie in sheer terror that she will reveal his hideout. The last section of the novel focuses on Bigger's trial, and on the racism directed at him even as he acknowledges that he is a murderer, albeit one who has killed out of his enormous fear of white society. A powerful mixture of psychological insight and gritty, urban realism, *Native Son* is both a key modern novel and a tragic examination of African American and American identity.

### Sources

Bloom, Harold, ed. *Bigger Thomas*. New York: Chelsea House, 1990.

Kinnamon, Keneth, ed. *Critical Essays on Richard Wright's Native Son*. New York: Twayne, 1997.

Wright, Richard. *How "Bigger" Was Born*. New York: Harper, 1940.

—Ben Railton

### Naturalism

American literary naturalism was strongly influenced by the French writer Emile Zola and the nineteenth-century emergence of Darwinian science. Determinism, the concept that individuals are controlled by impersonal internal and/or external forces, is the philosophical basis of naturalism. From its American origins in the turn-of-the-century fiction of Frank NORRIS, Stephen CRANE, and Theodore DREISER, naturalism has been devoted to documenting, with *apparent* objectivity, the extreme experiences of characters existing on the margins of society. Like the so-called realists (see REALISM), naturalists are committed to documenting the surfaces of American life *and* to probing its concealed depths, but unlike realists, who most often treated recognizable middle-class lives, naturalists usually focused on the desperate existence of characters trapped in slums or in other oppressed settings.

The city has been the favored setting of most naturalists, whose novels and stories are filled with characters living on the margins of society and overwhelmed by forces beyond their control and comprehension. The belief that individual character and fate are predetermined either by heredity or environmental factors characterizes the initial phase of

the developing movement (roughly 1895 to 1920). Crane's *MAGGIE: A GIRL OF THE STREETS* (1893, 1896), Norris's *MC-TEAGUE* (1896), and Dreiser's *SISTER CARRIE* (1900) are early examples in this intensely pessimistic genre of American fiction. *Maggie* is set in the Bowery district of New York City, *McTeague* in a poor area of San Francisco, and *Sister Carrie* in both Chicago and New York and encompasses a variety of socioeconomic levels in the two cities. Appearing a few years later than these naturalist texts, Upton SINCLAIR's *THE JUNGLE* (1906) exposed the unsanitary conditions and the exploitation of immigrant laborers prevalent in the meatpacking industry in Chicago.

Important naturalistic works were also set beyond the city limits, however. *THE OCTOPUS* (1901), the first volume of Norris's projected trilogy organized around the concept of wheat as an organic force, examined the conflict between farmers and the railroad in the San Joaquin Valley of California. The Alaskan frontier is the setting of Jack LONDON's *THE CALL OF THE WILD* (1903) and *WHITE FANG* (1906).

In naturalistic works published in America after 1920, an emphasis upon economic conditions replaced the essentially Darwinian determinism that characterized the fiction of Norris, Crane, and London. Dreiser's *AN AMERICAN TRAGEDY* (1925) is one of the most ambitious of all naturalistic novels. Inspired by a real murder and its subsequent media coverage, *An American Tragedy* exemplifies the documentary thrust of naturalism. Writing from a panoramic perspective, John DOS PASSOS in *MANHATTAN TRANSFER* (1925) examines the cultural and social diversity of New York City. A disintegrating Irish American Chicago neighborhood is the setting of James T. FARRELL's trilogy, *STUDS LONIGAN* (1935), which consists of *Young Lonigan* (1932), *The Young Manhood of Studs Lonigan* (1934), and *Judgment Day* (1935). These novels document the corresponding spiritual degeneration of its eponymous protagonist.

During the GREAT DEPRESSION, American naturalists revived the social-protest novel. In *Jews without Money* (1930), Michael GOLD detailed the economic sufferings of Jewish immigrants. Refining the narrative techniques of *Manhattan Transfer*, Dos Passos attacked the excesses of the class structure in *The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1936)—the novels that make up his powerful U.S.A. (1938) trilogy. Nelson ALGREN documented the lives of uprooted American workers in *Somebody in Boots* (1935). D'Arcy McNickle depicted the oppressed circumstances of Native Americans in his naturalistic *The Surrounded* (1936). Pietro DI DONATO's *Christ in Concrete* (1939) depicts the exploitation of Italian immigrant construction workers in New York City. Richard Wright in *NATIVE SON* (1940) mounts an angry protest against the bitter circumstances of African Americans. John STEINBECK's exposés of the sufferings of migrant workers in California, *In Dubious Battle* (1936) and *THE GRAPES OF WRATH* (1939), are especially important examples of this literary genre.

Naturalism influenced the American stage as well as the novel. By wedding an essentially naturalistic vision with experiments in dramatic technique, Eugene O'NEILL advanced the American theater to new levels of maturity and sophistication. Evolutionary philosophy underlies two of O'Neill's early plays, *THE EMPEROR JONES* (produced 1921), which was staged in a highly expressionistic style, and *THE HAIRY APE* (produced 1922). Later O'Neill envisioned classic Greek tragedy from a nineteenth-century New England perspective and in a distinctly naturalistic style in *MOURNING BECOMES ELECTRA* (produced 1931).

Social protest also found its way into the American theater, especially in the plays of Elmer RICE, Clifford ODETS, Langston HUGHES, and Sidney KINGSLEY. In *STREET SCENE* (produced 1929) Rice evoked the disillusionment among the working-class residents of a New York City tenement. Odets first achieved fame with his overtly Marxist proletarian one-act play *Waiting for Lefty* (produced 1935). Two other important protest plays were produced that same year: Hughes's angry exposé of white racism in *Mulatto* and Kingsley's slum drama *DEAD END*.

### Sources

Condor, John J. *Naturalism in American Fiction: The Classic Phase*. Lexington: University of Kentucky Press, 1984.

Walcott, Charles Child. *American Literary Naturalism: A Divided Stream*. Minneapolis: University of Minnesota Press, 1956.

—James R. Giles

### "The Negro Speaks of Rivers" by Langston Hughes (1921) poem

First published in *THE CRISIS* and collected in *The Weary Blues* (1926), "The Negro Speaks of Rivers" was the poem that established Langston HUGHES as a significant voice in African American literature. Of its genesis, Hughes recalled in his autobiography *The Big Sea* (1940) that he had just graduated from high school in Cleveland and was traveling across the country by train. Inspired by the beauty and historical significance of the Mississippi, Hughes began to draw connections between it and other great rivers, his own life, and the lives of people throughout history and in other parts of the world. Thinking of the admirable and heroic moments and qualities in black life, Hughes wrote the line "I've known rivers" on an envelope, and in less than an hour he had drafted the poem that helped to define his aesthetic sensibilities, identify his thematic commitments, and launch his professional writing career.

Written in unrhymed free verse, "The Negro Speaks of Rivers" introduces a black poetic persona who transcends human limitations of time and space in proclaiming an identity comprised of experiences linked to the great rivers of the world. The speaker has been both a participant and an observer in his or her own history. The poem's repeated

line—"My soul has grown deep like the rivers"—signifies that experience and history, though often oppressive, have not extinguished but rather emboldened the development of a soul, the birth of an immortal self, the proud "I" that now speaks to all who will listen.

—Christopher C. De Santis

### Neihardt, John G. (1881–1973) poet, novelist

John Gneisenau Neihardt's formative experience was living in Bancroft, Nebraska, near the Omaha Indians from 1900 to 1907. His most important work as a poet was a five-part poem about the Plains Indians and their defeat during the white conquest of the continent: *The Song of Hugh Blas* (1915), *The Song of Three Friends* (1919), *The Song of the Indian Wars* (1925), *The Song of the Messiah* (1935), and *The Song of Jed Smith* (1941). These five books were collected as *A Cycle of the West* (1949).

Neihardt's fiction includes *Indian Tales and Others* (1926) and the novel *When the Tree Flowered: An Authentic Tale of the Old Sioux World* (1951). His most acclaimed work was *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (1932), his transcription of the dreams and stories told to him. This text has become central in Native American studies because it appears to render the Indian's voice in such unmediated clarity. Two volumes of Neihardt's memoirs have been published: *All Is but a Beginning* (1972) and *Patterns and Coincidences* (1978).

### Sources

Aly, Lucille F. *John G. Neihardt*. Boise, Idaho: Boise State University Press, 1976.

Deloria, Vine, Jr., ed. *A Sender of Words: Essays in Memory of John G. Neihardt*. Salt Lake City: Howe Brothers, 1984.

### New Criticism

This school of analysis of the elements—metaphor, imagery, symbolism, semantics, meter, tone—of a poem or other forms of literature, concentrates on the work itself and not on its historical, biographical, or cultural context. The New Critics were especially influential from 1940 to 1960.

Cleanth Brooks and Robert Penn WARREN established and spread the methodology of New Criticism through textbooks such as *Understanding Poetry* (1938) and *Understanding Fiction* (1943). These critics, who both taught at Yale University in the 1950s, emphasized the multiple meanings of great works of literature. In their view a poem or a novel has an organic form that can be analyzed and interpreted, although any interpretation would have to recognize the ambiguity and often the irony inherent in art. Literature is by definition paradoxical, and style and form are unified, so that the meaning of a work of literature cannot be separated from its inner organization. In other words, the work of art stands for itself,

not for some message or content extracted from the work. In *The New Criticism* (1941), John Crowe RANSOM (closely associated with Brooks and Warren) codified the critical credo of the New Critics.

The critics W. K. Wimsatt and Monroe Beardsley added to the method of New Criticism by emphasizing the dangers of the “intentional fallacy”—the idea that a work of literature can be interpreted in terms of the author’s stated intentions. From the New Criticism standpoint, the author is not the privileged interpreter of his or her work, because the work itself has an independent life.

The ideas of organic form and the intentional fallacy drew on the long tradition of criticism in England. Samuel Taylor Coleridge, for example, developed the idea of organic form in the *Biographia Literaria* (1817). D. H. Lawrence expressed his own understanding of the intentional fallacy when he advised readers to “trust the tale, not the teller.” Other English critics who contributed to the methodology of New Criticism include William Empson in *Seven Types of Ambiguity* (1930) and I. A. Richards in *Practical Criticism* (1929).

#### Source

Royden, Mark. *Cleanth Brooks and the Rise of Modern Criticism*. Charlottesville: University Press of Virginia, 1996.

### New Directions (1936– ) publishing house

Founded by James LAUGHLIN while he was a Harvard undergraduate, New Directions published modern and experimental literature by world authors, including Ezra POUND—who served as an adviser—Vladimir NABOKOV, Tennessee WILLIAMS, Henry MILLER, William Carlos WILLIAMS, and Dylan Thomas. The list was especially strong in poetry. New Directions promoted the reputations of many noncommercial authors. Important foreign works were introduced to American readers in translation. The publication of *THE CRACK-UP* in 1945 was a key event in the F. Scott FITZGERALD revival that followed.

#### Sources

Howe, Susan. “New Directions: An Interview with James Laughlin,” in *The Art of Literary Publishing: Editors on Their Craft*, edited by Bill Henderson. Yonkers, N.Y.: Pushcart Press, 1980, pp. 13–48.

Laughlin, James. *Byways: A Memoir*, edited by Peter Glassgold. New York: New Directions, 2005.

### The New Humanism

New Humanism was a literary and philosophical movement headed by Irving BABBITT and Paul Elmer MORE. The New Humanists emphasized rationality and were opposed to romanticism. They found their source of support in the ancient Greeks. These thinkers believed they were restoring the clas-

sical values of civilizations that had been obscured, if not destroyed, by too much emphasis on emotion and subjectivity. They influenced T. S. ELIOT, who believed too much emphasis had been placed on the writer’s personality.

#### Sources

Hoeveler, David J. *The New Humanism: A Critique of Modern America, 1900–1940*. Charlottesville: University Press of Virginia, 1977.

Samson, Leon. *The New Humanism*. New York: I. Washburn, 1930.

### The New Masses

See *THE MASSES*.

### *The New Republic* (1914– ) periodical

This newsmagazine and journal of opinion has a distinguished history of commentary on literature and politics. Its contributors have included Rebecca West, Malcolm Cowley, James AGEE, Edmund WILSON, and Walter Lippmann. For much of its history, *The New Republic* was identified with liberal and progressive politics. Since the 1980s the journal has become more conservative, although it retains its progressive character and maintains a strong pro-Israel political stance.

#### Sources

Peterson, Merrill D. *Coming of Age with the New Republic, 1938–1950*. Columbia: University of Missouri Press, 1999.

Seidman, David. *The New Republic: A Voice of Modern Liberalism*. New York: Praeger, 1986.

### *The New Yorker* (1925– ) periodical

Founded by Harold Ross, this weekly magazine has significantly influenced the cultural life of the United States. Its contributors have included James THURBER, E. B. WHITE, Dorothy PARKER, John O’HARA, Vladimir NABOKOV, J. D. Salinger, and John Updike. The archetypal “*New Yorker* story” has little plot, marked wit, and an understated style. Its nonfiction includes both profiles and full-length essays on a wide variety of subjects. Its cartoons are celebrated.

#### Source

Yagoda, Ben. *About Town: The New Yorker and the World It Made*. New York: Scribners, 2000.

—Judith S. Baughman

### New York Intellectuals

This influential group of writers radicalized by the GREAT DEPRESSION included many, such as William Phillips and Philip RAHV, editors of *PARTISAN REVIEW* (the premier journal of the

New York intellectuals), who began as Communists, but by the mid 1930s opposed Stalinism and often favored Communist dissenters such as Leon Trotsky. Like Phillips and Rahv, many of the New York intellectuals came from immigrant Jewish backgrounds. While Phillips, Rahv, Harold Rosenberg, Clement Greenberg, Lionel TRILLING, Diana TRILLING, and others were primarily literary critics, art historians, and political commentators, others such as Delmore SCHWARTZ, Mary McCarthy, and Elizabeth Hardwick wrote fiction.

McCarthy and Hardwick were exceptions to the rule, however, both as women and as creative artists. They were not from New York, and they were not Jewish, but they became a part of the New York intellectual milieu by espousing the views of the anti-Stalinists and by writing fiction and criticism that had the argumentative edge favored by a group of writers who passionately debated writing and personal beliefs.

Through the *Partisan Review*, the New York intellectuals introduced European MODERNISM to America and formed the terms of intellectual debate about Abstract Expressionism and popular culture. European exiles such as Hannah Arendt became part of the New York intellectual group. A devotion to high literary standards allowed the New York intellectuals to make connections with Southern writers such as Allan TATE and Caroline GORDON. These writers in turn mentored such figures as Robert LOWELL, who became a kind of ambassador between North and South and between modern and traditional conceptions of literature.

What united the New York intellectuals and won them adherents outside New York was their commitment to works of art. They were allied with critics and poets such as Tate, Robert Penn WARREN, and John Crowe RANSOM, who advocated what came to be called the NEW CRITICISM, a form of literary commentary that concentrated exclusively on the structure and style of the literary work, eschewing discussion of the author's intentions, life, and historical background.

As Norman Podhoretz has pointed out, the New York intellectuals were a kind of family, rife with conflict, jealousy, and competitiveness but united by an aspiration to elevate literary and political discussion to the highest levels. In later years, some members of the group, such as Irving Kristol and Nathan Glazer, became more conservative and rejected not only communism but all forms of Marxism and socialism. Others, like Irving Howe, remained lifelong socialists. Still others like Lionel and Diana Trilling, Mary McCarthy, and Elizabeth Hardwick retained a set of liberal, anticommunist beliefs.

The New York intellectuals as a group began to break up after WORLD WAR II when the United States became engaged in a Cold War with the Soviet Union. Some members of the group became anti-anti-Communists—that is, they rejected an ideology that led to witch-hunts and the rise of Senator Joseph McCarthy, who made his reputation searching out Communist subversives in American institutions. Other members of the group, while deploring McCarthy's tactics of smearing people with the Communist label so that they were

blacklisted and lost their jobs, supported the idea that communism was indeed a threat to American institutions.

The Vietnam War also helped to fragment the New York intellectuals. Lionel and Diana Trilling, for example, were appalled by the student riots, even though the Trillings opposed the war itself. Hannah Arendt, on the other hand, supported student protests and opposed the war. Mary McCarthy, one of the most outspoken members of the group, not only opposed the war but supported the North Vietnamese Communists.

As the New York intellectuals began to divide along political lines, their journal, *Partisan Review*, which had united their conflicting personalities under the banner of anti-Stalinism, lost influence. Arguments about popular culture and politics did not advance beyond positions the group had taken in the 1930s and 1940s. A new generation of writers, such as Susan Sontag, acknowledged the importance of critics such as Lionel Trilling and Harold Rosenberg while trying to forge a new unity between high and low art, thereby recasting the definition of modernism.

### Sources

Dorman, Joseph. *Arguing the World: The New York Intellectuals in Their Own Words*. New York: Free Press, 2000.

Laskin, David. *Partisans: Marriage, Politics, and Betrayal Among the New York Intellectuals*. New York: Simon & Schuster, 2000.

### *The New York Times Book Review* (1896– ) periodical

The book review section of *The New York Times* was begun as a Saturday section in 1896 by publisher Adolph Ochs. From its inception, it was published as a tabloid-sized section intended as a literary periodical distinct from the rest of the newspaper. It was changed to a Sunday section in 1911. *The New York Times Book Review* has the greatest cultural impact on readers and literary opinion of any of the American newspaper review supplements. A favorable first-page review can make a book successful; and the *Book Review* can damage the prospects for a book by ignoring it.

### Source

Shepard, Richard F. *The Paper's Papers: A Reporter's Journey through the Archives of The New York Times*. New York: Times Books/Random House, 1996.

### *New York Herald Tribune* (1924–1966) periodical

In 1924 *The New-York Tribune* became the *New York Herald Tribune* when it merged with the *New York Herald*. Noteworthy for its coverage not only of news events but also of the theater and books, it was the best-written newspaper in New York but perished in 1966.

—Morris Colden



**Newton, A. Edward** (1863–1940) *bibliophile, essayist*  
Born in Philadelphia, Alfred Edward Newton became a wealthy man in the electrical equipment business who subsequently devoted himself to his avocation: books. Most of his writings are devoted to his bibliomania, bearing titles such as *The Amenities of Book-Collecting and Kindred Affections* (1918), *A Magnificent Farce and Other Diversions of a Book-Collector* (1921), *The Greatest Book in the World and Other Papers* (1925), and *End Papers* (1933). Newton also wrote the play *Doctor Johnson* (1923) about the eighteenth-century English literary figure Samuel Johnson (1709–1784).

#### Source

Newton, E. Swift. *AEN/Remarks Made by E. Swift Newton on the Occasion of His Presentation of the Personal Library of His Father A. Edward Newton to the Free Library of Philadelphia*. Philadelphia: Free Library, 1954.

**Nightwood** by Djuna Barnes (New York: Harcourt, Brace, 1937) *novel*

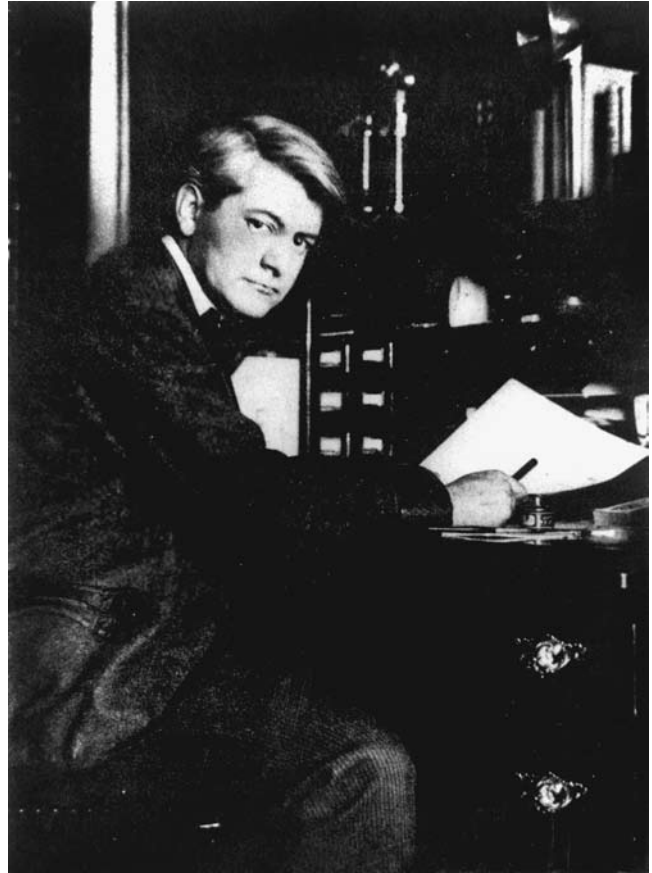
Djuna BARNES's innovative and influential novel of 1920s Paris, American expatriates, and bisexual lovers centers on Robin Vote, an unstable young woman who attracts and destroys a series of lovers. Men and women alike are drawn to her with physical craving. An alcoholic with a boy-like body and a sensuous aura, Robin marries Felix Volkbein, an Austrian. Although she agrees to have a child with him, she is absent from home for long periods, and he realizes he cannot control her. She gives birth to a son but rejects the role of mother, deserts Felix, and moves to America. There she takes up with Nora Flood, noted for her salon of artists, radicals, and practitioners of black magic. Robin again wanders off and engages in lesbian affairs and alcoholic binges. Finally, Robin leaves Nora for Jenny Petherbridge, a middle-aged woman who is an old hand at breaking up couples and stealing lovers. This time Jenny deserts Robin.

Robin represents the unattainable love object. She is as much a creation of other characters' fantasies as she is of her own actions. Without a stable identity—sexual or otherwise—she cannot remain attached to anyone or fixed to a single locale. Barnes rejected the idea that her book was a lesbian novel, perhaps because the novel itself resists the simple labeling of sexuality and the confinement of individuals to single roles. Aside from the sensational sexual material, the novel is a modernist (see MODERNISM) work that raises important questions of institutions such as marriage and of society itself.

#### Sources

Plumb, Cheryl J., ed. *Nightwood: The Original Version and Related Drafts*. Normal, Ill.: Dalkey Archive Press, 1995.

Scott, Bonnie Kime. *Refiguring Modernism*. Bloomington: Indiana University Press, 1995.



Frank Norris, circa 1900

**Norris, Frank** (1870–1902) *novelist, short-story writer*

*To-day is the day of the novel. In no other way and by no other vehicle is contemporaneous life so adequately expressed; and the critics of the twenty-second century, reviewing our times, striving to reconstruct our civilization, will look not to the painters, nor to the architects and dramatists, but to the novelists to find our idiosyncrasy.*

—“Responsibilities of the Novelist” (1902)

Frank Norris believed in the importance of fiction to reflect life and to shape it. His vigorous novels were written in a span of nine years: Norris died at thirty-two.

Norris was the first major novelist of the Far West. He was born in Chicago—his father was a wholesale jeweler and his mother an actress—and the Norrises moved to San Francisco when Norris was fifteen. His mother encouraged his artistic talent, and Norris at first thought of becoming a painter. While studying art in Paris, he wrote a long imitation medieval ballad that his mother had printed in a San Francisco newspaper. Norris's interests turned to literature.

Upon his return to the United States, he briefly attended Berkeley, studying geology and zoology. After reading the naturalistic novels of Emile Zola—which crystallized his attitudes toward writing—Norris enrolled at Harvard, where, under the tutelage of Professor Lewis E. Gates, he began, simultaneously, work on two novels, *Vandover and the Brute* (posthumously published in 1914) and *McTeague* (1899). Inspiration for this latter work came from a newspaper article, also the starting point for novels by Norris's admired master, Zola.

After leaving Cambridge, with his manuscripts still incomplete, Norris traveled to South Africa to report on the Boer War. Expelled from that country, he returned to San Francisco, where he at last completed *McTeague*. It was published by the New York firm of Doubleday & McClure, for whom Norris was then working as a reader. Norris proved to be a shrewd judge of others' literary talent; he recommended the publication of Theodore Dreiser's *Sister Carrie* (1900).

At this time, Norris planned a trilogy of novels centered on wheat—its production, distribution, and consumption. The first of these, *The Octopus* (1901), a sprawling, exciting novel, sold more than any Norris book to date: 33,000 copies. He straightaway began work on *The Pit*, the second book of the trilogy, which he completed before he died of peritonitis in October 1902.

In his lifetime Norris published six books: the juvenile poem *Yvernelle* (1892); *Moran of the Lady Letty* (1898), a violent story of a shanghai; *Blix* (1899), a love story; *A Man's Woman* (1900), a melodramatic tale of arctic exploration; *McTeague*; and *The Octopus*. Two of Norris's novels were published after his death: *The Pit* (1903) and *Vandover and the Brute*, which was assembled by Norris's younger brother, Charles.

Norris's production was uneven. Half of his published books are dismissible. *Moran of the Lady Letty*, for all its exciting narrative—ships shanghai, valuable treasure, exotic locales, swashbuckling fights, and romance, seems a commercial product; *Blix* is resolved by a too-convenient plot device. However, *McTeague*, *The Octopus*, and the posthumously published *Vandover and the Brute* retain their great force. *The Pit* occupies a middle ground as the sections on Curtis Jadwin's speculations in the wheat market have some of the clarity of *The Octopus*, but the resolution of the marital difficulties between Jadwin and his wife and the attendant affirmation of a life of simplicity and hope amidst poverty betray the novel's promising complexity of vision.

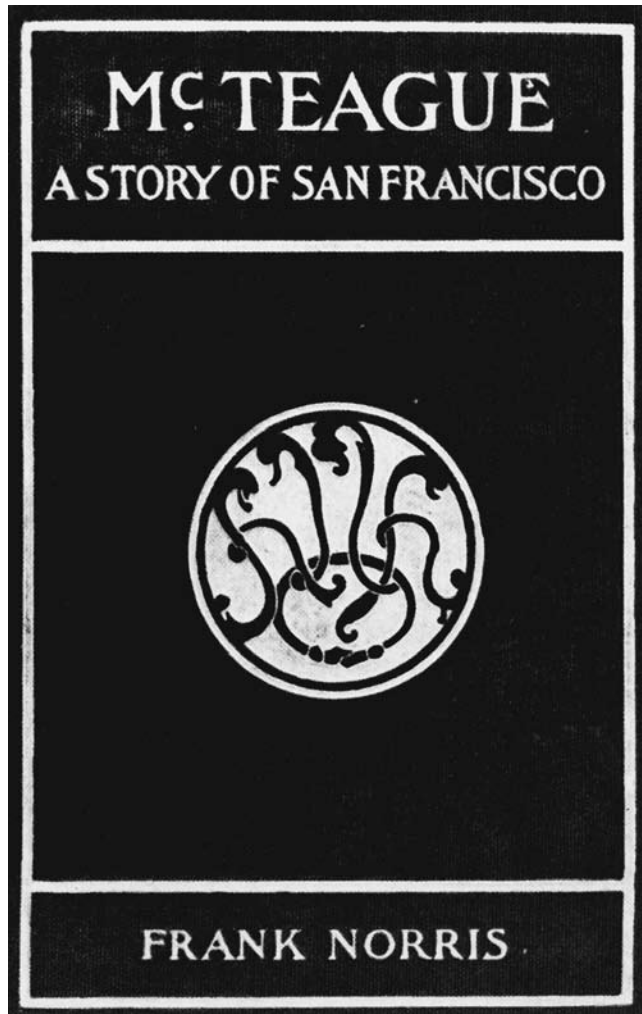
*McTeague* is regarded by many as Norris's masterwork. The scenes of lower-class life in San Francisco plus the effects of money and the desire for it on the dentist McTeague and his wife are cold-eyed NATURALISM. The novel gathers power as its episodes accumulate: McTeague's brutish sexuality; McTeague's murder of Trina, his wife; and the final tableau in which McTeague, handcuffed to the body of his enemy, is left to die in the desert are Norris at his best: each scene, however



Frank Norris while a student at the University of California in 1893, the year after his first novel, *Yvernelle: A Legend of Feudal France*, was published

crude, outdoes the previous in excitement and surprise, and the whole is linked together by a chain of events that reinforces the deterministic understanding that drives the novel.

While *McTeague* is Norris's most unified book, *The Octopus* is his largest canvas. Its panorama mirrors the largeness of the country with which it deals. Norris provides inside views of railroad-company officials squeezing the wheat farmers out of business to take the profits for themselves; the elemental, shrewd, and rustic ranchers oppose them. Their vision of agriculture and business sets forth Norris's socialistic ideas.



Cover for Norris's novel about a brutish dentist who is deprived of his livelihood and murders his miserly wife

When the railroad defeats the ranchers in a shoot-out, the story acquires tragic depth. Filled with highly melodramatic scenes, including a train robbery and the horrific death of a grain speculator, *The Octopus* is an exciting novel that uses elements found only in this country.

*Vandover and the Brute*, available only in a questionable text, is slighter, showing the power of Norris as it traces the decline in fortunes of a Harvard graduate as his beast ("wolf") nature takes over him.

Following his death, Norris's novel *The Pit* was published to wide acclaim and strong sales. In 1903 it was judged his crowning achievement. However, in the century since its appearance, *The Octopus* has eclipsed it as richer and more complex, depending less on the sentimentality and coincidences that are some of Norris's weaknesses. *McTeague* has remained the favorite novel for the classroom. Although not in the front rank of American writers with Dreiser or Ernest

HEMINGWAY, Norris is recognized as one of the major figures of American naturalism and the first serious novelist of California and the Far West.

—Roger Lathbury

### Principal Books by Norris

*Yvernelle: A Legend of Feudal France*. Philadelphia: Lippincott, 1892.

*Moran of the Lady Letty: A Story of Adventure off the California Coast*. New York: Doubleday & McClure, 1898.

*McTeague: A Story of San Francisco*. New York: Doubleday & McClure, 1899.

*Blix*. New York: Doubleday & McClure, 1899.

*A Man's Woman*. New York: Doubleday & McClure, 1900.

*The Octopus: A Story of California*. New York: Doubleday, Page, 1901.

*The Pit: A Story of Chicago*. New York: Doubleday, Page, 1903.

*A Deal in Wheat and Other Stories of the New and Old West*. New York: Doubleday, Page, 1903.

*The Responsibilities of the Novelist and Other Literary Essays*. New York: Doubleday, Page, 1903.

*The Third Circle*. New York & London: John Lane, 1909.

*Vandover and the Brute*. Garden City, N.Y.: Doubleday, Page, 1914.

*Collected Writings Hitherto Unpublished in Book Form*, volume 10 of *The Argonaut Manuscript Limited Edition of Frank Norris's Works*. Garden City, N.Y.: Doubleday, Doran, 1928.

*Frank Norris of "The Wave": Stories and Sketches from the San Francisco Weekly, 1893–1897*, edited by Oscar Lewis. San Francisco: Westgate Press, 1931.

*The Literary Criticism of Frank Norris*, edited by Donald Pizer. Austin: University of Texas Press, 1964.

*A Novelist in the Making: A Collection of Student Themes and the Novels Blix and Vandover and the Brute*, edited by James D. Hart. Cambridge, Mass.: Harvard University Press, 1970.

*The Apprenticeship Writings of Frank Norris, 1896–1898*, edited by Joseph R. McElrath Jr. and Douglas K. Burgess. Philadelphia: American Philosophical Society, 1996.

### Studying Frank Norris

In his short life—he died at thirty-two—Frank Norris published six books, of which two are central to understanding his work, and one other novel of equal quality; an important collection of essays was assembled from papers left after his death. A student who wants to read these four essential texts will find them neatly packaged in *Frank Norris: Novels and Essays*, edited by Donald Pizer (New York: Library of America, 1986).

The two important novels are *McTeague* (1899) and *THE OCTOPUS* (1901), as well as the posthumous *Vandover and the Brute*, written in 1894–1895 but published in 1914. *Vandover* and *McTeague* are studies in NATURALISM, the literary philosophy with which Norris is most immediately identi-



fied. Of these two *McTeague* is more many-sided and subtler. *The Octopus*, a long, energetic, episodic novel, shows the development of Norris's political thought. An impassioned plea for socialism, the book is made more complicated and arguably is weakened by a naturalistic argument introduced at its end. This novel was the first volume of Norris's projected "Epic of the Wheat" trilogy. The second entry, almost completed at his death, *The Pit*, was published to great contemporary acclaim in 1903, although later readers have judged its optimism facile.

Norris's critical writings, produced for newspapers and reviews, were not systematic and were not collected by him. However, the assemblers of *The Responsibilities of the Novelist* (1903) were not wrong in titling the book after that important essay. Norris's argument for clear-sighted REALISM permeates most of his critical writing.

All of Norris's writings were included in the ten-volume *Argonaut Manuscript Limited Edition of Frank Norris's Works* (Garden City, N.Y.: Doubleday, Doran, 1928). For this edition, Doubleday included a manuscript leaf from *McTeague* as a frontispiece; the volume with this page is eagerly sought by Norris scholars. This Argonaut edition includes Norris's lesser writings, which are surprisingly romantic and sentimental for one whose name is associated with the quasi-scientific approach of naturalism. Among these lesser works are Norris's early attempt at Romantic verse, *Yvernelle* (1892), which only the most devoted will want to attempt (and perhaps not even they), and three lesser novels, *Moran of the Lady Letty* (1898), *Blix* (1899), and *A Man's Woman* (1899). The short stories *A Deal in Wheat and Other Stories of the New and Old West* (1903) repeat, without the same breadth of canvas and concomitant power, the work of the major novels.

Norris has not been as subject to intense critical commentary as have contemporaries such as Theodore Dreiser and Jack London. The primary bibliography is Joseph R. McElrath Jr.'s *Frank Norris: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1992). Jesse S. Crisler and McElrath's secondary bibliography, *Frank Norris: A Reference Guide* (Boston: G. K. Hall, 1975), is supplemented in the "Current Publications" section of *Frank Norris Studies* (1986–2004). The only collection of his correspondence is *Frank Norris: Collected Letters*, edited by Crisler (San Francisco: Book Club of California, 1986). The most recent biography is McElrath and Crisler's *Frank Norris: A Life* (Urbana: University of Illinois Press, 2006). Lawrence Hussian's *Harbingers of a Century: The Novels of Frank Norris* (New York: Peter Lang, 1999) puts Norris in historical context, argues for materialism as the foundation of Norris's understanding of American life, and surveys previous Norris criticism. Don Graham's *Critical Essays on Frank Norris* (Boston: G. K. Hall, 1980) presents a useful selection of criticism.

—Roger Lathbury

## The Novel

At the beginning of the twentieth century the novels of Henry James (1843–1916) represented a highly stylized standard that provides a means for discussing the REALISM of the previous century and the evolution to the REALISM, NATURALISM, and MODERNISM of the new century.

James's brand of realism, like that of his literary contemporaries such as Sarah Orne Jewett (1849–1909), Bret Harte (1836–1902), and William Dean Howells (1837–1920), emphasized the individual over the community, and it functioned within certain implicit and understood conventions associated with the use of authentic settings and familiar character types. Like the later naturalists, James in his narratives exposes what he perceived as the insensate nature of relationships between individuals and between classes in the modern, increasingly industrialized and incorporated world. Rather than presenting a world inevitably and invariably improving, James, in such novels as *The Portrait of a Lady* (1881), *THE AMBASSADORS* (1903), and *The Golden Bowl* (1905), offered scenes and relationships that suggest how volatile modern life is beneath its often placid veneer. Further, through use of metaphoric language, he provided glimpses into the minds of individuals struggling, sometimes heroically and sometimes pathetically, to create fulfilling lives—a style and purpose that foreshadow the aim and aesthetics of modernist writers.

The suggestion in James's fiction that certain laws or forces—not unlike those governing nature—likewise control even life in high society connects his work to that of authors such as Kate Chopin (1851–1904) and Edith WHARTON, and, to some extent, to Stephen CRANE, Theodore DREISER, Jack LONDON, Sinclair LEWIS, Frank NORRIS, and Upton SINCLAIR, all of whom occupy various points along the continuum between realism and naturalism.

An austere version of realism, naturalism was paradoxical in its purposes. On the one hand, authors in the vein of Norris and Sinclair proposed with muckraking novels that, through fiction and through action, wrongdoing could be exposed. In Norris's *THE OCTOPUS* (1901), for instance, and in Sinclair's *THE JUNGLE* (1906), the gilded exterior of the railroad monopoly in California and the meatpacking industry in Chicago is pulled away to reveal the sordid side of capitalism run amuck.

Other naturalists took a more literal and, in some instances, more literary approach to themes and issues associated with the universal struggle to survive and to find meaning. In their interpretation of naturalism's theoretical cornerstone, Charles Darwin's *Origin of the Species* (1859), these writers presented with a certain impassive detachment a pessimistic view of life, one in which events and outcomes were predetermined genetically and environmentally. Among these, London, in his novels *THE CALL OF THE WILD* (1903) and *WHITE FANG* (1906), presented thinly veiled allegories through, respectively, a domesticated dog's adaptation to the wild and a wolf dog's domestication.



In *THE RED BADGE OF COURAGE* (1895), Crane taps into naturalism not for the purposes of reform but instead to convey and explain the young soldier Henry Fleming's rational response to war and his retreat from it. Replete with conventions drawn from the realist camp, the novel highlights the locale, the language, and the ordinary, representative soldier's view of a subject valorized by Romantic writers.

Although Chopin deals with a decidedly different topic in a dissimilar style, the tone and termination of *THE AWAKENING* (1899) is similar to *The Red Badge of Courage* in its treatment of its protagonist. Compelled by an essential force she can neither name nor suppress, Edna Pontellier searches for a place in turn-of-the-century American southern society where she might feel at home and at peace. Failing because her nature will not resonate with that of her society, she is driven by her instinctive desire for tranquility to take her own life. Similarly, Wharton in *The House of Mirth* (1905) constructs a situation in which high society looks not unlike the wild environs inhabited by London's canines, as her heroine Lily Bart is destroyed in the attempt to maintain her tenuous position among the New York upper class.

Even before the end of the Progressive Era and the beginning of WORLD WAR I, American realists and naturalists used their novels to show how political, economic, and biological forces and systems control and determine lives. Two responses to this fundamentally naturalistic view dominated American literature in the ensuing years. The first involved the production of popular, sentimental novels intended to assuage and/or entertain wide audiences; the second entailed the creation of high art designed for audiences with similar needs but different tastes. The former presented readers with formulaic, predictable narratives based loosely on reality and, as was the case with the WESTERN, the latter often acknowledged society's determined nature while proposing the belief that through art people could find and, to some extent, create meaning.

One influential and representative popular novel written near the turn of century was Owen WISTER's *THE VIRGINIAN* (1902). Frequently cited as the first Western, *The Virginian* features the now-commonplace laconic cowboy living on the fading frontier according to the unwritten code of the West. The tale reaches its climax when the titular hero kills the villain in a final shoot-out. Wister's novel established a formula followed by countless writers bent on selling books. Zane Grey, a particularly prolific producer of Westerns, had twenty of his works appear on the best-seller list between 1919 and 1939, a testament to his talent for reaching readers and to the popularity of formulaic fiction during the first half of the century.

All novels written by westerners about the West did not follow the pattern established by Wister. Willa CATHER, in her novel *MY ÁNTONIA* (1918) breaks new ground by broadening the scope of stories set on or near the frontier at the turn of the century. With a framed narrative that is more stark and

succinct than sentimental and formulaic, Cather presented an artistic novel akin to those written by her more-acclaimed male contemporaries.

Sherwood ANDERSON, F. Scott FITZGERALD, and Ernest HEMINGWAY tapped into the elastic nature of the novel and presented fiction that offered aesthetic avenues for reconstructing the fragmented post-World War I world. Anderson in *WINESBURG, OHIO* (1919), Fitzgerald in *THE GREAT GATSBY* (1925) and *TENDER IS THE NIGHT* (1934), and Hemingway in *THE SUN ALSO RISES* (1926), *A FAREWELL TO ARMS* (1929), and *FOR WHOM THE BELL TOLLS* (1940) found new styles and forms to reexamine long-standing ideas and ideals such as the American Dream and the related myth of progress. Differing from the realistic and romantic fiction that preceded them, their novels, though conspicuously dissimilar, are commonly characterized by a style that relies for its effects on dialogue, image, and action rather than on description, sentiment, and adornment.

On what was initially a "lower frequency," to quote author Ralph Ellison, African American authors—many of whom were associated with the HARLEM RENAISSANCE—created novels that, as was the case with Nella LARSEN's *Passing* (1929), attempted to untangle the complexities of gender, race, and class. The works of such novelists as Jean TOOMER, Zora Neale HURSTON, and Richard WRIGHT shed light on both new and known problems that African Americans confronted in the first half of the twentieth century, giving voices to the suppressed and silenced. In the process, as is evident from the scope and artistic ingenuity of Toomer's *CANE* (1923), Hurston's *THEIR EYES WERE WATCHING GOD* (1937), and Wright's *NATIVE SON* (1940), they contributed to the development of the novel in American literature.

The problems associated with race relations affected all Americans, a reality not lost on William FAULKNER, a Southern writer whose novels often examined race relations in the Deep South. "In assuming a racial heritage based on dominance and difference," explains Thadious M. Davis, "Faulkner understood himself and his work in both racial and regional perspectives." His understanding of what his work was about and what ends it should serve shaped its content and its construction. The end results were modernist novels such as *THE SOUND AND THE FURY* (1929), *LIGHT IN AUGUST* (1932), and *ABSALOM, ABSALOM!* (1936), each of which unfolds in YOKNAPATAWPHA COUNTY, a fictional place that, like the novels themselves, is characterized by multiple perspectives.

Finally, by the late 1930s and early 1940s, with the GREAT DEPRESSION in full swing, many writers produced work that was pragmatic in purpose and proletarian in disposition, including such novels as Michael GOLD's *Jews without Money* (1930), Nelson ALGREN's *Somebody in Boots* (1935), and James T. FARRELL's Studs Lonigan trilogy, *Young Lonigan: A Boyhood in Chicago Streets* (1932), *The Young Manhood of Studs Lonigan* (1934), and *Judgment Day* (1935). Perhaps best represented by John STEINBECK's *THE GRAPES OF WRATH*

(1939), these narratives utilized aesthetic innovations to urge reform. In this regard—to paraphrase Alexis de Tocqueville in *DEMOCRACY IN AMERICA* (1895)—these authors wrote in a time and place wherein many readers, because of trying circumstances, preferred “the useful to the beautiful,” while insisting that “the beautiful be useful.”

### Sources

- Cawelti, John G. *The Six-Gun Mystique Sequel*. Bowling Green: Bowling Green State University Popular Press, 1999.
- Donaldson, Susan V. *Competing Voices: The American Novel 1865–1914*. New York: Twayne, 1998.
- Elliot, Emory, and others. *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.
- Gray, Richard. *A History of American Literature*. Malden, Mass.: Blackwell, 2004.
- Minter, David. *A Cultural History of the American Novel: Henry James to William Faulkner*. Cambridge: Cambridge University Press, 1994.

—Colin Irvine

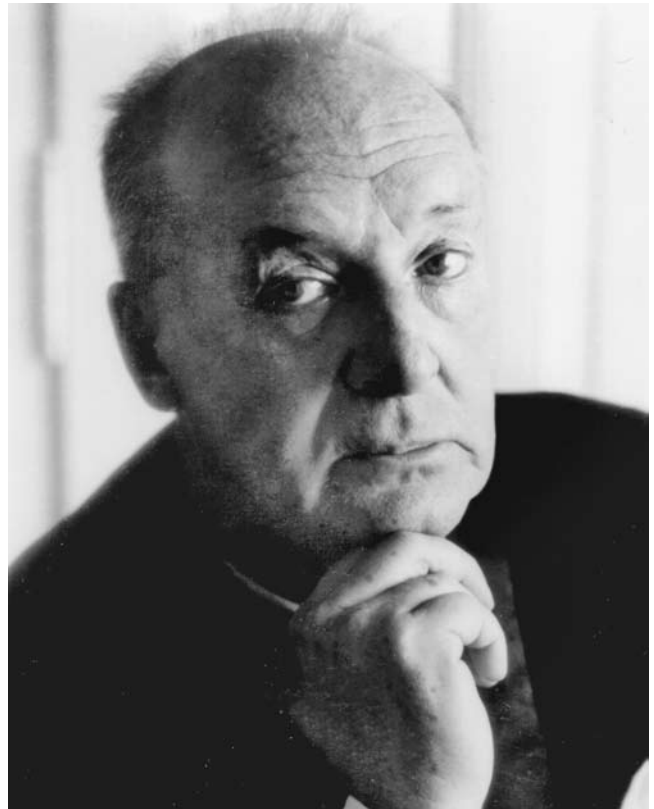


**Nabokov, Vladimir** (1899–1977) *novelist, short-story writer, poet, autobiographer*

*Lolita, light of my life, fire of my loins. My sin, my soul.  
Lo-lee-ta: the tip of the tongue taking a trip of three  
steps down the palate to tap, at three, on the teeth. Lo.  
Lee. Ta.*

—*Lolita* (1955)

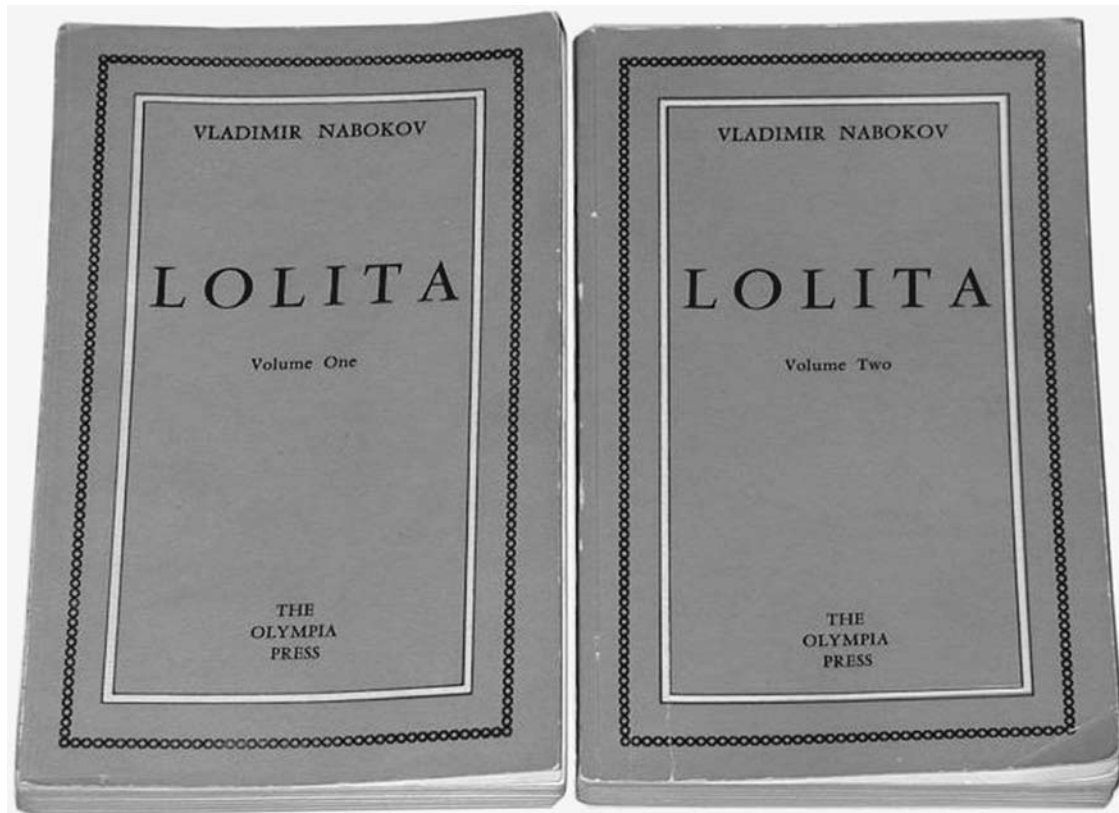
The author of nine novels written in Russian and eight NOVELS written in English, Vladimir Nabokov spent his early years in his native Russia and his adulthood as an expatriate in England, Europe, and ultimately the United States. Born in the final year of the nineteenth century in St. Petersburg, Nabokov spent his childhood in the sort of aristocratic luxury associated with Leo Tolstoy, one of Nabokov's most significant artistic forebears. Fluent in Russian, French, and English almost from the beginning, Nabokov also discovered early in his childhood the three primary obsessions of his life: chess, butterflies, and literature. In the wake of the Russian Revolution, Nabokov's father moved his family first to England, where Nabokov matriculated at Trinity College, Cambridge, then to Berlin. Just before Nabokov graduated from Trinity College in 1922, with honors in French and Russian Literature, his father was assassinated in Berlin. Nabokov moved to Berlin in summer 1922, working as a writer and as a tutor. He published two volumes of poetry, short fiction, and drama. In 1925, the year he married Véra Slonim, he completed his first Russian-language novel, *Mary*, published in Berlin under the pseudonym Sirin. Eight more novels in Russian followed, in addition to scores of stories and poems, the



*Vladimir Nabokov*

whole corpus pitched at a small audience of Russian exiles. In the wake of the Nazi ascendancy in the late 1930s, Nabokov took his wife and son, Dmitri, to France.





Front covers for the two-volume first edition of Nabokov's 1955 novel, published in the Olympia Press Traveler's Companion series, a Paris imprint that specialized in racy English-language fiction

While in France Nabokov began his first English-language novel, *The Real Life of Sebastian Knight*, and published it in the United States in 1941, the year after he moved his family there to teach, first at Stanford, then at Wellesley, and, beginning in 1948, at Cornell, where he established his reputation as a brilliant teacher. His lectures on literature were collected after his death in *Lectures on Literature* (1980), *Lectures on Russian Literature* (1980), and *Lectures on Don Quixote* (1983). The change in language did not affect the unique particulars of Nabokov's art, however, for, like the nine Russian novels that preceded it, *The Real Life of Sebastian Knight* is an elaborately designed invention that employs allusions, coincidences, and complex patternings to create a work that is less a story in prose than a hall of mirrors interspersed with gaps suggesting the presence of another world behind the world of the novel itself. Typical of a Nabokov novel, the book also features a work-within-the-work, in this case a biography about an imagined writer, the Sebastian Knight of the title, written by the writer's brother, who begins to confuse his own life with that of the subject of his biography. In this novel as well as its successor, the politically charged *Bend Sinister* (1947), Nabokov invites his readers to look

beyond the surface story to, as he puts it in his autobiography *Speak, Memory* (1951), "the mirror-like angles of his clear but weirdly misleading sentences . . . the real life of his books flow[s] in his figures of speech, which one critic has compared to 'windows giving upon a contiguous world . . . a rolling corollary, the shadow of a train of thought.'" The critic is, of course, Nabokov himself.

After 1954, when he translated his autobiography from English into Russian, Nabokov wrote exclusively in English. In December 1953 Nabokov completed *Lolita*, his best-known novel, about a middle-aged man's obsession for a twelve-year-old American girl. Due to its provocative subject matter, the novel was rejected by American publishers. Nabokov published the novel anonymously in 1955 with the Paris-based Olympia Press, a small house specializing in erotica and pornography. An American edition was published in 1958 and became a best-seller. The narrator, a pedantic European in his forties named Humbert Humbert, narrates his lyrical and disturbing tale of erotic obsession from behind the bars of a prison cell, where he is languishing following the murder of Lolita's lover, Clare Quilty. As a piece of scandalous erotica, *Lolita* is something of a disappointment; for, as Humbert Humbert himself remarks, "I am not concerned with so-

called 'sex' at all. Anybody can imagine those elements of animality. A greater endeavor lures me on: to fix once for all the perilous magic of nymphets."

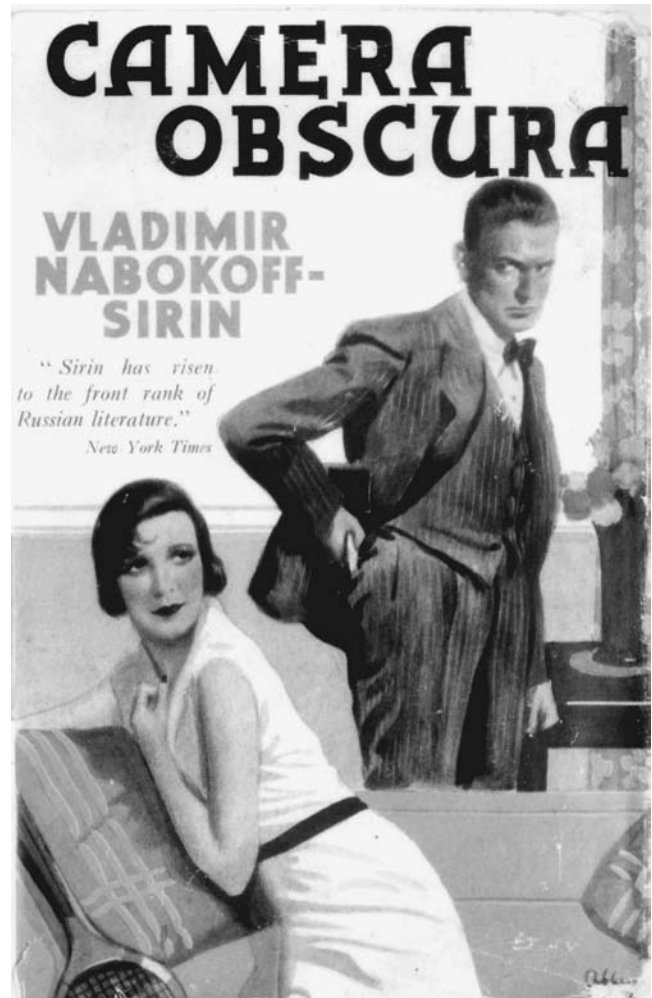
Nabokov followed *Lolita* with *Pnin* (1957), a collection of linked tales about a hapless Russian professor negotiating his way through the strange, gaudy landscape of post-war America. It is one of his most accessible and endearing English language novels. Now wealthy and famous, Nabokov quit teaching and moved to Switzerland, where he continued to publish such remarkable works as *Pale Fire* (1962) and *Ada, or Ardor: A Family Chronicle* (1969), while translating his Russian novels into English. *Pale Fire*, published to great acclaim in 1962, is a novel in the form of a 999-line poem in heroic couplets and 275 pages of commentary plus an index. The latter two sections are written by another glacially self-important pedant named Charles Kinbote, who sees in the title poem a "submerged" narrative detailing the fate of Charles Xavier, the deposed king of Zembla, the "distant northern land" of Kinbote's birth and a metaphor for Nabokov's adored, lost Russia.

*Ada*, Nabokov's longest and most ambitious book, is a vast Tolstoyan family saga set in the fully imagined alternative world of Antiterra, in which the continents of America and Russia are joined. The culmination of his writing career, *Ada* reprises and recapitulates Nabokov's artistic obsessions and influences, from its opening parody of the first sentence of Tolstoy's *Anna Karenina* to its dense, lyrical evocation of Nabokov's Russian past, wherein Nabokov pays direct homage to French writer Marcel Proust's seven-volume novel, *In Search of Lost Time*.

After *Ada*, Nabokov wrote only two more novels, the slim intriguing novella *Transparent Things* (1972), narrated by the ghost of a young publisher named Hugh Person, and *Look at the Harlequins!* (1974), another novel in the form of a critical work, this time an autobiography of a writer, Vadim Vadimovich, whose career invites, but also cagily disrupts, comparisons with that of his creator. Nabokov died in Switzerland in 1977.

Nabokov looms undisputed as one of the giants of twentieth-century literature, standing alongside such figures as James Joyce and Marcel Proust. Alone among his contemporaries, however, Nabokov's long and distinguished career straddles the dividing line between Modernism and Post-Modernism. As such, his work can be compared, in its complex allusiveness and formal ingenuity, with that of Joyce, and in its playful self-reflexivity and use of parody, with the work of such Postmodern fabulists as John BARTH and Thomas Pynchon, on whom he has exerted an indelible influence. Although critics have often dismissed his formal virtuosity as an end in itself, recent work, particularly that of Michael Wood and Nabokov's biographer Brian Boyd, has sought to trace out an elusive but committed ethical component to Nabokov's insular gamesmanship.

—Marshall Boswell



Dust jacket for the first English translation, 1935, of Nabokov's novel. In 1938 Nabokov retranslated the novel as *Laughter in the Dark*.

### Principal Books by Nabokov

*Laughter in the Dark*, translated by Nabokov from his *Kamera obskura* (1933). Indianapolis & New York: Bobbs-Merrill, 1938.

*The Real Life of Sebastian Knight*. Norfolk, Conn.: New Directions, 1941.

*Nikolai Gogol*. Norfolk, Conn.: New Directions, 1944.

*Bend Sinister*. New York: Holt, 1947.

*Nine Stories*. Norfolk, Conn.: New Directions, 1947.

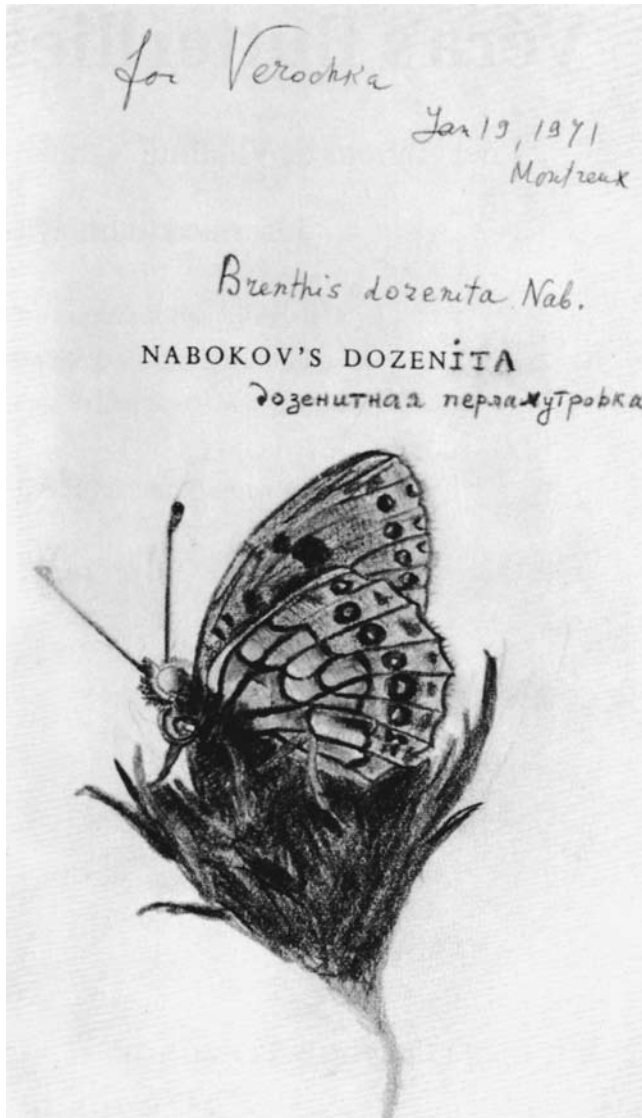
*Conclusive Evidence: A Memoir*. New York: Harper, 1951.

*Lolita*. 2 volumes, Paris: Olympia Press, 1955; 1 volume, New York: Putnam, 1958.

*Vesna v Fial'te i drugie rasskazy*. New York: Chekhov, 1956.

*Pnin*. Garden City, N.Y.: Doubleday, 1957.

*Nabokov's Dozen: A Collection of Thirteen Stories*. New York: Doubleday, 1958.



Inscription by Nabokov to his wife Vera in a 1969 reprint of Nabokov's *Dozen: A Collection of Thirteen Stories*. Underneath Nabokov's drawing, which he named "Brenthis dozenita Nab", he wrote in Russian "the pre-zenithal mother-of-pearler."

*Invitation to a Beheading*, translated by Dmitri Nabokov from Nabokov's *Priglasenie na kazn'* (1938). New York: Putnam, 1959.

*Poems*. Garden City, N.Y.: Doubleday, 1959.

*Pale Fire*. New York: Putnam, 1962.

*The Gift from Dar*. Translated by Scammell and Nabokov. New York: Putnam, 1963.

*The Defense*, translated by Michael Scammell and Nabokov from Nabokov's *Zashchita Luzhina* (1930). New York: Putnam, 1964.

*Notes on Prosody: From the Commentary to His Translation of Pushkin's Eugene Onegin*. New York: Bollingen Foundation, 1964.

*The Eye*, translated by Nabokov and Dmitri Nabokov from Nabokov's *Sogliadatai* (1938). New York: Phaedra, 1965.

*Despair*, revised and translated by Nabokov from his *Otchaianie* (1936). New York: Putnam, 1966.

*The Waltz Invention: A Play in Three Acts*, translated by Dmitri Nabokov. New York: Phaedra, 1966.

*Nabokov's Quartet*, translated by Dmitri Nabokov. New York: Phaedra, 1966.

*King, Queen*, translated by Nabokov and Dmitri Nabokov from Nabokov's *Knave, Korol', dama, valet* (1928). New York: McGraw-Hill, 1968.

*Nabokov's Congeries*, edited by Page Stegner. New York: Viking, 1968.

*Ada, or Ardor: A Family Chronicle*. New York: McGraw-Hill, 1969.

*Mary*, translated by Michael Glenny and Nabokov from Nabokov's *Mashen'ka* (1926). New York: McGraw-Hill, 1970.

*Poems and Problems*. New York: McGraw-Hill, 1970.

*Glory*, translated by Dmitri Nabokov and Nabokov from Nabokov's *Podvig* (1932). New York: McGraw-Hill, 1971.

*Transparent Things*. New York: McGraw-Hill, 1972.

*A Russian Beauty and Other Stories*, translated by Nabokov, Dmitri Nabokov, and Simon Karlinsky. New York: McGraw-Hill, 1973.

*Strong Opinions*. New York: McGraw-Hill, 1973.

*Lolita: A Screenplay*. New York: McGraw-Hill, 1974.

*Look at the Harlequins!* New York: McGraw-Hill, 1974.

*Tyrants Destroyed and Other Stories*, translated by Nabokov and Dmitri Nabokov. New York: McGraw-Hill, 1975.

*Details of a Sunset and Other Stories*, translated by Nabokov and Dmitri Nabokov. New York: McGraw-Hill, 1976.

*Stikhi*. Ann Arbor, Mich.: Ardis, 1979.

*Lectures on Literature*, edited by Fredson Bowers. New York: Harcourt Brace Jovanovich / Columbia, S.C.: Brucoli Clark, 1980.

*Lectures on Ulysses: Facsimile of the Manuscript*. Bloomfield Hills, Mich.: Brucoli Clark, 1980.

*Lectures on Russian Literature*, edited by Bowers. New York: Harcourt Brace Jovanovich/Brucoli Clark, 1981.

*Lectures on Don Quixote*, edited by Bowers. San Diego: Harcourt Brace Jovanovich/Brucoli Clark, 1983.

*The Man from the USSR and Other Plays: With Two Essays on the Drama*, translated by Dmitri Nabokov. San Diego: Brucoli Clark/Harcourt Brace Jovanovich, 1984.

*The Enchanter*, translated by Dmitri Nabokov. New York: Putnam, 1986; London: Picador, 1987; Russian version published as "Volshebnyk," *Russian Literature Triquarterly*, 24 (1991): 9-41.

*The Stories of Vladimir Nabokov*. New York: Knopf, 1995.



*Nabokov's Butterflies: Unpublished and Uncollected Writings*, edited by Brian Boyd and Robert Michael Pyle, translations by Dmitri Nabokov. Boston: Beacon, 2000.

### Studying Vladimir Nabokov

Vladimir Nabokov was a prolific and famously difficult writer. A student is well advised to begin by reading the Library of American volumes *Novels and Memoirs, 1941–1951* (1996), which includes *The Real Life of Sebastian Knight*, *Bend Sinister*, and *Speak, Memory* and *Novels, 1955–1962* (1996), which includes *LOLITA*, *Invitation to a Beheading*, *Pale Fire*, and *Lolita (A Screenplay)*.

Nabokov's biography is as fascinating as his prose. His childhood in the Russian aristocracy, his many travels and, often forced, emigrations, his interest in lepidopterology and chess, and his ever evident engagement with language inform any study of his fiction. Important biographies include Brian Boyd's pair of texts, *Vladimir Nabokov: The Russian Years* (Princeton: Princeton University Press, 1990) and *Vladimir Nabokov: The American Years* (Princeton: Princeton University Press, 1992). There is also a collection of photographs edited by Elendea Proffer titled *Vladimir Nabokov: A Pictorial Biography* (Ann Arbor, Mich: Ardis, 1991). Students may also examine *Vera (Mrs. Vladimir Nabokov)* (New York: Random House, 1999) by Stacy Schiff, which examines the life of Nabokov's wife. Much can be learned from studying Nabokov's collected letters, and perhaps the best place to start is *Vladimir Nabokov: Selected Letters, 1940–1977* (San Diego: Harcourt Brace Jovanovich, 1989), edited by Dmitri Nabokov and Matthew J. Brucoli.

Michael Juliar's *Vladimir Nabokov: A Descriptive Bibliography* (New York: Garland, 1986) remains the best primary bibliography, and the *Nabokovian*, a semiannual journal published by the International Vladimir Nabokov Society at the University of Kansas, includes an annual secondary bibliography, with abstracts of articles and books, photographs and illustrations, notes and queries. The International Vladimir Nabokov Society also sponsors Nabokov Studies, an annual collection of criticism and book reviews.

The scholarship and criticism typically focuses on Nabokov's linguistic playfulness, which engenders a seemingly endless complexity. The student reading such scholarship will quickly realize that Nabokov scholars split into two camps when it comes to Nabokov's facility with language. One side celebrates Nabokov's genius and proclaims him a peerless stylist of English prose, while the other acknowledges his linguistic skill but sees his motivations as pretentious and self-aggrandizing. The most useful appraisals include *The Cambridge Companion to Nabokov*, edited by Julian Connolly (New York: Cambridge University Press, 2005), *Discourse and Ideology in Nabokov's Prose*, edited David H. J. Larmour (New York & London: Routledge, 2002), and Maxim Shrayer's *The World of Nabokov's Stories* (Austin: University of Texas Press, 1999).

—Student Guide by Jonathan Elmore

***The Naked and the Dead*** by Norman Mailer (New York: Rinehart, 1948) *novel*

A hard-boiled, realistic portrayal of foul-mouthed soldiers clashing with a callous officer class during WORLD WAR II, Norman MAILER'S *THE NAKED AND THE DEAD* directly reflects Mailer's own wartime experience in the Philippines. Lieutenant Robert Hearn, a college graduate, challenges the sadism and paranoia of his commanding officer, General Cummings. To punish Hearn for insubordination, Cummings sends him on a perilous, and ultimately pointless, mission on a small Japanese island called Anopopei. Hearn's platoon leader is a battle-hardened sergeant named Croft. In addition to Hearn and Croft, the platoon consists of more than a dozen vividly drawn characters representing a cross-section of American ethnic and social types, including the angry Irishman, Gallagher; Roth, the sensitive New York Jew; and the Southern country boy, Wilson. Mailer, who took his influence from writers such as James T. Farrell, John Dos Passos, and, especially, Ernest Hemingway, became a best-selling author with the publication of *The Naked and the Dead*.

### Sources

Bloom, Harold, ed. *Norman Mailer*. Philadelphia: Chelsea House, 2003.

Merrill, Robert. *Norman Mailer Revisited*. New York: Twayne, 1992.

—Marshall Boswell

### National Book Award

First established in 1950, the National Book Award is awarded each year to four books, one each from the following categories: fiction, nonfiction, poetry, and children's literature. A five-member judging panel, new each year, selects the winning books from hundreds of entries. The final nominees in each category are announced in the early fall, and the winners are formally announced at the National Book Awards ceremony and dinner, held in New York City each November. Each winning writer wins a crystal trophy as well as a cash prize of \$10,000. Runner-ups receive \$1,000.

The National Book Award Foundation, which has overseen the award since 1988, also gives out the Medal of Distinguished Contribution to American Letters (DCAL), which recognizes a writer's lifetime achievement. Winners of the DCAL include Eudora Welty (1991), James Laughlin (1992), Clifton Fadiman (1993), Gwendolyn Brooks (1994), David McCullough (1995), Toni MORRISON (1996), Studs TERKEL (1997), John UPDIKE (1998), Oprah Winfrey (1999), Ray BRADBURY (2000), Arthur MILLER (2001), Philip ROTH (2002), Stephen KING (2003), Judy Blume (2004), Norman MAILER (2005), and Adrienne RICH (2006).

In 2005 the NBAF established the Literarian Award, given out to "an individual for outstanding service to the American literary community, whose life and work exemplify the goals



of the National Book Foundation to expand the audience for literature and to enhance the cultural value of literature in America.”

The first award in fiction went to Nelson Algren’s *THE MAN WITH THE GOLDEN ARM*, while the first award in poetry went to William Carlos Williams’s *Paterson: Book III and Selected Poems* (see *PATERSON*). Between 1973 and 1975, the fiction and the poetry awards were split between two finalists, while between 1980 and 1983, a separate award was given to a hardcover and a paperback novel. From 1985 to 1990, no award was given for poetry. Prominent winners in fiction include: James JONES’s *FROM HERE TO ETERNITY* (1951); Ralph ELLISON’s *INVISIBLE MAN* (1952); Saul BELLOW’s *THE ADVENTURES OF AUGIE MARCH* (1953); John O’Hara’s *TEN NORTH FREDERICK* (1955); Bernard MALAMUD’s *The Magic Barrel* (1958); Philip ROTH’s *GOODBYE, COLUMBUS* (1959); Walker PERCY’s *THE MOVIEGOER* (1961); Thomas PYNCHON’s *GRAVITY’S RAINBOW* (1973); John UPDIKE’s *Rabbit Is Rich* (1981; (see *RABBIT ANGSTROM: A TETRALOGY*); Alice WALKER’s *THE COLOR PURPLE* (1982); Don DELILLO’s *WHITE NOISE* (1985); Cormac MCCARTHY’s *ALL THE PRETTY HORSES* (1992); Charles FRAZIER’s *Cold Mountain* (1997); Jonathan FRANZEN’s *THE CORRECTIONS* (2001); William VOLLMANN’s *Europe Central* (2005); and Richard POWERS’s *The Echo Maker* (2006).

Prominent winners in the poetry category include: Robert LOWELL’s *LIFE STUDIES* (1959); Randall JARRELL’s *The Woman at the Washington Zoo* (1960); William STAFFORD’s *Traveling through the Dark* (1962); Theodore ROETHKE’s *The Far Field* (1964); James DICKEY’s *Buckdancer’s Choice* (1965); Robert BLY’s *The Light Around the Body* (1967); John BERRYMAN’s *His Toy, His Dream, His Rest* (1968; see *THE DREAM SONGS*); Elizabeth BISHOP’s *The Complete Poems* (1969); Mona VAN DUYN’s *To See, to Take* (1970); and Frank O’HARA’s *The Collected Works of Frank O’Hara* (1971). More-recent winners include Howard Moss, A. R. AMMONS, Allen GINSBERG, Adrienne RICH, John ASHBERRY, Howard NEMEROV, James MERRILL, James TATE, and W. S. MERWIN.

—Marshall Boswell

## National Book Critics Circle Award

The National Book Critics Circle Award is awarded each year by the National Book Critics Circle (NBCC), a nonprofit group of seven hundred active book reviewers which was first established in 1974. The first round of National Book Critics Circle Awards was issued the following year. The members of the NBCC select five books a year in six categories: fiction, nonfiction, poetry, memoir/autobiography, biography, and criticism. Unlike the NATIONAL BOOK AWARD, which focuses only on books written by American writers, the National Book Critics Circle Award recognizes all works written in English. The NBCC also gives out the Ivan Sandrof Lifetime

Achievement Award and the Nona Balakian Citation for Excellence in Reviewing. The first award in the fiction category went to E. L. DOCTOROW’s *RAGTIME* (1975), while the first award in the poetry category went to John ASHBERRY’s *SELF-PORTRAIT IN A CONVEX MIRROR* (1975).

—Marshall Boswell

## National Medal of Arts

The highest United States award given to artists and their patrons, the National Medal of Arts is awarded each year by the president of the United States. Recipients of the prize are considered to be “deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States.” Nominees for the awards are culled from nationwide nominations submitted to and selected by the National Council on the Arts.

The first round of National Medal of Arts awards was given out by President Ronald Reagan in 1985. Since then, more than two hundred awards have been given to individuals and groups who have contributed significantly to the literary, visual, and performing arts. Past winners in the literature category include Ralph ELLISON (1985), Eudora Welty (1986), Robert Penn Warren (1987), Howard NEMEROV (1987), Saul BELLOW (1988), John UPDIKE (1989), Czeslaw Milosz (1989), William STYRON (1993), Richard WILBUR (1994), Gwendolyn Brooks (1995), Edward ALBEE (1996), Maya ANGELOU (2000), Rudolfo ANAYA (2001), Anthony Hecht (2004), Louis AUCHINCLOSS (2005), and Gregory Rabassa (2006).

—Marshall Boswell

## Native American Literature

In much the same way that Jewish, Hispanic, and African American writers of the postwar period succeeded in transforming themselves from marginalized outsiders to centralized voices positioned to challenge the dominant culture from within, so, too, have Native American writers found new readers eager to understand the Native American experience while simultaneously expanding their own conception of what it means to be an American. Whereas the Native American literature of the 1920s and 1930s tended to focus primarily on the struggle of reservation dwellers to negotiate the conflict between tribal obligation and mainstream assimilation, by the 1960s many Native American authors were inspired to embrace a sense of ethnic solidarity amid the revisionist and revolutionary spirit of that decade. No work better encapsulated this new attitude than N. Scott MOMADAY’s Pulitzer Prize-winning best-seller, *House Made of Dawn* (1968), the story of a modernized Native American given the Biblical name of Abel who struggles to recapture the timeless, mythic, and communal values of his father. The NOVEL, with its poetic

identification with the land and collective mythology, captured the utopian spirit of the times and helped elevate Native American identity into a new synecdoche for authentic Americanness.

James WELCH, who was educated for the most part in Montana reservation schools, became the next major Native American success story after Momaday with *Winter in the Blood* (1974), a slim but powerful novella about a heavy-drinking, self-destructive Native American man trying to recover his connection to Montana, the land of his forefather. The novel turned out to be the first installment in a trilogy that traces the struggle of Native Americans from the nineteenth to the twentieth century and their efforts to create a coherent cultural identity that embraces tribal obligations and the American mainstream. The other books in this series are *The Death of Jim Loney* (1979) and what many consider Welch's greatest achievement, *Fools Crow* (1986). Gerald VIZENOR is another writer deeply indebted to the trailblazing example of Momaday; his first novel, *Darkness in Saint Louis Bearheart* (1978), a dystopian science-fiction novel, imagines the struggles of a group of Native Americans confronted with a bleak, postapocalyptic landscape ravaged by a battle for domination of the oil markets.

Leslie Marmon SILKO's first novel, *Ceremony* (1977), a contemporary classic, chronicles an emotionally shattered Vietnam veteran's attempt to reconnect with pueblo life, while *Storyteller* (1981) innovatively combines poetry, autobiography, photographs, oral history, and short fiction to evoke a kaleidoscopic portrait of the author's own fragmented but rich experience as a mixed-blood Native American, Hispanic, and Anglo-Saxon American. Silko solidified her reputation with *Almanac of the Dead* (1991), a 760-page novel that weaves a Pynchonesque tale of drug dealers, evil capitalists, eco-warriors, and witches who converge when a TV psychic discovers an ancient text that warns of an imminent Indian insurrection.

Louise ERDRICH, another mixed blood writer, of Native American/German extraction, came to national attention with her award-winning first book, *Love Medicine* (1984), a story cycle about a group of mixed-blood Chippewa families. Set in the fictional town of Argus, North Dakota, the book drew comparisons to William Faulkner's Yoknapatawpha County novels, a connection Erdrich has encouraged with her subsequent Argus works, *The Beet Queen* (1986), *Tracks* (1988), *The Bingo Palace* (1994), and *The Antelope Wife* (1998). Silko famously attacked *Beet Queen* for substituting self-conscious "literariness" for more strident political engagement, indicating a split in Native American intellectual life concerning the obligations of the artist.

More recently, writers such as Martin Cruz Smith, Thomas King, and Sherman ALEXIE have achieved both popular and critical acclaim for their multifaceted work, which often explores the complexities of contemporary Native American identity via fiction that employs the elements of such popu-

lar genres as the mystery, the political satire, and the crime thriller.

Many postwar Native American novelists and short-story writers are also highly esteemed poets. Momaday, Erdrich, Vizenor, Welch, Silko, and Alexie have all produced widely acclaimed poetry collections. Other major poets include Joy Harjo, a graduate of the University of Iowa Workshop who published, with Gloria Bird, a groundbreaking anthology of Native American poetry, *Reinventing the Enemy's Language: Contemporary Native Women's Writing of North America* (1997). Another Native American poet with strong feminist interests is the lesbian writer Paula Gunn ALLEN, who, in addition to producing a half dozen major poetry collections, has also campaigned actively for Native American, feminist, and gay and lesbian rights.

Allen is also the editor of *Studies in American Indian Literature: Critical Essays and Course Designs* (1983), *The Sacred Hoop: Recovering the Feminine in American Indian Traditions* (1986), and *Spider Woman's Granddaughters* (1989).

### Sources

Fleck, Richard F., ed. *Critical Perspectives on Native American Fiction*. Washington, D.C.: Three Continents, 1993.

Internet School Library Media Center. *Native American Authors Teachers Resources*. <<http://falcon.jmu.edu/~ramseyil/nat-auth.html>> (viewed May 20, 2007).

Krupat, Arnold. *The Voice in the Margin: Native American Literature and the Canon*. Berkeley: University of California Press, 1989.

Wiget, Andrew, ed. *Critical Essays on Native American Literature*. Boston: G. K. Hall, 1985.

—Marshall Boswell

### Naylor, Gloria (1950– ) novelist

Gloria Naylor was born and grew up in New York City. She earned her B.A. at Brooklyn College in 1981 and her M.A. at Yale in 1983. Toni MORRISON's novel *THE BLUEST EYE* was an early influence and convinced Naylor of the need to write about African American women in fiction. *The Women of Brewster Place* (1982), Naylor's best-known novel, won the AMERICAN BOOK AWARD for best first novel. It immerses the reader in the African American experience with an intensity that approaches melodrama and Gothic fiction. Naylor, who was once a Jehovah's Witness, writes with missionary fervor about her female characters and their environments. Her novel *Linden Hills* (1985) explores the problems of African American middle-class identity with grim realism, while *Mama Day* (1988) returns to a more optimistic view of the prospects for African American women. *Bailey's Cafe* (1992) has been called Naylor's most ambitious work because it combines her concern for the lives of African American women with more global concerns, including the story of Mariam, who is both Ethiopian and Jewish. Male characters also play more dominant

roles in this novel. *The Men of Brewster Place* (1998) not only marks a return to Naylor's fictional beginnings but also allows her to recast her views of males as presented in her first novel. It, too, won an American Book Award.

### Sources

- Kelley, Margot Anne, ed. *Gloria Naylor's Early Novels*. Gainesville: University Press of Florida, 1999.
- Whitt, Margaret Earley. *Understanding Gloria Naylor*. Columbia: University of South Carolina Press, 1998.
- Wilson, Charles E. *Gloria Naylor: A Critical Companion*. Westport, Conn.: Greenwood Press, 2001.

### Nemerov, Howard (1920–1991) poet

Howard Nemerov, a Harvard graduate, taught for many years at Washington University. Although he wrote fiction, including *The Melodramatists* (1949), *Federigo, or The Power of Love* (1954), and *The Homecoming Game* (1957), his major reputation was built on his subtle poetry. His *Collected Poems* (1977) won a Pulitzer Prize, a NATIONAL BOOK AWARD, and a BOLLINGEN PRIZE. Nemerov was named POET LAUREATE in 1988. *Trying Conclusions: New and Selected Poems, 1961–1991* appeared in 1991.

Nemerov's criticism and essays have been collected in *Poetry and Fiction* (1963), *Journal of the Fictive Life* (1965), *Reflections on Poetry and Poetics* (1972), *New and Selected Essays* (1985), and *The Oak in the Acorn: On Remembrance of Things Past, and on Teaching Proust, Who Will Never Learn* (1987).

### Sources

- Labrie, Ross. *Howard Nemerov*. Boston: Twayne, 1980.
- Mills, William. *The Stillness in Moving Things: The World of Howard Nemerov*. Memphis, Tenn.: Memphis State University Press, 1975.

### New Historicism

The critical movement called New Historicism is a response to the New Criticism, which flourished from the end of WORLD WAR II until the 1960s and insisted that a work of literature is self-contained. The New Historicists claimed that social and political contexts are an integral part of literature. They argue that one cannot understand a literary work without understanding the culture of the time when it is set and the time it was written. They argue further that literary works have different meanings for different readers, depending on the reader's cultural orientation. Many New Historicists emphasize the political significance of literature, in terms of the author's intention, the political forces that shaped the author's worldview, and the political forces that shape the reader's sensibility.

—Marshall Boswell

### New Journalism

The "New Journalism" is the collective name given to a style of journalistic nonfiction popularized in the 1960s and 1970s in which authors blended the techniques of nonfiction reportage with those of literary fiction. This hybrid approach to nonfiction has also been termed art-journalism, fact-fiction, and journalit. Truman CAPOTE's *IN COLD BLOOD* (1965), which its author called a nonfiction novel, is generally thought to be the first major work in this genre. Subtitled "A True Account of a Multiple Murder and Its Consequences," Capote's book tracks with novelistic narrative, drive, and concreteness the trial and hanging of two Kansas drifters accused of first-degree murder. Most importantly, Capote eschews traditional journalistic "objectivity" in favor of a decidedly literary attempt to explore and possibly even shape the meaning of the events being reported through authorial selection, structure, and thematic underpinnings. In an introduction to an anthology of this new hybrid style, journalist Tom WOLFE argued that the nonfiction novel had emerged to fill a vacuum left by the widespread rejection among 1960s novelists of the socially engaged realism associated with Balzac and Charles Dickens in favor of Postmodern METAFICTION and a preoccupation with autobiographical self-disclosure. In this same introduction Wolfe also listed the main features of the nonfiction novel, namely the use of blocked-out scenes, fully reported dialogue, authorial presence, and novelistic detail. Other significant works that draw heavily upon Capote's example include Wolfe's *Electric Kool-Aid Acid Test* (1968), a wry look at the California counterculture of the 1960s, in which Wolfe appears as a character; and Norman MAILER's *The Armies of the Night: History As a Novel, the Novel As History* (1968), which addressed the 1968 march on the Pentagon in protest of the VIETNAM WAR, with Mailer appearing in the third person. Also included in this group are the authors Hunter S. THOMPSON, Gay Talese, Joan DIDION, and George PLIMPTON. By the early 1980s, with the publication of Wolfe's *The Right Stuff* (1979), Mailer's *The Executioner's Song* (1979), and Talese's *Thy Neighbor's Wife* (1981), the term New Journalism had begun to give way to the more inclusive term CREATIVE NONFICTION.

### Sources

- Boynton, Robert S. *The New Journalism: Conversation with America's Best Nonfiction Writers on their Craft*. New York: Vintage, 2005.
- Connery, Thomas B., ed. *A Sourcebook in American Literary Journalism: Representative Writers in an Emerging Genre*. New York: Greenwood Press, 1992.
- Wolfe, Tom. *The New Journalism, with an Anthology Edited by Tom Wolfe and E.W. Johnson*. New York: Harper & Row, 1973.

—Marshall Boswell



***The New York Review of Books*** (1963– )  
periodical

Founded during a New York City newspaper strike, this bi-weekly book review is respected as an intellectual publication. It was founded by the novelist and critic Elizabeth HARDWICK, and the publisher Jason Epstein and his wife, Barbara Epstein, one of the review's editors, although the driving force has been editor Robert Silvers. *The New York Review of Books* features analytical essays—often not book—by distinguished contemporary writers such as Susan SONTAG, Gore VIDAL, and Norman MAILER.

**Source**

Nobile, Philip. *Intellectual Skywriting: Literary Politics & The New York Review of Books*. New York: Charterhouse, 1974.

**Nin, Anaïs** (1903–1977) novelist, diarist, critic

*My diary is a mirror telling the story of a dreamer who, a long long time ago went through life the way one reads a book.*

—Quoted in Anaïs Nin:  
*An Understanding of Her Art* (1997)

Anaïs Nin was born in Neuilly, France, to Joaquin Nin, a Spanish-born composer, and Rosa Culmell, a singer. At the age of ten she began keeping a diary, originally in French, which she continued nearly every day of her life thereafter. When her parents separated, she moved with her mother to New York, where she became a model. Nin educated herself at home. She married her first husband, Hugh (Hugo) Parker Guiler, a banker, in 1923, and a year later moved to Paris, where she entertained various avant-garde artists and entered into psychoanalysis with Otto Rank. During this time she also became close to such figures as French playwright Antonin Artaud, British novelist Lawrence Durrell, and the American writer Henry Miller, who became her lover.

Her first book, a study of D. H. Lawrence, came out in 1932, and was followed four years later by *The House of Incest*, a long prose poem which bears clear traces of her interest in psychoanalysis and the unconscious. Three years later she published *The Winter of Artifice*, a collection of novellas, one of which, “Djuna,” fictionalizes her experiences with Henry Miller and his wife June, with whom Nin also conducted an affair and who had already appeared as the character “Sabina” in *The House of Incest*.

In the early 1940s Nin moved to New York, established her own publishing house—Gemor Press—and published a revised version of *Winter of Artifice*, minus the opening story, “Djuna.” Next she published a story collection, *Under a Glass Bell* (1944), that launched her career. While in New York she also began publishing erotica anonymously.

In 1946 she published another collection of novellas titled *Ladders to Fire*, which eventually constituted the first volume in her five-book “continuous novel,” *Cities of the Interior*, first published as one volume in 1959 and expanded and republished in 1974. These five lyrical, Impressionistic volumes investigate the artistic, emotional, and erotic lives of a half dozen female characters. The other novels in the series are *Children of the Albatross* (1947), *The Four Chambered Heart* (1950), *A Spy in the House of Love* (1954), and *The Seduction of the Minotaur* (1961; originally published in shorter form in 1958 as *Solar Barque*).

In 1966, while living alternately in New York and Los Angeles, Nin published the first volume of her celebrated diary, for which she is best known. The complete diary, excluding the recently published “unexpurgated” editions, now runs to ten volumes and covers Nin's life from 1914 to 1974. When she died in 1977, she was a famous heroine of the feminist movement and a major literary figure. A posthumous collection of her erotica from the 1940s, *Delta of Venus*, appeared in 1977 and became her first—and only—best-seller.

**Sources**

Bair, Dierdre. *Anaïs Nin: A Biography*. New York: Putnam, 1995.

Nin, Anaïs. *The Diary of Anaïs Nin*, volumes 1–4, edited by Gunther Stuhlman. New York: Harcourt, Brace and World, 1966–1980.

—Marshall Boswell

**Nonfiction Novel**

See NEW JOURNALISM.

**Norman, Marsha** (1947– ) playwright

Born in Louisville, Kentucky, Marsha Norman grew up in a fundamentalist Christian family and attended local schools. After graduation from Agnes Scott College in Decatur, Georgia, she returned home in 1969, married Michael Norman, a high-school English teacher (whom she later divorced), and earned an M.A. at the University of Louisville. She worked with disturbed children at Kentucky Central State Hospital and taught adolescents at the Brown School. She also wrote articles and reviews for the *Louisville Times*.

Norman turned to playwriting in 1976, when she formed a relationship with the Louisville Actors Theatre through its artistic director, Jon Jory. Her first play, *Getting Out* (produced 1977), won the Theatre's prize for best first play and was well reviewed. The play focuses on Arlene, a former prostitute attempting to move on—even though her only alternative seems to be a menial job. She has no job skills, but almost any job, in the end, seems attractive if she manages to maintain some degree of control over her life.



Norman has said that all of her plays treat the same essential issue: Will the characters have the fortitude to overcome their liabilities? In each play characters confront a range of debilitating experiences such as child abuse and other family disorders, yet they ultimately have to take responsibility for their own lives. She experienced several critical failures before her fifth play, *'night, Mother* (produced 1982), won a Pulitzer Prize and confirmed her position as one of the important playwrights of her era. This play suggests there is nothing certain about her characters' efforts to prevail over their weaknesses. Indeed, the main character, Jessie, commits suicide. What is extraordinary about the play is that Jessie makes the right choice for herself. She has run out of options, and she faces ending her life with enormous courage and insight.

None of Norman's subsequent plays—*Traveler in the Dark* (produced 1984), *Sarah and Abraham* (produced 1988), *D. Boone* (produced 1992)—has achieved the same acclaim as *'night, Mother*, but her 1990 adaptation of a children's classic, Frances Hodgson Burnett's *The Secret Garden* (produced 1990), to the musical stage won a Tony Award.

### Sources

Brown, Linda. *Marsha Norman: A Casebook*. New York: Garland, 1996.

Kintz, Linda. *The Subject's Tragedy: Political Poetics, Feminist Theory, and Drama*. Ann Arbor: University of Michigan Press, 1992.

***Notes of a Native Son*** by James Baldwin (Boston: Beacon, 1955) *essay collection*

The title of James BALDWIN's collection of eleven essays about race and important African American authors refers to Richard Wright's novel *Native Son* (1940). Baldwin brought a special authority to his writing not only because of his achievement as a novelist but also because he related his observations of literature and society to his own autobiography. He tested his perceptions of history against his own experiences, and he expressed a view of the individual African American writer and his society that had not been previously accessible to whites or blacks. In examining Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), for example, Baldwin faulted the novel for its sentimentality and crude employment of protest literature. Stowe's characters were stereotypes, he argued, created to manipulate and move the reader to accept her propagandistic aims. To this analysis Baldwin added a startling and disturbing analysis of Richard Wright's fiction, especially *Native Son*, which had inspired a generation of African American writers. Baldwin argues that Wright actually perpetuates stereotypes even as he excoriates white society. Like Ralph ELLISON, Baldwin reacted against Wright's determinism because it did not allow for individual growth or for the changing of history. Indeed, much of *Notes of a Na-*

*tive Son* suggests that the African American's central place in the world is being recognized. "This world is white no longer, and it will never be white again," Baldwin concludes.

### Sources

Bloom, Harold, ed. *James Baldwin*. Philadelphia: Chelsea House, 2006.

McBride, Dwight A., ed. *James Baldwin Now*. New York: New York University Press, 1999.

### Novel

In the years just prior to WORLD WAR II, the dominant form of literary fiction was the so-called proletariat novel. Drawing inspiration from naturalist writers such as Theodore Dreiser and Stephen Crane, the proletariat novelists of the 1930s rejected the aesthetics of such 1920s writers as F. Scott Fitzgerald and Ernest Hemingway in favor of a socially engaged approach that sought to disclose the harmful influence upon the working classes of capitalism, industrialism, and the resultant class stratification—all pressing concerns amid the economic deprivations of the Great Depression. Key works from this period include John Steinbeck's *The Grapes of Wrath* (1938), a savage indictment of American capitalism as seen through the eyes of exploited migrant workers; James T. Farrell's "Studs Lonigan Trilogy," which includes the novels *Young Lonigan: A Boyhood in Chicago Streets* (1932), *Young Manhood of Studs Lonigan* (1934), and *Judgment Day* (1935); and Erskine Caldwell's savage portraits of poor Southerners, *Tobacco Road* (1932) and *God's Little Acre* (1933).

Immediately after World War II, however, the most pressing issue for the U.S. literary community revolved around who would be the Tolstoy of this most recent plunge into war and peace. Two unexpected voices quickly emerged to lay claim to this title, NORMAN MAILER, whose best-selling account of the Pacific theater, *THE NAKED AND THE DEAD* (1949), drew heavily upon the example of John Dos Passos, an innovative novelist of the 1930s whom critics often regard as the missing link between the politically engaged writers of the proletariat mode and the more experimental, formally self-conscious novelists of the 1920s; and James JONES, who quickly followed Mailer with the best-selling *FROM HERE TO ETERNITY* (1951), which addresses stateside army life leading up to the attack on Pearl Harbor.

With the war securely addressed, the U.S. novel entered into one of its most explosive periods. In the final decades before television and rock music took hold of the public attention span, novelists still commanded center stage, and a great many of the country's best writers saw this new power as a license to push the boundaries. First and foremost, writers of the 1950s embraced a new spirit of sexual frankness, as evidenced by popular novelists such as John O'Hara, whose chart toppers *A RAGE TO LIVE* (1949), *TEN NORTH FREDERICK*

(1955), and *From the Terrace* (1958) exposed the sexual realities of the northeastern monied classes. In the subsequent decade younger novelists such as Philip ROTH and John UPDIKE, having been granted even greater license thanks to the 1961 Grove Press publication of Henry Miller's once-banned novel *Tropic of Cancer* (originally written in 1934), rose to the top of the best-seller list with their frank portraits of the budding sexual revolution underway not just in such bohemian enclaves as Haight Ashbery and Greenwich Village but also, thanks to widely available new forms of contraception, in such "traditional" settings as the suburbs of New England. Freedom and liberation from the stranglehold of middle-class decorum lay also at the heart of the BEAT writers of the 1950s, the most prominent of whom was Jack KEROUAC, the author of the definitive document of the Beatnik ethos, *ON THE ROAD* (1957).

The 1950s also witnessed the emergence of key voices from once-marginalized cultures. When Richard Wright's *Native Son* (1940) became the first novel by an African American to be honored as a Book-of-the-Month-Club selection, a new era in American literary had been inaugurated. In the 1950s two key successors to Wright rose to public and critical prominence: Ralph ELLISON, whose novel *INVISIBLE MAN* (1952) combines Wright's spirit of social protest with a bitter humor indebted equally to Dostoevsky and to the musical idiom of the blues; and James BALDWIN, who acknowledged his debt to Wright in his first novel, *GO TELL IT ON THE MOUNTAIN* (1953), and in his famous essay collection, *NOTES OF A NATIVE SON* (1955). At the same time Jewish American writers such as Saul BELLOW, Bernard MALAMUD, and Philip ROTH staked their claim in the American mainstream with such works as *THE ADVENTURES OF AUGIE MARCH* (1953), *THE ASSISTANT* (1955), and *GOODBYE, COLUMBUS* (1959), all of which in various ways are energized by the unique position Jewish Americans occupied as both insiders and outsiders to the American experience.

By the 1960s a great many American novelists, influenced by the European existentialists and by French advocates of the *novella roman* (the new novel), had begun to reject realism in favor of more-absurdist renderings of an increasingly surreal American experience. Originally termed the black humorists, these novelists depicted the paradoxes and absurdities of contemporary existence as a morbid comedy, perhaps the leading example of which is Joseph HELLER's *CATCH-22* (1961). By the late 1960s John BARTH connected this absurdist vision with a general anxi-

ety about the "death of the novel," and so proposed a new method in which writers could put off this death by writing work that called attention to itself. Many of Barth's contemporaries—including William GASS, Robert COOVER, Thomas PYNCHON, and Donald BARTHELME—also produced work that self-consciously exposed its own artifice, a technique that has since been described as METAFICTION. This group later became identified as the leading members of Postmodern fiction.

While the nation's major male novelists continued to explore the possibilities of metafiction throughout the 1970s, women writers across cultures exerted their newfound sexual and political freedom in such works as Toni MORRISON's *THE BLUEST EYE* (1970), Erica JONG's *Fear of Flying* (1973), Lisa ALTHER's *Kinflicks* (1975), Alice WALKER's *Meridian* (1976), and Leslie Marmon SILKO's *Ceremony* (1977), among many others. Walker in particular gained substantial critical and commercial success with her 1982 novel, *THE COLOR PURPLE*, which won both the Pulitzer Prize and the NATIONAL BOOK AWARD. Morrison capitalized on this new interest in African American fiction by women with her Pulitzer Prize winner, *BELOVED* (1987), the tale of an escaped slave who is haunted by the ghost of the daughter she murdered. This now-classic novel was instrumental in helping her win the Nobel Prize in literature in 1993. The 1980s also brought a flowering of new talent among Hispanic American women writers (Julia ALVAREZ, Sandra CISNEROS, and Cristina García) and Asian American women writers (Amy TAN and Maxine Hong KINGSTON).

These two strains of Postmodern experimentation and multicultural expansion have in recent years come full circle as younger writers working in the Barth/Pynchon tradition—David Foster WALLACE, Lorrie MOORE, and William VOLLMANN—seek to extend the possibilities of metafictional self-awareness while recovering some of the readerly engagement of the past, while the heirs to Morrison and Silko—Edwidge DANTICAT, Sherman ALEXIE—begin to address the possibilities and complexities of the truly diverse American identity.

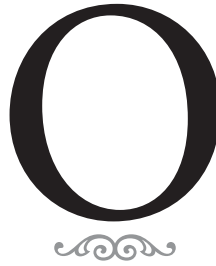
## Sources

Elliot, Emory, ed. *The Columbia History of the American Novel*. New York: Columbia University Press, 1991.

Hendin, Josephine G. *A Concise Companion to Postwar American Literature and Culture*. Malden, Mass.: Blackwell, 2004.

—Marshall Boswell





**Occom, Samson** (1723–1792) *preacher, theologian*

In the 1770s, Samson Occom published two works, *A Sermon Preached at the Execution of Moses Paul, an Indian* (1772) and *A Choice Collection of Hymns and Spiritual Songs; Intended for the Edification of Sincere Christians, of All Denominations* (1774), making him the first Native American to publish in America. A Sermon is considered by many scholars to be Occom's most important work, as it illustrates the modernity and clarity of his mind. In this sermon, Occom does not exonerate Paul, who killed a white man in a drunken rage; instead, he attributes the crime, in part, to the evils of racial inequality, which poisons both Indian and white minds: "a man in drunkenness is in all manner of dangers." Occom uses the occasion to denounce the evils of liquor as well, claiming that alcohol renders the Indian who drinks it "a despised creature."

Samson Occom was born in 1723 in Mohegan, a settlement outside of New London, Connecticut, to Joshua and Sarah Tomacham. At the age of sixteen, Occum was inspired by the evangelical revivalist movement to study English in order eventually to read the scriptures. In his ten-page autobiographical, "A Short Narrative of My Life," Occum explains, "at which time, I began to Learn the English Letters; got me a Primer, and used to go to my English Neighbours frequently for Assistance in Reading." A year later he converted to Christianity. In 1743, with his mother's assistance, Occum enrolled in Eleazar WHEELOCK's free school for Indians in Lebanon, where he studied for four years. An ardent convert, he developed preaching skills that distinguished him throughout his life. In addition to English, Occum learned to write Greek, Hebrew, and Latin and hoped to continue his formal education at Yale. His increasingly poor eyesight,

however, made this goal impossible: "I over Strained my Eyes to such a Degree, I Could not persue my Studies any Longer." Instead, he turned his linguistic skills to mastering the languages of neighboring tribes and eventually taught himself to speak Oneida.

In 1749 Occom was sent to Long Island at the request of the Montauk to serve as schoolmaster. Samson Occom married Mary Fowler, a Montauk, in 1751. They had ten children. Occom returned to New London, where he taught the Montauk Indians who lived within the white community. In "A Short Narrative of My Life," Occum provides details of his daily life, his family, and his associates in addition to describing his innovative teaching techniques. He used songs and games, and he printed verses on cards. In teaching, Occum describes "making an Alphabet on Small bits of paper, and glued them on Small Chips of Cedar after this manner A B & C." Letters were then set "on a Bench," and students would then bring a designated letter to him.

In 1756 Occum was ordained as a New Light Calvinist minister, serving the Montauk congregation. He received no compensation for his pastorate. His commitment to the New Light's GREAT AWAKENING led him to accompany renowned revivalist preacher George WHITEFIELD on his sixth tour of the colonies. Whitefield was so impressed with Occom's intellect and zeal that he arranged a trip to England for his admirer.

Occom's English trip was a great success. English audiences applauded his preaching skills, and he was instrumental in raising almost £12,000 for the support of the Indian school he had attended. Offered an honorary doctorate at Edinburgh University, Occum modestly declined. Problems at home drew him back to New England. He had left his



wife and their large family in the care of his old teacher and schoolmaster Eleazar Wheelock, but Wheelock had failed him miserably. Occom found his family on the verge of starvation, and he learned that Wheelock was siphoning off the money Occom had raised in England in order to establish Dartmouth College, which would be restricted to white students only. Disappointed and bitter, Occom broke all ties with Wheelock.

Samson Occom remained active as a clergyman after his split from Wheelock but increasingly drew his support from the Indian community. In the 1780s he founded a settlement in New York State for Christian Indians, called Brothertown, which attracted 250 settlers. In 1792 he founded that community's first Indian Presbyterian Church. The practical reality of a large family vied for his time with these spiritual undertakings, however, and Occom spent most of his days carving wooden household goods for sale to neighboring whites. He died in 1792 at the age of sixty-nine; a reported three hundred mourners attended the funeral. To the end, Occom remained committed to an identity as a Christian and a Native American.

## Works

Occom, Samson. "A Short Narrative of My Life," September 17, 1768, in *The Heath Anthology of American Literature*, volume 1, edited by Paul Lauter. Lexington, Mass.: Heath, 1994.

Occom. *A Sermon Preached at the Execution of Moses Paul, an Indian*. New Haven, Conn.: Printed by T. & S. Green, 1772; Early American Imprints, 12493; second series, 1073, 48966.

Occom. *A Choice Collection of Hymns and Spiritual Songs; Intended for the Edification of Sincere Christians, of All Denominations*. New London, Conn.: Printed by Timothy Green, 1774; Early American Imprints, 13507.

## Sources

Brooks, Joanna. *American Lazarus: Religion and the Rise of African-American and Native American Literatures*. Oxford & New York: Oxford University Press, 2003.

Love, William DeLoss. *Samson Occom and the Christian Indians of New England*. Boston: Pilgrim Press, 1899; reprint, Syracuse, N.Y.: Syracuse University Press, 2000.

Richardson, Leon B. *An Indian Preacher in England; Being Letters and Diaries Relating to the Mission of the Reverend Samson Occom and the Reverend Nathaniel Whitaker to Collect Funds in England for the Benefit of Eleazar Wheelock's Indian Charity School, from which Grew Dartmouth College*. Hanover, N.H.: Dartmouth College, 1933

## Olive Branch Petition (July 5, 1775)

The Olive Branch Petition was composed by the Second Continental Congress in the tense days following the exchange of fire between the American colonists and the British at Lexington and Concord, Massachusetts. It was the last attempt

by American radicals to find a peaceful resolution to the conflict between the mother country and the colonies.

This attempt at reconciliation reflected a remaining hesitation within the ranks of the American leadership over a declaration of independence. While some delegates to the Congress were already calling for independence, a contingent of conservatives, many of whom became LOYALISTS, persuaded the Congress to send one final appeal for a peaceful compromise.

The Olive Branch Petition was drafted originally by New York lawyer John JAY, but it was extensively revised by Pennsylvania delegate John DICKINSON. The petition, addressed "To the King's Most Excellent Majesty. Most Gracious Sovereign," declared the continued attachment of the American people to George III and expressed the hope that harmony would be restored between the colonies and Great Britain. It implored the king to prevent any further hostile actions against the colonies—a reference to both the Coercive Acts of 1774, which closed the port of Boston and reorganized the Massachusetts government, and the occupation of Boston by the British Army—until reconciliation could be achieved.

The petition began by stressing the benefits the colonies had provided to Great Britain: "The union between our Mother Country and these Colonies," said the petition, "and the energy of mild and just Government, produce benefits so remarkably important, and afforded such an assurance of their permanency and increase, that the wonder and envy of other nations were excited, while they beheld Great Britain rising to a power the most extra-ordinary the world had ever known." It went on, however, to point out the recent abuses "practised by many of your Majesty's Ministers, the delusive pretences, fruitless terrours, and unavailing severities, that have, from time to time, been dealt out by them. . . ." The petition took care to lay the blame entirely on the king's ministers rather than on the king himself and to assure him of the loyalty of the colonists and their attachment "to your Majesty's person, family, and Government." The petition then called on the king to use his "royal authority and influence" to provide the colonists with relief from "our afflicting fears" and to "settle peace through every part of our Dominions."

On November 9, 1775, the Continental Congress learned that King George III had refused to receive the Olive Branch Petition and had, on August 23, proclaimed the American colonies to be in open rebellion.

## Work

United States Continental Congress. *The Olive Branch Petition; facsimile with notes by N. E. Evans*. London: Her Majesty's Stationery Office, 1972.

## Oliver, Peter (1713–1791) historian

Like many elite LOYALISTS, Peter Oliver was both enraged and bewildered by the revolutionary movement and by his

countrymen's treatment of him. He believed he had served his colony ably and with devotion. In keeping with other Massachusetts Loyalists, Oliver thought the revolution was unnecessary and unjustified, the evil plot of a band of demagogues with thwarted ambitions. His history of the AMERICAN REVOLUTION, *The Origins and Progress of the American Rebellion: A Tory View* (1961), is a chronicle of the rise of those demagogues, their manipulation of the masses, their trickery, and the violence they provoked. It included vivid and detailed accounts of the humiliations suffered by decent men whose only crime was loyalty to the king. While Oliver also composed an occasional poem, he is chiefly remembered for his outlook on these turbulent years.

A merchant and jurist, Oliver was born in Boston, Massachusetts, on March 17, 1713. His father, Daniel Oliver, was a prosperous merchant, and his mother, Elizabeth Belcher, was the daughter of former governor Jonathan Belcher. Despite two disciplinary actions—one for stealing a goose, the other for stealing a turkey—Oliver graduated at the head of his HARVARD class in 1730, a position honoring his social status rather than his scholarly abilities. In 1733 he received an M.A. degree, and in the same year he married Mary Clark, daughter of prominent Boston merchant Richard Clark. Six of the couple's children survived infancy.

Together with his older brother, Andrew, Peter Oliver took over the running of the family's mercantile firm on the death of their father. Oliver soon diversified his interests, purchasing an ironworks in partnership with a Boston lawyer in 1744. By the 1750s this operation, powered by eight water wheels, was one of the largest ironworks in North America. Setting himself up as a country squire in Middleborough, Oliver mastered the literature on scientific agriculture. He published the third edition of Jared Eliot's (1638–1694) *Essays Upon Field Husbandry* in 1761, adding his own appendix. This work won him a membership in the British Society for Promoting Agriculture. Oliver was appointed justice of the peace in 1744, and by 1748, although he lacked legal training, he had risen to judge of the court of common pleas. In 1756 he became a member of the Massachusetts Superior Court, apparently delighting the public by riding the court circuit in a coach bearing his coat of arms and accompanied by servants in livery. He served in the Massachusetts assembly from 1749 to 1751 and, beginning in 1759, in the council.

Oliver's stand on the controversial British legislation of the 1760s diminished his popularity. His support of the STAMP ACT and of his brother Andrew's appointment as stamp collector, as well as his close association with his widely disliked brother-in-law, Lt. Governor Thomas HUTCHINSON, all contributed to the end of his role in elective politics. Although he seemed to epitomize the haughty Loyalist, Oliver was, in fact, far less combative and confrontational than many of his family members. He took his ouster from government with apparent grace, returning to the life of a country gentleman without protest. Oliver humorously requested compensation

for providing shelter to fellow Loyalists during the Stamp Act riots, pointing to his social prominence as a significant factor. "If I am not a man of the first consequence," he wrote his brother-in-law, "there is no man of any consequence at all. I expect great reward for my services."

Oliver continued to serve on the colonial bench, however, and his position ensured that he would be caught up in the deepening political tension of the day. He served as presiding judge in the trial of the British soldiers following the Boston Massacre (1770), incurring the wrath of local radicals when he instructed the jury to find that the soldiers had acted in self-defense. Hostility increased when, as the new chief justice of the superior court in 1773, he began receiving part of his salary from the Crown. Despite threats and protests, he refused to decline this royal support. By the end of the year the legislature had voted to impeach Oliver for accepting a Crown salary and to issue a demand for his removal from the bench. Defiantly, Oliver took his seat when the court session opened in April of 1774. That November he was dragged out of the courtroom by protesters. Forced to remain in Boston under military protection, he left Massachusetts when the British army evacuated the colony in 1776. He found refuge in England, occupying his time by traveling throughout the countryside and recording his impressions in a diary. By 1778 the high cost of living in London, coupled with his dwindling resources, drove Oliver to resettle in Birmingham. He died there, in obscurity, on October 12, 1791.

## Work

Oliver, Peter. *Origin and Progress of the American Rebellion: A Tory View*. Edited by Douglass Adair and John A. Schutz. Palo Alto, Calif.: Stanford University Press, 1961; reprint, 1967.

## Sources

Potter-MacKinnon, Janice. *The Liberty We Seek: Loyalist Ideology in Colonial New York and Massachusetts*. Cambridge, Mass.: Harvard University Press, 1983.

Weston, Thomas. *Peter Oliver, the Last Chief Justice of the Superior Court of Judicature of the Province of Massachusetts Bay*. Boston: Cupples, Upham, 1886.

## "On the Equality of the Sexes" by Judith Sargent Murray (Massachusetts Magazine, 1790) essay

Written in 1779, Judith Sargent MURRAY's "On the Equality of the Sexes" advocates women's rights and catalogues women's intellectual, creative, civic, and religious accomplishments and strengths. The essay begins in verse with the lines, "That minds are not alike, full well I know," and asserts at the poem's end that women are capable of achievement, as "noble passions, swell e'en female hearts." Murray examined the presumption that men were by nature superior to women and, after noting the limitations that female stereotypes produced, promoted the importance of education for women at a time

when it was socially unacceptable. The essay also identified religious women as female role models.

Printed in two installments in the *Massachusetts Magazine* (March–April 1790), and as part of a series of essays called “The Gleaner” signed by her pen name, “Constantia,” “On the Equality of the Sexes” concluded by returning to its initial comparison of men and women, proposing that they share a similar goal of domestic efficiency and harmony:

... for are you not equally interested in those matters with ourselves? Is not the elegancy of neatness as agreeable to your sight as to ours; is not the well savoured viand equally delightful to your taste; and doth not your sense of hearing suffer as much, from the discordant sounds prevalent in an ill regulated family, produced by the voices of children and many et ceteras?

Judith Sargent Murray’s essay anticipated the women’s rights movement by asserting intellectual and social equality.

### **Osborn, Sarah** (1714–1796) *correspondent, diarist*

Sarah Hagggar Osborn published only one work in her lifetime, *The Nature, Certainty, and Evidence of True Christianity* (1755). Begun as a series of letters to a friend, this tract is a retrospective account of her spiritual awakening. It was later expanded into *Memoirs of the Life of Mrs. Sarah Osborn* (1799), which was compiled and published three years after her death by her friend the Reverend Samuel Hopkins. The emotional content of the *Memoirs* sets it apart from the austere spiritual autobiographies of earlier New England women. Osborn’s decision to present her religious conversion as a life story, complete with a cast of characters that includes the devil, Christ, her family, friends, and ministers, as well as with dialogue and plot, marks another radical departure from earlier works. *Memoirs* thus resembles a sentimental novel rather than the conversion narratives of the seventeenth century.

Sarah Hagggar was born in London, England, on February 22, 1714, the daughter of a brazier, Benjamin Hagggar, and his wife, Susanna Guyse Hagggar. The family immigrated to Boston in 1722 and later settled in Newport, Rhode Island. Sarah Hagggar defied her parents’ wishes and married a sailor, Samuel Wheaton, when she was eighteen years old. She was widowed two years later when Wheaton died at sea. Left with an infant son, Sarah Wheaton took over the management of a small school, signaling the beginning of a lifelong career as a schoolteacher and director.

In 1737 she was admitted to membership in the First Congregational Church of Newport, but her religious commitments deepened during the revivalist movement of the 1740s. “Awakened” by the preaching of such men as George Whitefield and Gilbert Tennent (1703–1764), a devout Calvinist, Sarah Wheaton led a women’s prayer group in her

home that continued to meet throughout her lifetime. The prayer group’s emphasis on benevolent activities made it a precursor of the female associations created in the nineteenth century.

In 1742 Sarah Hagggar Wheaton married Henry Osborn, a widower with three grown sons. Henry became an invalid soon after they were wed. To support her family, Sarah established a new school, the enrollment of which grew steadily, reaching more than sixty students of both sexes and both the white and African American races, rich and poor.

Osborn’s willingness to educate African American students suggested a liberality that blossomed in the 1760s. In 1766 she hosted weekly meetings of a group called the “Ethiopian society,” probably composed of members of Newport’s free black community. She also provided a meeting place for more than forty slaves, participants in the religious revival that swept Newport in 1766 and 1767. Osborn’s home became a hub of revivalist activity for whites and blacks who gathered for religious celebrations in groups sometimes numbering more than three hundred. Criticism arose, focused on Osborn’s role as a leader and instructor not only of women and African Americans but also of white men and boys. Even her good friend the Reverend Joseph Fish (1706–1781) expressed his disapproval, urging Osborn to abandon the meetings and pursue more “feminine” interests. Osborn refused. Responding to Fish’s advice, she wrote: “Would you advise me to shut up my Mouth and doors and creep into obscurity?”

Osborn’s resentment against those who criticized her for her activism often surfaced in her personal writings. Speaking of herself in the third person in her diary in 1767, she wrote: “[T]he poor distressed oppressed one she is the work of thy Hands &c and now all yt should be for her are against Her I pray thee appear for Her Help preserve her from any dreadful thing and snatch her as a brand out of the burning.” Despite public disapproval, she remained convinced that God supported her decision to align herself with groups marginalized by race or gender.

Taken together, Osborn’s memoir and her correspondence with her lifelong friend Susanna Anthony (edited by Elizabeth West Hopkins and published in 1807 as *Familiar Letters Written by Mrs. Sarah Osborn and Miss Susanna Anthony*) provide a vivid account of revivalism in Newport, educational practices of the eighteenth century, and women’s organizations in the new republic.

In the 1770s Osborn found a supporter in the Reverend Samuel Hopkins, who owed his call to a Newport pulpit to Sarah Osborn and her female society. As Osborn’s health failed, Hopkins took on greater responsibility for her charitable work with the African Americans of the city. When British occupation of Newport during the AMERICAN REVOLUTION forced Hopkins and other Congregational ministers to flee the city, Osborn sustained the congregational community by opening her home to weekly worship services. Her

failing health, however, slowly diminished her role in community affairs. She died on August 2, 1796, leaving behind a controversial legacy of female activism, religious leadership, and benevolence.

## Works

Osborn, Sarah. *The Nature, Certainty and Evidence of True Christianity. In a letter from a Gentlewoman in New-England, To Another her dear Friend, in Great Darkness, Doubt and Concern of a Religious Nature*. Boston: Printed by S. Kneeland, 1755; Boston, 1927; Early American Imprints, 7523.

Osborn. *Memoirs of the Life of Mrs. Sarah Osborn Who Died at Newport, Rhodeisland, on the Second Day of August, 1796*. Worcester, Mass.: Leonard Worcester, 1799; New York: Readex Microprint, 2002–2004.

Osborn. *Familiar Letters Written by Mrs. Sarah Osborn and Miss Susanna Anthony*, edited by Elizabeth West Hopkins. Newport, R.I.: Newport Mercury, 1807.

## Sources

Norton, Mary Beth. “‘My Resting Reaping Times’: Sarah Osborn’s Defense of Her ‘Unfeminine’ Activities, 1767,” *Signs*, 2 (1976), pp. 515–529.

Woloch, Nancy. *Early American Women: A Documentary History, 1600–1900*. Belmont, Calif.: Wadsworth, 1992.

## Otis, James, Jr. (1725–1783) essayist

*The end of government being the good of mankind, points out its great duties: It is above all things to provide for the security, the quiet, and happy enjoyment of life, liberty, and property.*

—*The Rights of the British Colonies* (1764)

James Otis Jr. was a leader of the more radical faction of colonial opposition to British rule. Otis outlined and defended colonial rights in his writings and speeches, a feat for which he is remembered today. Otis was born in 1725 in Barnstable, Massachusetts, the son of James Otis and Mary Allyne Otis. The senior Otis, a prosperous farmer, merchant, country lawyer, and provincial politician, had ambitions that included a major position for himself within the colonial government and high social status for his family as a whole.

As envisioned by Otis Sr., each of his children had a role in this plan. Mercy Otis, who became an important poet, playwright, and political critic, married James Warren, creating an important alliance with one of the colony’s most important families (see Mercy Otis WARREN). Joseph Otis assumed responsibility for the family plantation. Samuel Allyne Otis became an important link to Boston’s merchant community. As the eldest son, James Otis Jr. represented the key link in his father’s plan. He received a classical education, beginning with a private tutor and continuing with two degrees at HAR-

VARD COLLEGE. Otis’s education had a clear purpose, at least from his father’s perspective. Otis was expected to enter the law, not as a country lawyer like his father but as an attorney able to plead cases in the highest courts.

James Otis had other interests, however. He was a scholar with a particular interest in language, speech, and literature. After completing his bachelor’s degree in 1743, he remained at Harvard and earned a master’s degree in 1746. During that time Otis wrote two treatises on prosody, the science of versification, which includes meter and pronunciation. The first of these works, *The Rudiments of Latin Prosody*, was published in 1760. It was later adopted by Harvard as a textbook. The second study focused on Greek prosody. Never published, it was probably destroyed by Otis along with the majority of his papers.

Otis never lost his interest in the classics. His literary studies influenced his legal and political writings, and on at least one occasion he treated John ADAMS to a lecture on the Greek poet Homer and the Latin poet Horace. Otis might have preferred to remain in academia, but because he was dependent on his father’s financing, he followed the prescribed plan. He trained for the law under Jeremiah Gridley (1701–1767), the most prominent trial attorney in Boston. Two years of legal apprenticeship were followed by two years of private practice in Plymouth, where he honed his skills as a lawyer by preparing various writs, wills, and deeds. In 1750 Otis moved his practice to Boston. From that vantage point he was strategically positioned to practice in the major courts and, as expected, to represent his father’s interests in the capital.

A gifted orator with an academic approach to the law, Otis was immediately successful. In 1755 he married Ruth Cunningham, daughter of a prominent Boston merchant. In 1756 he became a justice of the peace, and four years later he was appointed advocate general of the Vice-Admiralty Court. Both of these appointments identified Otis as a favorite of the colonial government. Otis’s next triumph represented a direct repudiation of the government. Resigning as advocate general in 1761, Otis accepted the leading role in the contest against the writs of assistance, which were issued in order to enforce the Sugar Act (1764). Through the writs, customs collectors were given blanket warrants to conduct searches for smuggled goods whenever or wherever they saw fit. Opposed to the sugar tax, Otis and many of his contemporaries saw these writs as an essential violation of their constitutional rights.

As counsel for the merchants, Otis delivered an oration attacking the writs as “the worst instrument of arbitrary power, the most destructive of English liberty . . . that ever was found in an English law-book.” More important, Otis used the occasion to redefine the relationship between the colonies and England. The speech catapulted Otis to the forefront of the PATRIOT leadership. Later that year he was elected as Boston’s representative to the General Court. He also became the primary target for the government’s supporters, including



Thomas HUTCHINSON, the current lieutenant governor and future governor of Massachusetts.

The following year, Otis attacked again with his first political publication, *A Vindication of the Conduct of the House of Representatives* (1762). Using an expenditure not authorized by the colonial legislature as the basis for his argument, Otis outlined the argument that would play a major role in the rhetoric of the AMERICAN REVOLUTION. Otis insisted that taxes could only be levied by a representative government.

In *The Rights of the British Colonies Asserted and Proved* (1764), Otis added a second building block of revolutionary thought, arguing that rights and therefore government derived from nature and God, instead of from institutions constructed by men. Government did not exist to serve monarchs, he wrote, "the end of it is manifestly the good of the whole." *Considerations on Behalf of the Colonists* (1765) expanded on the theme of natural rights by suggesting equal representation.

Otis contradicted his own argument in his final two political pamphlets, *A Vindication of the British Colonies* (1765) and *Brief Remarks on the Defence of the Halifax Libel* (1765). Having argued that only direct representation could justify taxation, Otis granted full authority over the colonies to Parliament. Otis's reversal has been the subject of much conjecture. He may have tempered his position in order to blunt accusations of treason; a coffeehouse brawl may have caused a brain injury that led to erratic behavior; or he may have had a bout of inherited mental illness.

Otis continued to play a leading role in the protests against taxation for the next few years, working with Samuel

ADAMS and John Adams to rally support among the merchants, artisans, and laborers of Boston. By 1769, however, he was no longer a vital member of the Patriot cause. Hampered by alcoholism and erratic behavior, his legal practice was in shambles, and he had become financially dependent on his father. He spent part of the final years of his life in seclusion at informally operated homes for the insane. Otis died on May 23, 1783, according to family legend, from being struck by lightning.

## Works

Otis, James. *The Rights of the British Colonies Asserted and Proved*. Boston: Printed by Edes & Gill, 1764; Early American Imprints, 9773.

Otis. *Considerations on Behalf of the Colonists. In a letter to a Noble Lord*. London: Printed for J. Almon, 1765; Woodbridge, Conn.: Research Publications, 1986.

Otis. *A Vindication of the British Colonies, Against the Aspersions of the Halifax Gentleman, in His Letter to a Rhode-Island Friend*. Boston: Printed by Edes & Gill, 1765; Early American Imprints, 10117.

## Sources

Galvin, John R. *Three Men of Boston*. New York: Crowell, 1976.

Shaw, Peter. *American Patriots and the Rituals of Revolution*. Cambridge, Mass.: Harvard University Press, 1981.

Smith, Maurice Henry. *The Writs of Assistance Case*. Berkeley: University of California Press, 1978.

Waters, John Jay Jr. *The Otis Family in Provincial and Revolutionary Massachusetts*. Chapel Hill: University of North Carolina Press, 1968.

**"O Captain! My Captain!"** by Walt Whitman (1865)  
*poem*

Walt WHITMAN's "O Captain! My Captain!" first appeared in the November 4, 1865 *New-York Saturday Press*. The poem is an elegy to President Abraham Lincoln, written shortly after his assassination in 1865. Whitman uses a ship as a symbol of the American nation on a journey, with the captain as the leader of the people. Just as "the ship is anchor'd safe and sound, its voyage closed and done" (the CIVIL WAR has ended), the captain is discovered to have "fallen cold and dead." The poem uses regular rhyme and meter, highly uncharacteristic of the poet known for his long, free verse lines. Considered to be a weaker, minor work by many critics, "O Captain! My Captain!" is nonetheless one of Whitman's most famous and most frequently anthologized poems.

—Y. P. Renfro

**"An Occurrence at Owl Creek Bridge"** by

Ambrose Bierce (1891) *short story*

Ambrose BIERCE's most famous short story, first published in the July 13, 1890 *San Francisco Examiner*, is set during the CIVIL WAR. As the story opens, Peyton Farquhar, a Confederate sympathizer, is about to be hanged from a bridge. The second part of the story describes the events that have led up to the hanging: induced to the action by a disguised Union soldier, Farquhar has attempted to sabotage the bridge and has been captured. In the next section Farquhar's rope breaks, and he falls into the water, ultimately swimming to safety through volleys of gunfire. As he travels through the forest at night, he begins to experience strange psychological phenomena. In a memorable twist

at the end of the story, it is revealed that Farquhar has imagined his entire escape in the brief time between his being pushed from the bridge and the noose's breaking his neck. The story is lauded for its intensive psychological examination of a mind facing death in wartime.

**Sources**

Bierce, Ambrose. *Tales of Soldiers and Civilians*. San Francisco: E. L. G. Steele, 1891.

Blume, Donald T. *Ambrose Bierce's Civilians and Soldiers in Context: A Critical Study*. Kent, Ohio: Kent State University Press, 2004.

—Y. P. Renfro

**Old Creole Days** by George Washington Cable (New York: Scribners, 1879) *short-story collection*

George Washington CABLE's first book is an example of the LOCAL-COLOR movement of the nineteenth century. The stories take place in New Orleans among the French Creoles—a fact that has led to comparisons with the work of fellow local colorist Kate CHOPIN. Cable's stories were originally published in the early 1870s, and many are set in antebellum New Orleans shortly after the Louisiana Purchase in 1803. Topics of Race, miscegenation, and the introduction of "Americans" (or other immigrants) into Creole strongholds play central roles in these stories. Much of the narrative tension arises from conflicts between human experience and social conventions—as when, in the story "Tite Poulette," the white Dutch clerk Kristian Koppig asks for the hand of Madame John's mixed-race daughter despite the illegality of such marriages.

**Source**

Cleman, John. *George Washington Cable Revisited*. New York: Twayne, 1996.

—Julie M. Cox

***Oldtown Folks*** by Harriet Beecher Stowe (Boston: Fields, Osgood, 1869) *novel*

Harriet Beecher STOWE considered *Oldtown Folks*, one of her four New England novels, to be her favorite. Set several decades after the American Revolution, the novel allows Stowe the opportunity to examine a potential utopian society without class or gender roles, with particular attention to both men and women as nurturers of the children. Among other sources, Stowe used both her husband's childhood memories and her own. She also employs colloquial humor (see **LOCAL COLOR**) to depict the religious debate between the Calvinists, who believed in the absolute sovereignty of God, and those who believed in salvation through faith and good works.

**Source**

Stowe, Harriet Beecher. *Oldtown Folks*, edited by Dorothy Berkson. New Brunswick, N.J.: Rutgers University Press, 1987.

—Vicki Martin

**Olmsted, Frederick Law** (1822–1903) *landscape architect, travel writer*

Born in Connecticut, Frederick Law Olmsted is remembered today for his landscape designs of Central Park in New York City; the Capitol grounds in Washington, D.C.; the Boston park system; and for his conservation efforts in areas like Niagara Falls and Yosemite. Olmsted also landscaped the campsite at Lake Chautauqua where the CHAUTAUQUA movement originated.

Before he became known for his work as a landscape architect (a term he apparently coined), Olmsted was famous for his travel writing. Praised for his *Walks and Talks of an American Farmer in England* (1852), he was hired to write a newspaper column during a tour through the American South. Opposed to slavery, Olmsted wrote objectively about the slaveholding South in 1850, and the resulting books—*A Journey in the Seaboard Slave States* (1856), *A Journey through Texas* (1857), and *A Journey in the Back Country* (1860)—made Olmsted a popular CIVIL WAR-era writer. In 1861 Olmsted's three accounts of his southern travels were collected in one volume, *The Cotton Kingdom*.

**Sources**

Mitchell, Broadus. *Frederick Law Olmsted: A Critic of the Old South*. Baltimore: Johns Hopkins University Press, 1924.

Rybczynski, Witold. *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*. New York: Scribner, 1999.

Todd, John E. *Frederick Law Olmsted*. Boston: Twayne, 1982.

***Omoo*** by Herman Melville (New York: Harper, 1847) *novel*

Melville's second book and sequel to *TYPEE* (1846), *Omoo: A Narrative of Adventures in the South Seas* continues the fictionalized narrative of the author's adventures in the southern Pacific. Having been rescued from Nuku Hiva by an Australian whaler at the close of *Typee*, the narrator joins the crew, which turns mutinous in the face of poor conditions and the captain's incompetence. The main action of *Omoo* concerns the narrator's adventures as he roves the Tahitian islands with his roguish companion, Doctor Long Ghost. Though the novel received some censure for its critical portrayal of missionary efforts and its "dark hints of innumerable amours," for nineteenth-century readers *Omoo* represented, along with *Typee*, the height of Melville's success.

**Source**

Melville, Herman. *The Writings of Herman Melville, Volume II: Omoo: A Narrative of Adventures in the South Seas*, edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston, Ill.: Northwestern University Press, 1968.

—Perry Trolard

**Optic, Oliver**

See ADAMS, WILLIAM TAYLOR.

***The Oregon Trail*** by Francis Parkman (New York & London: Putnam, 1849) *travel narrative*

Based on an extensive trip Francis PARKMAN took in 1846, *The Oregon Trail* was first published serially in *KNICKERBOCKER MAGAZINE* in 1847. When it appeared as a book two years later, it bore the title *The California and Oregon Trail: Being Sketches of Prairie and Rocky Mountain Life*. Parkman's admiration for the historical fiction of James Fenimore COOPER and Sir Walter Scott is evident in this engaging and highly regarded narrative, which recounts the author's journey from St. Louis to Fort Laramie and Pueblo, Colorado. Among the scenes Parkman describes are a buffalo hunt and various encounters with white settlers as well as with American Indians. The book's success encouraged Parkman's plans for further treatments of the American West and its history, works that made him one of the most influential Western historians.

—Brett Barney

**O'Reilly, John Boyle** (1844–1890) *journalist, poet, novelist*

Born into a large family near Drogheda, Ireland, John Boyle O'Reilly was educated by his father, a schoolmaster, and before the age of twelve he became a printer's apprentice at the Drogheda *Argus*. In 1859, O'Reilly moved to Preston, England, where he lived with his aunt and uncle while working as compositor and reporter for the Preston *Guardian*. In 1863 he returned to Ireland to enlist in a cavalry regiment of the English Army, and for the next several years he covertly proselytized among his fellow soldiers for the overthrow of British rule in Ireland. Court-martialed in 1866 for treason, O'Reilly received a death sentence that was subsequently reduced to twenty years in prison. In January 1868, he was among the last group of English prisoners to arrive at the Western Australia penal colony, where he spent a year before escaping aboard an American whaler. Upon his arrival in Philadelphia, O'Reilly applied for naturalization. Settling in Boston, he wrote for magazines, lectured, and reported for the Boston *Pilot*. He later became the newspaper's editor and co-owner.

The first of O'Reilly's four poetry collections, *Songs of the Southern Seas*, appeared in 1873. Three other volumes followed: *Songs and Ballads* (1878), *The Statues in the Block* (1881), and *In Bohemia* (1886). His first novel, *Moondyne Joe*, was serialized in the *Pilot* in 1878 and published as a book in 1879 under the title *Moondyne: A Story of the Underworld*. Although it takes its name from another legendary Western Australia convict, the novel is actually loosely based upon O'Reilly's own experiences as an outlaw and reformer. In 1884 O'Reilly and three other authors collaborated on *The King's Men*, a novel set in the twentieth century, when England's king, "George the Fifth" has been forced into foreign exile.

O'Reilly's literary works, especially his poems, were reasonably well received in their time, and the author counted among his friends and admirers such eminent writers as Oliver Wendell HOLMES, Samuel L. CLEMENS, and Walt WHITMAN. Few people read his writing today, however, because the most powerful virtues of O'Reilly's work—its earnestness and vigor—have come to be less valued, thus making more prominent the deficiencies of style brought on by O'Reilly's habitual hurry and his disinclination to revise.

**Sources**

Evans, A. G. *Fanatic Heart: A Life of John Boyle O'Reilly, 1855–1890*. Nedlands, Western Australia: University of Western Australia Press, 1997.

McManamin, Francis G. *The American Years of John Boyle O'Reilly, 1870–1890*. New York: Arno, 1976.

—Brett Barney

**James R. Osgood and Company** (1871–1878; 1880–1885) *publishing house*

James R. Osgood began in the publishing business as a clerk for TICKNOR & FIELDS in 1855. In 1864 he became a partner in the firm, which, after a series of reorganizations became known as James R. Osgood and Company in 1871. The impressive roster of Osgood authors included Ralph Waldo EMERSON, William Dean HOWELLS, Henry JAMES, Bret HARTE, Harriet Beecher STOWE, Elizabeth Stuart PHELPS, Henry Wadsworth LONGFELLOW, John Greenleaf WHITTIER, Celia THAXTER, and James Russell LOWELL. Osgood also published several successful and respected periodicals: *THE ATLANTIC MONTHLY*, *Our Young Folks*, *Every Saturday*, and *THE NORTH AMERICAN REVIEW*. A fire in 1872 and a series of financial problems eventually led to a merger with the firm of Hurd and Houghton in 1878, the new company emerging as Houghton, Osgood, and Company. After only two years, however—during which time the firm sustained another fire—James Osgood was forced out, and the business was renamed Houghton, Mifflin and Company. Osgood, along with his brother Edward and two partners, reestablished James R. Osgood and Company. In its second incarnation the company published novels by Howells, James, Nathaniel HAWTHORNE, and Samuel L. CLEMENS. In 1881 Osgood became the first major publisher to bring out an edition of Walt WHITMAN's *LEAVES OF GRASS*. Under threat of legal action for violating obscenity laws, the company withdrew the book almost immediately, however. In 1885 the firm closed its doors permanently, having failed to turn a profit despite its reputation for publishing high quality literature.

**Source**

Winship, Michael. *American Literary Publishing in the Mid-Nineteenth Century: The Business of Ticknor & Fields*. New York: Cambridge University Press, 1995.

—Brett Barney

**"Out of the Cradle Endlessly Rocking"** by Walt Whitman (1859) *poem*

Walt WHITMAN's "Out of the Cradle Endlessly Rocking" takes on the themes of love, death, and the birth of the poet. Set on the shore of rural Long Island (Paumanok), the poem is narrated by an adult poet who is reminded by the sea of an experience he had as a child, watching a male and female mockingbird nesting in the spring. One day the female disappears, and the male pines for her, singing a beautiful song of lament. The sea also speaks to the boy; he asks it to name "the word final, superior to all," and it whispers its answer, "Death." This knowledge of death allows the boy to realize his mortality and to see his place within the whole of creation. The mature poet recalls the experiences of observing



the birds and listening to the sea as, taken together, the decisive moment in his development as an artist—the origin of his poetic vision.

"Out of the Cradle Endlessly Rocking" was first published in the December 24, 1859 *New-York Saturday Press* as "A Child's Reminiscence." In 1860 Whitman added the poem to his *LEAVES OF GRASS* as "A Word Out of the Sea."

—Y. P. Renfro

### "The Outcasts of Poker Flat" by Bret Harte (1869)

#### short story

Probably the best known of Bret HARTE's immensely popular LOCAL-COLOR stories of the American Southwest, "The Outcasts of Poker Flat" is a character study of Western stereotypes. The tale follows a group of "objectionable characters" evicted from Poker Flat as they trek toward another nearby town. Along the way, philosophical gambler John Oakhurst, town drunk Uncle Billy, prostitute Duchess, and her madam Mother Shipton are joined by the naive Tom Simson and his would-be bride, Piney Woods. Caught in a deadly snowstorm, each character's true personality emerges: Uncle Billy abandons the others; Mother Shipton sacrifices herself for the child-like Piney; and Oakhurst stoically reassures the others, while his poker face hides the belief that his own luck has run out.

#### Sources

Harte, Bret. *The Luck of Roaring Camp and Other Sketches*. Boston: Fields, Osgood, 1870.

Scharnhorst, Gary. *Bret Harte*. New York: Twayne, 1992.

—King Adkins

### *Overland Monthly* (1868–1875) periodical

Published in San Francisco and originally edited by Bret HARTE, the *Overland Monthly* was a regional magazine that published works by Harte and other California writers such as the poet Charles Warren STODDARD and the humorist Prentice Mulford. When the magazine was revived in 1883, it published works by prominent writers such as Jack London, but its contents at that point were largely undistinguished.

### "The Over-Soul" by Ralph Waldo Emerson (1841)

#### essay

"The Over-Soul" is the ninth essay in Ralph Waldo EMERSON's 1841 collection, *Essays (First Series)*. "Over-Soul" is a term Emerson used for the spiritual force that emanates through every animate and inanimate object in the universe. This force unites man, God, and nature into one whole, and it can be sought through the power of the mind. The Over-Soul is the spirit behind all of our actions. It exceeds all limitations of language, time, and space. Emerson's essay captures the essence of his search for a form of spirituality beyond tradition, organized religion, and the physical senses.

#### Source

Cavanaugh, Cathy. "The Aeolian Harp: Beauty and Unity in the Poetry and Prose of Ralph Waldo Emerson," *Rocky Mountain Review of Language and Literature*, 56, no.1 (2002): 25–35.

—Chris Lang

## Objectivism

The term objectivism was used in the 1930s by the poet William Carlos WILLIAMS and others to express their belief that the primacy of the image, rather than ornamental language, should govern the form of poetry. Along with the poets Louis ZUKOFSKY, George OPPEN, Carl Rakosi, and Charles REZNIKOFF, Williams cultivated a poetry that was pared down to essentials (sometimes only a few words per line), making a poem a brief but intense experience, a moment of perception akin to what Amy LOWELL called IMAGISM—poetry that concentrates on the impact of a single image or a cluster of images. But objectivists, like Williams, often isolated individual words in a cluster of two or three, as if the words themselves were objects shaped by the special dimensions of the page.

Objectivist poets were first recognized as such in the February 1931 issue of *POETRY*, in which Zukofsky presented an objectivist manifesto. In 1934 Williams's poems were published by the Objectivist Press. Later, such poets as Allen GINSBERG took Williams as a model, and Williams's central tenet “no ideas but in things” has had an enormous influence on modern poetry.

### Source

DuPlessis, Rachel Blau and Peter Quartermain, eds. *The Objectivist Nexus: Essays in Cultural Poetics*. Tuscaloosa: University of Alabama Press, 1999.

***The Octopus*** by Frank Norris (New York: Doubleday, Page, 1901) *novel*

*The Octopus*, the first novel in Frank NORRIS's planned trilogy on the production, distribution, and consumption of

wheat, was the last novel he published before his death at age thirty-two. Set in the San Joaquin Valley of California, it is his longest and most variegated work. Many plot strands run concurrently throughout, almost all centered on the subject of wheat—its growth and economic importance. A federation of honest ranchers fight the Southwestern and Pacific Railroad—the “octopus” of the title—as the company attempts to wrest their land from them to achieve total control of the wheat. In the depiction of the practices of the railroad, a rapacious monopoly stealing from poor, hardworking farmers what is rightfully theirs, the novel seems openly anticapitalistic, while the landscape is portrayed, particularly by the mystic loner named Vanamee, in rhapsodic terms: fecund, vast, boundlessly beautiful.

Vanamee's only friend is another outsider, the poet Presley, who knows the farmers and eventually sides with them, writing a socialistic poem that makes him famous but that is powerless to stop the complex economic forces at play. A key figure among the threatened ranchers is Annixter, a shy, blond man, awkward around women, who falls in love with a hired girl. State and local governments are bribed to set conditions that make the railroad's seizure legal, and some betrayers even come from inside the ranchers' own families. In the climactic scenes the ranchers are decisively defeated in a shoot-out, and the arch villain, the Jew S. Behrman (the novel has racist overtones), dies a horrific death in an elevator filled with grain that he has stolen.

When Presley, appalled at what he has witnessed, interviews the railroad official Shelgrim for a news article, the story takes a turn. Shelgrim disavows responsibility: “Can any one stop the Wheat? Well, then no more can I stop the Road.” The railroad, he argues, is subject to forces larger than

itself. While this scene may be read as reinforcing Norris's NATURALISM, it calls into question the efficacy of the socialist position the first half of the novel apparently endorses. Norris does not provide easy answers to the many questions he raises.

Norris completed the second volume of his trilogy of the wheat, *The Pit: A Story of Chicago*, a story of the trading of the commodity which was published posthumously in 1903, but he died before beginning what was to be the final volume, which he planned to title "The Wolf."

### Source

Davison, Richard Allan, ed. *The Merrill Studies in The Octopus*. Columbus, Ohio: Merrill, 1969.

—Roger Lathbury

### Odets, Clifford (1906–1963) playwright, screenwriter

*In America all we hear about is the heaven of opportunity of success. No one seems ready or willing to talk of the hell of failures and perhaps lovingly comment on those who people that hell. Those blistered, lacerated and roasted.*

—note, Billy Rose Theatre Collection,  
Lincoln Center Library

Clifford Odets was born July 18, 1906, in Philadelphia, the son of Eastern European Jewish immigrants. Odets's father, Lou Gorodetsky (he changed his name soon after arriving in America), was a printer by trade and throughout Odets's childhood moved his wife, Pearl, and their three children around Philadelphia and New York in search of better jobs. By 1912 they had settled in the Bronx, where Lou found increasing success. Odets attended public school in New York. However, as his interest in the theater increased, so did his indifference to school, and he drifted away from Morris High School after a couple years, choosing to pursue a career as a performer. He occasionally appeared as a "Rover Reciter" of narrative poems at amateur nights, wrote theater reviews, and for a time worked as a disc jockey, writing and performing in plays for radio. He joined amateur theater companies and in the late 1920s began working as an actor in small parts in stock companies in New Jersey, serving an informal apprenticeship in theatrical technique. In 1930, as the GREAT DEPRESSION was beginning, Odets managed to catch on with the newly formed GROUP THEATRE, which aimed to create the first ensemble art theatre in the United States. Odets remained with the Group Theatre throughout its ten-year existence, appearing first as an actor but never really rising beyond the status of bit performer. It was not until 1934, when his first play, *Awake and Sing!*, was chosen by the Group as part of their season that he found his place as the Group's playwright. The play chronicles the struggles of a



Clifford Odets, 1937

lower-middle-class Jewish family trapped between assimilation and independence, between materialism and idealism. Living in a society where "economics comes down like a ton of coal on the head," the Bergers struggle to maintain their dignity. Generally praised for its sharp, living dialogue and its poetic realism, *Awake and Sing!* reflects the Jewish culture that had filtered down to Odets through his family; he borrows much of his style from the rhythms and vocabulary of the Yiddish-English spoken by many first and second generation immigrants.

In addition to *Awake and Sing!*, three other Odets plays appeared on Broadway in 1935. *Waiting for Lefty*, a one-act piece about a taxi-drivers' strike, was his first produced play, debuting in January. It was an immediate success, praised both for its lyric expressions of working-class discontent and for the sympathetic and rounded characters he created. The reception of Odets's first two plays marked him both as a playwright of talent and as a spokesperson for leftist causes, a dual identification that followed him the rest of his career. After *Awake and Sing!* appeared in February, *Waiting for Lefty* was paired with *Till the Day I Die*, another one-act play, about Communist resistance to German fascism. Odets's final play of the year, *Paradise Lost*, appeared in December to

THE • PLAYBILL • PUBLISHED • BY • THE • NEW • YORK • THEATRE • PROGRAM • CORPORATION

BEGINNING  
TUESDAY EVENING,  
FEBRUARY 19, 1935  
*ap 22*



MATINEES  
THURSDAY AND  
SATURDAY



THE GROUP THEATRE, INC.

presents

THE GROUP THEATRE ACTING COMPANY

in

# "AWAKE AND SING!"

By CLIFFORD ODETS

*"Awake and sing, ye that dwell in dust."*—Isaiah 26:19

Production directed by HAROLD CLURMAN

Setting by BORIS ARONSON

## CAST

(In the order of appearance)

|               |       |           |       |                  |
|---------------|-------|-----------|-------|------------------|
| MYRON BERGER  | ..... | Played by | ..... | ART SMITH        |
| BESSIE BERGER | ..... | "         | "     | STELLA ADLER     |
| JACOB         | ..... | "         | "     | MORRIS CARNOVSKY |

Theater program for Odets's second produced play, which takes its title from Isaiah 26:19: "Awake and sing, ye that dwell in dust."

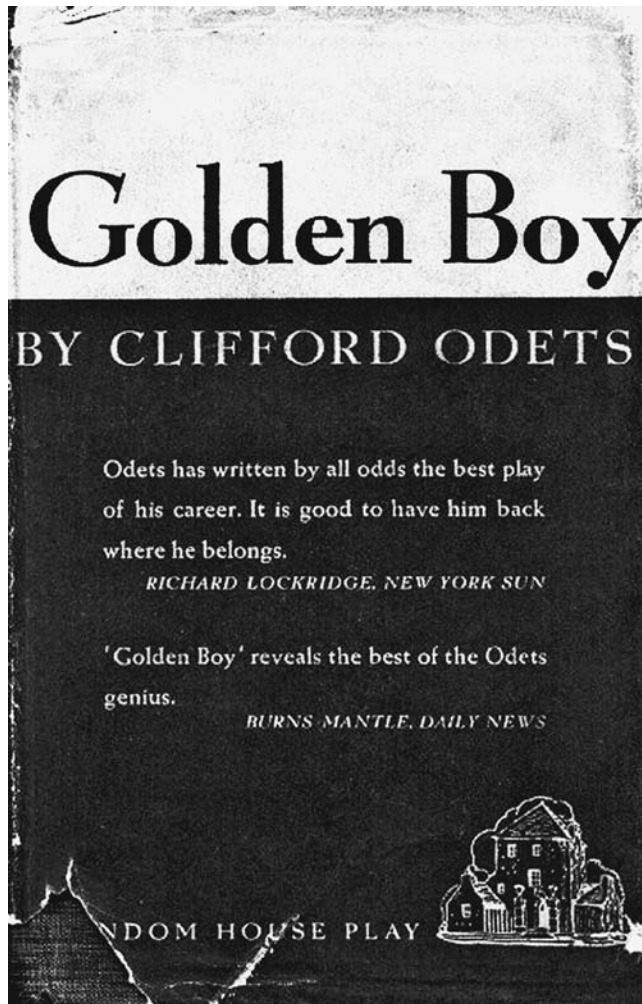
mixed reviews; some praised his deep understanding of the contradictions in American life, and others condemned the play as wandering, neither as politically charged as his earlier plays nor as structurally clear. Odets had made his reputation and had cemented in place his importance to the economic and artistic survival of the Group Theatre.

Like many successful playwrights of the era, Odets soon received the call to be a Hollywood screenwriter, and in 1936 he wrote his first screenplay, *The General Died at Dawn*. He moved back and forth between Hollywood and Broadway for the next twenty-five years, earning writing credits on such movies as *None but the Lonely Heart* (1946), which he also directed; *Humoresque* (1946); *Sweet Smell of Success* (1957); and writing and directing *The Story on Page One* (1959). He married his first wife, the acclaimed actress Luise Rainer, in 1937. But even while in Hollywood, Odets continued to write plays for the Group Theatre. *Golden Boy* (produced 1937), *Rocket to the Moon* (produced 1938), and *Night Music* (produced 1940) all helped to keep the Group Theatre solvent

and successful. These plays received a mixed critical reception, often tinged by the assumption that Odets had "sold out" to the movie industry and had ruined his talent for writing plays. *Golden Boy*, which depicts a violinist turned boxer struggling with the decision to surrender his art for money, was seen by many critics to be Odets's apology for accepting Hollywood money.

After the Group Theatre dissolved in 1940, Odets continued to work as an independent playwright, producing four more full-length plays: *Clash by Night* (produced 1941), *The Big Knife* (produced 1949), *The Country Girl* (produced 1950), and *The Flowering Peach* (produced 1954). The last two of these received strong critical praise, and *The Flowering Peach* was chosen by the selection jury for the PULITZER PRIZE (though the Advisory Board gave it instead to Tennessee WILLIAMS's *Cat on a Hot Tin Roof*). Though he tempered the political tone in his later plays, they nevertheless explore the same theme evident in his earlier work: the inherent conflict in American society





Dust jacket for the 1937 play about a young man who gives up the violin for prizefighting, which became the greatest commercial success of Odets's career

between idealism and materialism and the effects of that conflict on the individual. His reputation as a political playwright persisted, and in 1952 Odets was called before the House Un-American Activities Committee to discuss Communist influence in Hollywood. Odets eventually "named names" to avoid blacklisting and remained productive for the last ten years of his life—at the time of his death on August 14, 1963 from stomach cancer, the fifty-seven-year-old Odets was working as the head writer for *The Richard Boone Show*.

—Christopher Herr

### Principal Books by Odets

*Three Plays by Clifford Odets*. New York: Covici-Friede, 1935—includes *Awake and Sing!*, *Waiting for Lefty*, and *Till the Day I Die*.

*Rifle Rule in Cuba*, by Odets and Carleton Beals. New York: Provisional Committee for Cuba, 1935.

*Paradise Lost*. New York: Random House, 1936.

*Golden Boy*. New York: Random House, 1937.

*Rocket to the Moon*. New York: Random House, 1939.

*Six Plays of Clifford Odets*. New York: Random House, 1939—including *Waiting for Lefty*, *Awake and Sing!*, *Till the Day I Die*, *Paradise Lost*, *Golden Boy*, and *Rocket to the Moon*.

*Night Music*. New York: Random House, 1940.

*Clash by Night*. New York: Random House, 1942.

*The Big Knife*. New York: Random House, 1949.

*The Country Girl*. New York: Viking, 1951.

*The Flowering Peach*. New York: Dramatists Play Service, 1954.

*The Time is Ripe: The 1940 Journal of Clifford Odets*, edited by William Gibson. New York: Grove, 1988.

### Studying Clifford Odets

Eleven of Clifford Odets's plays were produced on Broadway, and he is credited with seven screenplays, though little has been written about his career as a screenwriter. Critics generally separate his theater work into two periods: the plays produced while Odets was a member of the GROUP THEATRE, and those produced after the disbanding of the Group in 1940. In his stylistically and thematically connected Group plays, Odets made use of a well-trained ensemble, often creating several roles of relatively equal importance. The early Group plays, especially *Awake and Sing!*, *Waiting for Lefty*, and *Paradise Lost*, focus on the struggles of ordinary people to make sense of the economic collapse, and many critics tie Odets's leftist politics to the larger cultural and historical context of the GREAT DEPRESSION. Study of Odets should begin with *Awake and Sing!*, considered to be his best play, and *Waiting for Lefty*, regarded as the best example of American agit-prop theater, but his other early plays as well as the post-Group plays—which are less clearly political but explore similar themes and have not received as much critical attention—are also worthy of study. William DeMastes' *Clifford Odets: A Research and Production Sourcebook* (New York: Greenwood Press, 1991) and Robert Cooperman's *Clifford Odets: An Annotated Bibliography, 1935–1989* (Westport, Conn.: Meckler, 1990), while dated, are useful general references, especially for historical research.

There are several good book-length works on Odets's life and career. Margaret Brenman-Gibson's biography, *Clifford Odets, American Playwright: The Years from 1906 to 1940* (New York: Atheneum, 1981) makes exhaustive use of primary sources to detail Odets's life up to the dissolution of the Group and offers complex psychoanalytic readings of the plays. No biography of Odets's later life and career yet exists. Students who wish to explore thematic, structural, and historical readings of Odets's plays should look first at Gerald Weales's *Clifford Odets, Playwright* (New York: Pegasus, 1971), which provides historical contexts for the plays as well as an examination of Odets's work as a screenwriter and the idea that he was a Hollywood sell-out. Harold Cantor's *Clifford Odets, Playwright-Poet* (sec-

ond edition, Lanham, Md.: Scarecrow Press, 2000) offers the most detailed discussion of Odets's borrowings from Yiddish and the linguistic strategies he uses. Also recommended are Gabriel Miller's *Clifford Odets* (New York: Continuum, 1989) and Christopher Herr's *Clifford Odets and American Political Theatre* (Westport, Conn.: Praeger, 2003).

—Christopher Herr

***Of Mice and Men*** by John Steinbeck (New York: Covici-Friede, 1937) novel

An immediate popular success, *Of Mice and Men* was written as an experimental novel designed to make a "play that can be read or a novel that can be played." Originally titled "Something That Happened," the novel reflects John STEINBECK's increasing interest in nonteleology, the belief there is no causation but only what "is." The plot follows the actions of two bindlestiffs, Lennie Small and George Milton, whose dream consists of making a living on a little farm of their own. Gradually, other misfits, all segregated by defects which include prejudices based on age, gender, race, and physical disabilities, also adopt their goal, despite having differences that eventually undermine their attainment of the American dream of success and ownership. Steinbeck also intended the novel to depict the loneliness and isolation experienced by all migrant workers in the 1930s and how their rejection by society resulted in mistreatment and personal tragedy. Eventually, Lennie's limited mental capacity threatens the shared dream that has been developed, as he accidentally causes the death of the wife of the boss's son, an act that destroys the hopes of the little group of isolates and also results in his own death. Like the novel, the play—which was published as *Of Mice and Men: A Play in Three Acts* (1937) and successfully produced by George S. KAUFMAN on Broadway, opening on November 23, 1937—asserts the truth of Robert Burns's poem "To a Mouse": "The best-laid plans o' mice and men / Gang aft a'gley an' lea'e us naught but grief an' pain / For promis'd joy."

#### Source

Hadella, Charlotte Cook. *Of Mice and Men: A Kinship of Powerlessness*. New York: Twayne, 1995.

—Michael J. Meyer

***Of Time and the River*** by Thomas Wolfe (New York: Scribners, 1935) novel

Thomas WOLFE's second novel, *Of Time and the River*, extends the odyssey of Eugene Gant beyond *LOOK HOMEWARD, ANGEL* (1929), tracing his development from a graduate student into a passionate and engaged young artist. It is a bildungsroman that evokes an intricate tradition of myth in detailing Eugene's quest for knowledge and experience, for the artist's life, for the face of his nation, and for a father. The reliance on myth and poetic and oratorical prose suggests the universality of Eugene's expe-

rience. This novel manifests another stage in its author's own often uneasy artistic growth. Though *Of Time and the River* supplied Wolfe with popular acclaim and commercial success, the novel's disconnected narrative structure left him open to the fiercest criticisms of his professional career. Wolfe's own account of the novel's creation in *THE STORY OF A NOVEL* (1936) prompted many critics, chief among them Bernard DEVOTO of *THE SATURDAY REVIEW OF LITERATURE*, to charge that he was an undisciplined writer, too dependent upon his editor, Maxwell PERKINS, in shaping his books. Wolfe himself remained highly dissatisfied with the novel in its final form, embittered by the cuts and alterations he felt his editors had pushed on him, and fervent in his belief that he had not achieved the full articulation of his creative vision for this work. Such misgivings and suspicions contributed to his eventual break with the House of Scribner (see CHARLES SCRIBNER'S SONS) in 1937.

#### Source

Kennedy, Richard S. *The Window of Memory: The Literary Career of Thomas Wolfe*. Chapel Hill: University of North Carolina Press, 1967.

—S. Zebulon Baker

**O'Hara, John** (1905–1970) novelist, short-story writer

*I saw and felt and heard the world around me and within my limitations and within my prejudices I wrote down what I saw and felt and heard. I tried to keep it mine and where I was most successful it was mine.*

—quoted in *The O'Hara Concern* (1995)

John O'Hara's fiction was and is consistently underrated or ignored by academic types and literary critics. His fourteen novels and thirteen volumes of stories sold well—unusually well for story collections. He remains best-known for his first novel, *APPOINTMENT IN SAMARRA* (1934), set in GIBBSVILLE, PENNSYLVANIA—based on O'Hara's hometown, Pottsville—which he augmented for thirty-five years and made the most thoroughly documented community in American literature. O'Hara referred to the region around Pottsville as "my Pennsylvania protectorate." Because his work set in Gibbsville has recognizable qualities, readers incorrectly assume that most of his work is set there; but it is accurate to state that most of his best work is set in Pennsylvania. He also wrote fiction with New York and Hollywood settings.

O'Hara's major novels include *A Rage to Live* (1949), *Ten North Frederick* (1955), *From the Terrace* (1958), and *Ourselves to Know* (1960)—all set in Pennsylvania. Grace Caldwell Tate, the central character in *A Rage to Live*, is a Pennsylvania aristocrat whose marriage is destroyed by her adultery. The main figure in *Ten North Frederick* is Joseph Chapin, a Gibbsville lawyer who wants to be president of the United States. *From the Terrace*, which O'Hara regarded





John O'Hara, circa 1940

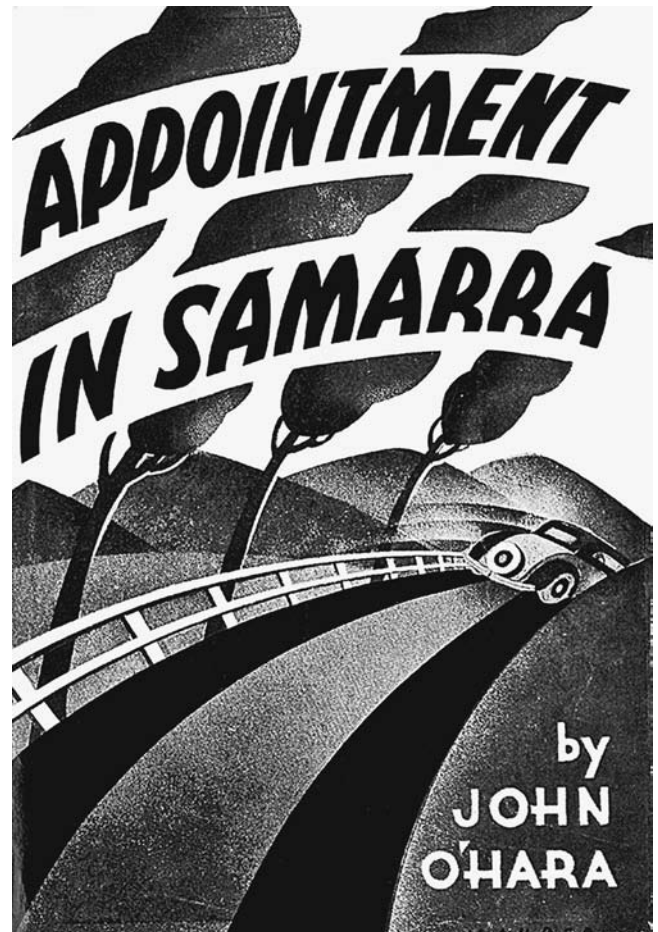
as his best novel, is about Alfred Eaton, a partner in a Wall Street investment house who serves as undersecretary of the Navy during World War II.

O'Hara was America's greatest short-fiction writer; he published 402 short stories and novellas, mostly in *The New Yorker*. He is frequently credited with having formulated "the New Yorker story," a character-driven story based on moments of insight or revelation. His most admired stories include "THE DOCTOR'S SON," "Graven Image," "Over the River and Through the Wood," and "Fatimas and Kisses." The three novellas collected as *Sermons and Soda-Water* (1960) include "Imagine Kissing Pete." O'Hara wrote plays, movies, and newspaper columns. The 1940 Rodgers and Hart musical *PAL JOEY*, based on his stories, is regarded as the first realistic American musical play.

O'Hara was a deterministic realist who believed that all great fiction is great social history. He declared in the foreword to *SERMONS AND SODA-WATER*: "The Twenties, the Thirties, and the Forties are already history, but I cannot be content to leave their story in the hands of the historians and the editors of picture books. I want to record the way people talked and thought and felt, and do it with complete honesty and variety." He accurately employed the details of American social stratification—utilizing speech and possessions to

develop characterizations. Hostile critics condescendingly conceded that he had "a great ear"; but they dismissed his "surface reality," although no American writer matched his ability to document American life on all levels of society. His material was not restricted to upper-class life: the range of characters includes working-class people, show-biz people, and criminals, as well as the American aristocracy of wealth and family.

The critics misleadingly categorized O'Hara's style and tone as hard-boiled (see *HARD-BOILED FICTION*). His style was unobtrusive and controlled. Although his point of view was objective, his tone was often sentimental. His main themes are the pain of exclusion and loneliness, the need for love, and the consequences of cruelty. He also examined the sexual conduct of his characters, which gave his work a reputation for lubricity; but it is tame by later standards. The



Dust jacket for O'Hara's first novel, in which Julian English, a Cadillac dealer, commits suicide. O'Hara, who adopted "psychological patterns" to his purpose, later explained that "the basic Julian English was from the wrong side of the tracks and never wore a buttoned-down collar in his life."

critical hostility to O'Hara in part resulted from his contempt for the literary establishment and his refusal to provide fashionable political messages.

John O'Hara wrote truthfully and accurately about American society and people, producing a body of fiction unsurpassed in its fidelity to American life. His epitaph reads "Better than anyone else, he told the truth about his time. He was a professional. He wrote honestly and well."

—Matthew J. Bruccoli

### Principal Books by O'Hara

*Appointment in Samarra*. New York: Harcourt, Brace, 1934.

*The Doctor's Son and Other Stories*. New York: Harcourt, Brace, 1935.

*Butterfield 8*. New York: Harcourt, Brace, 1935.

*Hope of Heaven*. New York: Harcourt, Brace, 1938.

*Files on Parade*. New York: Harcourt, Brace, 1939.

*Pal Joey*. New York: Duell, Sloan & Pearce, 1940.

*Pipe Night*. New York: Duell, Sloan & Pearce, 1945.

*Hellbox*. New York: Random House, 1947.

*A Rage to Live*. New York: Random House, 1949.

*The Farmers Hotel*. New York: Random House, 1951.

*Pal Joey: The Libretto and Lyrics*, libretto by O'Hara and lyrics by Lorenz Hart. New York: Random House, 1952.

*Sweet and Sour*. New York: Random House, 1954.

*Ten North Frederick*. New York: Random House, 1955.

*A Family Party*. New York: Random House, 1956.

*From the Terrace*. New York: Random House, 1958.

*Ourselves to Know*. New York: Random House, 1960.

*Sermons and Soda-Water*, 3 volumes—*The Girl on the Baggage Truck*, *Imagine Kissing Pete*, and *We're Friends Again*. New York: Random House, 1960.

*Five Plays*. New York: Random House, 1961.

*Assembly*. New York: Random House, 1961.

*The Big Laugh*. New York: Random House, 1962.

*The Cape Cod Lighter*. New York: Random House, 1962.

*Elizabeth Appleton*. New York: Random House, 1963.

*The Hat on the Bed*. New York: Random House, 1963.

*The Horse Knows the Way*. New York: Random House, 1964.

*The Lockwood Concern*. New York: Random House, 1965.

*My Turn*. New York: Random House, 1966.

*Waiting for Winter*. New York: Random House, 1966.

*The Instrument*. New York: Random House, 1967.

*And Other Stories*. New York: Random House, 1968.

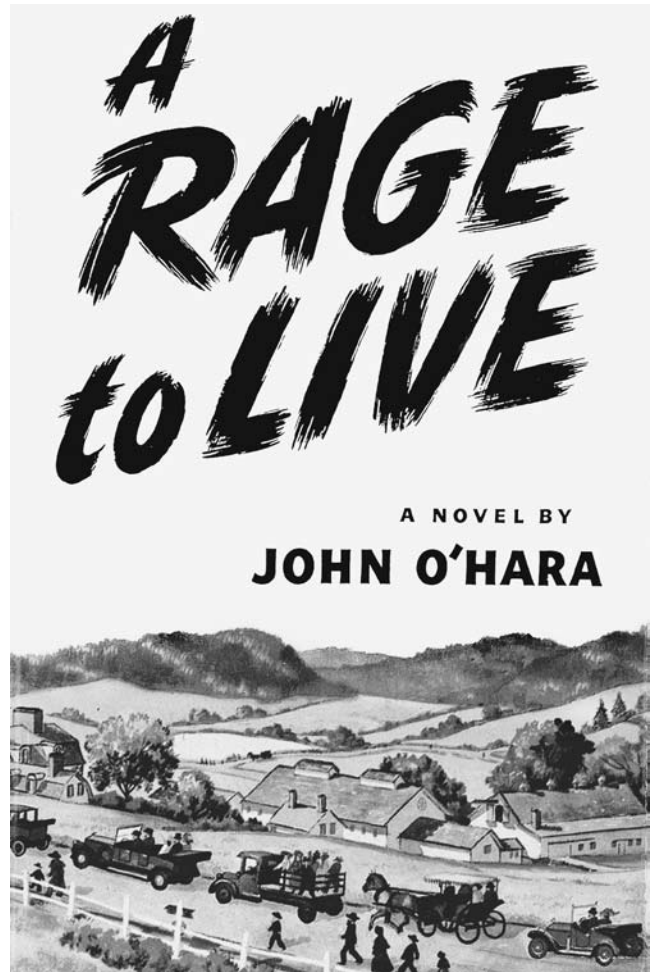
*Lovey Childs: A Philadelphian's Story*. New York: Random House, 1969.

*The Ewings*. New York: Random House, 1972.

*The Time Element and Other Stories*. New York: Random House, 1972.

*Good Samaritan and Other Stories*. New York: Random House, 1974.

"An Artist Is His Own Fault," edited by Matthew J. Bruccoli. Carbondale & Edwardsville: Southern Illinois University Press, 1977.



Dust jacket for O'Hara's 1949 novel, in which Grace Paley betrays her husband with another man and breaks the "set of rules" he believed they both lived by

*The Second Ewings*. Bloomfield Hills, Mich. & Columbia, S.C.: Bruccoli Clark, 1977.

*Selected Letters of John O'Hara*, edited by Bruccoli. New York: Random House, 1978.

*Two by O'Hara*. New York & London: Harcourt Brace Jovanovich / Bruccoli Clark, 1979.

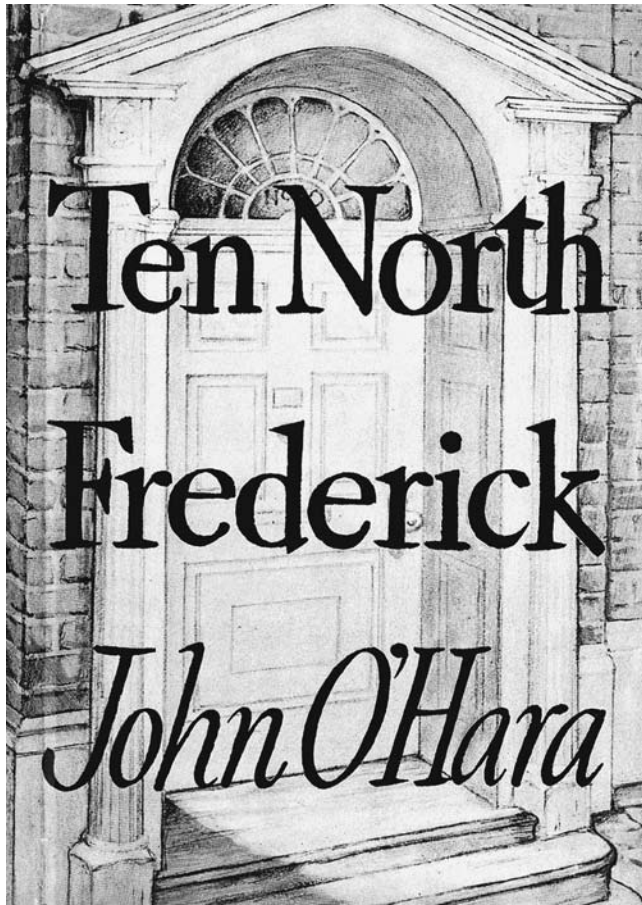
*Gibbsville, Pa.: The Classic Stories*, edited by Bruccoli. New York: Carroll & Graf, 1992; second edition, 2004.

*John O'Hara's Hollywood*, edited by Bruccoli. New York: Avalon, 2006.

### Studying John O'Hara

John O'Hara's career can be divided into three phases. First: from *APPOINTMENT IN SAMARRA* (1934) up to the publication of his fourth novel, *A Rage to Live* (1949) and his temporary cessation of writing short stories. Second: the period of





*Dust jacket for O'Hara's 1955 novel that presents a stark contrast between the public Joe Chapin, a man who aspired to become president of the United States, and the private man, whose life is dominated by his manipulative wife*

the big novels between 1950 and 1960: *Ten North Frederick* (set in Gibbsville), *From the Terrace* (set in New York) and *Ourselves to Know* (set in The Region). The third phase commenced when he returned to short fiction in 1960 with the novella "Imagine Kissing Pete." During the last decade of this life O'Hara consolidated his position as America's greatest social realist and greatest short-story writer with seven story collections and wrote six more novels.

O'Hara published so much—stories, novelettes, and fourteen novels, as well as volumes of plays and columns—that it is difficult for a student to grasp the scope of his work. Although most of O'Hara's fiction is set away from his GIBBSVILLE, PENNSYLVANIA, his enduring reputation is based on the socio-historical realism of the Gibbsville and Lantenengo County fiction set during the 1920s and 1930s. Accordingly, the study and reading of O'Hara should commence with his first novel, *Appointment in Samarra* (set in Gibbsville), and the collection of stories, *Gibbsville, PA* (1992).

O'Hara's four hundred short stories constitute a major contribution to the canon of American fiction. He was a master of the novella: "Doctor's Son" (probably the best introduction to O'Hara), "Fatimas and Kisses," "The Bucket of Blood," "The Cellar Domain," *The Farmers Hotel*, *A Family Party*, *Sermons and Soda-Water*.

The most useful companion to his work and reputation is *John O'Hara: A Documentary Volume* (Dictionary of Literary Biography, volume 324. Detroit: Brucoli Clark Layman/Thomson Gale, 2006), edited by Brucoli—which includes extensive sampling of the reviews of his books. It is difficult to gauge O'Hara's position among major American authors without understanding his reputation among the unfriendly academic critics and the so-called literary establishment who complained that he wrote too much and disparaged his work because he wrote about things and people of which they were ignorant.

The standard biography is *The O'Hara Concern* (revised edition, Pittsburgh & London: University of Pittsburgh Press, 1995) by Brucoli, who also edited *The Selected Letters of John O'Hara* (1978). The best of the unimpressive critical volumes is Sheldon Grebstein's *John O'Hara* (New York: Twayne, 1966). O'Hara's literary essays and talks were collected by Brucoli in "An Artist Is his Own Fault" (1977).

The primary bibliography is Brucoli's *John O'Hara: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1978). There is no secondary bibliography apart from the annual MLA bibliography volumes, available in print or online at major libraries. O'Hara's papers are at Penn State University; Kent State University has a comprehensive collection of his published work.

—Matthew J. Brucoli

### ***Oklahoma!*** by Richard Rodgers and Oscar Hammerstein II (produced 1943) *play*

The first collaboration of composer Richard Rodgers and librettist Oscar HAMMERSTEIN II, *Oklahoma!* completed the evolution of the American musical from a poor imitation of European operetta to a mature native art form. Originally titled "Away We Go!," the play received its final title during out-of-town previews when Rodgers and Hammerstein quickly wrote the rousing title song for the show's closing anthem. It became an enormous hit when it opened on March 31, 1943, making an initial run of 2,212 performances.

Rodgers, who had broken with his longtime partner Lorenz HART, approached Hammerstein to work on a musical version of Lynn Riggs's agrarian play *Green Grow the Lilacs* (produced 1931). Rodgers and Hammerstein embraced the simplicity of the rural setting of Riggs's play. In place of the usual uproarious curtain-raising song common to musicals of the time, the authors began the play with simple images. Rodgers described the decision-making process behind the composition of the opening number "Oh, What a Wonderful Mornin'": "[N]ot to

have a chorus on-stage (phony); utilize three-quarter time in short sixteen-bar verses and repeated refrain (indigenous); have Aunt Eller on-stage churning butter to emphasize rhythm (self-evident); let Curly enter singing but unaccompanied (intimate); better not seat audience during song (impressive).” Choreographer Agnes De Mille described the opening night’s audience reaction to the show’s understated first number as “Aaaaaah!” Like people seeing their homeland.”

*Oklahoma!* traces the parallel development of two love stories, each involving a love-triangle. In the major plot Laurey Williams must choose between the cocksure cowboy Curly McClain and the brooding farmhand Jud Fry. The secondary love story depicts Ado Annie Carnes (the girl who “Cain’t Say No”) comically trying to decide between her regular boyfriend, cowboy Will Parker, and a traveling Persian peddler.

In addition to the perfectly integrated lyrics and text, *Oklahoma!* also marked an advance in the combination of dance with character. Ballet-trained De Mille choreographed an expressionistic dream sequence that concludes the first act in which doubles of Curly, Laurey, and Jud act out their subconscious desires in dance. In an essay for a 1998 London revival critic Mark Steyn wrote that Rodgers and Hammerstein “fused the naturalism of the straight play, the musicality

of the operetta, the colour of the imagery of musical comedy lyrics and the emotional sweep of dance.”

—Park Bucker

### O'Neill, Eugene (1888–1953) playwright

*Strange interlude! Yes, our lives are merely strange dark interludes in the electrical display of God the Father!*

—*Strange Interlude* (1928)

Eugene O'Neill achieved a reputation as the first internationally significant American playwright by writing more than sixty one-act and full-length plays for which he received four PULITZER PRIZES and the Nobel Prize in literature. Profoundly influenced by the dysfunction of his family and his personal spiritual struggle, he began writing plays with the goal of making room on an American stage dominated by melodrama and light comedies for theatrical experimentation and modernist drama (see MODERNISM). O'Neill's plays, however, were as much a product of the late-nineteenth-century stage as they are a rejection of it. While his own work was sometimes sentimental and melodramatic and his experiments were not always successful, O'Neill was able to achieve a tragic vision, capturing the deep psychological anguish born of the sense of isolation and moral confusion often present in modern life.

Born in a New York City hotel room on October 16, 1888, O'Neill was the son of James O'Neill, an actor who was most famous for his starring role in the melodrama *The Count of Monte Cristo*. His father's career and fear of dying in the poorhouse became an important theme of what many consider O'Neill's greatest play, *Long Day's Journey into Night* (produced 1956). He spent his early childhood barnstorming the United States with his parents and elder brother Jamie, who figures in several of his plays, and later attended Catholic schools and Princeton University for a year. He served as a seaman and read Joseph Conrad, whose stories of the sea influenced his early plays. In September 1914 O'Neill took George Pierce Baker's English 47 course on playwriting at Harvard.

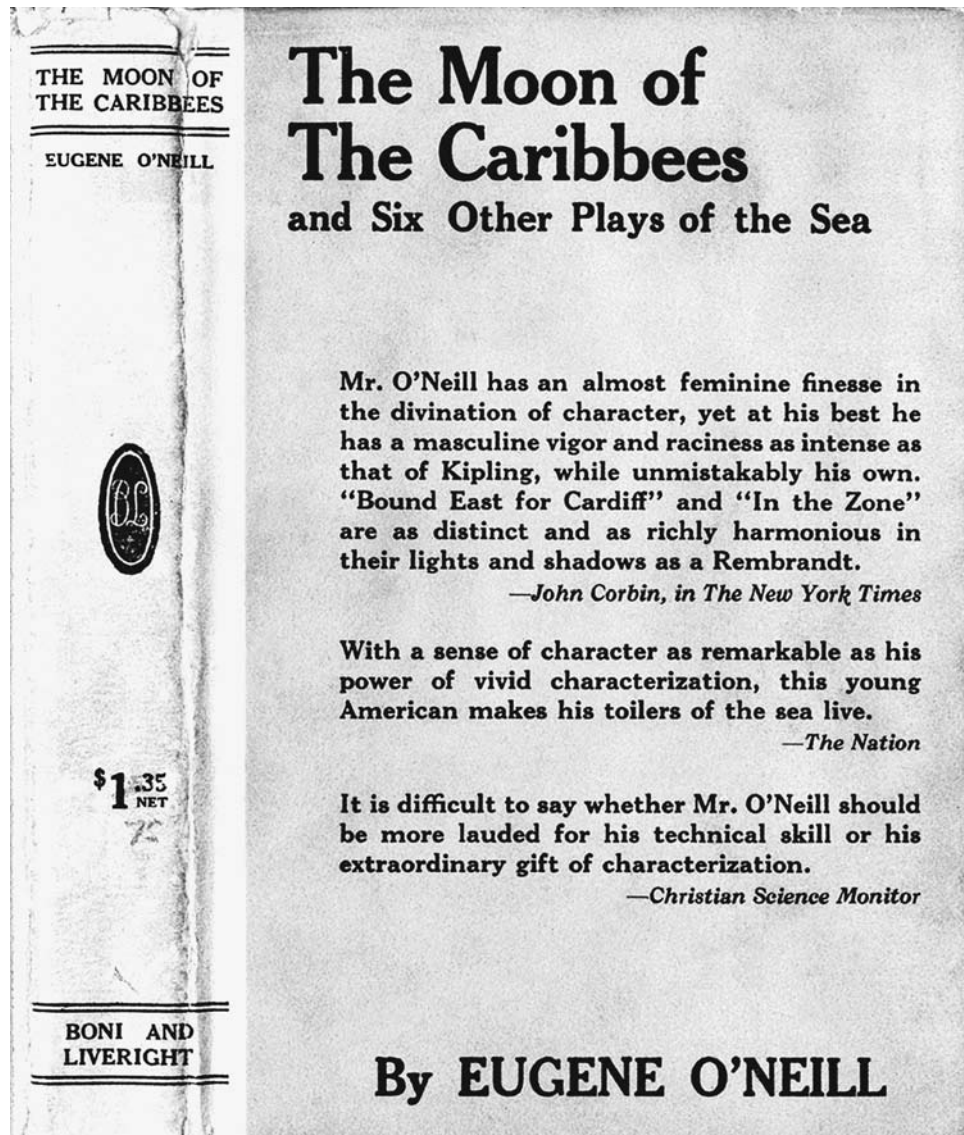
In the first phase of his artistic development, O'Neill wrote one-act plays that typically depicted the lives of seafaring men and the denizens of wharfside saloons. He avoided commercial theater and in 1916 joined the PROVINCETOWN PLAYERS. Many of his early plays—including *BOUND EAST for CARDIFF* (produced 1916), *In the Zone* (produced 1917), *The Long Voyage Home* (produced 1917), and *The Moon of the Caribbees* (produced 1918)—were performed at the Provincetown Playhouse.

O'Neill's full-length drama *Beyond the Horizon* (produced 1920), which explored a young man's yearning to leave home and explore the world, was his first play to be performed on Broadway. It received a Pulitzer Prize, and



Eugene O'Neill, circa 1925





Dust jacket for O'Neill's 1919 collection of one-act plays involving the crew of the S.S. Glencairn

commenced a fourteen-year period in which O'Neill's plays dominated the American stage. O'Neill wrote of troubled family dynamics and sibling rivalry, lost dreams and shattered faith, and the disillusionments of contemporary life. He also explored provocative racial and political issues, as in *The Emperor Jones* (produced 1920), the story of an African American Pullman porter who becomes the tyrant of a West Indies island. In subject and style, O'Neill's plays were groundbreaking. He gave his African American characters dramatic monologues composed of both colloquial speech and a kind of grandeur that harkens back to William Shakespeare and other classic playwrights. He won his second Pulitzer Prize for *ANNA CHRISTIE* (produced 1921),

the story of a fallen woman presented with sympathy, insight, and somberness.

In *The Great God Brown* (produced 1926) O'Neill experimented with masks, adapting the dramatic devices of the ancient Greeks to the modern stage. The use of the mask was in part influenced by O'Neill's reading of Sigmund Freud. The mask dramatized not only the face individuals showed to society; it also was the symbol of repression, underneath which individuals expressed their true feelings. O'Neill again employed masks in the experimental drama *Strange Interlude* (produced 1928), in which characters speak their true feelings not by taking off masks but by asides—as characters do in Shakespeare's plays. He won his third Pulitzer for the drama.

O'Neill's Civil War trilogy, *Mourning Becomes Electra* (produced 1931), drew directly on Aeschylus's *Orestia* as he melded modern psychological notions with the Greek concept of fate and the furies. Other notable O'Neill dramas from the 1920s and early 1930s include *All God's Chillun Got Wings* (produced 1924), *THE HAIRY APE* (produced 1924), *DESIRE UNDER THE ELMS* (produced 1924), *Marco Millions* (produced 1928), *Lazarus Laughed* (produced 1928), and his only comedy, *AH, WILDERNESS!* (produced 1933).

The failure of his last avant-garde drama, *Days without End* (produced 1934), coupled with health problems, led to O'Neill's withdrawal from active participation in production of his plays. After winning the Nobel Prize in 1936, he had only one more Broadway production, *The Iceman Cometh* (produced 1946), in which a traveling salesman addresses the meaning of life, exhorting a group of saloon derelicts to forsake their illusions. Though the play is now recognized as one of O'Neill's greatest works, it won few accolades from contemporary critics. He nevertheless continued to write during the last decade of his life, producing psychologically complex, naturalistically stark personal dramas, before a degenerative muscle disease curtailed his ability to write. He planned an eleven-play cycle, "A Tale of Possessors Self-Dispossessed," of which he completed only *A Touch of the Poet* (produced 1957) and a lengthy draft of *More Stately Mansions* (produced 1962). This generation-by-generation chronicle of an Irish American family tragically entrapped by their possessions and a legacy of family betrayals was to be complemented by a projected cycle of one-act character studies titled "By Way of Obit," but he completed only one of these plays, *Hughie* (produced 1959). O'Neill died on November 27, 1953.

At the time of O'Neill's death, the critical consensus was that his best work had been written during the 1920s. This dismissive view was radically transformed in 1956 with the premiere production of *Long Day's Journey Into Night*, a semiautobiographical drama in which a father, mother, and two adult sons are inextricably bound together by their inadequacies, addictions, feelings of guilt, and a profound sense of loss epitomized in the failure of the mother to defeat an addiction to morphine. It won O'Neill a posthumous Pulitzer Prize and inspired a critical reevaluation of his achievement. He remains widely regarded as America's foremost dramatist.

—James Fisher

### Principal Books by O'Neill

*Thirst and Other One Act Plays*. Boston: Gorham Press, 1914.  
*Before Breakfast*. New York: Shay, 1916.  
*The Moon of the Caribbees and Six Other Plays of the Sea*. New York: Boni & Liveright, 1919.  
*Beyond the Horizon*. New York: Boni & Liveright, 1920.  
*The Emperor Jones, Diff'rent, The Straw*. New York: Boni & Liveright, 1921.  
*Gold*. New York: Boni & Liveright, 1921.

*The Hairy Ape, Anna Christie, The First Man*. New York: Boni & Liveright, 1922.

*All God's Chillun Got Wings and Welded*. New York: Boni & Liveright, 1924.

*The Complete Works of Eugene O'Neill*, 2 volumes. New York: Boni & Liveright, 1924.

*Desire Under the Elms*. New York: Boni & Liveright, 1925.

*The Great God Brown, The Fountain, The Moon of the Caribbees and Other Plays*. New York: Boni & Liveright, 1926.

*Marco Millions*. New York: Boni & Liveright, 1927.

*Lazarus Laughed*. New York: Boni & Liveright, 1927.

*Strange Interlude*. New York: Boni & Liveright, 1928.

*Dynamo*. New York: Liveright, 1929.

*Mourning Becomes Electra*. New York: Liveright, 1931.

*Ah, Wilderness!* New York: Random House, 1933.

*Days Without End*. New York: Random House, 1934.

*The Iceman Cometh*. New York: Random House, 1946.

*Lost Plays of Eugene O'Neill*. New York: New Fathoms, 1950—includes *Abortion, The Movie Man, The Sniper, Servitude, and A Wife for a Life*.

*A Moon for the Misbegotten*. New York: Random House, 1952.

*Long Day's Journey Into Night*. New Haven, Conn.: Yale University Press, 1956.

*A Touch of the Poet*. New Haven, Conn.: Yale University Press, 1957.

*Hughie*. New Haven: Yale University Press, 1959.

*More Stately Mansions*. New Haven & London: Yale University Press, 1964.

*Ten "Lost" Plays*. New York: Random House, 1964—includes *Thirst, The Web, Warnings, Fog, Recklessness, and Abortion*.

*"Children of the Sea" and Three Other Unpublished Plays*. Washington, D.C.: Microcard Editions, 1972—includes *Bread and Butter, Now I Ask You, and Shell Shock*.

*Poems 1912–1944*, edited by Donald C. Gallup. Boston: Ticknor & Fields, 1980.

### Studying Eugene O'Neill

Eugene O'Neill wrote fifty plays between *A Wife for Life* in 1913 and *A Moon for the Misbegotten* in 1943, which was finished as O'Neill's mounting physical impairments prevented further work. This accounting does not include drafts of plays intended as components of two cycles O'Neill planned and did not complete, as well as notes, outlines, and partial drafts for other unfinished works. In his last years, O'Neill destroyed most of his incomplete plays and plans, although some material escaped destruction and is collected in *Eugene O'Neill at Work: Newly Released Ideas for Plays* (New York: Ungar, 1981) and *The Unfinished Plays* (New York: Continuum, 1988), both edited by Virginia Floyd, and *The Unknown O'Neill: Unpublished or Unfamiliar Writings of Eugene O'Neill* (New Haven, Conn.: Yale University Press, 2005), edited by Travis Bogard. Analysis based on drafts and notes for one of the planned cycles in Donald C. Gallup's *Eugene O'Neill and His Eleven-Play Cycle: "A Tale of Possessors Self-Dispossessed"*



*Helen Hayes Theatre*

---

**FIRE NOTICE:** The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire please do not run—WALK TO THAT EXIT.  
EDW. F. CAVANAGH, JR.  
FIRE COMMISSIONER

Thoughtless persons annoy patrons and distract actors and endanger the safety of others by lighting matches during the performance and intermissions. This violates a city ordinance and renders the offender liable to ARREST. It is urged that all patrons refrain from lighting matches in the auditorium of this theatre.

---

THE • PLAYBILL • A • WEEKLY • PUBLICATION • OF • PLAYBILL • INCORPORATED

---

Beginning Wednesday Evening, November 7, 1956 • No Matinees

OPENING NIGHT, NOVEMBER 7, 1956

Leigh Connell, Theodore Mann and José Quintero  
present

**FREDRIC  
MARCH**

**FLORENCE  
ELDRIDGE**

in

**EUGENE O'NEILL'S  
LONG DAY'S JOURNEY INTO NIGHT**

Directed by JOSE QUINTERO

with

**JASON ROBARDS, JR.**

**BRADFORD DILLMAN**

**KATHERINE ROSS**

Setting by DAVID HAYS  
Lighting by THARON MUSSER  
Costumes by MOTLEY

**CAST**  
(In order of appearance)

**JAMES TYRONE** .....

**FREDRIC MARCH**

**MARY CAVAN TYRONE** .....

**FLORENCE ELDRIDGE**

---

*Program for the American premiere of O'Neill's play based on his family*

(New Haven, Conn.: Yale University Press, 1998) offers a vision of what O'Neill intended. The only evidence of the other projected cycle, "By Way of Obit," is the sole completed play, *Hughie*.

The most complete collection of O'Neill's plays currently in print is the three volumes edited by Travis Bogard and published by the Library of America: *Eugene O'Neill: Complete Plays 1913–1920*, *Eugene O'Neill: Complete Plays 1920–1931*, and *Eugene O'Neill: Complete Plays 1932–1943* (New York: Literary Classics of the United States, 1988). These volumes present the three distinct periods critics identify

in O'Neill's career: the first volume includes his formative one-acts, most particularly his plays of the sea, emphasizing themes of masculinity and the failure of technology to tame the natural world; the second volume is dominated by overtly experimental plays in which O'Neill sought to create a language and stage style conducive to his themes; and the third volume includes new works he withheld from production, notably the acclaimed works *The Iceman Cometh*, *Long Day's Journey Into Night*, and *A Moon for the Misbegotten*.

Students seeking critical examinations of O'Neill's plays are likely to feel overwhelmed by the vast amount of material

dating from the first book-length study, Barrett H. Clark's *Eugene O'Neill: The Man and His Plays* (New York: Robert M. McBride, 1929). Between Sophus K. Winther's *Eugene O'Neill: A Critical Study* (New York: Random House, 1934) and Edwin A. Engel's *The Haunted Heroes of Eugene O'Neill* (Cambridge, Mass.: Harvard University Press, 1953), both written during O'Neill's lifetime, his work received comparatively limited critical attention, but in the aftermath of the first production of his posthumous masterpiece *Long Day's Journey Into Night* in 1956 critical interest intensified. Doris V. Falk's *Eugene O'Neill and the Tragic Tension* (New Brunswick, N.J.: Rutgers University Press, 1958; New York: Gordian, 1982) and Doris Alexander's *The Tempering of Eugene O'Neill* (New York: Harcourt, Brace & World, 1962) followed by her subsequent volumes, *Eugene O'Neill's Creative Struggle: The Decisive Decade, 1924-1933* (University Park: Pennsylvania State University Press, 1992) and *Eugene O'Neill's Last Plays: Separating Art from Autobiography* (Athens: University of Georgia Press, 2005), focus on O'Neill's middle and late plays as they relate to his life, while Travis Bogard's *Contour in Time: The Plays of Eugene O'Neill* (New York: Oxford University Press, 1972, 2001) offers a balanced view of all major O'Neill plays and the particular influences on their creation, with a minimum of academic jargon.

Critical studies after the mid 1980s have tended to be less comprehensive and more focused on aspects of O'Neill's art. Michael Manheim's *Eugene O'Neill's New Language of Kinship* (Syracuse, N.Y.: Syracuse University Press, 1982) emphasizes the dramatist's experimentation with form and genre, while Virginia Floyd's *The Plays of Eugene O'Neill: A New Assessment* (New York: Ungar, 1985) explores the influences and intellectual background of his work. Stephen A. Black's *Eugene O'Neill: Beyond Mourning and Tragedy* (New Haven, Conn.: Yale University Press, 2002) firmly ties O'Neill's plays to the unhappiness of his personal life and the traditions of the tragic form, while Egil Tornqvist's *Eugene O'Neill: A Playwright's Theatre* (Jefferson, N.C.: McFarland, 2004) examines the plays in regard to the international theater of his day and since. Thierry Dubost's *Struggle, Defeat or Rebirth: Eugene O'Neill's Vision of Humanity* (Jefferson, N.C.: McFarland, 2005) gives equal weight to both personal and theatrical aspects of O'Neill's oeuvre.

O'Neill's vision of modern American culture is explored in John Patrick Diggins's *Eugene O'Neill's America: Desire Under Democracy* (Chicago: University of Chicago Press, 2007), stressing O'Neill's departure from images of American optimism in mid-twentieth-century literature. Joel Pfister's *Staging Depth: Eugene O'Neill and the Politics of Psychological Discourse* (Chapel Hill: University of North Carolina Press, 1995) and Maria T. Miliora's *Narcissism, the Family, and Madness: A Self-Psychological Study of Eugene O'Neill and His Plays* (New York: Peter Lang, 2000) probe a range of psychological theories embedded in O'Neill's plays.

Decades of criticism are brought together in John C. Houchin's *The Critical Response to Eugene O'Neill* (Westport,

Conn.: Greenwood Press, 1993). Two excellent collections of scholarly essays, *Eugene O'Neill's Century: Centennial Views on America's Foremost Tragic Dramatist* (Westport, Conn.: Greenwood, 1991), edited by Robert F. Moorton, and *The Cambridge Companion to Eugene O'Neill* (Cambridge: Cambridge University Press, 2004), edited by Michael Manheim, offer students a range of approaches to the playwright. *The Eugene O'Neill Review*, an annual periodical published by Suffolk University, features critical essays, performance and book reviews, and O'Neill news.

Students will frequently encounter scholarship on O'Neill's predominant place in the evolution of Broadway drama and in his influence on subsequent American playwrights, as in Anne Fleche's *Mimetic Disillusion: Eugene O'Neill, Tennessee Williams, and U.S. Dramatic Realism* (Tuscaloosa: University of Alabama Press, 1997) and decades of periodical essays. John Orlandello's *O'Neill on Film* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1982) examines cinematic treatments of the O'Neill plays, while Ronald H. Wainscott's *Staging O'Neill: The Experimental Years* (New Haven, Conn.: Yale University Press, 1988) and Yvonne Shafer's *Performing O'Neill: Conversations with Actors and Directors* (New York: Palgrave Macmillan, 2000) focus on performance issues.

O'Neill biographies are dominated by Arthur and Barbara Gelb's *O'Neill* (New York: Harper, 1962), a highly readable account that was superseded by their *O'Neill: Life with Monte Cristo* (New York: Applause, 2000), the first volume of a projected three-volume biography. Louis Sheaffer's *O'Neill: Son and Playwright* (Boston: Little, Brown, 1968) and *O'Neill: Son and Artist* (Boston: Little, Brown, 1973) covers the same ground, with more emphasis on the content of O'Neill's plays as they reflect developments in O'Neill's life. O'Neill never wrote an autobiography, but his second wife, Agnes Boulton, published *Part of A Long Story: Eugene O'Neill as a Young Man in Love* (Garden City, N.Y.: Doubleday, 1958), a less-than-reliable account of their marriage and his rise to prominence as a dramatist in the 1920s. A more complete portrait of their relationship emerges in *A Wind is Rising: The Correspondence of Agnes Boulton and Eugene O'Neill*, edited by William Davies King (Rutherford, N.J.: Fairleigh Dickinson University Press, 2000). The intensely private O'Neill gave few interviews during his life, but the existing ones are collected in *Conversations with Eugene O'Neill*, edited by Mark W. Estrin (Jackson: University Press of Mississippi, 1990).

No complete collection of O'Neill's letters exists. Selected collections include *Selected Letters of Eugene O'Neill* (New Haven, Conn.: Yale University Press, 1988), edited by Jackson R. Bryer and Travis Bogard, who also edited his correspondence with his trusted friend and Provincetown Player coworker in *The Theatre We Worked For: The Letters of Eugene O'Neill to Kenneth Macgowan* (New Haven, Conn.: Yale University Press, 1982). Arthur W. and Nancy L. Roberts edited his correspondence with critic George Jean NATHAN in *As Ever, Gene: The Letters of Eugene O'Neill to George Jean Nathan* (Rutherford, N.J.: Fair-

leigh Dickinson University Press, 1987). Dorothy Commins edited the correspondence of O'Neill and her husband and O'Neill confidante, Saxe Commins, as *Love and Admiration and Respect: The O'Neill-Commins Correspondence* (Durham, N.C.: Duke University Press, 1986). The most important sources of biographical materials on Eugene O'Neill are the manuscript collection at the Beinecke Library at Yale University and the Shaeffer-O'Neill Collection at the Charles E. Shain Library at Connecticut College.

Additional resources essential to the serious study of O'Neill include Jennifer McCabe Atkinson's *Eugene O'Neill: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1974) and Madeline C. Smith and Richard Eaton's *Eugene O'Neill: An Annotated International Bibliography, 1973-1999* (Jefferson, N.C.: McFarland, 2001). Smith and Eaton also published *Eugene O'Neill Production Personnel* (Jefferson, N.C.: McFarland, 2005), an encyclopedic work including biographical sketches on actors, directors, designers, and producers associated with O'Neill and his plays. Margaret Loftus Ranald's *The Eugene O'Neill Companion* (Westport, Conn.: Greenwood Press, 1984) is a rich compendium. Several series of student companions that focus on individual playwrights or plays feature useful volumes on O'Neill and/or his major plays, with Stephen F. Bloom's *Student Companion to Eugene O'Neill* (Westport, Conn.: Greenwood, 2007) being the most recent. The recommended websites for O'Neill are eOneill.com: An Electronic O'Neill Archive (<<http://www.eoneill.com/>>) and Eugene O'Neill Foundation, Tao House (<<http://www.eugeneoneill.org/>>).

—James Fisher

### "One Trip Abroad" by F. Scott Fitzgerald (1930)

*short story*

First published in *THE SATURDAY EVENING POST* and collected in *Afternoon of an Author* (1957) after F. Scott FITZGERALD's death, this story treats an important idea in Fitzgerald's fiction: the destructive effects of Europe on Americans. Nelson and Nicole Kelly, an attractive young American couple who have inherited money, go to France to improve themselves by studying art and music. But they are corrupted by the people they associate with. He drinks too much, and they both engage in romantic involvements. After four years abroad they are in Switzerland, recovering from their dissipations: "Switzerland is a country where very few things begin, but many things end." Throughout the story the Kellys notice another young couple who become increasingly unattractive. At the end Nicole realizes that the other couple are the Kellys' doubles: "They're us! Don't you see?"

#### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

### "The Open Boat" by Stephen Crane (1897) *short story*

Based on Stephen CRANE's harrowing experience in January 1897, this short story was first published in *SCRIBNER'S MAGAZINE* with the full title "The Open Boat: A Tale Intended to Be After the Fact. Being the Experience of Four Men from the Sunk Steamer 'Commodore'" and collected in *The Open Boat, and Other Tales of Adventure* (1898). After abandoning the *Commodore*, Crane and three crew members spent thirty hours in a ten-foot dinghy attempting to reach the Florida coast. The ship's oiler drowned in the attempt to swim to shore. A model of terse storytelling, "The Open Boat" begins, "None of them knew the color of the sky"—a line that suggests the single-minded focus of the men in the dinghy on their immediate situation and their efforts to stay alive. In the story rough water and a menacing shark symbolize the men's precarious existence in an indifferent universe in which individuals are powerless against an "abominable injustice." Although they are at the mercy of chance and "the unconcern of the universe," they create a microcosmic community based on trust and solidarity.

#### Sources

Schaefer, Michael. *A Reader's Guide to the Short Stories of Stephen Crane*. New York: G. K. Hall, 1996.

Wolford, Chester L. *Stephen Crane: A Study of the Short Fiction*. Boston: Twayne, 1989.

—Paul Sorrentino

### *O Pioneers!* by Willa Cather (Boston & New York:

Houghton Mifflin, 1913) *novel*

With *O Pioneers!*, her second novel, Willa CATHER placed the Great Plains on the American literary map. Set on the Nebraska prairie in the late nineteenth century, the novel celebrates a landscape that few writers of the time regarded as a worthy subject for fiction and presents a remarkable feminist heroine—Alexandra Bergson, a Swedish immigrant who achieves success as a farmer through determination and an intuitive understanding of her natural environment. Loosely plotted and written in the deceptively simple, nuanced style that characterizes Cather's mature work, the novel juxtaposes Alexandra's dedication to the land (and resulting loneliness) with a tragic romance involving her brother Emil and Marie Shabata, a Bohemian immigrant trapped in a disastrous marriage. Spared the hardships endured by pioneers such as Alexandra, the two younger characters lack a sense of purpose and are ultimately murdered by Marie's jealous husband, Frank. The novel ends quietly with Alexandra's engagement to Carl Linstrum, a friend from her childhood.

#### Source

Cather, Willa. *O Pioneers!* Willa Cather Scholarly Edition, edited by Susan Rosowski and Charles Mignon with Kathleen Danker. Lincoln: University of Nebraska Press, 1992.

—Steven Trout



**Oppen, George** (1908–1984) *poet*

George Oppen is an important member of the Objectivist school of poets (see OBJECTIVISM). Admirers praise his poetry for its terseness and vivid imagery, while critics fault his work for being abstract and impersonal. Although he was a supporter of the Communist Party, his work rarely addresses overt political themes. His first collection, *Discrete Series* (1934), was introduced by Ezra POUND and was praised by William Carlos WILLIAMS. He later explained his reason for choosing a mathematical phrase for his title: “A pure mathematical series would be one in which each term is derived from the preceding term by a rule. A discrete series is a series of terms each of which is empirically derived, each one of which is empirically true. And this is the reason for the fragmentary character of those poems.” Following the publication of this collection, Oppen gave up poetry for political activism and did not publish another book of poems until *The Materials* in 1962. Oppen won the PULITZER PRIZE for *Of Being Numerous* (1968). *The Collected Poems of George Oppen* was published in 1975, and his last collection, *Primitive*, in 1978.

**Source**

Hatlen, Burton, ed. *George Oppen, Man and Poet*. Orono, Maine: National Poetry Foundation, 1981.

**Osborn, Paul** (1901–1988) *playwright*

Paul Osborn was educated at the University of Michigan and did graduate work at Yale, where he studied with George Pierce Baker. His first plays, *Hotbed* (produced 1928), a drama set on a college campus, and the melodrama *A Ledge* (produced 1929), attracted little attention, but he won critical acclaim with *The Vinegar Tree* (produced 1930), a comedy about a middle-aged woman in pursuit of an old lover. He achieved another success with *On Borrowed Time* (produced 1938), a dramatic fantasy adapted from a novel by Lawrence Edward Watkin about an old man’s attempt to outsmart the embodiment of Death. His next play, *Morning’s at Seven* (produced 1939), a comedy-drama centered on the lives of four elderly sisters in a Midwestern small town, was a failure in its initial production but triumphed forty years later in a long-running 1980 Broadway revival.

The common links among Osborn’s works are the richly drawn characters and an optimistic, if frequently bittersweet, view of human foibles. Osborn’s later work was mainly dramatic adaptations of novels by other writers, including *The Innocent Voyage* (produced 1943), *A Bell for Adano* (produced 1944), *Point of No Return* (produced 1951), and *The World of Suzie Wong* (produced 1948). He also wrote many screenplays, including *The Yearling* (1946), *East of Eden* (1955), *Sayonara* (1958), *South Pacific* (1958), and several of his own plays.

—James Fisher

**Our Town** by Thornton Wilder (produced 1938)*play*

Perhaps more than any other work written for the American stage, Thornton WILDER’s *Our Town* deserves to be called the Great American Play. Since its Broadway premiere on February 4, 1938, for an initial run of 336 performances, no play written by an American has been produced by professional and amateur theater companies and schools as often as *Our Town*, which won the PULITZER PRIZE in drama. Though an embodiment of American culture, Wilder’s play appeals to audiences around the world.

A modern morality play, *Our Town*, like the medieval allegory *Everyman*, raises timeless philosophical issues about life. The setting, Grover’s Corners, New Hampshire, is *our* town, or *Every* town. But the play asks its universal questions in a specifically American context: daily life in a small New England village at the turn of the twentieth century illustrated principally by two neighboring families, the Webbs and the Gibbsses. The setting, characters, and actions are all concretely American, yet foreign audiences and readers can relate to what is revealed about the human condition. The Stage Manager, the play’s chorus-like narrator, reminds the audience that human beings have the occupations of daily life in common, whether they live in present-day America or ancient Babylon.

*Our Town* also alludes to the transcendent. Rebecca Gibbs, for example, tells her brother George about a letter with an address that begins at the microcosmic level, a family farm, and extends up to the macrocosm, “the Mind of God.” In the third act the Stage Manager speaks to the audience from the cemetery about an existence after life, affirming that something about human beings is eternal. The language Wilder uses is so abstract that the religious point of view is not limited to Christianity.

Another reason for the enduring appeal of *Our Town* is the way Wilder dramatizes the conflict between everyday demands on our attention and a more existential awareness of life. When Emily revisits her twelfth birthday after she has died, she asks the Stage Manager, “Do any human beings ever realize life while they live it,—every, every minute,” to which he replies, “No. The saints and poets, maybe—they do some.” Most audience members and readers are profoundly moved by this tragic understanding Emily acquires only after it is too late.

A final aspect that makes *Our Town* a great play is its theatrical style, the likes of which had not been seen on American stages before 1938 when it premiered. First, plot and time are nonlinear; flashbacks and foreknowledge of characters’ fates give the audience an omniscient awareness of the past, present, and future. Second, there is no curtain, no scenery, no props; actors pantomime such stage business as cooking breakfast, delivering milk, and sipping ice-cream sodas. Third, the Stage Manager repeatedly “breaks the fourth wall” to comment directly to the audience on



the characters and actions. The function of these nonrealistic theatrical techniques is to highlight the ideas Wilder is trying to get across, and to encourage audiences to use their imagination to picture perhaps their own towns, thus creating the empathy that makes *Our Town* as moving and thought-provoking to an international audience as to an American one. Furthermore, though speaking realistically and costumed in accordance with American styles in the early 1900s, the characters are written as types to which all people can relate: mother, father, son, daughter, sister, brother, neighbor, doctor, undertaker, minister, constable, choir director, teacher, and housekeeper. That is the genius of the play: it walks a tightrope between the specific and the general, the concrete and the abstract.

#### Source

Siebold, Thomas. *Readings on Our Town*. San Diego, Calif.: Greenhaven, 2000.

—Lincoln Konkle

#### *The Ox-Bow Incident* by Walter Van Tilburg Clark

(New York: Random House, 1940) *novel*

Walter Van Tilburg CLARK's riveting story of the lynching of innocent men is a WESTERN without heroes. The story is narrated by Art Croft, a cowboy who has been tending cattle on the winter range. He becomes swept up in a posse that is formed by the men of Bridger's Wells when cowhand Larry Kincaid is believed to have been murdered by cattle rustlers. Arthur Davies, a local store owner, objects to vigilante justice and the mob psychology it promotes, but neither he nor any other man is willing to stand against the will of the group, which is led by Major Tetley, a former Confederate officer. A probing, psychological study of different types of men, *The Ox-Bow Incident* is a landmark of the genre.

#### Source

Heilman, Robert B. "Clark's Western Incident: From Stereotype to Model," in *Walter Van Tilburg Clark: Critiques*, edited by Charlton Laird. Reno: University of Nevada Press, 1983.

**Oates, Joyce Carol** (1938– ) *novelist, short-story writer, poet, playwright, critic*

*When people say there is too much violence in my books, what they are saying is there is too much reality in life.*

—*Conversations with Joyce Carol Oates* (1989)

Joyce Carol Oates was born in Lockport, New York, an economically depressed area eighteen miles east of Niagara Falls, the “Eden County” of her fiction. After graduating class valedictorian from Syracuse University in 1960, Oates earned a master’s degree in English from the University of Wisconsin in 1961. She married the critic and editor Raymond J. Smith and moved with him to Detroit in 1962. Detroit became the setting for several of her novels and the place where she launched her literary career. In 1968 Oates accepted a position as professor of literature at the University of Windsor in Ontario, Canada, where she and her husband founded *The Ontario Review*. Ten years later she accepted a position at Princeton University, where she is currently the Roger S. Berlind ’52 Professor in the Humanities.

Oates established herself with her trilogy of *A Garden of Earthly Delights* (1967), a multigenerational family saga set in rural New York State; *Expensive People* (1968), a more experimental novel told by an unreliable narrator about a murder set in the affluent suburbs; and the award-winning *them* (1969), a politically charged novel of urban violence that won the NATIONAL BOOK AWARD in 1970. *Wonderland* (1971), often considered to be her best book, is a dense, psychological novel chronicling the life of a celebrated brain surgeon named Jesse Harte and the grotesque mem-

bers of his adopted family. The title inaugurates an extended pattern of allusions to Lewis Carroll’s *Through the Looking Glass*.

Oates’s novels and stories consistently return to the themes of sex, violence, and their congruence, against the broad background of contemporary American domestic life and its discontents. Her style and approach have often been described as reminiscent of the work of William Faulkner and John Dos Passos, the latter’s influence especially evident in the way her work directly addresses political and social history. Oates has also embraced popular genres such as young-adult fiction, horror, romance (under the pseudonym Rosamund Smith) and suspense (as Lauren Kelly). Her *The Assassins: A Book of Hours* (1975) follows the fates of three family members of a recently assassinated right-wing senator. *Childwold* (1976) parodies Vladimir NABOKOV’s *LOLITA*. *Bellefluer* (1980) is an ambitious Gothic Romance, while *My Heart Laid Bare* (1998) is a multigenerational saga that ranges from the nineteenth century to the present. In such books as *Foxfire: Confessions of a Girl Gang* (1993) and *Rape: A Love Story* (2003) Oates continues to explore the themes of female empowerment and sexual violence. *We Were the Mulvaney*s (1996), about a family’s reaction to the rape of their daughter and sister, was revived in 2001, when it was chosen as a selection for the Oprah Winfrey Book Club. Her international best-seller *Blonde* (2000) transformed Marilyn Monroe into a metaphor for the convergence of celebrity, politics, and myth-making in the twentieth century.

Oates is also widely regarded as a master of the short story. “Where Are You Going, Where Have You Been?” is her most famous short work, a surrealistic story of teenage sexuality

and violence set against the background of mid 1960s rock music, while "How I Contemplated the World from the Detroit House of Correction and Began My Life Again," reminiscent of the work of Flannery O'CONNOR and Eudora Welty, is a humorous dramatic monologue told by a female juvenile delinquent. Her most important story collections include *The Wheel of Love* (1970), *Marriages and Infidelities* (1972), and the anthology *High Lonesome: Stories 1966–2006* (2006).

The best of her poetry can be found in *Invisible Woman: New and Selected Poems, 1970–1982* (1982); her essays and book reviews have been collected in *Contraries: Essays* (1981), *The Profane Art: Essays and Reviews* (1983), and, most recently, in *The Faith of a Writer: Life, Craft, Art* (2003) and *Uncensored: Views and Reviews* (2005). Also of note is her famous book-length study *On Boxing* (1987). Any discussion of Oates's career and reputation must include her astounding productivity. Oates has doggedly ignored the criticism that she writes too fast, and, as her career has progressed, she has increased her rate of production. Her fifty-third adult novel, *Black Girl/White Girl*, was published in 2006. She has published a like number of volumes of short stories, poetry, nonfiction, plays, and young-adult and children's books.

### Sources

Cologne-Brookes, Gavin. *Dark Eyes on America: The Novels of Joyce Carol Oates*. Baton Rouge: Louisiana State University Press, 2005.

Johnson, Greg. *Invisible Writer: A Biography of Joyce Carol Oates*. New York: Dutton, 1998.

Johnson. *Understanding Joyce Carol Oates*. Columbia: University of South Carolina Press, 1987.

—Marshall Boswell

### O'Brien, Tim (1946– ) novelist

*To carry something was to hump it, as when Lieutenant Jimmy Cross humped his love for Martha up the hill and through the swamp. In its intransitive form, to hump meant to walk, or to march, but it implied burdens far beyond the intransitive.*

—*The Things They Carried* (1990)

William Timothy O'Brien, a Minnesota native, was drafted for service in Vietnam as soon as he graduated from Macalester College with a B.A. in 1968. Wounded in action, he used the experience for three highly regarded novels: *If I Die in a Combat Zone, Box Me Up and Ship Me Home* (1973); *Going After Cacciato* (1978), winner of a NATIONAL BOOK AWARD; and *The Things They Carried* (1990). Often compared to Joseph HELLER's *CATCH-22*, O'Brien's work has been praised for its evocative scenes of the absurdity of war. As Norman MAILER did in his *THE NAKED AND THE DEAD* (1948), O'Brien

concentrates on the platoon experience in war. His style shifts from ultra-realistic to a kind of magical, mythical dimension. His other novels, including *Nuclear Age* (1985) and *In the Lake of the Woods* (1994) continue his exploration of the effects of the war on students, in the first instance, and veterans, in the latter. *Tomcat in Love* (1998) is about a man who loves his wife and yet struggles with uncontrollable lust for other women, and *July, July* (2002) is about a group of alumni returning for their thirtieth class reunion. These works depart from the focus on Vietnam that marks his other novels.

### Sources

Bloom, Harold, ed. *Tim O'Brien's The Things They Carried*. Philadelphia: Chelsea House, 2005.

Heberle, Mark A. *A Trauma Artist: Tim O'Brien and the Fiction of Vietnam*. Iowa City: University of Iowa Press, 2001.

Herzog, Tobey C. *Tim O'Brien*. New York: Twayne, 1997.

Kaplan, Steven. *Understanding Tim O'Brien*. Columbia: University of South Carolina Press, 1995.

### O'Connor, Flannery (1925–1964) novelist, short-story writer

*I have found that violence is strangely capable of returning my characters to reality and preparing them to accept their moment of grace. . . . This idea, that reality is something to which we must be returned at considerable cost, is one which is seldom understood by the casual reader.*

—Letter (1959)

Flannery O'Connor was born in Savannah, Georgia, and moved to Milledgeville, Georgia, in 1938. After graduating from Women's College of Georgia in 1945, she attended the IOWA WRITERS' WORKSHOP and graduated in 1947 with an M.F.A. Her master's thesis, "The Geranium: A Collection of Six Stories," led to her receipt of the Rinehart-Iowa fiction prize. Though the collection was published for the first time in her *Complete Stories* (1971), the stories formed the basis for her first novel, *Wise Blood* (1952).

O'Connor has sometimes been called a practitioner of Southern Gothic, and certainly her work evokes the darker strains of Southern history. Violence in O'Connor's work, however, is the sign of a corrupt and fallen world, which she sees partly through a Roman Catholic vision of evil. Her work does not reflect specific religious dogma, but it does articulate a devout spiritual vision.

The Baptist, fundamentalist South spawned characters and stories that naturally appealed to O'Connor's theological sensibility. If readers of all beliefs and persuasions have been attracted to O'Connor's vision, it is because she grounds it so specifically in everyday reality and in precise language. Her characters speak and act with conviction



Flannery O'Connor

and are driven by a spiritual sense even if they do not lead religious lives. Thus, Hazel Motes, the protagonist of *Wise Blood*, is a "Christian *malgré lui*" (despite himself). The idea that Christianity speaks to a world that might even reject the doctrines of Christianity—that this is a Christian world in spite of itself—endows O'Connor's story with an irony that nonbelievers often find compelling.

*The Violent Bear It Away* (1960), O'Connor's second novel, hinges on a verse in Matthew 11:12: "From the days of John the Baptist until now, the kingdom of heaven suffereth violence and the violent bear it away." This is the quintessential dilemma for the world O'Connor creates: on the one hand, there is the consciousness of a kingdom of heaven, of salvation; on the other, there is the constant desire of a flawed,

evil humanity to "bear it away"—to cancel out the Christian message through violence.

The impact of O'Connor's imagery and language is even more apparent in such stories as "The Enduring Chill," "Good Country People," and "The Lame Shall Enter First." Each of O'Connor's stories is a study of the human will caught in a tension between desire and duty, passion and belief, feeling and faith. These dichotomies reflect the internal conflicts of her characters and her compassionate handling of paradox.

O'Connor's short fiction has been collected in two volumes, *A Good Man Is Hard to Find* (1955) and *Everything That Rises Must Converge* (1965). Her commentary on the craft of fiction was collected in *Mystery and Manners* (1969).

### Principal Books by O'Connor

*Wise Blood*. New York: Harcourt, Brace, 1952.

*A Good Man Is Hard To Find and Other Stories*. New York: Harcourt, Brace, 1955.

*The Violent Bear It Away*. New York: Farrar, Straus & Cudahy, 1960.

*Everything That Rises Must Converge*. New York: Farrar, Straus & Giroux, 1965.

*Mystery and Manners: Occasional Prose*, edited by Sally and Robert Fitzgerald. New York: Farrar, Straus & Giroux, 1969.

*The Complete Stories of Flannery O'Connor*. New York: Farrar, Straus & Giroux, 1971.

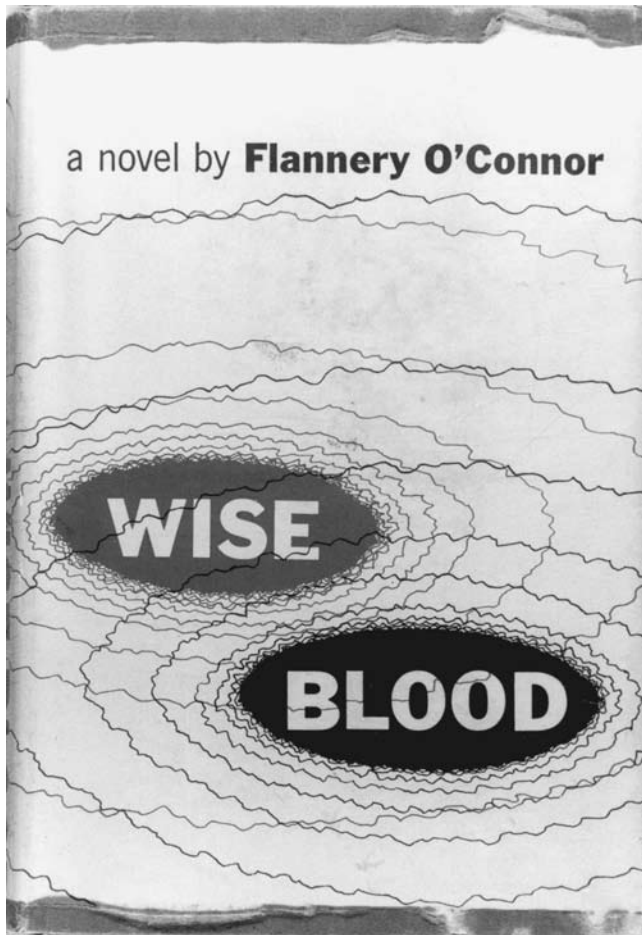
*The Presence of Grace and Other Book Reviews*, compiled by Leo J. Zuber, edited by Carter W. Martin. Athens: University of Georgia Press, 1983.

*Collected Works*. New York: Library of America, 1988.

### Studying Flannery O'Connor

Flannery O'Connor's Roman Catholic outlook informs all of her fiction, and her short stories are the proper starting place for students to become acclimated with her typical themes and symbols. All of O'Connor's short stories, including twelve previously uncollected pieces, are available in *The Complete Stories* (New York: Farrar, Straus & Giroux, 1971). "A Good Man Is Hard to Find," "Good Country People," "The Life You Save May Be Your Own," and "The Artificial Nigger," from her first collection, are among her most discussed before proceeding to the novels. While her novels and short-story collections are available in separate paperback editions, *Three by Flannery O'Connor* (New York: Signet Classic, 1983) contains both novels and the second collection, *Everything That Rises Must Converge*. The title story of this collection, as well as "Revelation" and "Greenleaf"—all three of which were first-place O. Henry Award winners—provides a suitable introduction. The lectures and essays collected in *Mystery and Manners: Occasional Prose* (1969) elucidate O'Connor's views on writing fiction, particularly as a Southerner and a Catholic. *A Habit of Being* (New York: Farrar, Straus & Giroux, 1979), O'Connor's exhaustive volume of collected letters, edited by Sally Fitzgerald, provides the most candid insight available



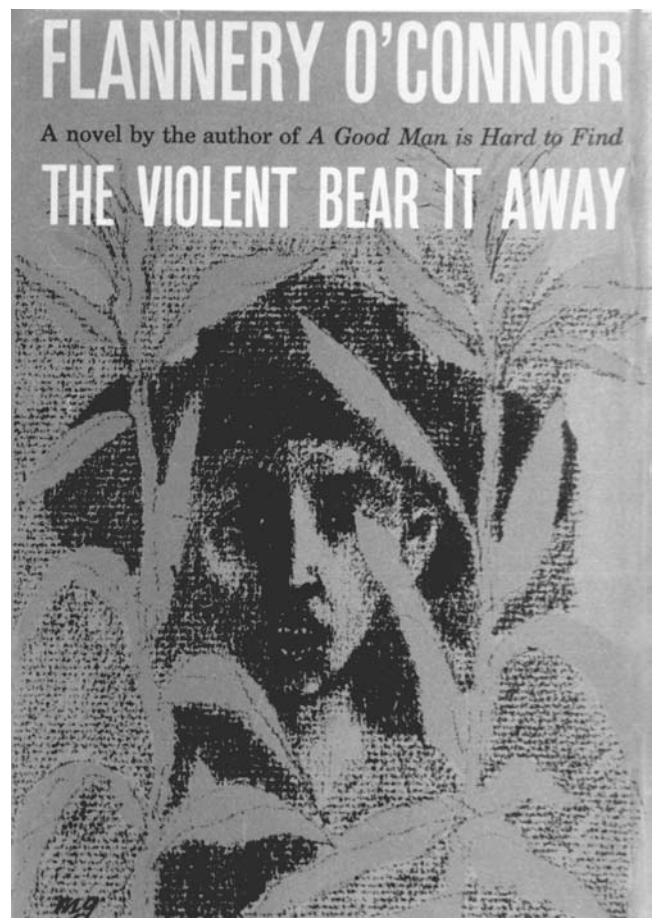


Dust jacket for O'Connor's first book, 1952, which she described as a "comic novel about a Christian malgré lui"

into her life, ideas, and artistic process. Finally, the most complete edition of O'Connor's writing, *Flannery O'Connor: Collected Works*, edited by Fitzgerald (New York: Library of America, 1988), contains both of her novels and short-story collections as well as selected essays and over 250 letters.

Secondary sources regarding O'Connor are abundant. *Conversations with Flannery O'Connor*, edited by Rosemary M. Magee (Jackson: University Press of Mississippi, 1987), collects interviews with the author from 1952 to 1963. Among the best critical overviews are Miles Orvell's *Flannery O'Connor: An Introduction* (Jackson: University Press of Mississippi, 1991), Dorothy Tuck McFarland's *Flannery O'Connor* (New York: Ungar, 1976), Dorothy Walters's *Flannery O'Connor* (New York: Twayne, 1973), and Margaret Early Whitt's *Understanding Flannery O'Connor* (Columbia: University of South Carolina Press, 1995). Walters's and Whitt's books also provide thorough primary and secondary bibliographies. *Flannery O'Connor: Comprehensive Re-*

*search and Study Guide*, edited by Harold Bloom (Broomall, Pa.: Chelsea House, 1999), focuses its analysis on the short stories. Students can explore a variety of viewpoints regarding O'Connor's work in *Critical Essays on Flannery O'Connor*, edited by Melvin J. Friedman and Beverly Lyon Clark (Boston, G. K. Hall, 1985), which contains reviews, tributes and essays. Additional responses to O'Connor's writing can be found in *Flannery O'Connor: New Perspectives*, edited by Sura P. Rath and Mary Neff Shaw (Athens: University of Georgia Press, 1996). Jean Cash's *Flannery O'Connor: A Life* (Knoxville: University of Tennessee, 2002) is the most thorough biography. Two additional sources provide an intimate look into O'Connor's world. *Flannery O'Connor's Georgia* by Barbara McKenzie (Athens: University of Georgia Press, 1980) includes photos taken by McKenzie in Milledgeville and the surrounding Georgia region with captions connecting the images to scenes from O'Connor's fiction. Arthur F. Kinney's



Dust jacket for O'Connor's second novel, 1960. The title is from Matthew 11:12: "From the days of John the Baptist until now, the kingdom of heaven suffereth violence, and the violent bear it away."

*Flannery O'Connor's Library: Resources of Being* (Athens: University of Georgia Press, 1985) catalogues O'Connor's personal library by subject, often including marginalia and the location of underlined passages.

David Farmer's *Flannery O'Connor: A Descriptive Bibliography* (New York: Garland, 1981) provides a complete primary bibliography that includes not only book and periodical publications by O'Connor but also translations, film and television adaptations, parodies, and publications that featured her visual artwork. The Society for the Study of Southern Literature Bibliography on the *Mississippi Quarterly* website (<<http://www.missq.msstate.edu/ssl>> viewed July 13, 2007) provides an annotated secondary bibliography which includes more than six hundred sources. *The Flannery O'Connor Review*, a journal devoted to O'Connor's life and work, has been published annually by the Georgia College and State University since 2001 and contains the most recent scholarship. Its predecessor, *The Flannery O'Connor Bulletin*, was published between 1972 and 2000.

—Student Guide by John Cusatis

### **O'Hara, Frank** (1926–1966) *poet, critic, playwright*

Associated with the so-called New York School of poets and artists that also included Kenneth KOCH, John ASHBURY, Jackson Pollock, and Jasper Johns, Frank O'Hara grew up in Grafton, Massachusetts, and was a Harvard graduate. He received his M.A. from the University of Michigan in 1951. O'Hara combined his talents in literature and art while working at the Museum of Modern Art in New York City, where he became curator. Known as a "poet among painters," O'Hara wrote essays and reviews for *Art News* that established him as an important critic and impresario of modern art. His first book of poetry, *A City in Winter* (1952), demonstrated his urbane, witty style. He included many details from his own life and reveled in the details of living in the hectic, stimulating world of Manhattan. O'Hara's most distinctive volumes of poetry include *Meditations in an Emergency* (1957) and *Lunch Poems* (1964). *Collected Poems* appeared in 1971 and *Collected Plays* in 1978.

### **Sources**

Elledge, Jim, ed. *Frank O'Hara: To Be True to a City*. Ann Arbor: University of Michigan Press, 1990.

Gooch, Brad. *City Poet: The Life and Times of Frank O'Hara*. New York: Knopf, 1993.

Shaw, Lytle. *Frank O'Hara: The Poetics of Coterie*. Iowa City: University of Iowa Press, 2006.

### ***The Old Man and the Sea*** by Ernest Hemingway (New York: Scribners, 1952) *novella*

Winner of the 1953 Pulitzer Prize and instrumental in Hemingway's being awarded the Nobel Prize in literature in

1954, *The Old Man and the Sea* is Hemingway's most popular work. In this novella Hemingway returns to one of his favorite themes, the undefeated, or the triumph of the indomitable human spirit in the face of overwhelming odds.

Santiago, an old Cuban fisherman, hooks a giant marlin and fights it for three days before bringing it alongside and lashing it to his boat. While the old man sails back to his village, his fish is repeatedly attacked by sharks, which, despite Santiago's exhaustion, he clubs and stabs throughout the day and much of the night until only the fish's skeleton remains. Having endured the obvious toll of his ordeal, Santiago remains determined to continue doing that "which [he] was born for."

### **Source**

Reynolds, Michael. *Hemingway: The Final Years*. New York: Norton, 1999.

—John C. Unrue

### **Olds, Sharon** (1942– ) *poet*

Sharon Olds was born in San Francisco in 1942. She is the author of ten volumes of poetry, including *Satan Says* (1980), *The Father* (1992), and *The Unswept Room* (2002). She received her B.A. from Stanford University in 1964 and her Ph.D. from Columbia University in 1972. Her work is both praised and condemned for its frank portrayal of sexuality and domestic conflict. Her admirers note the brutal honesty and emotional power of her work; detractors point to the formlessness of her free verse—Olds's poems are frequently driven by radical enjambments—and to the sensational aspects of her subject matter. Her collection *The Dead and the Living* (1984) was a finalist for the NATIONAL BOOK CRITICS CIRCLE AWARD in 1985. Olds teaches in the graduate creative writing-program at New York University. She was New York State Poet Laureate from 1998 to 2000.

### **Source**

Dillon, Brian. "Never Having Had You, I Cannot Let You Go": Sharon Olds' Poems of a Father-Daughter Relationship," *Literary Review: An International Journal of Contemporary Writing*, 37 (Fall 1993): 108–118.

—Tod Marshall

### **Olsen, Tillie** (1912–2007) *novelist, short-story writer, nonfiction writer, poet*

Tillie Olsen was born in Wahoo, Nebraska, the daughter of Russian Jewish immigrants. She attended Omaha public schools but was forced to leave high school to find a job. Brought up a socialist, she became a member of the Young Communist League and was imprisoned briefly twice for participating in strikes. She married Jack Olsen, a warehouseman and printer, in San Francisco in 1943.

In the 1930s Olsen wrote political articles about striking workers and literary life, as well as poetry that explored the lives of poor women. She wrote part of a novel, *Yonnondio: From the Thirties*, which she did not complete and publish until 1974.

In the 1950s Olsen began to publish the short fiction that would place her in anthologies of the best American writing. "I Stand Here Ironing" and "Tell Me a Riddle" explored the consciousness of women (especially mothers and daughters), not only their devotion to domestic life but also their quest to establish their own identities.

Olsen's memoir, *Silences* (1978), which explores the difficult choices a woman has to make between domestic life and her urge to write, won Olsen instant acclaim. In 1984 Olsen published the anthology *Mother to Daughter, Daughter to Mother, Mothers on Mothering*. In 1987 she published *Mothers and Daughters: That Special Quality: An Exploration in Photographs*.

### Sources

Frye, Joanne S. *Tillie Olsen: A Study of the Short Fiction*. New York: Twayne, 1995.

Nelson, Kay Hoyle, and Nancy Huse, eds. *The Critical Response to Tillie Olsen*. Westport, Conn.: Greenwood Press, 1994.

Pearlman, Mickey, and Abby H. P. Werlock. *Tillie Olsen*. Boston: Twayne, 1991.

### Olson, Charles (1910–1970) poet

Charles Olson was born and grew up in Worcester, Massachusetts. Educated at Wesleyan University, where he earned his B.A. and M.A. degrees, he left a Ph.D. program at Harvard to work for the Office of War Information during WORLD WAR II. After the war he turned to a career in literature, producing his first book in 1947, *Call Me Ishmael: A Study of Melville*, an examination of William Shakespeare's influence on Herman Melville. Olson's first important writing about poetry appeared in an essay, "Projective Verse" (1950), in which he argued that a poem should reflect the poet's perceptions in lines that naturally followed his own system of breath control. Meter, rhythm, line length, stanza structure—all the traditional tools of poetry—should be a projection of the poet's own energy. Olson's views influenced poets such as William Carlos Williams, Robert CREELEY, Robert DUNCAN, Ed DORN, and Denise LEVERTOV.

Many of these poets congregated around Olson at Black Mountain College in North Carolina, where they became known as the BLACK MOUNTAIN POETS. Olson's own poetry, which he began publishing in the late 1940s, received increased attention with the appearance of *The Maximus Poems 1–10* (1953), followed by *The Maximus Poems 11–22* (1956). Written in letter form, the speaker Maximus addresses the citizens of Gloucester, Massachusetts, where Olson spent his summers as a child. Maximus writes in detail about the

town—its streets, people, sights—evoking its beauty as well as the urban decay that prompted urban renewal which, in turn, destroyed much historic housing. Other editions of the Maximus poems appeared in 1960, 1968, 1975, and 1983. In their entirety the series has been compared to Ezra Pound's *Cantos* (1917) and William Carlos Williams's *PATERSON* (1946–1958) as among the most ambitious poems of the twentieth century.

Olson's other poetry collections include *The Collected Poems of Charles Olson: Excluding "The Maximus Poems"* (1987) and *A Nation of Nothing but Poetry: Supplementary Poems* (1989).

### Sources

Clark, Tom. *Charles Olson: The Allegory of a Poet's Life*. New York: Norton, 1991.

Merrill, Thomas F. *The Poetry of Charles Olson: A Primer*. Newark: University of Delaware Press, 1982.

### *On the Road* by Jack Kerouac (New York: Viking, 1957) novel

The most famous novel of the 1950s BEAT movement, Jack KEROUAC's picaresque tale follows the exuberant exploits of a pair of vagabond travelers searching for ecstatic transcendence amid the buttoned-down conventionality of post-WORLD WAR II America.

The novel's two principal characters, Dean Moriarty and the narrator Sal Paradise, are friends who share a preference for "the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn." The novel traces their travels from East to West, North to South, and back again. Along the way, Sal and Dean meet up with fellow "Beats," many of whom are based on actual figures from Kerouac's own circle, including Allen GINSBERG, whose character, Carlo Marx, is described by Kerouac as an "Old Testament Prophet." The grizzled Old Bull Lee is modeled on William S. BURROUGHS.

The novel is governed less by plot than by its sensibility. In place of carefully arranged episodes leading toward an inevitable conclusion, the novel moves from episode to episode without plan or direction, much like the spontaneous movement of the characters themselves across the American landscape.

Steeped in Eastern thinking, Kerouac and his Beat colleagues regarded Dionysian energy, rather than studied, Apollonian mastery, as the true path toward wisdom. The first draft of *On the Road* was written in three weeks of sustained composition, on a continuous scroll some thirty-five feet long. Kerouac called this technique "automatic writing," and it was greatly influenced by jazz music, particularly bebop, with its emphasis on improvisation. Yet, Kerouac also saw himself as recovering a lost American tradition, specifically that of Walt Whitman, Ralph Waldo Emerson, and, most



particularly, Thomas Wolfe, whose style had the most direct influence on Kerouac's own narrative voice.

### Sources

Bloom, Harold, ed. *Jack Kerouac's On the Road*. Philadelphia: Chelsea House, 2004.

Theado, Matt. *Understanding Jack Kerouac*. Columbia: University of South Carolina Press, 2000.

—Marshall Boswell

### *One Flew Over the Cuckoo's Nest* by Ken Kesey (New York: Viking, 1962) novel

Ken Kesey wrote this novel about the destructive forces of conformity in American society after working as a psychiatric aide in a Veterans Administration hospital and participating in a government-sponsored drug experiment involving hallucinogenic drugs. Narrated by a schizophrenic American Indian in an Oregon mental hospital, the novel focuses on Randle Patrick McMurphy, a rough-and-tumble misfit who manages to get himself admitted to the hospital as an alternative to jail, not realizing that his commitment is classified as involuntary. The hospital ward is supervised by "Big Nurse," Miss Ratched, who prizes law and order above all else. McMurphy is determined to undermine her authority, and gradually the other patients begin to admire his resistance, joining him in an attempt to wrest control from Nurse Ratched. When McMurphy gets into a fight, Nurse Ratched arranges electric-shock treatments, and when they are ineffectual, a lobotomy. The success of McMurphy's rebellion is demonstrated when the narrator escapes from the hospital after McMurphy's death.

The novel can be seen as a parable about a repressive society and its demand that individuality be crushed. The mental hospital is an extreme example of a society that identifies eccentrics as insane because it values control above all else.

### Sources

Bloom, Harold, ed. *Ken Kesey's One Flew Over the Cuckoo's Nest*. Philadelphia: Chelsea House, 2002.

Pratt, John Clark, ed. *One Flew Over the Cuckoo's Nest: Text and Criticism*. New York: Viking, 1973.

### Ortiz, Simon (1941– ) poet, short-story writer

A Pueblo Indian born in Albuquerque, New Mexico, Ortiz received his B.A. from the University of New Mexico in 1968 and his M.F.A. from the University of Iowa in 1969. His first major poetry collection, *Going for the Rain* (1976), retells the creation myth of the Acomas while also dealing with the present. *A Good Journey*, his 1977 poetry collection, is deeply immersed in Acoma culture. *Rising in the Heart Which Is Our America* (1981) is an emotional work that draws parallels between massacres of Native Americans and the VIETNAM

WAR. *Woven Stone* (1992) and *After and Before the Lightning* (1994) are both set on the Great Plains. Ortiz has collected his stories in *The Howbah Indians* (1978), *Fightin': New and Collected Stories* (1983), and *Men on the Moon* (1999). The latter collection emphasizes his interest in spiritual conflicts between Indian and white cultures. Like his poetry, his fiction re-creates the rhythms of an oral tradition of storytelling. He has also edited *Speaking for the Generations: Native Writers on Writing* (1998).

### Source

Wiget, Andrew. *Simon Ortiz*. Boise, Idaho: Boise State University, 1986.

### Ozick, Cynthia (1928– ) short-story writer, novelist, essayist

*Puttermessa was thirty-four, a lawyer. She was also something of a feminist, not crazy, but she resented having "Miss" put in front of her name; she thought it pointedly discriminatory; she wanted to be a lawyer among lawyers.*

—*The Puttermessa Papers* (1997)

Ozick was born and brought up in the Bronx, where her parents, Russian Jewish immigrants, owned a pharmacy. She went to public school and then to New York University (B.A., 1949) and Ohio State University (M.A., 1950), where she wrote a master's thesis on Henry James, one of the principal influences on her fiction. Indeed, Ozick's first novel, *Trust* (1966), explores James's favorite theme, the interaction of Europeans and Americans.

By the early 1970s Ozick had begun to explore the ramifications of the Jewish American experience. *The Cannibal Galaxy* (1983) focuses on Joseph Brill, a Holocaust survivor. *The Messiah of Stockholm* (1987) is a study of Lar Andemening, a Polish refugee who claims to be the son of Bruno Schulz, the great Polish Jew who wrote about the Holocaust. *The Puttermessa Papers* (1997) is a novel developed out of short stories about Ruth Puttermessa, a retiring, literary-minded woman who works for New York City's Department of Receipts and Disbursements. She lives in the Bronx and is keenly absorbed in her Jewish identity, which estranges her from her assimilated parents. *Heir to the Glimmering World* (2004) is narrated by an eighteen-year-old girl who works for a proud but poor family of Jewish refugees during the Depression.

Ozick is renowned for her experimentation with point of view and her explorations of the meaning of art in both her fiction and nonfiction. Many critics consider her short stories to be superior to her novels. Her important collections of short fiction include *The Pagan Rabbi and Other Stories* (1971), *Bloodshed and Three Novellas* (1976), *Levitaton: Five Fictions* (1982), and *The Shawl* (1989).



Ozick's nonfiction is collected in *Art and Ardor* (1983), *Metaphor and Memory: Essays* (1989), *What Henry James Knew and Other Essays on Writers* (1993), *Portrait of the Artist as a Bad Character and Other Essays on Writing* (1994), *Fame and Folly: Essays* (1996), *Quarrel and Quandary: Essays* (2000), and *The Din in the Head* (2006). In 2002 she edited *The Complete Works of Isaac Babel*.

### Sources

- Bloom, Harold, ed. *Cynthia Ozick*. New York: Chelsea House, 1986.
- Friedman, Lawrence S. *Understanding Cynthia Ozick*. Columbia: University of South Carolina Press, 1991.
- Kauvar, Elaine M. *Cynthia Ozick's Fiction*. Bloomington: Indiana University Press, 1993.

# P

**Paine, Thomas** (1737–1809) pamphleteer

*Those who expect to reap the blessings of freedom  
must, like men, undergo the fatigue of supporting it.*  
—*The American Crisis* (1776)

Thomas Paine's place in history and literature is secured by his ability to convey the ideas of the ENLIGHTENMENT to the average woman or man. Paine captured the meaning of the AMERICAN REVOLUTION in his writings, using the revolt against England to express his contempt for authority and tradition.

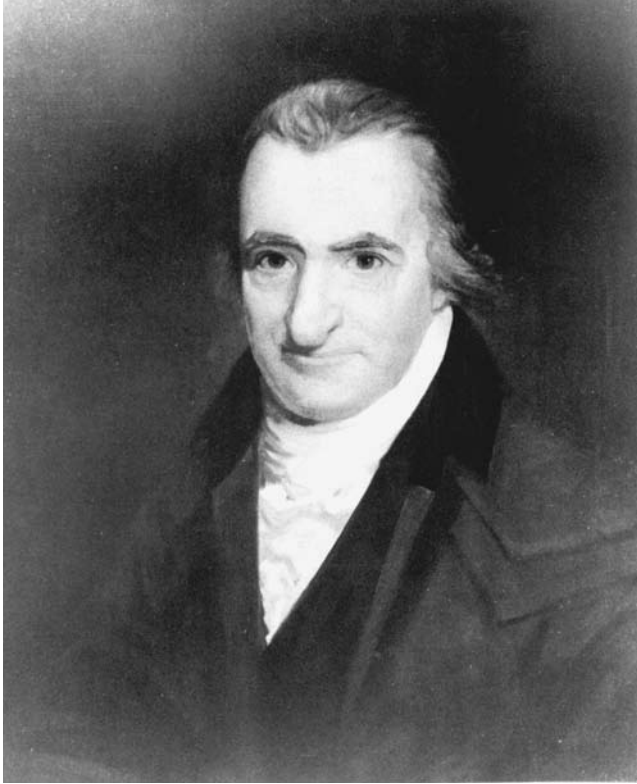
Born into a QUAKER family in Thetford, England, on January 29, 1737, Thomas Paine later recalled that his parents "were not able to give me a shilling, beyond what they gave me in education; and to do this they distressed themselves." In his schooling at Thetford Grammar School, Paine developed what became a lifelong appreciation for learning. After his school years ended, Paine read the philosophy of Isaac Newton (1642–1727) and John Locke (1632–1704) and embraced their argument that reason could decipher the mysteries of human life. The emphasis of these philosophers on human perfectibility and the description they provided of a universal order left an indelible imprint on Paine's consciousness.

During the 1750s and 1760s Paine worked as a corset maker, a profession that earned him a modest living but offered him no outlet for his intellectual abilities. He tried a seaman's life aboard the privateer *King of Prussia* but abandoned it quickly. In 1772 Paine was fired from a job as customs officer after writing *The Case of the Officers of the Excise*, an essay demanding higher wages. In 1774 he immigrated to America.

In the tumultuous political environment of the colonies in the mid 1770s, Paine found a situation suited to his talents. As the editor of *The Pennsylvania Magazine*, he published essays such as "Reflections on Titles," in which he attacked the institution of hereditary privilege, and "The Abolition of Slavery."

Paine believed that American independence would usher in a new age, free of class and social distinctions. This vision was the central theme of his pamphlet *Common Sense*, published in January 1776. Accusing monarchies in general and the British Crown in particular of subverting the natural order, Paine reasoned that the duty of Americans was to break free from the yoke of arbitrary rule. Only then could a virtuous society be created. Thus, "the sun never shone on a cause of greater worth" than an American revolution. *Common Sense* called the colonists to be reborn, to embrace the noble cause of rebellion. Only those with "the heart of a coward and the spirit of a sycophant" could do otherwise. *Common Sense* was an immediate best-seller, outstripping even the sale of the Bible in 1776. John ADAMS criticized Paine's vernacular writing, but he did not fault the sentiments of the pamphlet or deny its impact.

Paine's influence continued when independence was declared on July 4, 1776; that month he joined the Continental Army as an aide-de-camp to General Nathanael Greene (1742–1786). While stationed with George WASHINGTON's forces outside of Trenton, New Jersey, in December 1776, Paine composed *The American Crisis*. This account of Washington's soldiers retreating from New York served as a rallying cry for the American cause. Before leading troops on their successful assault against the Hessians on December 24,



T. Paine

Portrait of Thomas Paine at age sixty-nine by John Wesley Jarvis, 1806

1776, George Washington read from Paine's *The American Crisis* to his troops:

These are times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph.

As a blunt appeal to patriotic sentiments, *The American Crisis* earned Paine a commendation from John Adams and an appointment to the position of Secretary for Foreign Affairs in 1777.

At the close of the war, Paine was faced with the problem of making a living. Ever the man of principle, he had refused to accept money for his patriotic writings. He instead

petitioned Congress for remuneration in return for his war service and was awarded \$3,000. In addition, the state of New York recognized his patriotism by giving him a confiscated LOYALIST estate in New Rochelle. This sudden wealth gave Paine the freedom to continue with his political and intellectual interests.

His polemical aggressiveness and his contentious nature, however, did not serve him well in the give-and-take world of government, and his forays into the Continental Congress and the government of Pennsylvania ended in failure. Nor did Paine enjoy much success in his scientific endeavors. In the early 1780s he embarked on a project of designing a single arched bridge that could be used for commercial purposes. In 1786 he put a model of his bridge on display at the New York State House, where it was deemed too impractical to be constructed.

By 1787 Paine was perhaps feeling like a general without an army, as his revolutionary fervor no longer had an outlet in America. Sensing an opportunity for his polemical talents in France, he departed for that troubled nation. When the French Revolution began on July 14, 1789, with crowds storming the Bastille, Paine rejoiced. He spent most of his time from 1790 to 1792 in England, hoping to foment a similar revolution in his homeland. However, most British Tories and Whigs looked with disdain on the direction in which France was moving and associated the French Revolution with anarchy and chaos. Paine's efforts to sway the British political leaders in the direction of radical change instigated a break with his friend Edmund Burke (1729–1797), who had been a supporter of the American Revolution. When Burke published his defense of the rights of the aristocracy and monarchy in 1790, Paine responded with part 1 of his essay *Rights of Man* (1791).

Paine's essay, which was dedicated to George Washington, flatly rejected Burke's defense of tradition in government, asserting that "A government is for the living and not for the dead." A mere change of personnel would not heal the wounds that a corrupt system had inflicted on its people, Paine argued. Genuine progress required a new political order. Using Lockean logic, Paine reasoned that individuals were protected only when a government respected the natural rights of every citizen.

Part 1 of *Rights of Man* was widely read in America, France, and England, where it was highly controversial. In 1792 Paine published another, more controversial broadside, his *Rights of Man: Part the Second*. In it Paine inveighed against all monarchical systems, calling their leaders "Bands of robbers." In a spirit reminiscent of *Common Sense*, Paine wrote that "human nature is not of itself vicious," but monarchs corrupt their subjects by taxing their hard-earned money for the purpose of waging wasteful wars and indulging in useless luxuries. If *Common Sense* had argued against government interference in people's lives, *Rights of Man* stressed the obligation of

government to provide for the physical welfare of its subjects. Writing that a just government must secure work and education for all or otherwise suffer a violent overthrow, Paine warned Europe's monarchs: "The iron is becoming hot all over Europe."

The British government considered Paine's words near sedition, and officials in London expressed concern over the effect his essay would have on the working class. Notified that he would be tried for antigovernment activities, Paine fled to France on September 12, 1792. In France he was greeted as a hero of the republic. He was made a French citizen and then elected as a representative to the radical-controlled legislative body of Paris. Paine was entirely ignorant of the volatile political rivalries that characterized French revolutionary circles. Not understanding the risks involved, he plunged himself into the controversial debate over the fate of the royal family, who were then being held under house arrest.

When Paine voiced support for leniency toward the king, radical leader Maximilien de Robespierre (1758–1794) had Paine arrested on charges of obstructing the revolution. Sentenced to death, Paine languished in prison for eighteen months until the American minister in Paris, James Monroe (1758–1831), secured Paine's release. During his months in prison, Paine wrote *THE AGE OF REASON* (1794, 1796), an affirmation of his deistic principles. Arguing that God's greatness was revealed through nature, not Scripture, he concluded that all religions, except the Quaker faith, had gained sway over their flock through physical coercion and for selfish ends. *The Age of Reason* diminished Paine's popularity in America. Reviled by many as a dangerous infidel, he made matters worse for himself in 1796 when he sent George Washington an insulting letter accusing him of deliberately refusing to offer any help to Paine during his French imprisonment.

In ill health and dissatisfied with the course of the French Revolution, Paine returned to America in November 1802 at the invitation of President Thomas JEFFERSON. Unpopular and impoverished, Paine, a central figure of the American Revolution as author of its most inspirational tract, died in obscurity on June 8, 1809, on the New Rochelle estate given to him by a once-grateful New York.

## Works

Paine, Thomas. *Collected Writings*. New York: Library of America, 1995.

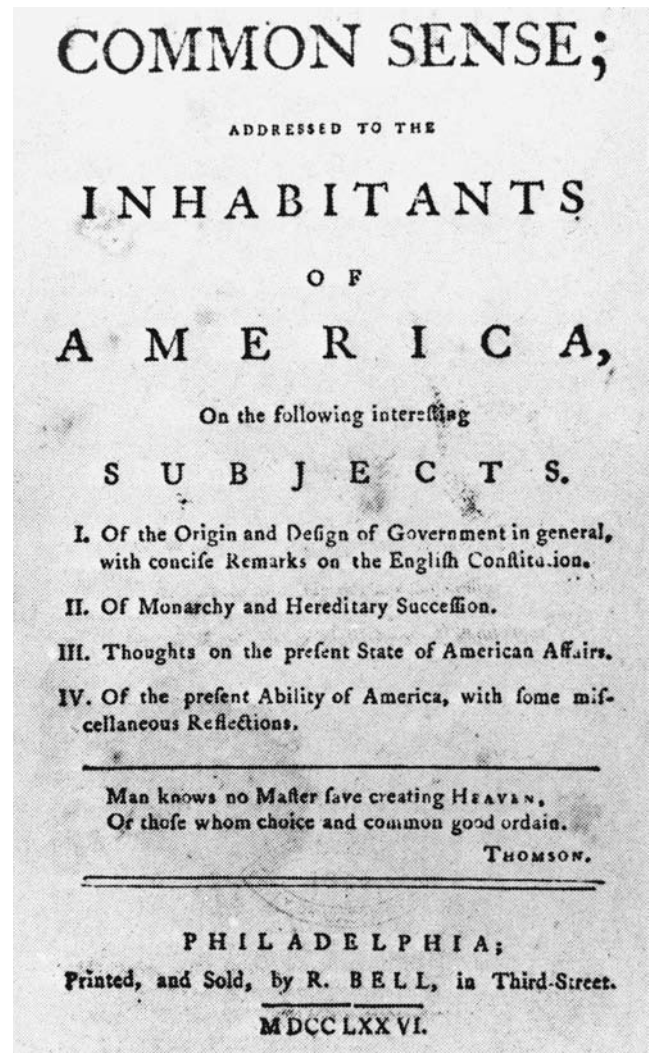
Paine. *Political Writings*. Cambridge: Cambridge University Press, 2000.

## Sources

Foner, Eric. *Tom Paine and Revolutionary America*. London: Oxford University Press, 1976.

Larkin, Edward. *Thomas Paine and the Literature of Revolution*. Cambridge & New York: Cambridge University Press, 2005.

Nelson, Craig. *Thomas Paine*. New York: Viking, 2006.



Title page for Paine's forty-eight-page pamphlet calling for American independence

## Recommended Writings

*African Slavery in America* (1775)

*An Occasional Letter on the Female Sex* (1775)

*Common Sense* (1776)

*The American Crisis* (1776–1783)

*Rights of Man* (1791, 1792)

*The Age of Reason* (1794)

*Agrarian Justice* (1797)

## Studying Thomas Paine

Thomas Paine, pamphleteer and author, contributed significantly to the American Revolutionary cause. Writings such as *COMMON SENSE* (1776) galvanized the PATRIOT effort, while a series of essays on the war efforts, *The American Crisis* (1776), inspired the troops and helped to sustain public



support for the war. Paine also advocated women's rights in works such as *An Occasional Letter on the Female Sex* (1775) and abolitionism in works such as *African Slavery in America* (1775). He wrote about DEISM in *The Age of Reason* (1794). Paine scholarship is extensive and offers students a wide range of subjects.

Early biographies of Paine include Alfred Owen Aldridge's *Man of Reason, The Life of Thomas Paine* (Philadelphia: Lipincott, 1959); Audrey Williamson's *Thomas Paine: His Life, Work and Times* (London: Allen & Unwin, 1973); David Freeman Hawke's *Paine* (New York: Harper & Row, 1974); and Jerome E. Wilson and William Ricketson's *Thomas Paine* (Boston: Twayne, 1978). For studies that consider Paine within his historical context, see Eric Foner's *Tom Paine and Revolutionary America* (London: Oxford University Press, 1976); Harvey J. Kaye's *Thomas Paine and the Promise of America* (New York: Hill & Wang, 2005); Edward Larkin's *Thomas Paine and the Literature of Revolution* (Cambridge & New York: Cambridge University Press, 2005); and Craig Nelson's *Thomas Paine: Enlightenment, Revolution, and the Birth of Modern Nations* (New York: Viking, 2006).

For collections of Paine's writings, students should consult: *Thomas Paine Reader*, edited by Michael Foot and Isaac Kramnick (New York: Penguin, 1987); *Thomas Paine: Collected Writings*, edited by Eric Foner (New York: Library of America, 1995); and *Common Sense and Other Writings*, edited by Gordon S. Wood (New York: Modern Library, 2003). Students interested in more-advanced study should consult *Property, Welfare, and Freedom in the Thought of Thomas Paine: A Critical Edition*, edited by Karen M. Ford (Lewiston, N.Y.: Edwin Mellen Press, 2001).

For students interested in archives and primary sources, several major libraries have extensive collections of Paine's writings. For example, the Richard Gimbel Collection of Thomas Paine Papers at the American Philosophical Society includes materials from 1775 to 1808, notably, Paine's 1776 manuscript notes for *Common Sense*; and the Clements Library at the University of Michigan has a collection of Thomas Paine Papers, 1776–1811, "comprising a small number of extraordinary manuscripts documenting the life of the most feared radical in Europe during the late 18th century." There are also six items in the Thomas Paine Papers at the Library of Congress. For electronic resources, see *Revolutionary America, 1763–1789* at the Hoover Presidential Library (<<http://hoover.archives.gov/exhibits/RevAmerica/index.html>> viewed May 1, 2007).

### Palóu, Francisco (circa 1722–1789) biographer, historian

A native of Palma, Island Majorca, Spain, Francisco Palóu was born around 1722. He joined the Franciscan Order in 1739 and became an ordained priest in 1743. As part of a missionary group under the guidance of Father Junípero

Serra, Palóu traveled in 1749 to Vera Cruz, Mexico. In 1767, when the Jesuit priest fell from favor, the Franciscans assumed administration and expanded their missionary work north to Loreto in Lower (Baja) California and into Upper (Alto) California missions as well. From 1776 to 1784, Palóu worked in the San Francisco mission. When Father Junípero Serra died in 1784, Palóu moved to Carmel and assumed the presidency of the Upper California missions. In September 1785, he retired to the College of San Fernando and was elected guardian of the college a year later. All the while he was gathering materials for and writing major works on mission history: *Historical Memoirs of New California* and his *Life of Junípero Serra*. Palóu's four-volume *Noticias* is a history of the California missions from 1767 to 1784. The *Life of Junípero Serra* includes the history of the first nine missions, San Diego to San Buenaventura. Francisco Palóu died in Mexico in 1789.

### Works

Palóu, Francisco. *Life of Junípero Serra*. Mexico, 1787; translated by Maynard J. Geiger. Washington, D.C.: Academy of American Franciscan History, 1955.

Palóu. *Francisco Palóu's Life and Apostolic Labors of the Venerable Father Junípero Serra, Founder of the Franciscan Missions of California*, translated by George Wharton James and C. Scott Williams. Pasadena, Calif.: G. W. James, 1913.

Palóu. *Historical Memoirs of New California*, 4 volumes, translated and edited by Herbert E. Bolton. Berkeley: University of California Press, 1926.

### Pamphlet

A pamphlet was an unbound, brief publication on current issues, sometimes controversial or polemical, in which the author argued passionately for a cause or an issue. Boosted by the relatively high literacy rates in colonial America (estimates as high as seventy to 85 percent in NEW ENGLAND by 1750) and by the increasing efficiency of printing and distribution, the pamphlet provided an important forum for discussing key issues between Britain and colonial America. Conservative pleas for benevolent relationships and reasonable contracts were printed alongside impassioned calls for revolution. Pamphleteers wrote on taxation, representation, and revenue.

Notable pamphlets of the period include John ADAMS's *A Dissertation on the Canon and Feudal Law* (1765); James OTIS's *The Rights of the British Colonies Asserted and Proved* (1764); James DICKINSON's *Letters from a Farmer in Pennsylvania* (1768); Thomas JEFFERSON's *A Summary View of the Rights of British America* (1774); David RITTENHOUSE's *An Oration Delivered February 24, 1775, Before the American Philosophical Society* (1775); and Thomas PAINE's *Common Sense* (1776). In revolutionary America, pamphlets played a key role in igniting support for the cause. Thomas Paine's

*Common Sense*, for example, which sold 250,000 copies in its first three months, significantly swayed public opinion away from reconciliation and toward revolution. Printed in January 1776, this pamphlet helped influence and hasten the drafting of the DECLARATION OF INDEPENDENCE later that summer. Supported by an active printing industry that produced affordable texts, pamphlets could thus address contemporary issues that encouraged debate and discussion in early America.

### Source

Butler, Jon. *Becoming America: The Revolution before 1776*. Cambridge, Mass.: Harvard University Press, 2000.

### Pastorius, Francis Daniel (1651–circa 1720)

*geographer, historian, theologian, poet*

Francis Daniel Pastorius wrote poems, pedagogical materials, and PAMPHLETS. His most important work, *Kurtze Geographische Beshreibung der lentzmahls erfundenen Americanischen Landschafft* (1692), a geographical description of Pennsylvania, was translated in 1850 and published in English as *A Particular Geographical Description of the Lately Discovered Province of Pennsylvania*. It comprises seventeen chapters rich with descriptions of the local Native Americans, the flora and fauna of Pennsylvania, the history of settlement, the religious sects within the colony, and its political institutions. The volume also included Pastorius's recommendations for economic growth and a strong declaration that Pennsylvania was the best destination for immigrants. Pastorius was highly favorable in his evaluation of the Native Americans, portraying them as simple, happy, and temperate people who had been mistreated by white settlers.

Some critics consider Pastorius to have been a poet of modest talent; others praise as a masterwork his *Bee Hive* poems, a collection of wise observations and adages on nature and society written for the edification of his own sons. His strongest supporters argue that these poems, humorous and innovative in form and rhythm, make him the premier literary figure of his era. The *Bee Hive* poems certainly reveal Pastorius's humor, as does his advice in "If Thou Wouldest Roses Scent":

*Put nothing in thy mouth;  
But freely Fill thy Nose and Eyes  
With all my Garden's growth.  
For, if thou imitate the Apes,  
And Clandestinely steal my grapes,  
One wishes thee the Belly-Gripes,  
Another hundred Scaffold-Stripes.*

Pastorius was born in Sommerhausen, Franconia, Germany, on September 26, 1651, the son of a respected city official and religious writer, Melchior Adam Pastorius, and

his wife, Magdalena Dietz. Francis was well educated, having attended several colleges and having received a law degree from Altdorf University in 1676. Although he practiced law in Germany for several years, he was not devoted to that career. He immigrated to America with a small contingent of German Pietists.

Pastorius had become interested in Pietism, a religious movement that stressed personal, emotional experience rather than intellectualism, after he met the founder of the movement, Philipp Jakob Spener (1635–1705), in Frankfurt. When Pastorius and his traveling companions, other QUAKERS and some Mennonites, arrived in Pennsylvania in 1683, Pastorius took a leadership role in purchasing fifteen thousand acres of land from William PENN. The German immigrants named their community Germantown and, in appreciation for Pastorius's assistance, elected him their first mayor. He became the major spokesperson for Germans in Pennsylvania and served in the General Assembly of the colony from 1687 to 1691. During this time he married Ennecke Klostermanns and became the father of two sons.

Pastorius taught for three years in a Quaker school in Philadelphia before establishing a school in Germantown. There he taught until 1718, creating an innovative setting, including coed classes, and an innovative curriculum, including bilingual teaching materials that Pastorius wrote himself. One of the most learned men in colonial America, fluent in as many as ten languages and possessed of one of the largest private libraries in the colonies, Pastorius was always willing to write letters and documents for his illiterate neighbors, and he volunteered to keep the Germantown public records. A modest man throughout his life, he characterized himself as "gentle, given to sobriety, solitary . . . and of a slow wit."

### Works

Pastorius, Francis Daniel. *A New Primmer or Methodical Directions to Attain the True Spelling, Reading & Writing of English*.

New York: Printed by William Bradford in New-York, 1698; Boston, 1939; Early American Imprints, 851.

Pastorius. *Deliciae Hortenses, or, Garden-Recreations; and Voluptates Apianae*, edited by Christoph E. Schweitzer. Columbia, S.C.: Camden House, 1982.

### Sources

Faust, Albert Bernhardt. *Francis Daniel Pastorius and the 250th Anniversary of the Founding of Germantown*. Philadelphia: Carl Schurz Memorial Foundation, 1934.

Learned, Marion Dexter. *The Life of Francis Daniel Pastorius, the Founder of Germantown*. Philadelphia: W. J. Campbell, 1908.

### Patriot

Supporters of the American war for independence, the Patriots were initially strongest in the NEW ENGLAND colonies,

which were under immediate attack, but as the war progressed, other colonists pledged their support.

Patriot songs were particularly impassioned as they gave voice to the dramatic events and deeply felt emotions that the ensuing separation and ongoing war evoked; thus, they celebrated military victories, disparaged British leadership, and promoted patriotism. Songs and BALLADS were often set to traditional, familiar tunes. One of the most popular songs, "The Liberty Song," begins "Come, join hand in hand, brave Americans all, / And rouse your bold hearts at fair Liberty's call; / No tyrannous acts shall suppress your just claim, / Or stain with dishonor America's name"; the chorus followed, "In Freedom we're born and in Freedom we'll live. / Our purses are ready. Steady, friends, steady; / Not as slaves, but as Freemen our money we'll give." Another popular song, still remembered by schoolchildren today, is "Yankee Doodle," originally titled "The Yankee's Return from Camp." It dates from the 1740s as a popular song used by the British to make fun of the Americans, but during the war the Patriots claimed the song as well. "Yankee" refers to a New Englander; a "doodle" to an unsophisticated person, a country bumpkin; and a "dandy" to a young man impressed by his dress and appearance. The song begins "Father and I went down to camp, / Along with Captain Goodin', / And there we see the men and boys, / As thick as hasty puddin'," followed by the chorus: "Yankee Doodle, keep it up, / Yankee Doodle, dandy, / Mind the music and the step, / And with the girls be handy." Another popular song was "The World Turned Upside Down, or, The Old Woman Taught Wisdom" (1767), which was played after the battle of Yorktown and sung to the tune of "Derry Down." It begins: "Goody Bull and her daughter together fell out, / Both squabbled and wrangled and made a great rout! / But the cause of the quarrel remains to be told / Then lend both your ears and a tale I'll unfold. / Derry down, down. Hey derry down." Other patriot songs and ballads include "Chester," "Alphabet," "The King's Own Regulars; And their Triumphs over the Irregulars," "The Irishman's Epistle to the Officers and Troops at Boston," "Nathan Hale," "The Public Spirit of the Women," "A Toast to Washington Francis Hopkinson," "Adams and Liberty Thomas Paine," and "Volunteer Boys."

Literary works expressing patriot perspectives include Milcah Martha Hill MOORE's "The Female Patriots. Addressed to the Daughters of Liberty in America, 1768"; Philip FRENEAU's "The Rising Glory of America" (with BRACKENRIDGE, 1775), "A Political Litany" (1775), and "George the Third's Soliloquy" (1779); Mercy Otis WARREN's *The Adulter* (1772), *The Defeat* (1773), *The Blockheads* (1776), and *The Motley Assembly* (1779).

## Sources

Berns, Walter, and Ellen M. Litwicky. *Making Patriots*. Chicago: University of Chicago Press, 2002.

Fischer, David Hackett. *Paul Revere's Ride*. New York: Oxford University Press, 1994.

Gould, Eliga H., and Peter S. Onuf. *Empire and Nation: The American Revolution in the Atlantic World*. Baltimore: Johns Hopkins University Press, 2005.

## Penn, William (1644–1718) essayist

Religious activist, political critic, and founder of Pennsylvania, William Penn was born in London on October 14, 1644, the son of Sir William Penn, a naval officer who became an admiral, and later general of the fleet, and Margaret Jasper Penn, the daughter of a merchant. Penn is noted for his writings on religious toleration and personal liberties, among many other topics. A leading dissenter in his day, Penn was a talented and persuasive polemicist.

Raised as an Anglican, Penn attended Christ Church College in London. Having developed an interest in PURITANISM, Penn encountered difficulties with college officials when he expressed his opinions and was expelled from the school in 1662. The balance of his education and training was varied and discontinuous. He traveled to France, where he briefly attended the Huguenot Academy. He served in the British navy during the Dutch Wars of 1652–1654, and in 1665 he studied law at Lincoln's Inn.

In 1666 Penn left for Ireland to oversee his father's estates. Isolated from his father and influenced by a broad exposure to ideas and an early history as a nonconformist, Penn became an advocate of Quakerism. His *My Irish Journal* (1669) offers a record of this experience. He returned to London as a well-known nonconformist with several publications to his credit. Arrested for his defense of the QUAKERS in *The Sandy Foundation Shaken* (1668), Penn composed a second essay while imprisoned in the Tower of London. In *No Cross, No Crown* (1669), Penn demanded increased tolerance for religious beliefs in "Defence of the Poor Despised Quakers, against the Practice and Objections of Their Adversaries."

Penn quickly became one of the most notable advocates of personal liberties, as well as religious tolerance. Arrested once again in 1670, he represented himself and a codefendant, William Meade, winning acquittal; the decision reshaped English law concerning jury rights to judge evidence without regard to the judge's directions. Buoyed by his legal success and by a deathbed reconciliation with his father, Penn continued to support the Quakers, making missionary trips throughout England, Ireland, Holland, and Germany.

On his return to England in 1672, Penn married his first wife, Gulielma Maria Springett, with whom he had eight children. He became involved in the colonization of New Jersey, seeing colonization as an opportunity to escape religious restrictions in England. He continued to work for the Quaker cause, undertaking a second mission in 1677 to Holland and Germany.

Returning to England, Penn actively supported Whig opposition to the royal government, calling—unsuccessfully—on all Quakers for increased involvement in politics, and writing important pseudonymous political pamphlets, including *England's Great Interest in the Choice of This New Parliament* (1679). Penn's opposition to the royal government did not, however, deter him from pursuing the dream of a Quaker colony in America. He petitioned King Charles II for a CHARTER and the Duke of York for financial and political support. He secured the charter by exchanging a debt owed to his father for a grant of land in what became Pennsylvania. The charter, issued in 1681, gave Penn proprietary title to the land and with it absolute legal power. Penn promoted the colonization scheme in two PAMPHLETS that were published in 1681 and followed these publications with the first colonial constitution, *The Frame of the Government of the Province of Pennsylvania* (1682).

With this preparatory work completed, Penn joined the colonization effort, departing England on August 30, 1682, and arriving in America in late October. Penn remained in the colony for twenty-two months, supervising the colonial government in Philadelphia, securing land from the Native Americans, and traveling to the other colonial regions. He returned to England to find the political landscape in turmoil. The death of Charles II had placed James II (formerly the Duke of York), a Catholic, on the throne. The change in monarchy led to active persecution of political and religious dissenters. Penn assumed the role of mediator, helping to secure a general pardon for Quakers.

The situation changed once again in 1688 with the ascension of William and Mary of Orange to the throne of England. A warrant was issued for Penn's arrest. Suspected of conspiracy, Penn had his properties confiscated and lost control of the colony in Pennsylvania. He went into hiding, but he continued to write, producing an anonymous treatise advocating disinterested government, *An Essay towards the Present and Future Peace of Europe* (1693). In 1694 his wife Gulielma, died.

Absolved of all charges by the British government, Penn resumed conditional control of Pennsylvania, returning to the colony in 1699 with his new wife, Hannah Callowhill, and his daughter Laetitia. His second experience in Pennsylvania was unpleasant. The colony had encouraged settlement, which had in turn led to a diversity of interests. Consequently, Pennsylvania was experiencing serious political conflicts, including concerted opposition to Penn's proprietary colonial government. Denounced by the opposition and demoralized, Penn returned to England in 1702. Burdened by financial problems, he attempted to sell his proprietorship to the royal government. He was unsuccessful and wound up in debtor's prison until his debt was paid by a group of Quakers. Penn's last effort at writing, "A Serious Expostulation with the Inhabitants of Pennsylvania . . ." (1710), expressed bitterness and disillusionment with the lack of support he had received

from the colonial elite. Penn died July 30, 1718, enfeebled by a stroke he had suffered in 1712.

## Works

Penn, William. *The Frame of the Government of the Province of Pennsylvania in America*. London: A. Sowles, 1682; Early American Imprints, 496.

Penn. *The Papers of William Penn*, 5 volumes. Philadelphia: University of Pennsylvania Press, 1981–1987.

## Sources

Pencak, William A., and Daniel K. Richter, eds. *Friends and Enemies in Penn's Woods: Indians, Colonists, and the Racial Construction of Pennsylvania*. University Park: Pennsylvania State University Press, 2004.

Geiter, Mary K. *William Penn*. New York: Longman, 2000.

## *Pennsylvania Gazette* (1728–1766) periodical

Originally titled *The Universal Instructor in All Arts and Sciences and Pennsylvania Gazette*, this weekly periodical was printed by Samuel Keimer. He began publication on December 24, 1728, but due to financial difficulties he sold the paper in June of 1729 to Hugh Meredith and Benjamin FRANKLIN, Keimer's twenty-three-year-old employee. Franklin published his first issue on October 2, 1729, under an abbreviated title, *The Pennsylvania Gazette*, and served as its editor and owner until 1766. By mid century, according to Charles E. Clark, circulation of the *Pennsylvania Gazette* was between 1,500 and 2,000 readers.

## Pequot War (1637)

In May 1637 English armies led by John Mason and John Underhill, along with NARRAGANSETT allies, surrounded and attacked a Pequot village on Mystic River to retaliate for the murders of two English ship captains. The village was set on fire, and fleeing Pequots were shot. An estimated three to seven hundred Pequots were killed—nearly half the population—and any survivors were taken captive and sold, thus dispersing the Pequot. The event is chronicled in William BRADFORD'S *HISTORY OF PLYMOUTH PLANTATION*, "Chapter XXVIII, Anno Domini 1637," as a sign of providential design:

It was thus conceived they thus destroyed about 400 at this time. It was a fearful sight to see them thus frying in the fire and the stream of blood quenching the same, and horrible was the stink and scent thereof, but the victory seemed a sweet sacrifice, and they gave the praise thereof to God, who had wrought so wonderfully for them, thus to enclose their enemies in their hands and give them so speedy a victory over so proud and insulting an enemy.



The Pequot War represented a turning point in Anglo-Native relations, especially for the PILGRIMS who had generally maintained a distance from such conflicts. The scale and the violence of the Pequot War emboldened the settlers in new ways to expand their land claims in New England.

### Sources

Nash, Gary B. *Red, White, and Black: The Peoples of Early North America*, fourth edition. Upper Saddle River, N.J.: Prentice Hall, 2000.

Taylor, Alan. *American Colonies*. New York: Viking Penguin, 2001.

## Personal Narrative

Personal narrative refers to first-person accounts such as diaries, journals, letters, or autobiographies, and may include the CAPTIVITY NARRATIVE, the SPIRITUAL AUTOBIOGRAPHY, the SLAVE NARRATIVE, and EXPLORATION LITERATURE. For early Americans personal narratives served a range of purposes, from providing a record of the Puritans' concern for reinforcing divine providence for the spiritual benefit of others to documenting travelers' desires to inform others about comfortable accommodations. William C. Spengemann addresses the secular application of the personal narrative, specifically the travel narrative, which gave "Americans the meaning of their unique historical situation." In each case the first-person narrative has a direct connection to society by affirming beliefs or providing information. Rarely printed, unless written by a leader or well-known person, personal narratives were, instead, often shared and read aloud. Letters, for example, were shared for their news and information, whether that information included details of captivity, slavery, travel, or of a conversion experience.

Drawn from spiritual and secular models—for example, St. Augustine of Hippo's (354–430) *Confessions* (circa 400), Michel Eyquem de Montaigne's (1533–1592) *Essais* (1580), and Francis Bacon's (1561–1626) *Essays* (1597–1625)—personal narratives offered the reader guidance and reflection. The earlier, seventeenth-century personal narratives were most often expressed in spiritual contexts without focusing solely on personality or individual achievement—as in the diaries and journals of such NEW ENGLAND Puritans as William BRADFORD, John WINTHROP, and Samuel SEWALL, and in the spiritual autobiographies of Elizabeth ASHBRIDGE, Jonathan EDWARDS, and Thomas SHEPARD. Less religiously centered personal narratives highlighted individual achievement. Benjamin Franklin's *AUTOBIOGRAPHY*, a self-improvement narrative, provides instructive examples throughout. He recalls his family history, early education, multifaceted career, and major achievements, and describes his self-improvement regimen in a style that mimics the challenges and breakthroughs of the spiritual narrative.

The slave narrative follows this template with the intention to not only improve oneself but also to document the horrors of slavery and thus to serve the ends of the Abolitionist Movement. Examples include the texts of Olaudah EQUIANO, Frederick Douglass (1818–1895), and Harriet Ann Jacobs (1813–1897). Native American autobiography focuses on the history of European conquest and the inequities of Indian removal and relocation. Examples of Native American narratives include those written by Samson OCCOM, Hendrick AUPAUMUT, and William Apess. Personal narratives may also take up political and topical issues when addressed by national figures, as in the letters and autobiographies of Thomas JEFFERSON and John ADAMS, and the letters and essays of Mercy Otis WARREN and Judith Sargent MURRAY. In early American literature the narratives of exploration by John SMITH and Thomas HARRIOT inform the reader of new lands. The travel narrative, while informative, can also express humor and focus on areas of entertainment and leisurely activity, as in the travel accounts of Sarah Kemble KNIGHT, Dr. Alexander HAMILTON, and Elizabeth House Trist (1751–1784). Personal narratives express a range of intentions—to instruct, to inspire, and even to entertain—as they provide a literary record of the individual's experience.

### Sources

Egan, Jim. *Authorizing Experience: Refigurations of the Body Politic in Seventeenth-Century New England Writing*. Princeton: Princeton University Press, 1999.

Elliott, Emory. *The Cambridge Introduction to Early American Literature*. Cambridge & New York: Cambridge University Press, 2002.

Hall, David D. *Worlds of Wonder, Days of Judgment: Popular Belief in Early New England*. Cambridge, Mass.: Harvard University Press, 1989.

Kagle, Steven E. *American Diary Literature, 1620–1799*. Boston: G. K. Hall, 1979.

Ziff, Larzer. *Writing in the New Nation: Prose, Print, and Politics in the Early United States*. New York: Yale University Press, 1991.

### Pierce, Sarah (1767–1852) educator

Sarah Pierce was the founder of one of the first female academies in America. Born June 16, 1767, she was the youngest of seven children born in Litchfield, Connecticut, to Mary Pater-son and John Pierce. Her mother died when Pierce was quite young, and her father, who remarried, died when Sarah was fourteen. Her brother, John Pierce, took over the family responsibilities, sending both Sarah and a sister, Nancy, to school in New York, apparently hoping they would become teachers.

In 1792 Sarah Pierce returned to Litchfield and established a school for women in her home. Beginning with only a few students, the school quickly expanded as its reputation spread. By 1798 Pierce was able to move to her own build-

ing, and her school was incorporated as the Litchfield Female Academy in 1827. Pierce guided the Academy for its first forty years, developing an unusually broad curriculum that included not only such standard courses for women as manners, sewing, and music but also such academic courses as reading, writing, composition, arithmetic, geography, history, and science. Later, with the assistance of her nephew, John Pierce Brace, Pierce continued to add more-advanced courses. In the nineteenth century Litchfield Academy claimed Catharine Beecher (1800–1878) and Harriet Beecher Stowe (1811–1896) among its most notable alumnae.

When Pierce relinquished the position of principal to her nephew in 1825, Litchfield Academy had a solid reputation as an outstanding institution for female education. Pierce's vision had guided every aspect of the school, from its governance to its pedagogical mission. She continued to teach at the school until she resumed the role of principal on her nephew's departure in 1833.

In an address to the student body in 1818, Pierce explained her educational philosophy:

It is equally important to both sexes that memory should be stored with facts; that the imagination should be chastened and confined within its due and regular limits; that habits of false judgment, the result of prejudice, ignorance, or error, should be destroyed or counteracted; that the reasoning faculties should be trained to nice discriminations and powerful and regular research. Hence then all those sciences and all those exercises which serve in our sex for those important purposes should be part of a well regulated female education.

Pierce's educational writing was designed to remedy the complaint of her students that the textbooks they were using were dull. She enlivened hers by presenting the material in the form of questions and answers. Four volumes were published between 1811 and 1818 under the title *Sketches of Universal History Compiled from Several Authors. For the Use of Schools*.

In 1851, at Litchfield's centennial celebration, the chief justice of Connecticut paid tribute to Pierce's educational contributions, noting that through her academy she had given "a new tone to female education" in the United States. Sarah Pierce died in Litchfield on January 19 the following year, after an illness ending in "a slight paralysis."

## Work

*Sketches of Universal History*. Compiled by Sarah Pierce, 4 volumes. New Haven: Printed by Joseph Barber, 1811–1818; Early American Imprints, second series, 23942b, 45337.

## Sources

Kelley, Mary. *Learning to Stand and Speak: Women, Education, and Public Life in America's Republic*. Chapel Hill: University of North Carolina Press, 2006.

Sizer, Theodore and Nancy Sizer. *To Ornament Their Minds: Sarah Pierce's Litchfield Academy 1792–1833*. Litchfield, Conn.: Litchfield Historical Society, 1993.

## Pilgrim

See SEPARATIST

## Pinckney, Eliza Lucas (circa 1722–1793)

*correspondent, diarist*

An avid letter writer with interests in science, agriculture, poetry, philosophy, and travel, Eliza Lucas Pinckney was also an able businessperson. She wrote thoughtfully on matters personal and topical, as evident in both *The Letterbook of Eliza Lucas Pinckney, 1739–1762* and *Journal and Letters of Eliza Lucas Pinckney*. Eliza Lucas was born around 1722, probably on the island of Antigua. Her father, Lieutenant Colonel George Lucas, was a wealthy planter and later lieutenant governor of Antigua. When Eliza was a young girl, her family relocated to South Carolina, where her father had inherited several plantations. They settled on the Wappoo estate, where her ailing mother Anne became an invalid, leaving the fifteen-year-old Eliza to assume most of the duties of mistress of the household. In 1740 the outbreak of a new imperial conflict known popularly as "The War of Jenkins' Ear" led her father to return to the Caribbean. With her brothers in England for schooling, Eliza took over the management of the family's extended properties in Carolina.

George Lucas's confidence in his daughter's abilities was both unusual and well founded. He had urged her to study not only philosophy, history, French, and music, but also law and science. Eliza found time to record comet sightings, assist neighbors with drawing up wills and deeds, and experiment with the cultivation of a new cash crop for Carolina, indigo. As a result of her success, indigo became the colony's second most important export next to rice.

In 1744 she married her former mentor, lawyer and planter Charles Pinckney, who was also the widower of one of her closest friends. The couple had four children, three of whom survived. Sons Charles and Thomas both rose to be leading figures on the national political scene after the colonies achieved independence, and daughter Harriott followed in her mother's footsteps, managing the extensive holdings of her husband after his death. Of Harriott, Eliza Pinckney wrote, "She is fond of learning and I encourage her in it. It shall not be my fault if she roams abroad for amusement, as I believe 'tis want of knowing how to employ themselves agreeably that makes many women too fond of going abroad." Pinckney recorded that her children were raised according to the educational philosophy of John Locke (1632–1704), who urged parents to allow a child to "play himself into learning."

In April 1753 Eliza joined her husband in England, where he was serving as the commissioner for South Carolina. When war with France broke out in 1758, the Pinckneys returned home, leaving their sons in England to complete their schooling. Immediately after their return to South Carolina, Charles Pinckney died of malaria and Eliza took over the management of his seven plantations. She remained a widow, living in her later years with her daughter Harriott at her plantation on the Santee River and helping to raise her son Charles's three children after the death of his wife. In 1792 Pinckney died of cancer. At his own request, President George WASHINGTON served as a pallbearer at her funeral.

### Work

Pinckney, Eliza Lucas. *The Letterbook of Eliza Lucas Pinckney*. Columbia: University of South Carolina Press, 1997.

### Sources

Rogers, George C. *Charleston in the Age of the Pinckneys*. Norman: University of Oklahoma Press, 1969.  
Williams, Frances Leigh. *Plantation Patriot: A Biography of Eliza Lucas Pinckney*. New York: Harcourt, Brace & World, 1967.

## Plymouth Colony

This Massachusetts colony was established in 1620 by members of the Scrooby PILGRIMS who had fled persecution in England in 1608 and settled as exiles in Leyden, Holland until 1620. With financial support from Thomas Weston, a London ironmonger, the Pilgrims secured a patent to settle in Virginia. The MAYFLOWER departed Holland on July 22, 1620, carrying 102 passengers, 35 of whom were Pilgrims, or Separatists, and 66 of whom were non-Separatists, or Strangers, as the Puritans called them. After several false starts and a leaking second ship, the *Mayflower* departed Plymouth, England on September 16, 1620 for the New World and arrived near Cape Cod in November, nearly a month later than originally planned. With no CHARTER for settling in territory above 41 degrees north latitude, the ship headed south; but, when landing proved impossible, the *Mayflower* scouted the coast above Cape Cod. During this delay, passengers began to complain and to threaten mutiny. The Mayflower Compact was drawn up and signed onboard the ship by the forty-one adult freemen on November 11, 1620. William BRADFORD describes the purpose of the Compact in book 2, chapter 11 of his *HISTORY OF PLYMOUTH PLANTATION*: to “enact, constitute and frame such just and equal Laws, Ordinances, Acts, Constitutions and Offices.” The document established a civil government based on congregational structure wherein government leaders would be elected.

The *Mayflower* finally set anchor on December 26, 1620. Having arrived too late to build up food stores, and weakened by disease and exhaustion from the sixty-five-day pas-

sage, nearly half of the passengers died in the first winter. Bradford describes this period as “The Starving Time.” The colonists who did survive did so by eating the corn stored by Indians who had originally lived on the site, but who had either migrated south or died during a contagion between 1617 and 1619, from their contact with fishermen and traders of the Old World.

Established as a religious refuge for Separatists, Plymouth Plantation was intended as a family settlement that would become self-sufficient through agriculture and trade. To this end, land was evenly divided into one-hundred-acre allotments. In November 1621, a new patent arrived by the ship the *Fortune* that legalized the settlement. By 1624 the colony of 124 pilgrims could generate its own food supply. Governed first by John Carver (1576–1621) and later by Bradford, who served from 1621 to 1656, the PLYMOUTH COLONY eventually merged with the MASSACHUSETTS BAY COLONY in 1684.

From the onset, Native Americans aided the colonists. Squanto, a Patuxet, was particularly generous in his assistance. Recently escaped from captivity in Spain, Squanto returned via England to find his tribe decimated by smallpox. Taken prisoner by the Pokanokets, Squanto was sent to negotiate a treaty with the Pilgrims, with whom he remained as guide and interpreter until his death in 1622. On March 22, 1621 the Plymouth colonists established a treaty for mutual defense with Wampanoag chief Massasoit.

Histories and primary records of Plymouth include: Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588); John SMITH's *A True Relation . . . Virginia* (1608), *A DESCRIPTION OF NEW ENGLAND*, and *THE GENERALL HISTORIE OF VIRGINIA*; Edward Maria WINGFIELD's *A Discourse of Virginia* (1608); and Robert BEVERLEY's *History and Present State of Virginia* (1705).

### Sources

Demos, John. *A Little Commonwealth: Family Life in Plymouth Colony*, second edition. New York: Oxford University Press, 1970.  
Langdon, George D., Jr. *Pilgrim Colony: A History of New Plymouth, 1620–1691*. New Haven: Yale University Press, 1966.  
Nash, Gary B. *Red, White, and Black: The Peoples of Early North America*. Fourth edition. Upper Saddle River, N.J.: Prentice Hall, 2000.  
Seelye, John. *Memory's Nation: The Place of Plymouth Rock*. Chapel Hill: University of North Carolina Press, 1998.

## Poetry

Early American poetry arises from the Elizabethan and Renaissance traditions of the lyric, the ELEGY, and the epic. Colonial American poets wrote on themes such as migration, war, death, childbirth, religion, courtship, marriage, and nature. They gradually adapted these traditional themes to their own experiences, using the meter, rhyme, and form of the





Title page for the first edition of Anne Bradstreet's poems, many written between 1635 and 1645

sonnet, heroic couplet, ballad stanza, and sesta rima. NEW ENGLAND Puritans had a utilitarian view of life and literature that would seem incompatible with poetic expression. However, Puritans often wrote verse, much of it unpublished, if only to make religious statements. They were instructed to read the Bible, where they found vivid images—both harrowing and divine—expressed in verse. Poetry was an acceptable way for Puritans to express religious experience by blending scriptural metaphor with spiritual imagery. As Emory Elliott explains, “By 1650, a major shift had become evident authorizing writers to use sensual imagery more freely and even consciously for eloquence.” The first book in English printed in the colonies, *THE BAY PSALM BOOK*, a 1651 translation of the psalms from Hebrew into English, for example, is a book of poetry published to complement devotional study. It was prepared under the guidance of the respected ministers Richard MATHER, John ELIOT, and Thomas Welde.

The poetry of the early Puritan settlers in New England, including that of Anne BRADSTREET, Michael WIGGLES-

WORTH, and Edward TAYLOR, illustrates the diverse nature of early American verse. Trained in the Elizabethan tradition, Anne Bradstreet wrote orthodox contemplations, dialogues, and elegies. In an elegy for Queen Elizabeth, she writes, “So great's thy glory and thine excellence, / The sound therof rapt's every human sense.” Bradstreet also wrote thoughtful reflections on religion, marriage, and family, including “To My Dear and Loving Husband” (1678).

Michael WIGGLESWORTH's poetry expressed a dramatic belief in divine will. For example, in his popular *The Day of Doom* (1662), he wrote:

*The mighty word of this great Lord  
links body and soul together  
Both of the just, and the unjust,  
to part no more forever*

Edward Taylor, regarded as the best New England poet of the time, wrote lyrical, metaphorical poetry that focused on his spiritual practice and provided an extension of his devotions. In his *God's Determinations Touching His Elect* (circa 1682), which includes thirty-five poems, Taylor traces a path from the Book of Genesis to the Resurrection. His *Preparatory Meditations* (1682–1725) includes more than two hundred poems that Taylor composed to aid him in his ministry.



Portrait of George Alsop from the frontispiece for the first edition of *A Character of the Province of Maryland*, 1666





Detail from a portrait of Sarah Wentworth Apthorp Morton, circa 1801–1802, by Gilbert Stuart

Taylor also addresses more personal issues; for example, in “Upon Wedlock, & Death of Children,” he writes:

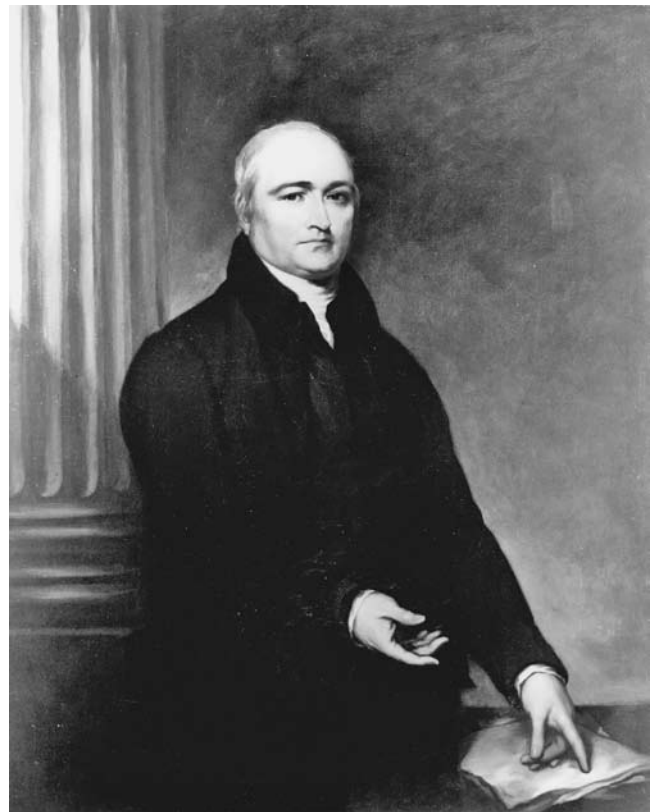
*Grief o’er doth flow: & nature fault would finde  
Were not thy Will, my Spell Charm, Joy, & Gem:  
That as I said, I say, take, Lord, they’re thine.*

For these poets, verse complemented their devotional practices.

Early American poets also wrote about worldly issues, such as love, race, and travel. Examples of these more-secular themes include John Josselyn’s (circa 1610–circa 1692) “Verses Made Sometime Since upon the Picture of a Young and Handsome Gypsie, Not Improperly Transferred upon the Indian Squa”

(1673), John SAFFIN’s “The Negroes Character” (1701), George ALSOP’s “Trafique is Earth’s Great Atlas” (1666), and Richard Steere’s (1643?–1721) “On a Sea-Storm Nigh the Coast” (circa 1700).

Poets from the Revolutionary era drew inspiration from classic poems such as Homer’s *Iliad* and Virgil’s *Aeneid*. Revolutionary poets borrowed the epic form to celebrate American independence and to signal an increasingly distinct culture. America is depicted as a land of new beginnings with high ideals and agrarian values. In Joel BARLOW’s *The Vision of Columbus* (1787), an explorer, whose guide is an angel, learns the history and future of America. In book 2, “He saw, at once, as far as eye could rove . . . tribes innumerable.” In Philip FRENEAU’s “The Rising Glory of America” (1772), Independence, Liberty, and Peace triumph over tyranny. Timothy DWIGHT’s *Greenfield Hill: A Poem in Seven Parts* (1794), describes

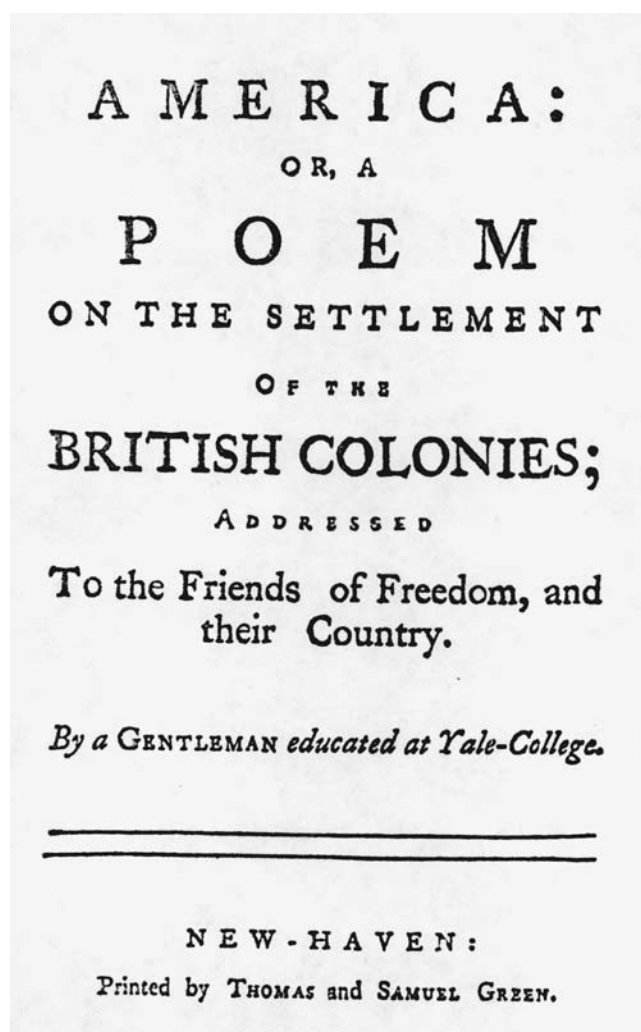


Portrait of Timothy Dwight by John Trumbull, 1817

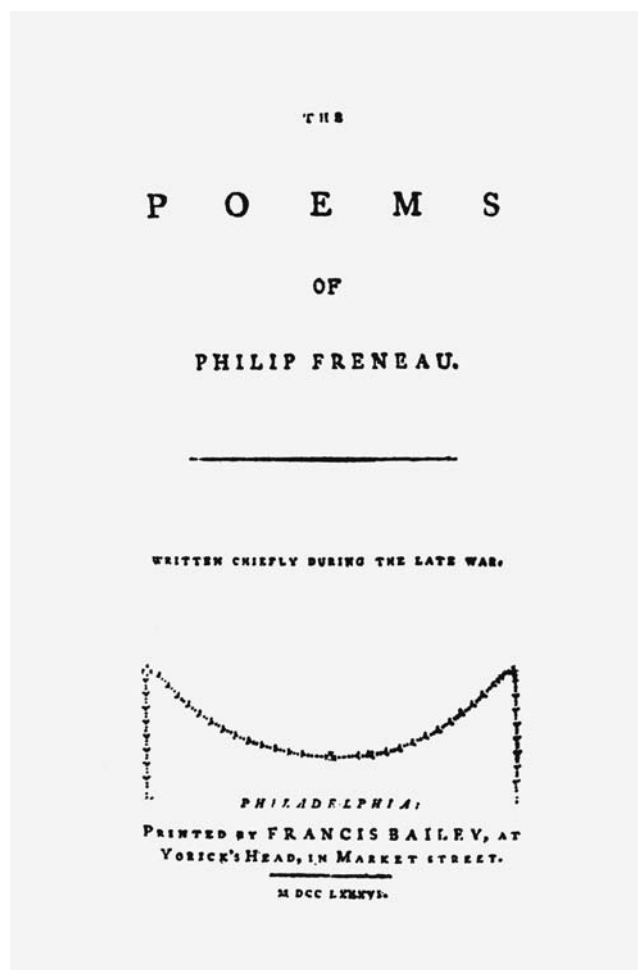
*FAIR Verna! loveliest village of the west;  
Of every joy, and every charm, possess'd;  
How pleas'd amid thy varied walks I rove,  
Sweet, cheerful walks of innocence, and love,  
And o'er thy smiling prospects cast my eyes,  
And see the seats of peace, and pleasure, rise,  
And hear the voice of Industry resound.*

Poems also addressed political topics, such as Joel Barlow's "Advice to a Raven in Russia" (1812):

*No raven's wing can stretch the flight so far  
As the torn bandrols of Napoleon's war.  
Choose then your climate, fix your best abode,  
He'll make you deserts and he'll bring you blood.*



Title page for Timothy Dwight's first published poem, probably published in 1780

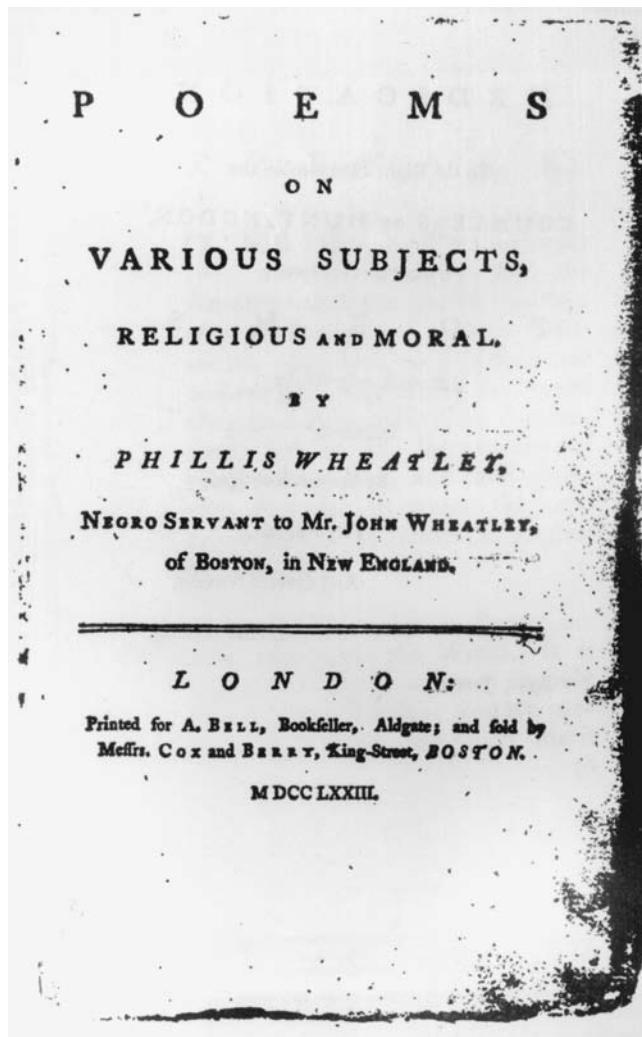


Title page for Freneau's 1786 collection, including revised versions of several previously published poems

Barlow advises the Raven to follow in the wake of Napoleon's bloody path and depicts tyranny at its basest level. Poets in the New Republic took up additional topics related to the Revolutionary War and nation building, finding inspiration in the poetry of John Dryden (1631–1700) and Alexander Pope (1688–1744).

Poetry also provided an opportunity for divergent viewpoints and social protest, as in Phillis WHEATLEY's "On Being Brought from Africa to America" (1773) and "Liberty and Peace" (1784), and in Milcah Martha MOORE's "The Female Patriots. Address'd to the Daughters of Liberty in America, 1768" (1787).

Increasingly, poetry became the expression of polite society, and the men and women of the genteel class were expected to compose verse. Examples include Susanna WRIGHT's "To Eliza Norris-at Fairhill" (c.1750); Jane Colman TURELL's [Lines on Childbirth] (1741) and "To My



Title page for Phillis Wheatley's first collection of poetry, published when she was nineteen

Muse" (1741); Annis Boudinot STOCKTON's "A Poetical Epistle, Addressed by a Lady of New Jersey, to Her Niece, upon Her Marriage" (1786) and "The Vision, an Ode to Washington" (1789); Elizabeth Graeme FERGUSON's "On a Beautiful Damask Rose, Emblematical of Love and Wedlock" (1789); Sarah Wentworth Apthorp MORTON's "Ouabi: or the Virtues of Nature, An Indian Tale. In Four Cantos By Philenia, a Lady of Boston" (1790) and "The African Chief" (1792); and Margaretta Bleecker FAUGÈRES's "The Following Lines Were Occasioned by Mr. Robertson's Refusing to Paint for One Lady, and Immediately After Taking Another Lady's Likeness, 1793" (1793).

For other poets, verse was an occasion for wit and song. Examples include Ebenezer Cook's *The Sot-Weed Factor: Or, a Voyage to Maryland* (1708); Richard LEWIS's "A Jour-

ney from Patapsco to Annapolis, April 4, 1730" (1731), John Leacock's (1729–1802), "Song, The First May, to St. Tammany" (1776).

Early American poets thus celebrated birth, marriage, and liberty, commemorated deaths and battles, and contemplated seasons, religion, and nationhood. Whether writing on broad topics or on intimate ones, both men and women composed and exchanged poetry within a circuit of salons and literary clubs as well as in COMMONPLACE BOOKS, newspapers, and periodicals.

### Works

- Cowell, Pattie, ed. *Women Poets in Pre-Revolutionary America 1650–1775: An Anthology*. Troy, N.Y.: Whitston, 1971.
- Eberwein, Jane Donahue. *Early American Poetry: Selections from Bradstreet, Taylor, Dwight, Freneau, and Bryant*. Madison: University of Wisconsin Press, 1978.
- Lemay, J. A. Leo. *A Calendar of American Poetry in the Colonial Newspapers and Magazines and in the Major English Magazines through 1765*. Worcester, Mass.: American Antiquarian Society, 1972.
- Meserole, Harrison T. *Seventeenth-Century American Poetry*. New York: New York University Press, 1968.
- Silverman, Kenneth. *Colonial American Poetry*. New York: Hafner, 1968.
- Stockton, Annis Boudinot. *Only for the Eye of a Friend: The Poems of Annis Boudinot Stockton*, edited by Carla Mulford. Charlottesville: University Press of Virginia, 1995.

### Sources

- Bercovitch, Sacvan, ed. *Typology and Early American Literature*. Amherst: University of Massachusetts Press, 1972.
- Cowell, Pattie, ed. *Women Poets in Pre-Revolutionary America 1650–1775: An Anthology*. Troy, N.Y.: Whitston, 1981.
- Schweitzer, Ivy. *The Work of Self-Representation: Lyric Poetry in Colonial New England*. Chapel Hill: University of North Carolina Press, 1991.
- Shields, David S. *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750*. Chicago: University of Chicago Press, 1990.
- White, Peter, and Harrison T. Meserole. *Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice*. University Park: Pennsylvania State University Press, 1985.

### Recommended Writings

- Barlow, Joel. *The Vision of Columbus* (1787)
- Bradstreet, Anne. *The Tenth Muse Lately Sprung Up in America . . .* (1650)
- Bradstreet. *Several Poems Compiled with Great Variety of Wit and Learning, Full of Delight . . .* (1678).
- Cook, Ebenezer. *The Sot-weed Factor; or, a Voyage to Maryland* (1708)
- Dwight, Timothy. *Greenfield Hill: A Poem in Seven Parts* (1794)



- Faugères, Margaretta Bleecker. "The Following Lines Were Occasioned by Mr. Robertson's Refusing to Paint for One Lady, and Immediately After Taking Another Lady's Likeness, 1793" (1793)
- Fergusson, Elizabeth Graeme. "On a Beautiful Damask Rose, Emblematical of Love and Wedlock" (1789)
- Freneau, Philip. "The Rising Glory of America" (1775)
- Lewis, Richard. *A Journey from Patapsko to Annapolis, April 4, 1730* (1732)
- Moore, Milcah Martha. "The Female Patriots. Address'd to the Daughters of Liberty in America, 1768" (1787)
- Morton, Sarah Wentworth Apthorp. "Ouabi: or the Virtues of Nature, An Indian Tale . . ." (1790)
- Morton. "The African Chief" (1823)
- Stockton, Annis Boudinot. "A Poetical Epistle, Addressed by a Lady of New Jersey, to Her Niece, upon Her Marriage" (1786)
- Stockton. "The Vision, an Ode to Washington" (1789)
- Taylor, Edward. *God's Determinations Touching His Elect* (circa 1682)
- Taylor. *Preparatory Meditations* (1682–1725)
- Turell, Jane Colman. [*Lines on Childbirth*] (1741)
- Turell. "To My Muse" (1741)
- Wheatley, Phillis. *Poems on Various Subjects, Religious and Moral . . .* (1773)

### Studying Early American Poetry

For studies in early American poetry students should consult Harold Stein Jantz's *The First Century of New England Verse* (New York: Russell & Russell, 1962); Robert Daly's *God's Altar: The World and the Flesh in Puritan Poetry* (Berkeley: University of California Press, 1978); Peter White and Harrison T. Meserole's *Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice* (University Park: Pennsylvania State University Press, 1985); Ivy Schweitzer's *The Work of Self-Representation: Lyric Poetry in Colonial New England* (Chapel Hill: University of North Carolina Press, 1991); Jeffrey Hammond's *Sinful Self, Sainly Self: The Puritan Experience of Poetry* (Athens: University of Georgia Press, 1993); William J. Scheick's "Early Anglo-American Poetry: Genre, Voice, Art, and Representation," in *Teaching the Literatures of Early America*, edited by Carla Mulford (New York: Modern Language Association of America, 1999, 187–199); Hammond's *The American Puritan Elegy: A Literary and Cultural Study* (New York: Cambridge University Press, 2000); Amy M. E. Morris's *Popular Measures: Poetry and Church Order in Seventeenth-Century Massachusetts* (Newark: University of Delaware Press, 2005). To investigate poetry within a larger historical context, see David S. Shields's *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750* (Chicago: University of Chicago Press, 1990). Scheick's *Authority and Female Authorship in Colonial America* (Lexington: University Press of Kentucky, 1998). For a print bibliography, see William J. Scheick and JoElla

Doggett's *Seventeenth-Century American Poetry: A Reference Guide* (Boston: G. K. Hall, 1977).

Electronic sources for poetry include *The Academy of American Poets* (<<http://www.poets.org>> viewed May 16, 2007). *Fire and Ice: Puritan and Reformed Writings* is a helpful site for primary sources for individual poets, for example, Anne Bradstreet (<<http://www.puritansermons.com/poetry/anneindx.htm>> viewed May 16, 2007); Michael Wigglesworth (<<http://www.puritansermons.com/poetry/wiggindx.htm>> viewed May 16, 2007); and Edward Taylor (<<http://www.puritansermons.com/poetry/taylor.htm>> viewed May 16, 2007). For Phillis Wheatley's poems see *Renascence Editions: An Online Repository of Works Printed in English Between the Years 1477 and 1799* (<<http://darkwing.uoregon.edu/~rbear/wheatley.html>> viewed May 16, 2007) and The Library of Congress Special Exhibits (<<http://www.loc.gov/exhibits/treasures/tri013.html>> viewed May 16, 2007).

### Praying Indians and Praying Towns

Native Americans converted to Christianity in colonial America from among the Massachusett, Mohegan, NAR-RAGANSETT, Nipmuck, Pawtucket, Pequot, and WAMPA-NOAG. After the PEQUOT WAR in 1637, the Reverend John ELIOT, under the tutelage of Job Nesutan, John Sassamon, and other converted Massachusett, learned the native language and began preaching in the 1640s. Eliot established the first praying town in Natick, Massachusetts, around 1650. According to Jean M. O'Brien, Eliot planned for conversion in "geographically bounded places called 'Praying Towns' where English ideas about land use and ownership would prevail, gender roles would be transformed, and English ideas about institutions would instruct Indians about their place in the social order before extending them full religious rights in formally gathered Indian congregations." Eliot's *Indian Bible* (New Testament 1661; Old Testament 1663), provided a complete translation of the King James Bible into the Massachusetts language, for which Eliot created a written language.

These developments were inspired in part by millennialism, which predicted the second coming of Christ, and the perception that Native Americans were members of the Ten Lost Tribes of Israel. Richard W. Cogley explains: "From Eliot's millenarian point of view, the special significance of the anticipated Indian Church was to rest in its communicant members, whose status as 'visible saints' would indicate that the latter-day conversion of non-Christian peoples was under way." According to a 1674 census taken by Daniel GOOKIN, who served as Superintendent of Indians from 1656 to 1687, approximately four thousand Indians lived in fourteen villages or praying towns; other estimates cite 1,100. The propagation of praying towns not only facilitated conversion, but also reinforced civil codes, so that agriculture largely replaced hunting, and native dress, religion, language, housing, medi-



cine, marriage, and appearance all became subject to English custom. Conversion and admission into the church involved rigorous study and testing over years of instruction.

Mary White ROWLANDSON makes several references to praying Indians in her *NARRATIVE OF THE CAPTIVITY AND RESTAURATION OF MRS. MARY ROWLANDSON*. For example, in the "First Remove," written on February 10, she mentions "Marlborough's Praying Indians, which Capt. Mosley brought to Boston." The praying town in Marlborough, Massachusetts, located outside her hometown of Lancaster, had been organized by John Eliot. In her "Nineteenth Remove," she describes Tom Dublet (Nepanet) and Peter Conway (Tataquinea), two Native Americans who assisted in negotiating her ransom release: "Then came Tom and Peter, with the second Letter from the Council about the Captives. . . . It was a Praying Indian that wrote their letter for them. There was another Praying Indian, who told me, that he had a Brother that would not eat Horse; his Conscience so tender and scrupulous." In the final chapter, or the "Twentieth Remove," Rowlandson mentions "an Indian, called James the PRINTER," a praying Indian who had assisted Eliot in the translation of the Bible into Algonquian.

Praying towns and the proselytizing they supported were largely abandoned after KING PHILIP'S WAR, which damaged Anglo-Native relations. Ministers prominently involved in the conversion included John Eliot, Daniel Gookin, Thomas MAYHEW, and Experience Mayhew (1673–1758).

### Sources

- Bross, Kristina. *Dry Bones and Indian Sermons: Praying Indians in Colonial America*. Ithaca, N.Y.: Cornell University Press, 2004.
- Cogley, Richard W. "John Eliot and the Millennium," *Religion and American Culture*, 1, no. 2 (1991): 227–250.
- O'Brien, Jean M. *Dispossession by Degrees: Indian Land and Identity in Natick, Massachusetts, 1650–1790*. Cambridge & New York: Cambridge University Press, 1997.
- Stevens, Laura M. *The Poor Indians: British Missionaries, Native Americans, and Colonial Sensibility*. Philadelphia: University of Pennsylvania Press, 2004.

### Prince, Lucy Terry (1730–1821) poet

Lucy Terry Prince was taken from Africa and sold into slavery at the age of five. Her master, a Congregationalist minister in Deerfield, Massachusetts, saw that she learned to read and write. In August 1746 the sixteen-year-old girl was an eyewitness to the surprise Indian attack on her small frontier village. Her description of the raid, in twenty-eight lines of couplets, makes her one of the earliest, if not the earliest, black poet in America.

Lucy Terry married a free black man, Abijah Prince, in 1756. Her husband purchased her freedom, and the cou-

ple bought land in the new town of Sunderland, Vermont. They had six children and hoped that their eldest son, William, would be admitted to Williams College. The school turned him down on racial grounds. William Prince later served with Ethan ALLEN's Green Mountain Boys. Lucy Terry Prince was undeterred by her race or lack of formal education. When a neighbor claimed land belonging to the Prince family, she argued the case to the U.S. Supreme Court—and won.

Prince's friends and neighbors knew her as a raconteur, always ready to recite "Bars Fight," her poem on the Indian raid, to young people who gathered in her home. Its vivid detail, including such descriptions as "Simeon Amsden they found dead / Not many rods off from his head," capture the terror and the bloodshed of the raid. The poem preserved the names and fates of many other Deerfield residents, in verses such as this one:

*The Indians did in ambush lay  
Some very valiant men to slay,  
The names of whom I'll not leave out.  
Samuel Allen like a hero fout,  
And though he was so brave and bold,  
His face no more shall we behold.*

The poem, not published until 1855, was preserved by Prince's recitation and in vocal versions by local singers.

Lucy Terry Prince was an outspoken PATRIOT during the Revolutionary War. She died in 1821 at the age of ninety-one.

### Work

- Prince, Lucy Terry. "Bars Fight," in George Sheldon, "Slavery in Old Deerfield," *New England Magazine*, 8 (March 1893): 49–60.

### Sources

- Greene, Lorenzo Johnston. *The Negro in Colonial New England, 1620–1776*. New York: Columbia University Press, 1942.
- Harris, Sharon M. *Executing Race: Early American Women's Narratives of Race, Society, and the Law*. Columbus: Ohio State University Press, 2005.

### Prince, Thomas (1687–1758) historian, theologian

Thomas Prince was a noted pastor in NEW ENGLAND. Among his major sermons was a series written and published in the 1740s that celebrated British military victories over European rivals. Prince's most important undertaking, however, was the two-volume *Chronological History of New England* (1736, 1755), which remained unfinished at his death. He intended the history, based on primary or original sources, to be factual, without interpretation and without any elements that might "raise the imagination" or stir "affections." The project

was to begin with Adam and continue to the eighteenth century. However, the two volumes ended in 1633, just as the Puritans began their Massachusetts colony. The 1736 publication was poorly received, and Prince did not publish the second volume for almost twenty years. As most of the documents he had collected for the task dated after the 1630s, he never had the opportunity to use them in his history.

Thomas Prince was born in 1687 to Samuel and Mercy Hinckley Prince. His father was a successful merchant; his mother was the daughter of Governor Thomas Hinckley (1619–1705) of PLYMOUTH COLONY. Thomas, tutored by his mother and then by his maternal grandfather, entered HARVARD COLLEGE in 1703. He was a bibliophile, and early in life he began to develop an extensive library with volumes on history, theology, ancient languages, geography, and medicine. After graduating from Harvard in 1707, Prince taught school, but he quickly grew bored with the classroom. In spring 1709 he set sail for the West Indies and England. He remained in England until 1717, preaching in several country churches.

In July 1717 Prince returned to Boston. Approximately thirty members of his English congregation from Suffolk County, England, followed him across the ocean, including Deborah Denny, whom he married in 1719. He was immediately invited to serve as pastor of several churches but chose to join Joseph Sewall (1688–1769) at the prestigious Old South Church in Boston. Prince's ordination was attended by Increase MATHER, Cotton MATHER, Benjamin COLMAN, and the colonial governor. Prince served as pastor of the Old South Church until his death.

Although Prince was conservative on all significant theological questions, he was flexible regarding politics and ritual. He urged his congregants to practice religious tolerance, which he demonstrated by inviting the leading proponent of the GREAT AWAKENING, George WHITEFIELD, to preach at Old South Church.

Prince's sermons and treatises on earthquakes and other natural phenomena reflected the influence of the ENLIGHTENMENT, yet his writing always stressed a moral purpose behind natural occurrences: through earthquakes or outbreaks of disease, Prince argued, God revealed his displeasure at the behavior of the people of New England. In military victories and in human survival of natural disasters, God showed his support for his people. Prince died October 22, 1758.

## Works

- Prince, Thomas. *Earthquakes the Works of God & Tokens of His Just Displeasure*. Boston: Printed for D. Henchman, 1727; Early American Imprints, 2945, 2946, 7549.
- Prince. *A Chronological History of New-England in the form of Annals*, 2 volumes. Boston: Printed by Kneeland & Green for S. Gerrish, 1736, 1755; Early American Imprints, 4068.
- Prince. *Diary of Rev. Thomas Prince, 1737*, edited by Albert Matthews. N.p., 1917.

## Sources

- Breen, T. H. *The Marketplace of Revolution: How Consumer Politics Shaped American Independence*. New York: Oxford University Press, 2004.
- Lambert, Frank. *Inventing the "Great Awakening."* Princeton: Princeton University Press, 1999.

## Promotional Tract

Similar to EXPLORATION LITERATURE, the promotional tract presented the New World in a favorable manner to encourage migration and to justify an explorer's sponsorship. Filled with detailed descriptions of plants, animals, climate, native peoples, landscape, and natural resources, these writings promoted the development and colonization of early America.

Notable promotional tracts include John SMITH's *DESCRIPTION OF NEW ENGLAND* (1606), Thomas MORTON's *New English Canaan* (1637), Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588), and Robert BEVERLEY's *The History and Present State of Virginia* (1705).

## Sources

- Elliott, John Huxtable. *Empires of the Atlantic World: Britain and Spain in America, 1492–1830*. New Haven: Yale University Press, 2006.
- Franklin, Wayne. *Discoverers, Explorers, Settlers: The Diligent Writers of Early America*. Chicago: University of Chicago Press, 1979.
- Quinn, David B. *England and the Discovery of America, 1481–1620: From the Bristol Voyages of the Fifteenth Century to the Pilgrim Settlement at Plymouth: The Exploration, Exploitation, and Trial-and-Error Colonization of North America by the English*. New York: Knopf, 1973.

## Public Houses

Public houses (also known as taverns, inns, or ordinaries) were intended for socializing and accommodations. In Boston on March 4, 1634, Samuel Cole established the first house for entertaining and sheltering travelers. By 1644 the *Colonial Records of Connecticut* ordered "one sufficient inhabitant" in each town to keep an ordinary, since "strangers were straightened" for want of entertainment. Often located next to the town meeting house and the church, the public house also served various civil functions, providing postal services, for example, and was often the main source for news, either from gazettes that were read aloud or through oral communication and gossip. As David Conroy explains, "Newspapers were delivered via taverns; thus public houses were probably the most important gathering places to hear the news read and interpreted." Social clubs and organizations also congregated in taverns. According to Kym S. Rice, the Hungarian Club "adjourned at Todd's of New York City nightly in the 1740s" and the Beef-Stake

Club of Philadelphia “met every Saturday in the 1740s at the Tun Tavern.”

Early American travelers often provided descriptions of taverns and public houses in journals. Notable examples include Sarah Kemble KNIGHT’s 1704 *Journal* (1825); Dr. Alexander HAMILTON’s *Itinerarium* (1744); and François Jean, Marquis de Chastellux’s *Travels in North America in the Years 1780, 1781, and 1782* (1788). On Tuesday evening, October 3, 1704, Sarah Kemble Knight lodged at Mr. Havens’s Tavern at Kingstown, Rhode Island. According to her account, she was “very civilly received, and courteously entertained, in a clean comfortable House; and the Good woman was very active in helping off [her] Riding clothes.” In Philadelphia on June 16, 1744, Hamilton “supped with the Hungarian Club at Todd’s,” where “after the bumpers began to go round according to their laudable custom, we fell upon vigorous conversation.”

During the AMERICAN REVOLUTION, taverns and public houses such as the Green Dragon Tavern in Boston, Drake’s Tavern in New York City, and the Old London Coffee House in Philadelphia were key gathering spots for PATRIOTS. Public houses welcomed men and women from all levels of society, and though men operated the majority of public houses, women often assumed ownership as widows. In Boston, for example, Rebecca Holmes ran the popular Bunch of Grapes Tavern on King Street. Other well-known taverns included the Royal Exchange Tavern in Boston; the Blue Anchor Tavern, City Tavern, Indian King Tavern, and Indian Queen Tavern in Philadelphia; the Hudibras Tavern in Princeton; and the Raleigh Tavern in Williamsburg.

## Sources

- Conroy, David. In *Public Houses: Drink and the Revolution of Authority in Colonial Massachusetts*. Chapel Hill: University of North Carolina Press, 1996.
- Salinger, Sharon V. *Taverns and Drinking in Early America*. Baltimore: Johns Hopkins University Press, 2002.
- Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.
- Thompson, Peter. *Rum Punch and Revolution: Taverngoing and Public Life in Eighteenth-Century Philadelphia*. Philadelphia: University of Pennsylvania Press, 1999.

## *Publick Occurrences* (1690) periodical

Published by Benjamin Harris (fl. 1673–1716?) in Boston on September 25, 1690, *Publick Occurrences, Both Forreign and Domestick* represented the first genuine newspaper published in the American colonies. Earlier publications were limited to reprints of the *London Gazette* and single-page news sheets or broadsides. Unlike its predecessors, *Publick Occurrences* included a title, a general assortment of news features, and a publisher’s announcement regarding his intention to continue regular publication.

Harris began his career as a printer of opposition PAMPHLETS in England and as publisher of *Domestick Intelligence*, a Whig newspaper that was suppressed in 1681 after two years of publication. He left England under the threat of arrest, arriving in Boston by way of Holland in 1686. Harris established a bookselling and printing shop and maintained a coffee shop, possibly at the same location, which became known as the London Coffee-House (see COFFEEHOUSES). Printer and historian Isaiah THOMAS remembered Harris as “a brisk asserter of English Liberties” and “the most ingenious and innocent Companion, that I had ever met with.”

As a forum for Boston’s intellectual elite, the London Coffee-House provided a place where information and news flourished, and Harris soon published the first edition of what he hoped would be a monthly newspaper. *Publick Occurrences*, Harris announced in the first edition, would offer a broad account of world and local news, carefully reviewed for accuracy. The breadth of coverage and the high standards Harris imposed seem to have targeted the city’s merchants as the primary audience for the newspaper. This intention would have been in keeping with the English tradition of journalism. Accordingly, *Publick Occurrences* replicated the physical features of the English newspaper in its format and in the type used.

Colonial authorities suppressed *Publick Occurrences*, citing as their justification the imposition of new licensing laws in England, and the paper ceased publication after its first edition. Harris’s political views were certainly an important consideration; colonial leaders seem to have feared the publication of unregulated information. The potential audience for a monthly newspaper also was limited, as was the need for news on the comings and goings of ships and cargo. The political and economic conditions that limited the success of *Publick Occurrences* changed dramatically over the next few decades, but not soon enough for Harris. He continued to run his coffeehouse and bookselling business, however, and became the official printer for the colonial government. In 1695 he returned to England, where he became editor of the *London Post* in 1699. Bostonians had to wait until 1704 for another newspaper, when John Campbell (1653–1728) initiated the publication of *THE BOSTON NEWS-LETTER*.

## Works

- Publick Occurrences, Both Forreign and Domestic*. Sept. 25th, 1690. Boston: Printed by R. Pierce for Benjamin Harris, 1690; Early American Imprints, 546.
- Massachusetts. Governor. *By the Governour and Council: Whereas Some Have Lately Presumed to Print and Disperse a Pamphlet, Entituled Publick Occurrences, Both Forreign and Domestick: Boston, Thursday, Septemb. 25th. 1690. Without the Least Privity or Countenance of Authority. The Governour and Council . . . Order That the Same Be Suppressed and Called In*. Boston: Printed by Bartholomew Green, 1690; Early American Imprints, 533.

## Sources

Brigham, Clarence S. *History and Bibliography of American Newspapers, 1690–1820*. Hamden, Conn.: Archon Books, 1962.

Copeland, David A. *Colonial American Newspapers: Character and Content*. Newark: University of Delaware Press, 1997.

## Puritanism

Puritanism is a form of Christianity initiated by sixteenth-century Protestant extremists who wanted to simplify or “purify” the Church of England by eliminating all remnants of Catholic influence. They believed that faith was solely a function of divine grace rather than human effort and could not be mediated either by the Church through its possession of the sacraments or by tradition through the transmission of correct doctrine. The Church was therefore defined as a communion of believers united by faith through which spiritual deliverance was granted by God. Biblical Scripture, rather than the Pope or any other spiritual leader, was considered to be the authority on God’s word.

Puritans rejected outward manifestations of worldliness, such as the wearing of liturgical vestments and the practice of ceremonial rituals. Rather than submit to a centralized church government, Puritans proposed an alternative form of church organization known as CONGREGATIONALISM, in which leaders were elected by the congregation. Unlike the SEPARATISTS, the Puritans did not break from the ANGLICAN CHURCH completely, but they did establish independent churches that were not answerable to ecclesiastical authority vested in bishops or synods. Congregants were instructed on religious and civic behaviors and followed rigorous requirements for membership, which was restricted to those who demonstrated evidence of their status as the Elect.

As Protestants, Puritans held to a theology based on a covenant that defined civil and spiritual relationships. It was modeled after the covenants between God and Adam, God and Moses (the Mosaic Law or Ten Commandments), and God and Abraham. Having entered into a “covenant of grace,” the Puritans saw themselves as a community of “visible saints” operating under the two main doctrines of Providence and Predestination. All events were considered to be predetermined by God and manifest in God’s sovereignty. As Calvinists, they believed that among the Elect, or chosen people, the experience of conversion separated the believer

from the unbeliever. This experience carried no assurance that it would last or secure a position among the Elect; therefore, Puritans constantly scrutinized their lives and those of their brethren for signs of backsliding or indifference, and engaged in a lifelong project of self-examination and personal reformation.

In early America, this mission inspired the colonial settlement in PLYMOUTH, Massachusetts, as illustrated by William BRADFORD in his *Journal* (1861) and in his *HISTORY OF PLYMOUTH PLANTATION*, which attempts to document and justify providential design. Puritans were avid historians, leaving voluminous records and diaries. In addition to Bradford’s history, other texts include Thomas HOOKER’s *The Soules Preparation* (1632), Cotton MATHER’s *MAGNALIA CHRISTI AMERICANA*, John WINTHROP’s *Journals, 1630–1649* (1908), Samuel SEWALL’s *Diary, 1674–1729* (1878), and Esther Edwards BURR’s *The Journal of Esther Edwards Burr 1754–1757* (1903). New England’s high literacy rates, encouraged for scriptural interpretation, further inspired the production of Puritan writers’ sermons and religious tracts, such as Winthrop’s *A Modell of Christian Charity* (1630), Thomas SHEPARD’s *The Covenant of Grace* (1651), Samuel DANFORTH’s *A Brief Recognition of New Englands Errand into the Wilderness* (1671), Mary White ROWLANDSON’s *NARRATIVE OF THE CAPTIVITY AND RESTAURATION OF MRS. MARY ROWLANDSON* (1682), Cotton MATHER’s *THE WONDERS OF THE INVISIBLE WORLD*, Samuel SEWALL’s *The Selling of Joseph* (1700), MATHER’s *Bonifacius: An Essay . . . to Do Good* (1710), Jonathan EDWARDS’s *Sinners in the Hands of an Angry God* (1741), and the poetry of Anne BRADSTREET, Michael WIGLESWORTH, and Edward TAYLOR.

## Sources

Bercovitch, Sacvan. *The American Jeremiad*. Madison: University of Wisconsin Press, 1978.

Caldwell, Patricia. *The Puritan Conversion Narrative: The Beginnings of American Expression*. Cambridge & New York: Cambridge University Press, 1983.

Cohen, Charles Lloyd. *God’s Caress: Psychology of Puritan Religious Experience*. New York: Oxford University Press, 1989.

Hall, David D. *Worlds of Wonder, Days of Judgment: Popular Belief in Early New England*. Cambridge, Mass.: Harvard University Press, 1989.

Miller, Perry. *Errand into the Wilderness*. New York: Belknap Press of Harvard University Press, 1956.





**Page, Thomas Nelson** (1853–1922) *short-story writer, novelist*

Thomas Nelson Page was born on a Virginia plantation into an aristocratic family. Trained as a lawyer, Page gave up this career in 1893 for that of a writer. His contemporary, novelist Grace KING, wrote: “He was the first Southern writer to appear in print as a Southerner, and his stories, short and simple, written in Negro dialect, and I may say, Southern pronunciation, showed us with ineffable grace that although we were sore bereft, politically, we had a chance in literature at least.” His first volume of short stories, *In Ole Virginia* (1887), reflected traditional Southern notions of romantic chivalry. His sentimental narratives employed the dialects of the South, making Page a popular participant in the LOCAL COLOR movement. His best-selling *Red Rock* (1898) concerned the revolt against Reconstruction that gave rise to the Ku Klux Klan. Page also wrote dialect verse and quasi-historical works and a hagiography, *Robert E. Lee, Man and Soldier* (1911). From 1913 to 1919, Page served as U.S. ambassador to Italy, an experience recounted in his *Italy and the World War* (1920).

**Sources**

Gross, Theodore L. *Thomas Nelson Page*. New York: Twayne, 1967.

Romine, Scott. *The Narrative Forms of Southern Community*. Baton Rouge: Louisiana State University Press, 1999.

**Parker, Theodore** (1810–1860) *theologian, essayist*

*Truth never yet fell dead in the streets; it has such affinity with the soul of man, the seed however*

*broadcast will catch somewhere and produce its hundredfold.*

—*A Discourse Pertaining to Matters of Religion* (1842)

Born in Lexington, Kentucky, Theodore Parker was a prodigious intellect who came from a family too poor to pay for his education. Between the ages of seventeen and twenty-one he worked as a schoolteacher until he passed the Harvard entrance examination. He could not pay his tuition, but he was granted a special dispensation that permitted him to graduate from Harvard Divinity School in 1836. The next year Parker took the pulpit of a Unitarian church in Roxbury, Massachusetts, where he became friends with Ralph Waldo EMERSON, Bronson ALCOTT, and other Transcendentalists (see TRANSCENDENTALISM). As Parker's beliefs became increasingly unorthodox, he developed his own system of theology, which he explicated in *The Previous Question between Mr. Andrews Norton and His Alumni* (1840), published under the pen name Levi Blodgett, and in the sermon “The Transient and Permanent in Christianity” (1841). Parker was ostracized by his fellow clergy for having joined the TRANSCENDENTAL CLUB and for having turned his back on traditional church doctrine; he was able to deliver the lectures later collected in *A Discourse of Matters Pertaining to Religion* (1842) only outside of church venues.

Parker refused to resign from the church, however, and he retained a following that in 1845 installed him as minister of the new Twenty-eighth Congregational Society of Boston. There the seven thousand members of his congregation heard Parker preach about pressing contemporary concerns such as war, slavery, women's rights, and temperance. Outside the church he campaigned aggressively against slavery, not only delivering passionate speeches

and publishing his *Letter to the People of the United States Touching the Matter of Slavery* (1848) but also rescuing fugitive slaves and aiding John Brown. The character Mr. Power, an inspired preacher in Louisa May ALCOTT's novel *Work* (1873), is based on Parker.

### Sources

- Albrecht, Robert C. *Theodore Parker*. New York: Twayne, 1971.
- Chesebrough, David B. *Theodore Parker: Orator of Superior Ideas*. Westport, Conn.: Greenwood Press, 1999.
- Collins, Robert E., ed. *Theodore Parker: American Transcendentalist: A Critical Essay and a Collection of His Writings*. Metuchen, N.J.: Scarecrow Press, 1973.
- Grodzins, Dean. *American Heretic: Theodore Parker and Transcendentalism*. Chapel Hill: University of North Carolina Press, 2002.

### Parkman, Francis (1823–1893) historian

*Faithfulness to the truth of history involves far more than a research, however patient and scrupulous, into special facts. . . . The narrator must seek to imbue himself with the life and spirit of the time.*

—Introduction to *Pioneers of France in the New World* (1865)

Francis Parkman was born in Boston and graduated from Harvard in 1844, already having developed an interest in studying the frontier and Native American life. He graduated from Harvard Law School in 1846 but never practiced law. Instead, he journeyed west to Wyoming, intent on exploring the land and restoring his fragile health. Although the journey worsened his health and he was almost blind, he dictated his first book, *THE OREGON TRAIL* (1849), to his cousin and friend Quincy A. Shaw. The book immediately established Parkman as America's first great historian of the frontier experience.

Illness continued to make Parkman dependent on the help of others; yet, he undertook an epic historical project to examine the conflict of the French and English in North America, beginning with *History of the Conspiracy of Pontiac* (1851). Subsequent volumes provided accounts of French and English exploration; military and political strategies; encounters with indigenous people; and the fate of the French Huguenots (Protestants), Spanish Catholics, Native Americans, and the European religious mission in North America. Parkman was careful to shape his dramatic narratives in accordance with a strict sense of scholarship and accuracy.

*Montcalm and Wolfe* (1884), detailing the Seven Years' War—or the French and Indian War, as the American colonists called it—dramatized the final confrontation between the British and the French, in which the fate of much of North America was decided. Although Parkman was a partisan—the

English represented the forces of an emerging democracy and the French the despotism of Europe—his conservative side prevented him from ignoring the excesses of democratic rule and prompted him to see the virtue of constitutional monarchies.

Like the Romantics (see ROMANTICISM), he had a special appreciation of nature, which resulted in the publication of *The Book of Roses* (1866) and his appointment at Harvard as professor of horticulture in 1871. He wrote one novel, *Vasall Morton* (1856). Parkman's *Journals* were published in 1948 and his *Letters* appeared in print in 1960.

### Sources

- Gale, Robert L. *Francis Parkman*. New York: Twayne, 1973.
- Jacobs, Wilbur R. *Francis Parkman, Historian as Hero: The Formative Years*. Austin: University of Texas Press, 1991.
- Levin, David. *History as Romantic Art: Bancroft, Prescott, Motley, and Parkman*. Stanford, Calif.: Stanford University Press, 1959.
- Pease, Otis A. *Parkman's History: The Historian as Literary Artist*. New Haven, Conn.: Yale University Press, 1953.

### Parley, Peter

See GOODRICH, SAMUEL GRISWOLD.

### Parton, James (1822–1891) biographer, journalist

James Parton's first biography, *Life of Horace Greeley* (1854), set a precedent by publishing the life story of a living person. The GREELEY life was also the first interpretive biography, and it broke new ground in making biographies readable. A journalist for over thirty years, Parton contributed to many major periodicals, including *THE NEW YORK LEDGER*, the *NORTH AMERICAN REVIEW*, and *THE ATLANTIC MONTHLY*. His first job, as writer and editorial assistant, was with the *Home Journal*, edited by Nathaniel Parker WILLIS, who hired Parton after he submitted an article that argued Currer Bell, author of *Jane Eyre* and *Shirley*, was really a woman. Willis later fired Parton because of his friendship with Willis's sister, Sara Payson Willis (Fanny Fern), whom Parton later married (see Sara Payson Willis PARTON).

### Source

- Flower, Milton E. *James Parton: The Father of Modern Biography*. Durham, N.C.: Duke University Press, 1951.

—Vicki Martin

### Parton, Sara Payson Willis (1811–1872) novelist, journalist

*Oh, but books are such safe company! They keep your secrets well; they never boast that they made your eyes glisten, or your cheek flush, or your heart throb.*

—“Study Men, Not Books,” in *Shadows and Sunbeams and Other Stories* (1854)

Sara Payson Willis Parton was a once-widowed, then divorced mother of two when she began her writing career after sewing failed to bring in enough money to support her family. In 1852 she joined the staff of the *New York Musical World and Times* where she published articles under the pen name Fanny Fern. A collection of these pieces, *Fern Leaves from Fanny's Portfolio* (1853), was a best-seller. When she joined the staff of the Philadelphia *Saturday Evening Post* the same year, she became the first female newspaper columnist in America. Two years later, earning \$100 per column at the NEW YORK LEDGER, she was the most highly paid newspaper writer of her day. The author of two novels, the autobiographical *Ruth Hall* (1855) and *Rose Clark* (1856), Parton also produced several children's books and six collections of essays. She is remembered for her informal style and her championship of feminist issues. Parton is the originator of the aphorism "The way to a man's heart is through his stomach."

### Sources

Walker, Nancy A., ed. *Fanny Fern*. New York: Twayne, 1993.  
Warren, Joyce W. *Fanny Fern: An Independent Woman*. New Brunswick, N.J.: Rutgers University Press, 1992.

### The Pathfinder

See LEATHER-STOCKING TALES.

### "Paul Revere's Ride" by Henry Wadsworth

Longfellow (1861) poem

Originally published in *THE ATLANTIC MONTHLY* in January 1861, "Paul Revere's Ride" reappeared in Henry Wadsworth LONGFELLOW's *Tales of a Wayside Inn* (1863). It commemorates the legendary midnight ride of Paul Revere on April 18, 1775, when he alerted American Patriots that the expected British invasion of Boston was coming not over Boston Neck (by land), but down the Charles River (by sea). Longfellow wrote the poem on April 19, 1860, as a response to the country's growing inclination toward CIVIL WAR. Though failing to rekindle a spirit of national unity, it memorialized Revere as a hero of the American Revolution.

### Source

van Shaick, John. *Characters in Tales of a Wayside Inn*. Boston: Universalist Publishing House, 1939.

—Connie Ann Kirk

### Paulding, James Kirke (1778–1860) novelist, historian

Born in New York State and raised in Tarrytown, James Kirke Paulding was eighteen when he and his brother met Washington IRVING and his brother William. The four became fast friends (William Irving married Paulding's sister) and

formed the nucleus of an informal literary group that called itself The Nine Worthies of Cockloft Hall. In 1807 and 1808 Paulding, the Irving brothers, and others collaborated on a series of humorous pamphlets collected under the title *Salmagundi; or, The Whim-Whams and Opinions of Launcelot Langstaff, Esq. and Others*. Later, Paulding alone published a second series, *Tellers from the South; A Sketch of Old England, Salmagundi; Second Series* (1819–1820).

In 1812 Paulding published a comic account of the settling and revolt of the American colonies, *The Diverting History of John Bull and Brother Jonathan*, inspired by Washington Irving's *History of New-York* (1809). This work was later followed by a sequel, *The History of Uncle Sam and His Boys* (1835). Paulding clearly excelled at burlesque, which he combined with his distaste for the ROMANTICISM of the novelist Sir Walter Scott in the long poem *The Lay of the Scottish Fiddle* (1813). On the other hand, Paulding championed the ideal of rugged American individualism in the poem *The Backwoodsman* (1818). Between 1815 and 1825 he published a series of histories, some serious, others not, upholding American values while lampooning conservative British Toryism. Paulding's first truly important work of long fiction, *Konigsmarke, The Long Finn: A Story of the New World* (1823), is an historical ROMANCE concerning Swedish settlement of Delaware in the seventeenth century. It was followed by a drama about the western frontier, *The Lion of the West* (1831), which proved a popular success when it was adapted for the stage. Other works of historical fiction followed: *The Dutchman's Fireplace* (1831), an account of life in upper New York State during the French and Indian War, thought to be Paulding's best novel; *Westward Ho!* (1832), which follows a Virginia family's pioneering adventures in Kentucky; and *The Puritan and His Daughter* (1849), a tale of seventeenth-century Virginia.

Paulding's prodigious output of novels and dramas based on American history and his continuing interest in naval affairs won his appointment by President Martin Van Buren as secretary of the navy from 1838 to 1841. After returning to private life he continued to publish until 1849, when he retired to his estate in Hyde Park, New York.

### Sources

Aderman, Ralph M., ed. *Letters of James Kirke Paulding*. Madison: University of Wisconsin Press, 1962.

Aderman, and Wayne R. Kime. *Advocate for America: The Life of James Kirke Paulding*. Selinsgrove, Pa.: Susquehanna University Press, 2003.

Ratner, Lorman. *James Kirke Paulding: The Last Republican*. New York: Greenwood Press, 1992.

Reynolds, Larry J. *James Kirke Paulding*. Boston: Twayne, 1984.

### Peabody, Elizabeth (1804–1894) memoirist, essayist

Elizabeth Palmer Peabody was born in Billerica, Massachusetts, and began her career teaching at a local school run



by her mother. Associated with the Transcendentalists (see TRANSCENDENTALISM), Peabody was tutored in Greek by Ralph Waldo EMERSON when she was eighteen. In the 1820s and 1830s she served as a secretary for William Ellery CHANNING, and from 1834 to 1836 she served as assistant at Bronson ALCOTT's Temple School, an experience she later recalled in her *Record of a School* (1835). In 1839 Peabody opened a Boston bookstore that became a meeting place for the local intelligentsia, including the TRANSCENDENTAL CLUB. The site of Margaret FULLER's conversation classes, her bookstore was also the birthplace of the ideas that spawned BROOK FARM and *THE DIAL*, which was published in the back of the store between 1842 and 1843. An abolitionist (see ABOLITIONISM) and reformer, Peabody published a number of essays in the periodical. These were later reprinted, together with some of her memoirs, in *A Last Evening with Allston* (1886).

After the bookstore burned down in 1844, Peabody began a series of lecture tours and returned to teaching. In Boston in 1860 she opened one of the first kindergartens in the nation. The following year Peabody opened the first kindergarten training center in the United States. Influenced by her study of the German educator Friedrich Froebel, her work led to the publication of her and her sister Mary's *Moral Culture of Infancy and Kindergarten Guide* (1863). Ten years later she published a magazine, *Kindergarten Messenger* (1873–1875).

### Sources

Ronda, Bruce A. *Elizabeth Palmer Peabody: A Reformer on Her Own Terms*. Cambridge, Mass.: Harvard University Press, 1999.

Tharp, Louise Hall. *The Peabody Sisters of Salem*. Boston: Little, Brown, 1950.

### *The Pearl of Orr's Island* by Harriet Beecher Stowe (Boston: Ticknor & Fields, 1862) novel

*The Pearl of Orr's Island: A Story of the Coast of Maine* is considered Harriet Beecher STOWE's most autobiographical novel. Its main character, Mara Lincoln, is in many ways an analogue for Stowe herself, especially in her strong desire for the opportunities reserved to the men in her world. The novel was first published serially in *THE INDEPENDENT* beginning on January 3, 1861. As it progressed, it suffered from Stowe's overextending her energies. The early installments signaled that this was likely to be one of her best psychological studies; however, serialization was suspended temporarily because Stowe was unable to keep up with the production schedule, and eventually she finished the novel only by sacrificing the promising beginning to a conventional and sentimental ending.

### Source

Hedrick, Joan D. *Harriet Beecher Stowe: A Life*. New York: Oxford University Press, 1994.

—Vicki Martin

### Penny Press

The penny press, or penny paper, developed in the 1830s in the era of Jacksonian democracy, which championed the common person. It was perhaps inevitable that newspapers of the period reached out to this new popular audience. To do so, innovative editors had to rethink both the newspaper as a genre and the very idea of news itself, for the long-standing mercantile newspapers of previous decades—with their focus on trade and business—appealed to a highly educated and privileged readership.

The term “penny paper” implies very specific ideas about both the affordability of the paper and the type of news in its pages. Prior to the arrival of the penny press, most newspapers were sold on a subscription basis and cost about six cents per issue—a prohibitive price for most Americans. Furthermore, the information in the commercial and party papers did not have a broad appeal: the six-cent dailies focused largely on the commercial world of ship arrivals and advertising, and political newspapers served as mouthpieces for the parties that backed them. In contrast, the penny papers in most instances truly did cost a penny per issue and were sold on the street by news vendors. To attract a large readership, however, penny papers had to rely on more than a reduced price; they also had to include news of interest to the masses. One result was the development in the penny press of sensational journalism—the publication of crime news, courtroom notices, scandals, and disasters. Penny papers, though sometimes sensationalist, were also heavily invested in REALISM and appealed to the common reader by including local news and human-interest stories, which focused on portrayals of the human condition rather than on descriptions of remarkable persons or events. The papers also developed a style of writing that could be easily understood and enjoyed. Even when they tackled serious issues (which they regularly did), penny papers avoided the esoteric style of the commercial and party press.

New York was the center of the emerging penny press in the 1830s, though the first venture at a penny paper was the unsuccessful Philadelphia *Cent* in 1830. In New York, the first successful penny paper was Benjamin H. Day's *Sun*, which appeared on September 3, 1833. The New York *Transcript* followed shortly thereafter, and the *New York Herald*, which became an extremely influential newspaper, was founded in 1835. Viable penny papers soon emerged in Philadelphia, Boston, and Baltimore.

Philadelphia's first successful penny paper, the *Public Ledger*, appeared in 1836, as did the Boston *Daily Times*. The editors of the *Public Ledger* founded the Baltimore *Sun* in 1837, following the model they had established in Philadelphia. These papers marked the first wave of a successful penny press. Together, they helped to create a newspaper readership that had been ignored by the more expensive and genteel dailies, mercantile papers, and political presses.

**Source**

Mott, Frank Luther. *American Journalism, A History of American Newspapers in the United States through 260 Years: 1690–1950*, revised edition. New York: Macmillan, 1950.

—Elizabeth Lorang

**Phelps, Elizabeth Stuart** (1844–1911) *novelist, short-story writer, poet, essayist*

Born Mary Gray Phelps, Elizabeth Stuart Phelps adopted her mother's name sometime after her mother died in 1852. Phelps published her first pieces in a religious magazine at age sixteen. When she was twenty-four years old, her novel *THE GATES AJAR* (1868) became a best-seller; she followed this achievement with other social-reform novels such as *Hedged In* (1870), *The Silent Partner* (1870), *The Story of Avis* (1877), and *Doctor Zay* (1882). In much of her fiction Phelps focuses on the dilemma of female self-fulfillment through careers, marriage, and service to others. In 1888 she married Herbert Dickinson Ward, a writer seventeen years her junior. She died in 1911 of heart failure.

**Sources**

Kessler, Carol Farley. *Elizabeth Stuart Phelps*. Boston: Twayne, 1982.

Privett, Ronna Coffey. *A Comprehensive Study of American Writer Elizabeth Stuart Phelps, 1844–1911: Art for Truth's Sake*. Lewiston, N.Y.: Edwin Mellen Press, 2003.

—Jennifer Putzi

**"The Philosophy of Composition"** by Edgar Allan Poe (1846) *essay*

First published in *GRAHAM'S MAGAZINE*, Edgar Allan POE's essay "The Philosophy of Composition" outlines a general theory on the most effective way to construct a story. In contrast to traditional Romantic values of intuition, imagination, and spontaneity (see ROMANTICISM), Poe emphasizes a more methodical and analytical approach to art. The starting point for his theory is that good artists should organize each of their stories around some planned and intended emotional response, or "effect." Following a precise and focused method of composition will help a writer construct a theme, characters, tone, and plot that all contribute to a story's "unity of effect." By describing the writing process involved with one of his own poems, "THE RAVEN," Poe shows how this theory works: brevity, emphasis on beauty, and a melancholic tone are three qualities that all contribute to his intended effect at the conclusion of the poem. Poe's "Philosophy of Composition" is important because it offers a critical exploration into the proper nature and purpose of art and asserts ideas that run counter to those held by many writers of his day. Instead of didactic morality or personal self-expression, Poe believed that the purpose of art was to explore the various and complex ways people form thoughts and ideas.

**Source**

Cassuto, Leonard, ed. *Edgar Allan Poe: Literary Theory and Criticism*. New York: Dover, 1998.

—Chris Lang

**Piatt, Sarah Morgan Bryan** (1836–1919) *poet*

Born on a plantation outside of Lexington, Kentucky, Sarah Piatt lost her mother at age eight. After graduating from Henry Female Seminary in 1855, she married John James Piatt and moved to Washington, D.C., as the CIVIL WAR began. Piatt published her poetry in *THE ATLANTIC MONTHLY*, *HARPER'S*, and *St. Nicholas*, as well as in seventeen volumes of her own. Dealing with issues from slavery to war to women's political involvement, Piatt's most notable poems include "Giving Back the Flower" (1867), "Beatrice Cenci" (1871), "The Palace-Burner" (1872), and "The Black Princess" (1872). Piatt stands out in her attention to form and is often considered an early modernist.

**Sources**

Bennett, Paula Bernat, ed. *Nineteenth Century American Women Poets*. Malden, Mass.: Blackwell, 1998.

Piatt, Sarah. *Palace-Burner: The Selected Poetry of Sarah Piatt*, edited by Bennett. Chicago: University of Illinois Press, 2001.

Gray, Janet, ed. *She Wields a Pen*. London: Dent, 1997.

—Sara Elizabeth Klotz

**The Piazza Tales** by Herman Melville (New York: Dix & Edwards, 1856) *short-story collection*

After the mixed success of *MOBY-DICK* (1851) and the outright failure of *PIERRE* (1852), Herman MELVILLE turned to magazine writing in order to secure financial support for his family and himself. Between 1852 and 1856 he wrote fifteen tales and sketches, which were first published in *Harper's New Monthly Magazine* (see *HARPER'S MONTHLY MAGAZINE*) and *PUTNAM'S MONTHLY*. The best-known of these are "BENITO CERENO" and "BARTLEBY, THE SCRIVENER." In May 1856 several of these tales were published together in a collection titled *The Piazza Tales*, for which Melville wrote a new introductory piece, "The Piazza." In this story, the narrator has a piazza built next to his country house in order to admire the beauty of a mountain, and his imagination takes him on a journey that blurs the distinction between fantasy and reality.

Other notable tales in the collection include "The Encantadas, or Enchanted Isles," a series of ten sketches set in the Galapagos Islands and modeled after popular travel narratives of the time, and "The Lightning Rod Man." This latter tale describes the visit of a lightning-rod salesman to the narrator's home at the height of a thunderstorm. Afraid of getting near any part of the house, the salesman likewise attempts to strike fear in the heart of the narrator, who laughs

him off, saying, "I stand at ease in the hands of my God." In a thinly veiled jab at religious fear-mongers, the narrator observes that, despite his driving the salesman away and warning his neighbors, the man continues to come around during storms, "driv[ing] a brave trade with the fears of man."

—Vanessa Y. Steinroetter

### Source

Melville, Herman. *The Piazza Tales, and Other Prose Pieces, 1839–1860*, edited by Harrison Hayford, Alma A. MacDougall, G. Thomas Tanselle, and others. Evanston, Ill.: Northwestern University Press, 1987.

### *Pierre* by Herman Melville (New York: Harper, 1852) novel

The main character of Herman MELVILLE's *Pierre, or The Ambiguities* is Pierre Glendenning, a young writer in rural New York. Pierre is thrown into a dark world of family secrets when his illegitimate half sister Isabel reveals her existence to him. Upon this revelation, Pierre forsakes his mother and fiancée, Lucy, and he travels to New York City, where he attempts to complete a book. As a writer he finds only rejection, however, which leads to personal collapse and tragedy.

Heavily influenced by William Shakespeare's *Hamlet* and *Romeo and Juliet*, *Pierre* was Melville's seventh novel and a radical departure from his previous sailing-adventure fiction. Often described as a parody of melodramatic Gothic fiction, it is also a probing philosophical and psychological drama on the existence and nature of virtue and vice—hence the "ambiguities" in the title's second half. Like *MOBY-DICK*'s Captain Ahab, Pierre confronts a religious, existential crisis and risks personal and social peril in pursuit of outwardly inscrutable goals. *Pierre* was one of Melville's biggest commercial and critical failures, with fewer than two thousand copies sold in his lifetime.

—Joshua Matthews

### *The Pioneers*

See LEATHER-STOCKING TALES.

### "The Pit and the Pendulum" by Edgar Allan Poe (1843) short story

This classic horror story, written by Edgar Allan POE in 1842 and first published in *The Gift* the following year, recounts the tale of an unnamed narrator who is condemned to death by the judges of the Spanish Inquisition. He undergoes a series of horrifying tortures, including being bound beneath a scythe pendulum that descends ever closer to his chest as it swings back and forth, and being forced toward a fathomless pit. In the very moment of plunging into the abyss, the narrator is rescued by the French Army—an historical reference, presumably, to the French intervention in the Inquisition between 1808 and 1812.

"The Pit and the Pendulum" illustrates Poe's authorial belief in the "unity of design," the principle that all elements of a piece must work toward a single effect embodied in the narrator and shared by the reader. In this case, the single effect is the terror of being unjustly faced with a horrible and apparently inevitable death by blade, burn, or fall.

### Source

Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*, edited by Gary Richard Thompson. New York: Norton, 2004.  
Poe. *The Works of the Late Edgar Allan Poe*. New York: J. S. Redfield, 1850.

—E. N. S.

### Poe, Edgar Allan (1809–1849) short-story writer, poet, critic

*I would define, in brief, the poetry of words as the rhythmical creation of Beauty. Its sole arbiter is taste. With the intellect or with the conscience, it has only collateral relations. Unless incidentally, it has no concern whatever either with duty or with truth.*

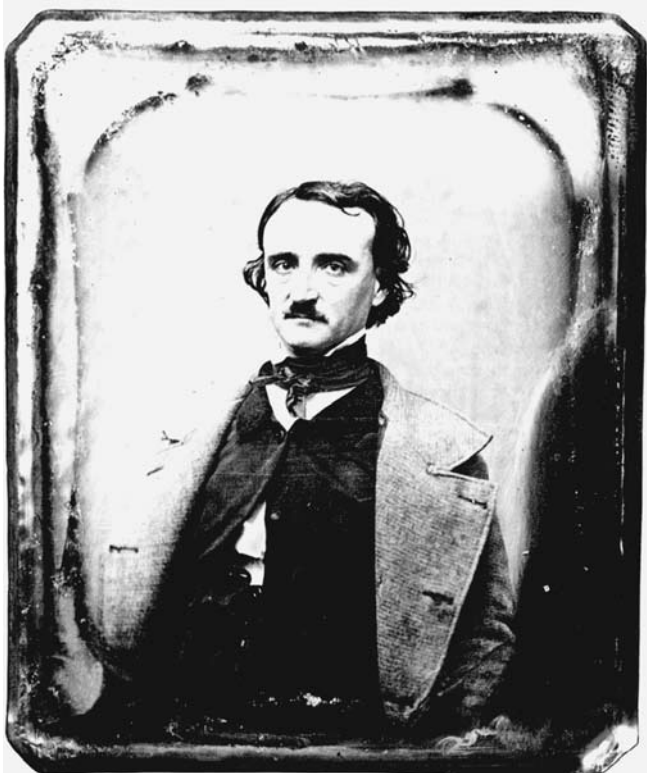
—*The Poetic Principle* (1850)

Edgar Allan Poe was born in Boston in 1809. By the time he was three his father had disappeared, and his mother had died shortly after moving her destitute family to Richmond, Virginia. John Allan, a Richmond merchant, took charge of Poe, although he never legally adopted the child. Poe accompanied the Allans to England and was educated there between 1815 and 1820; he later wrote about this period in his short story "William Wilson." Tensions between foster father and son developed, and by the time Poe entered the University of Virginia in 1826, he was receiving little support from Allan. Poe got into trouble over gambling debts and dropped out of school.

Poe returned to Boston, where he anonymously published his first book of poetry, *Tamerlane and Other Poems* (1827). Continuing to write, Poe published another book of verse, *Al Aaraaf*, in 1829. He enlisted in the army, and after a brief reconciliation with Allan was able to secure a place at the United States Military Academy in 1830; however, when Allan later refused to approve Poe's resignation from the Academy, Poe disobeyed orders and was expelled by court-martial. In 1831 he published his third volume, *Poems by Edgar A. Poe*. This collection includes Poe's famous poem "To Helen," about Helen of Troy, and the mysterious and suggestive poem "The City in the Sea."

Poe's early poetry was derivative, drawing on romantic conventions (see ROMANTICISM), but it also had a symbolic heft and ethereal quality quite unlike the poetry made popular at the time by Henry Wadsworth LONGFELLOW, John Greenleaf WHITTIER, and William Cullen BRYANT. As his





Daguerreotype of Edgar Allan Poe

later critical essays demonstrated, Poe scorned didactic poetry that expressed conventional sentiments. His notion of art as autonomous was quite modern and later influenced twentieth-century poets and writers as various as Allen Tate, Hart Crane, Richard Wilbur, and Susan Sontag.

In the mid 1830s Poe began to establish a reputation as a short-story writer. This led to an editorial position at *The Southern Literary Messenger*, in which he published reviews that articulated a strong sense of aesthetics. Poe favored American writers such as Nathaniel HAWTHORNE who did not imitate European models. Poe rejected realism in favor of highly subjective, metaphysical fantasies.

In 1838 Poe published *The Narrative of Arthur Gordon Pym*, his longest piece of fiction. The novella's symbolic narrative, especially its emphasis on the meaning of whiteness and its exploration of extreme states of mind, has been called a precursor to the later novels of Herman MELVILLE, especially *MOBY-DICK*.

By the late 1830s and early 1840s Poe was publishing his most celebrated short stories, including "Morella," (1835) "THE FALL OF THE HOUSE OF USHER," (1839) and "William Wilson," (1840). In *Tales of the Grotesque and Arabesque* (1840) he included "Berenice," "Ligeia," and "The Assig-nation," some of his most powerful short fiction. Poe's subject was often the brooding human consciousness of death and

yearning for immortality, a morbid yet thrilling exploration of characters in various states of extremity. His work challenged much of the optimism of popular American literature during this period.

Poe confronted the human compulsion to repeat self-destructive acts in such tales as "A Descent into the Maelstrom," (1841) and "The Imp of the Perverse" (1845), both published in *GRAHAM'S MAGAZINE*, which he edited. His essay "THE PHILOSOPHY OF COMPOSITION" (1846), one of his major statements on literature, emphasizes the importance of form over content. Poe sought to enforce the idea of writing as a craft, carefully thought out instead of spontaneously emotional.

An innovator in literary form, Poe has often been called the originator of detective fiction because of "THE MURDERS IN THE RUE MORGUE" (1841) and "The Mystery of Marie Roget" (1842–1843), which introduced his detective C. Auguste Dupin. Poe also achieved tremendous popular success with his poem "THE RAVEN," which demonstrated his dedication to form as a series of repetitions of a single idea or conceit: the inescapability of mortality.

Writing for the *Broadway Journal* in the 1840s, Poe produced several of his most popular tales, including "Eleonora" (1842), "THE PIT AND THE PENDULUM" (1843), "THE TELL-TALE HEART" (1843), "The Premature Burial" (1844), as well as his detective tale, "THE PURLOINED LETTER" (1845). Poe's grotesque, supernatural tales and his tales of Romanticism and rationalism were leading him to the metaphysical and poetical statement of the book *EUREKA* (1848). An intricately argued essay, *Eureka* posits a contracting universe, filled with doom and destined to disintegrate. Arguably, Poe's entire corpus could be read in the light of *Eureka*, which would make of him not the psychologist of extreme states of mind but instead the philosopher of a universe gradually pulling itself apart.

Poe's own frail health, apparently abetted by his weakness for alcohol (although the true extent of his addiction has never been determined), made his last few years miserable. He was found in a delirious state shortly before he died, having wandered the streets of Baltimore for several days.

### Principal Books by Poe

*Tamerlane and Other Poems. By a Bostonian.* Boston: Thomas, 1827.

*Al Aaraaf, Tamerlane, and Minor Poems.* Baltimore: Hatch & Dunning, 1829.

*Poems, by Edgar A. Poe,* second edition. New York: Bliss, 1831.

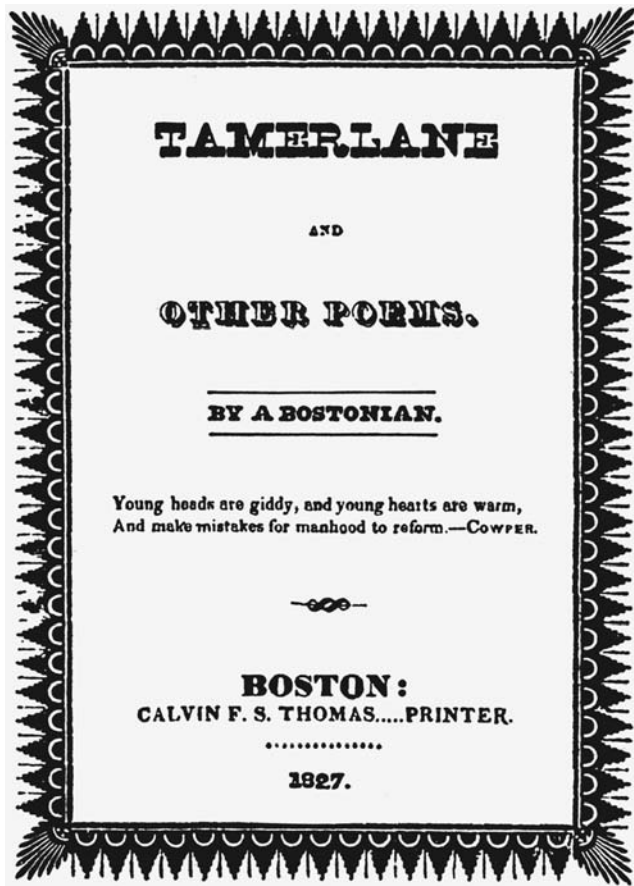
*The Narrative of Arthur Gordon Pym, of Nantucket . . .*, anonymous. New York: Harper, 1838.

*The Conchologist's First Book; or, A System of Testaceous Malacology . . .* Philadelphia: Haswell, Barrington & Haswell, 1839.

*Tales of the Grotesque and Arabesque*, 2 volumes. Philadelphia: Lea & Blanchard, 1840.

*The Prose Romances of Edgar A. Poe.* Philadelphia: Graham, 1843.





Title page for Poe's first book. There are twelve copies known to have survived from a first printing estimated by different scholars to have been between 40 and 200.

*Tales*. New York & London: Wiley & Putnam, 1845.

*The Raven and Other Poems*. New York: Wiley & Putnam, 1845.

*Eureka: A Prose Poem*. New York: Putnam, 1848.

### Letters

*Poe and His Friends: Letters Relating to Poe*, volume 18 of *The Complete Works of Edgar Allan Poe*, edited by James A. Harrison. New York: Crowell, 1902.

*The Letters of Edgar Allan Poe*, 2 volumes, edited by John Ward Ostrom. Cambridge, Mass.: Harvard University Press, 1948; republished with three supplements. New York: Gordian, 1966; fourth supplement, *American Literature*, 45 (January 1974): 513–536.

### Studying Edgar Allan Poe

Perhaps more than any other American author, Edgar Allan Poe has been the focus of sustained and voluminous critical scholarship. Since Charles Baudelaire's initial essays on Poe in the mid nineteenth century, countless volumes have been published on just about every facet of Poe's writing

and personal life. This guide lists only a small sample of the most compelling and useful volumes from this large body of work. For a general and readily available introduction to Poe scholarship, see Kevin J. Hayes's *The Cambridge Companion to Edgar Allan Poe* (Cambridge: Cambridge University Press, 2002). Another far more exhaustive and encyclopedic resource is Dawn B. Sova's *Critical Companion to Edgar Allan Poe* (New York: Facts On File, 2007). Other critical surveys include *The Recognition of Edgar Allan Poe: Selected Criticism Since 1829*, edited by Eric W. Carlson (Ann Arbor: University of Michigan Press, 1966); *Twentieth Century Interpretations of Poe's Tales: A Collection of Critical Essays*, edited by W. Howarth (Englewood Cliffs, N.J.: Prentice-Hall, 1971); and Scott Peeples's *Edgar Allan Poe Revisited* (Boston: Twayne, 1998). The academic journal *Poe Studies/Dark Romanticism* is an essential resource for studies of Poe's short fiction and poetry. Book-length works that focus specifically on Poe's poetry are G. R. Thompson's *Circumscribed Eden of Dreams: Dream Vision and Nightmare in Poe's Early Poetry* (Baltimore: Edgar Allan Poe Society, 1984) and Floyd Stovall's *Edgar Poe the Poet: Essays New and Old on the Man and His Work* (Charlottesville: University Press of Virginia, 1969).

The best resource for Poe's biography is Dwight Thomas and David K. Jackson's *The Poe Log: A Documentary Life of Edgar Allan Poe, 1809–1849* (Boston: G. K. Hall, 1987), a meticulously researched, day-by-day account of the writer's life. Another similar volume is John Carl Miller's *Building Poe Biography* (Baton Rouge: Louisiana State University Press, 1977). Other recent biographies include Daniel Hoffman, *Poe Poe Poe Poe Poe Poe Poe* (Garden City, N.Y.: Doubleday, 1972) and Kenneth Silverman, *Edgar A. Poe: Mournful and Never-Ending Remembrance* (New York: HarperCollins, 1991).

Several books use critical theory to focus on a specific story or motif. One of the most interesting of these is *The Purloined Poe: Lacan, Derrida and Psychoanalytic Reading*, edited by John P. Muller and William J. Richardson (Baltimore: Johns Hopkins University Press, 1988), which reprints the fascinating debate over "The Purloined Letter" conducted by these giants of psychoanalysis and Deconstructionism. Stories such as "Murders in the Rue Morgue" reveal Poe's antebellum attitudes toward race, as discussed in *Romancing the Shadow: Poe and Race*, edited by J. Gerald Kennedy and Liliane Weissberg (New York: Oxford University Press, 2001). Terence Whalen, *Edgar Allan Poe and the Masses: The Political Economy of Literature in Antebellum America* (Princeton: Princeton University Press, 1999) examines Poe's relationship to the mass media and politics of his day. Poe's role as a founder of mystery fiction has been the subject of many interesting studies, including John Evangelist Walsh's *Poe the Detective: The Curious Circumstances Behind the Mystery of Marie Roget* (New Brunswick, N.J.: Rutgers University Press, 1967) and Daniel Stashower's *The Beautiful Cigar Girl: Mary Rogers, Edgar Allan Poe and*

## The System of Doctor Tarr and Professor Fether.

By Edgar A. Poe.

During the autumn of 18—, while on a tour through the extreme Southern provinces of France, my route led me within a few miles of a certain Maison de Santé, or private Mad-House, about which I had heard much, in Paris, from my medical friends. As I had never visited a place of the kind, I thought the opportunity too good to be lost; and so proposed to my travelling companion (a gentleman with whom I had made casual acquaintance, a few days before) that we should turn aside, for an hour or so, and look through the establishment. To this he objected; pleading haste, in the first place, and, in the second, a very usual horror at the sight of a lunatic.

*the Invention of Murder* (New York: Dutton, 2006). Of the several studies of Poe's only Gothic "novel," the most accessible is J. Gerald Kennedy's *The Narrative of Arthur Gordon Pym and the Abyss of Interpretation* (Boston: Twayne, 1995). Cinematic adaptations of Poe's tales are the subject of Don G. Smith's *The Poe Cinema: A Critical Filmography of Theatrical Releases Based on the Works of Edgar Allan Poe* (Jefferson, N.C.: McFarland, 1998) and Ronald Smith's *Poe in the Media: Screen, Songs, and Spoken Word Recordings* (New York: Garland, 1990).

—Student Guide by Mark Graham

***The Portrait of a Lady*** by Henry James (Boston: Houghton, Mifflin, 1882; revised 1908) *novel*

*The Portrait of a Lady*, originally published in 1880–1881 (concurrently in *Macmillan's Magazine* and in *THE ATLANTIC MONTHLY*), was Henry JAMES's seventh full-length novel and his most creatively ambitious work to that point. As Leon Edel, the eminent James scholar, has noted, the novel served as a capstone to James's "early," apprenticeship period as a writer. James himself in later life called it "to the author's own sense, the most proportioned of his productions after 'The Ambassadors.'"

The story centers on Isabel Archer, a young woman from Albany, New York. Recently orphaned, Isabel is adopted by her aunt, Lydia Touchett, who takes her to England with the aim of providing Isabel a social and cultural education. Isabel's struggle to assert her independence in the face of those who in one way or another attempt to dictate what she will become serves as the novel's central conflict. During the first half of the book, Isabel just manages to maintain this independence despite challenges: her aunt hopes to mold her into a refined socialite; the Touchetts' wealthy neighbor Lord Warburton, smitten with her virtually upon first sight, proposes marriage; Caspar Goodwood, an old friend from America, arrives and proposes as well; and her cousin Ralph, realizing that his wretched physical health disqualifies him from romance, secretly tries to arrange Isabel's life for her by having his father write Isabel into his will. Isabel, desperate to remain independent, and sensing the danger to her own intellectual growth and development, takes leave of her uncle's home and embarks on a tour of Europe.

Later, after having inherited the bulk of her uncle's estate, Isabel does finally fall prey to the designs of others: manipulated by the glamorous socialite Madame Merle into marrying Gilbert Osmond, Isabel spends the second half of the novel struggling to choose between her desire to be free and her sense of obligation toward Osmond's young daughter, Pansy. Osmond, a brooding American expatriate and sometime art collector, sees Isabel as little more than another object in his collection and as a means to financial stability, while the innocent Pansy relies on her adopted mother to protect her interests.

As one early reviewer in *The Atlantic Monthly* noted, "One can repeat almost in a single breath the incidental story of the book." What matters most in the novel are not the mere events but rather the internal struggles Isabel endures in order to discover her own identity. As James explained in the famous preface to his 1908 edition of the novel, his goal was to trace the psychological development of his heroine: "Place the centre of the subject in the young woman's own consciousness; I said to myself, 'and you get as interesting and as beautiful a difficulty as you could wish.'" This focus on the inner workings of a character's mind as opposed to what happens to that character externally represents a new development in late-nineteenth-century fiction, one that James continued to pursue throughout the remainder of his career in novels such as *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*, and that ultimately influenced important later writers including James Joyce, Virginia Wolfe, Katherine Anne Porter, and William Faulkner.

### Sources

Bloom, Harold, ed. *Henry James's The Portrait of a Lady*. Broomall, Pa.: Chelsea House, 1999.

Edel, Leon. *Henry James: A Life*. New York: Harper & Row, 1985.

James, Henry. *The Portrait of a Lady*. New York: Norton, 1995.

Porte, Joel, ed. *New Essays on The Portrait of a Lady*. New York: Cambridge University Press, 1990.

**Powell, John Wesley** (1834–1902) *geologist, ethnologist, nonfiction writer*

John Wesley Powell was born in Mount Morris (now a part of New York City) but was raised in Illinois, where he exhibited an intense interest in geology, serving as secretary of that state's Society of Natural History. During his service in the CIVIL WAR, he rose to the rank of major and lost his right arm at the Battle of Shiloh (1862). Afterward he joined the staff of Illinois Wesleyan University at Bloomington as a professor of geology, a post he held while leading geological expeditions into Colorado, Utah, and Arizona. In 1869 he headed a three-month, one-thousand-mile-long geographical and geological survey of the Colorado River and Grand Canyon under the auspices of the Smithsonian Institution. He memorialized his observations and experiences on this and a second trip two years later in *Exploration of the Colorado River of the West and Its Tributaries* (1875), later revised and republished as the scientific but vividly written *Canyons of the Colorado* (1895). His reconciliation of conflicting surveys of the American West helped bring about the formation of the U.S. Geological Survey, for which Powell served as director from 1881 to 1894. He also wrote *Introduction to the Study of Indian Languages* (1877) and the landmark *Report on the Lands of the Arid Region of the United States* (1878). In addition, Powell directed the U.S. Bureau of Ethnology of



the Smithsonian Institution from 1879 to 1902. His scientific rigor and organizational powers shaped government policies toward reclamation and conservation in a process that has come to be known as the “second opening of the West.”

### Sources

- Aton, James M. *John Wesley Powell*. Boise, Idaho: Boise State University, 1994.
- Stegner, Wallace. *Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West*. Boston: Houghton Mifflin, 1954.
- Worster, Donald. *A River Running West: The Life of John Wesley Powell*. New York: Oxford University Press, 2001.

### Pragmatism

William JAMES defined pragmatism as a mode of thought that arose from the inadequacies of rationalism and empiricism. Instead of putting faith in the abstract ideas of rationalism or in the *a priori* concepts that empiricists consider useful, the pragmatist, James argued, discovers ideas in action. James identified pragmatism as an organizing tool that, rather than acting as a solution to problems, “unstiffens all our theories, limbers them up, and sets each one at work.” His notion that truth was “instrumental”—that is, derived from experience—became a driving tenet of John DEWEY’s educational philosophy.

The term *pragmatic* is often used to describe a distinctively American brand of thought that prefers concrete outcomes to abstract arguments or theories. Learning by doing is another way of describing pragmatism. Much of American literature reflects a pragmatic bias, with characters developing their ideas from their experiences in society. By the same token, American authors also have revealed the limitations of pragmatism. Henry JAMES’s novels, for example, might be said to refute his older brother’s pragmatism. In James’s *THE PORTRAIT OF A LADY* (1881), Isabel Archer relies too heavily on her ability to learn from her own experience and rejects the more traditional counsel of those grounded in European culture.

### Sources

- Cormier, Harvey. *The Truth Is What Works: William James, Pragmatism, and the Seed of Death*. Lanham, Md.: Rowman & Littlefield, 2001.
- Levin, Jonathan. *The Poetics of Transition: Emerson, Pragmatism, & American Literary Modernism*. Durham, N.C.: Duke University Press, 1999.
- Menand, Louis. *The Metaphysical Club*. New York: Farrar, Straus & Giroux, 2001.

### The Prairie

See LEATHER-STOCKING TALES.

### Prescott, William Hickling (1796–1859) *historian*

Born in Salem, Massachusetts, William Hickling Prescott received his B.A. and M.A. degrees from Harvard in 1814 and 1817. A childhood accident left him nearly blind, but he was determined to pursue a literary career. As a young adult Prescott set off for Europe, in part, hoping to find a doctor who could restore his eyesight. He steeped himself in Spanish history while writing articles and reviews later collected in *Biographical and Critical Miscellanies* (1845).

Prescott’s three-volume *History of the Reign of Ferdinand and Isabella the Catholic* appeared in 1838. Like Francis PARKMAN, Prescott wrote in a grand Romantic style that included picturesque scenes and a novelistic narrative. In 1843 he published another three-volume history, *The Conquest of Mexico*, an epic work critics have compared to the novels of Sir Walter Scott. Prescott was admired for his character portraits, especially those of Cortes and Montezuma. Prescott nearly equaled his earlier triumphs with a two-volume *History of the Conquest of Peru* (1847), this time centering his narrative on Pizarro. Despite failing health that made it difficult for him to command all the primary sources required for his histories, Prescott managed to publish the three-volume *History of the Reign of Philip the Second, King of Spain* in 1855–1858.

### Sources

- Darnell, Donald G. *William Hickling Prescott*. Boston: Twayne, 1975.
- Gardiner, C. Harvey. *William Hickling Prescott: A Biography*. Austin: University of Texas Press, 1969.
- Levin, David. *History as Romantic Art: Bancroft, Prescott, Motley, and Parkman*. Stanford, Calif.: Stanford University Press, 1959.

### *The Prince and the Pauper* by Samuel L. Clemens (London: Chatto & Windus, 1881; Boston: Osgood, 1882) *novel*

Written after considerable research into English history, *The Prince and the Pauper: A Tale for Young People of All Ages* was Clemens’s first historical romance. Set in England in the year 1547, the novel imagines an accidental switch of places between two teenage boys, Prince Edward and a commoner named Tom Canty. When King Henry VIII dies, Tom is declared the new king, while Edward is involved in a series of perilous adventures in the English countryside. In the end, the identities are restored, but not before the boys have gained valuable insight into each other’s lives. For Edward the experience has been especially powerful, and his reign is marked by efforts to relieve the oppression of society’s underclasses.

Clemens dedicated the book to his daughters, and he consciously aimed to produce a work that family and critics would find unobjectionable. It succeeded in drawing positive reviews, though sales were only middling. Clemens’s wife, Livy, adapted the story into a play that the family enjoyed



performing. Many commercial adaptations have followed, and the book has remained popular as a children's novel. Modern assessments usually regard *The Prince and the Pauper* as a less successful treatment of many of the themes that Clemens more satisfactorily addresses in his later works, especially *ADVENTURES OF HUCKLEBERRY FINN* (1884) and *A CONNECTICUT YANKEE IN KING ARTHUR'S COURT* (1889).

### Sources

Clemens, Samuel L. *The Prince and the Pauper*, edited by Victor Fischer and Lin Salamo. Berkeley: University of California Press, 1979.

Towers, Tom H. "The Prince and the Pauper: Mark Twain's Once and Future King," *Studies in American Fiction*, 6 (1978): 193–202.

—Brett Barney

***Pudd'nhead Wilson*** by Samuel L. Clemens (London: Chatto & Windus, 1894) *novel*

Set in the 1830s in Dawson's Landing, Missouri, on the Mississippi River, Samuel L. CLEMENS's *The Tragedy of Pudd'nhead Wilson and the Comedy of Those Extraordinary Twins* is a critical examination of slavery. The novel was originally serialized in *CENTURY MAGAZINE* from December 1893 to June 1894. The central plot concerns two babies born on the same day: one is the legitimate son of a white slave owner, the other is the product of miscegenation. Roxy, a slave who is one-sixteenth black and mother of the slave boy, fears that her son Chambers will be sold, so she switches him with the true heir, Tom.

In parallel plotlines, Pudd'nhead Wilson, a Northerner, comes to town to work as a lawyer, and the twins Luigi and Angelo, who claim to be heirs of an Italian nobleman, also show up in town. The three plotlines come together at the end of the novel when the grown "Tom" murders his uncle with a knife belonging to the twins. Pudd'nhead Wilson, using fingerprints as evidence, reveals "Tom" to be the murderer, and more importantly, discovers Tom's and Chambers's real identities. Exposed as a slave, the former "Tom" is "sold down the river," while "Chambers" is reinstated as the heir. However, having grown up a slave with black speech patterns, he cannot conform to white society. Written after Clemens had experienced personal financial losses and witnessed the failure of Reconstruction, the novel expresses pessimism about the possibilities for racial equality. In exploring the effects of slavery on both slaves and owners, the novel portrays individuals unable to overcome their environments, racial prejudice, and social customs.

### Source

Gillman, Susan, and Forrest G. Robinson, eds. *Mark Twain's Pudd'nhead Wilson: Race, Conflict, and Culture*. Durham, N.C.: Duke University Press, 1990.

—Y. P. Renfro

**Pulitzer, Joseph** (1847–1911) *journalist, editor*

Born in Hungary, Joseph Pulitzer came to the United States in 1864, when he served in the Union army for a year during the CIVIL WAR. Afterward he became a reporter for a German newspaper in St. Louis, the *Westliche Post*, of which he later became part owner. In 1869 Pulitzer was elected to the Missouri legislature, where he earned a reputation as a liberal reformer. In 1878 he purchased the St. Louis *Dispatch*, transforming it into one of the most profitable newspapers in what was then the West. In 1883, after an editorial campaign against corruption resulted in a shooting in the newspaper offices, Pulitzer left for New York City. Once there, he bought the New York *World* and in seven years increased circulation of the paper tenfold through such means as illustrations, aggressive news coverage, and publicity stunts.

After 1895, when William Randolph Hearst established his New York *Journal*, Pulitzer resorted to more-drastic measures to outdo this rival, engaging in the kind of sensationalism and emotional exploitation that came to be known as "yellow journalism." Following the Spanish-American War, during which the rivalry reached fever pitch, the *World* became subdued, ultimately becoming the premier Democratic paper in the country.

Elected to the U.S. House of Representatives in 1885, Pulitzer served only briefly. He retired from public life in 1890 because of partial blindness and failing health. Upon his death, he left a \$2.5 million bequest to the Columbia University School of Journalism for the establishment of the Pulitzer Prizes, annual awards for journalism and literature.

### Sources

Brian, Denis. *Pulitzer: A Life*. New York: J. Wiley, 2001.

Juergens, George. *Joseph Pulitzer and the New York World*. Princeton: Princeton University Press, 1966.

Rammelkamp, Julian S. *Pulitzer's Post-Dispatch, 1878–1883*. Princeton: Princeton University Press, 1967.

Swanberg, W. A. *Pulitzer*. New York: Scribner, 1967.

**"The Purloined Letter"** by Edgar Allan Poe (1844)

*short story*

Edgar Allan POE once wrote, "'The Purloined Letter' . . . is perhaps the best of my tales of ratiocination." This third and final adventure of C. Auguste Dupin (after "THE MURDERS IN THE RUE MORGUE" and "The Mystery of Marie Roget") pits the master detective against Minister D—, a sinister blackmailer, and Monsieur G—, the prefect of police. A letter has been stolen from a "personage of exalted station"—most likely the Queen of France. The police know that Minister D— is keeping it somewhere in his apartment but cannot locate its hiding place, despite several searches. The prefect is desperate to collect the sizable reward being offered for the letter's safe return, and,

as a last resort, he approaches Dupin, who deduces that it is lying in plain sight on an open rack, where no one would think to look. Before telling the prefect of its location, Dupin substitutes the letter for another in which he jeers at Monsieur G—. By the time the authorities arrive at Minister D—'s, Dupin has already returned the letter to the Queen for no other reward than the satisfaction of having outsmarted the police and their methods.

—Mark Graham

***Putnam's Monthly Magazine*** (1853–1870;  
1906–1910) *periodical*

*Putnam's Monthly Magazine* was founded in New York City in 1853 by George P. Putnam. The 120-page magazine published new work, most of it by American authors and always anonymously. Contributors included Herman MELVILLE, Henry Wadsworth LONGFELLOW, James Russell LOWELL, Henry David THOREAU, James Fenimore COOPER, and William Cullen BRYANT. When Putnam's publishing company ran into financial difficulty in 1855, he sold the magazine, which was edited by Charles F. BRIGGS and associate editor George William CURTIS. In 1857 it merged with *Emerson's United States Magazine* and was published as *Emerson's Magazine and Putnam's Monthly* until November 1858. Revived by Curtis and Briggs under the title *Putnam's Magazine* in January 1868, the magazine published writers such as Frank R. STOCKTON and William Dean HOWELLS. *Putnam's Magazine* merged with SCRIBNER'S MONTHLY at the end of 1870.

**G. P. Putnam's Sons** (1872– ) *publishing house*

The Putnam family's involvement in publishing began when, in 1833, George Palmer Putnam joined the John Wiley and George Long publishing firm, becoming a partner in 1838. Like his sons after him, Putnam was a leading advocate for the adoption of an international COPYRIGHT agreement. A half century before such a law required it, Wiley and Putnam routinely compensated the British authors whose works they published. In 1848 the firm divided,

with Putnam assuming control over the literary publications. This firm, under the name George Palmer Putnam, republished Washington IRVING'S *SKETCH BOOK* and acted as first-time publisher of several of the revered American author's later works. Other noteworthy publications during this period included James Russell LOWELL'S *A FABLE FOR CRITICS* (1848), Francis PARKMAN'S *The California and Oregon Trail* (1849; see *THE OREGON TRAIL*), William Cullen BRYANT'S *Letters of a Traveller* (1850), Susan WARNER'S *THE WIDE, WIDE WORLD* (1851), and Herman MELVILLE'S *ISRAEL POTTER* (1855).

The company began publishing *PUTNAM'S MONTHLY MAGAZINE* in 1853 with the high-minded goal of publishing the works of American authors only, but abandoned the project after only a few years. After George P. Putnam's death in 1872, the firm assumed the name G. P. Putnam's Sons under the leadership of George Haven Putnam, who ran the firm for more than half a century. Under his leadership the company published mainly nonfictional works. Putnam's continued as one of the foremost champions of an international copyright agreement, and the eventual passage of the 1891 International Copyright Convention owed much to Putnam's efforts.

The company was involved in several mergers following the death of George H. Putnam in 1930 and again in the last half of the twentieth century, though the company name has survived. As of 2007 G. P. Putnam's is an imprint of the Penguin Group, owned by London-based media conglomerate Pearson Plc.

**Sources**

Greenspan, Ezra. *George Palmer Putnam, Representative American Publisher*. University Park: Pennsylvania State University Press, 2000.

Greenspan, ed. *The House of Putnam, 1837–1872: A Documentary Volume*. Dictionary of Literary Biography, volume 254. Detroit: Gale Group, 2002.

Putnam, George Haven. *A Memoir of George Palmer Putnam, Together with a Record of the Publishing House Founded by Him*. New York: Putnam, 1903.

—Brett Barney



***Pal Joey*** by John O'Hara (New York: Duell, Sloan & Pearce, 1940) *story collection*

A series of epistolary stories about a corrupt nightclub entertainer, these bragging letters from Joey Evans were influenced by Ring LARDNER's *YOU KNOW ME AL*. After book publication of the fourteen stories, O'HARA used his character for the successful 1940 Rodgers & Hart musical (see LORENZ HART), which was regarded as shocking but became a theatrical standard.

**Source**

Brucoli, Matthew J., ed. *John O'Hara: A Documentary Volume*. Dictionary of Literary Biography, volume 324 (Detroit: Brucoli Clark Layman/Thomson Gale, 2006).

***Pale Horse, Pale Rider*** by Katherine Anne Porter (1938) *novella*

Originally published in *The Southern Review*, Katherine Anne PORTER's *Pale Horse, Pale Rider* is set in Denver, Colorado, during the 1918 influenza epidemic and the final months of WORLD WAR I. The story unfolds through the consciousness of Miranda Gay, a reporter for a Denver newspaper. Gravely ill with influenza, she faces death and wills herself live in order to be with her soldier-lover, Adam. While Miranda is slowly recovering, Adam himself dies from the disease.

The influenza epidemic and the Great War are entwined in Miranda's consciousness, the epidemic a fitting metaphor for the sickness of war. Written on the eve of WORLD WAR II, the novella explores the power of love, the loss of innocence, the cruelty of war, and the opposing values of the physical and spiritual. Porter collected it with *Noon*

*Wine and Old Mortality* in *Pale Horse, Pale Rider: Three Short Novels* (1939).

**Source**

Unrue, Darlene Harbour. *Understanding Katherine Anne Porter*. Columbia: University of South Carolina Press, 1988.  
—Darlene Harbour Unrue

**Parish, Mitchell** (1900–1993) *lyricist*

Born in Lithuania, Michael Hyman Peretz immigrated with his family at the age of seven months to America, settling first in Louisiana, where the family changed its name to Parish. When Michael was three, the family moved to New York's Lower East Side. Parish grew up in poverty, but at the High School of Commerce, he learned to love the poetry of George Gordon, Lord Byron, Percy Bysshe Shelley, and A. C. Swinburne and to write light verse. Determined to become a physician, he enrolled in Columbia University and supported himself with a job as a hospital aide. When songs he wrote for a hospital benefit show caught the attention of music publisher Irving Mills, Parish accepted Mills's offer to work as a staff writer, dropped out of Columbia, and changed his first name to Mitchell.

Parish had his first success as a lyric writer in 1928 when he set words to Cliff Burwell's melody for "Sweet Lorraine." He then had his greatest success when he set lyrics to a jazz instrumental by Hoagy Carmichael. "Star Dust," published in 1929, became one of the greatest standards in American popular-song history. Mitchell Parish continued his success by setting lyrics to jazz instrumentals, such as Duke Ellington's "Mood Indigo" (1931) and "Sophisticated Lady" (1933). He



also had hits with Frank Perkins on “Stars Fell on Alabama” (1934), Glenn Miller on “Moonlight Serenade” (1939), and Peter De Rose on “Deep Purple” (1939). Although Parish occasionally had one of his songs interpolated into a stage musical, his artistry lay in adding lyrics to songs that had already succeeded as instrumentals, such as Leroy Anderson’s “Sleigh Ride” (1950) and “Blue Tango” (1952). He was equally successful in creating English lyrics to foreign hits, most notably “Volaré” (1958). Such lyrics reflect Parish’s workmanlike approach to his craft; as he once told an interviewer who had asked him about artistic inspiration, “the only time a songwriter gets up in the middle of the night is to go to the bathroom.”

—Philip Furia

**Parker, Dorothy** (1893–1967) *short-story writer, poet, screenwriter, critic*

*Say I'm neither brave nor young,  
Say I woo and coddle care,  
Say the devil touched my tongue—  
Still you have my heart to wear.  
But say my verses do not scan,  
And I get me another man!*

—“Fighting Words” (1926)

Dorothy Parker (née Rothschild) was born to a stern Jewish father but attended a Catholic school at her stepmother’s insistence. In 1917 she married Edwin Parker shortly before he shipped off to France to fight in WORLD WAR I. He returned from the war a morphine addict. In 1919 while working for *VANITY FAIR* magazine she began a lifelong friendship with humorist Robert Benchley. In the early 1920s Parker, Benchley, Alexander WOOLLCOTT, and other arts critics became famous as the ALGONQUIN ROUND TABLE, a group of witty tastemakers named for the Manhattan hotel where they would often lunch. During the 1920s Parker attempted suicide twice. In 1927 Parker became politically aware while protesting the execution of Nicola Sacco and Bartolomeo Vanzetti (see SACCO-VANZETTI CASE).

She divorced her husband in 1928 after a long separation. She married actor Alan Campbell in 1933 who later became her screenwriting partner. They divorced in 1947 and remarried in 1950. (Campbell committed suicide in 1963.) Beginning in the 1930s Parker began to work regularly as a screenwriter in Hollywood, where she also continued her political activism, working primarily for screenwriter unionization and against European fascism. She visited Madrid in 1937 during the Spanish Civil War which inspired her story “Soldiers of the Republic” (1938). In 1949 she was blacklisted in Hollywood as a Communist sympathizer. She then returned to New York where she collaborated on several theater projects and worked as a book reviewer. She died of a heart attack in 1967.

Dorothy Parker enjoyed a varied career. She worked as a poet, essayist, magazine editor, theater and book critic, playwright, short-story writer, lyricist, and screenwriter. She began her career in the 1910s as a magazine editor and theater and book critic. She soon gained popularity as a contributor of satiric essays and witty light verse to popular magazines. She wrote three successful volumes of satiric poetry *Enough Rope* (1926), *Sunset Gun* (1928), and *Death and Taxes* (1931). She collaborated with Elmer Rice on the play *Close Harmony, or the Lady Next Door* (produced 1924), and in 1925 she served as one of the founding editors of *THE NEW YORKER* magazine. In the late 1920s she established herself as a short-story writer. Her most famous story “Big Blonde,” which won the O. Henry Award for best story in 1929, records the self-destructive behavior of an aging JAZZ AGE flapper. Parker collected her short stories in *Laments for the Living* (1930) and *After Such Pleasures* (1933). Unlike many of her literary contemporaries who went to Hollywood to work on movies, Parker enjoyed a successful career as a screenwriter. She and her husband Alan Campbell contributed to several screenplays, including the original version of *A Star Is Born* (1937). In 1954 Parker and Arnaud d’Usseau premiered *The Ladies of the Corridor*, a drama of lonely single women living in a Manhattan residential hotel.

Burton Rascoe, a fellow member of the Algonquin Round Table, described Parker’s stories as “character etchings” of “brevity, clarity, point, incisiveness, sympathy.” In Parker’s fiction romantic love is not required. Her women characters attract men with their wit and beauty but insist on a reciprocal passion, which is always denied. Although often rendered with humor, her stories project a misanthropy and pessimism. Her jokes are usually malicious and misogynistic. She often ridicules her female characters for their stupidity and sentimental foolishness. Playwright Lillian HELLMAN described her stories, particularly “Big Blonde,” as “imaginative projections of what she knew or feared for herself.” Parker’s verse especially exhibits a high level of self-loathing and fatalism as in “Inventory”: “Three be the things I’ll have till I die: / Laughter and hope and a sock in the eye.” Although regarded today primarily as a short-story writer and satiric poet, her literary criticism is acute and insightful. She recognized earlier than her contemporaries the significance of F. Scott FITZGERALD, Ernest HEMINGWAY, Dashiell HAMMETT, and John O’HARA.

#### Source

Meade, Marion. *Dorothy Parker: What Fresh Hell is This?* New York: Villard Books, 1987.

—Park Bucker

**Parrington, Vernon** (1871–1929) *literary scholar*

Vernon Louis Parrington, who taught at the University of Washington, is best known for his three-volume study, *Main Currents in American Thought* (1927–1930), for which he won a PULITZER PRIZE. His work was primarily historical,

with little discussion of literary form or style, but Parrington was concerned with the material conditions of society that produced or provided the context for literature and examined ideas that informed works of literature. Parrington became a target of New Critics (see NEW CRITICISM) and of Lionel TRILLING, who believed Parrington's conception of literature was too narrow and paid insufficient attention to aesthetics. Nevertheless, Parrington was the first scholar in the academy to provide an overarching interpretation of the national literature.

### Sources

- Hall, H. Lark. *V. L. Parrington: Through the Avenue of Art*. Kent, Ohio: Kent State University Press, 1994.
- Hofstadter, Richard. *The Progressive Historians: Turner, Beard, Parrington*. New York: Alfred A. Knopf, 1968.

### *Partisan Review* (1934–2003) periodical

Established by William Phillips and Philip RAHV as a radical Marxist-oriented journal, *Partisan Review* originally was subtitled "A Bi-Monthly of Revolutionary Literature." Phillips recalled, "We had the idea of launching a new literary movement, combining older with younger talents, and the best of the new radicalism with the innovative energy of modernism." The journal was reorganized in 1937 when editors Phillips and Rahv broke with Communism while remaining Marxists. *Partisan Review* was the most influential radical intellectual journal of the 1930s, and its impact on American cultural life continued into the 1960s. It promoted some of the most important European and American writers, including Lionel TRILLING, Hannah Arendt, Mary McCarthy, Saul Bellow, and Susan Sontag.

### Sources

- Cooney, Terry A. *The Rise of the New York Intellectuals: Partisan Review and Its Circle*. Madison: University of Wisconsin Press, 1986.
- Phillips, William. *A Partisan View: Five Decades of the Literary Life*. New York: Stein & Day, 1983.

### Patchen, Kenneth (1911–1972) poet

From a working-class Ohio family, Patchen attended the University of Wisconsin for a year but dropped out to ramble about the United States and Canada, doing odd jobs and writing. He began his prolific career with *Before the Brave* (1936), a collection of passionate proletarian verse. Patchen formed a lifelong friendship with publisher James LAUGHLIN, whose NEW DIRECTIONS brought out many of his books, beginning with his second collection, *First Will & Testament* (1939). In the 1950s Patchen became an important figure in the San Francisco Poetry Renaissance and was seen as an elder statesman of the avant-garde by young writers such as

Allen Ginsberg. The Beats claimed Patchen's poetry as well as his experimental prose works, including *The Journal of Albion Moonlight* (1941), which employs a STREAM-OF-CONSCIOUSNESS technique, *The Memoirs of a Shy Pornographer* (1945), and *Sleepers Awake* (1946), as part of their literary heritage.

### Sources

- Nelson, Raymond. *Kenneth Patchen and American Mysticism*. Chapel Hill: University of North Carolina Press, 1984.
- Smith, Larry. *Kenneth Patchen: Rebel Poet in America*. Huron, Ohio: Bottom Dog Press, 2000.

—Tilly Newell

### *Penrod* by Booth Tarkington (Garden City, N.Y.:

Doubleday, Page, 1914) novel

Penrod Schofield, eleven, is imaginative, loveable, ingenuous, mischievous, and harmless. In a series of loosely related episodes, Penrod writes an adventure story, dresses inappropriately at a school pageant, uses money meant for church to attend the movies, daydreams in class and lies comically when caught, becomes ill from childish gluttony, and succeeds in defeating a goody-goody boy to win his childhood love. After he and his friend Sam deflate the egos of some pompous neighbors, their fathers secretly give them quarters.

For decades a popular boy's book, *Penrod* made TARKINGTON richer and more famous than did his more "serious" fiction (which won two PULITZER PRIZES). Its reputation diminished because times changed, and *Penrod* is less complexly imagined than *The Adventures of Tom Sawyer*, to which it nonetheless bears some resemblances.

—Roger Lathbury

### *The People, Yes* by Carl Sandburg (New York:

Harcourt, Brace, 1936) poem

Like Walt Whitman's *Leaves of Grass*, Carl SANDBURG's *The People, Yes* is a work about the American people and their experience. Writing in part in response to the economic inequities revealed by the GREAT DEPRESSION, Sandburg composed this epic prose poem over an eight-year period, using the American vernacular and drawing on history as well as contemporary events, incorporating vignettes and anecdotes, to address the good and bad of what constitutes America. The tone of the poem is confident and optimistic, as Sandburg answers his question "What else can be done?" with an assurance: "'We have come far and we are going farther yet.' / . . . Man is a long time coming / Man will yet win." The question that appears at the beginning and end of the work—"Where to? what next?"—indicates the questing spirit that animates the people in the development of their country. Although *The People, Yes* was popular with readers, Sandburg was disappointed with the response of critics,

who he believed were too bound by “the existing prejudices and quirks regarding poetry.” He called the poem the “best memorandum I could file for the present stress.”

—Skye L. Suttie

**Perelman, S. J.** (1904–1979) *humorist*

Sidney Joseph Perelman graduated from Brown University, where he made friends with Nathanael WEST. Although his early ambition was to be a cartoonist, Perelman began writing for the college magazine and after graduation continued to develop his art of the short comic sketch for magazines such as *Judge* and *College Humor*. The first of many collections of his work, *Dawn Ginsbergh's Revenge*, was published in 1929. He became a lifelong contributor to *THE NEW YORKER*, placing his first work with the magazine in 1934. In exuberant parodies, often full of puns and word play, Perelman poked fun at contemporary culture and institutions, satirizing virtually anything that was popular and successful—such as novels, Hollywood, and advertising. Perelman also wrote for the stage, including *One Touch of Venus* (produced 1943), a comic musical co-authored with Ogden NASH, and the movies, winning an Oscar for his screenplay for *Around the World in Eighty Days* (1956).

**Sources**

Gale, Steven H., ed. *S. J. Perelman: Critical Essays*. New York: Garland, 1992.

Herrman, Dorothy. *S. J. Perelman: A Life*. New York: Putnam, 1986.

**Perkins, Maxwell E.** (1884–1947) *editor*

The legendary Maxwell Perkins remains the only literary editor known to students and scholars because of the stable of geniuses he recruited and encouraged at CHARLES SCRIBNER'S SONS. Harvard educated, Perkins joined Scribners in 1910 and rose to the position of head editor and vice president of the house. His first discovery was F. Scott FITZGERALD, whose first novel, *THIS SIDE OF PARADISE*, Perkins persuaded Charles Scribner II to publish in 1920. Fitzgerald brought Ernest HEMINGWAY and Ring LARDNER to Scribners. Because of Perkins's labors to publish Thomas WOLFE's unpublishable manuscripts, the editor acquired a distorted reputation as a collaborator. His strengths were the ability to recognize geniuses and encourage them. He did not rewrite their work. Reportedly a misogynist, Perkins built a list of notable women authors, included Caroline GORDON, Marcia Davenport, and Marjorie Kinnan RAWLINGS.

**Sources**

Berg, Scott. *Max Perkins: Editor of Genius*. New York: Dutton, 1978.

Brucoli, Matthew J., with Judith S. Baughman, eds. *The Sons of Maxwell Perkins: Letters of F. Scott Fitzgerald, Ernest Hemingway, Thomas Wolfe, and Their Editor*. Columbia, S.C.: University of South Carolina Press, 2004.

Delaney, John, ed. *The House of Scribner, 1905–1930: An Illustrated Chronicle*, Dictionary of Literary Biography Documentary Series, volume 16. Detroit: Brucoli Clark Layman/Gale Research, 1997.

—Morris Colden

***The Petrified Forest*** by Robert E. Sherwood (produced 1935) *play*

Robert E. Sherwood, who studied drama with George Pierce Baker at Yale before serving in WORLD WAR I, often addressed antiwar sentiments in his work. *The Petrified Forest*, which opened on January 7, 1935, at the Broadhurst Theatre for a run of 197 performances, explores the intellectual and spiritual petrification of modern life amid the desperation of the GREAT DEPRESSION in the wake of one world war and the approach of another.

Set in the Black Mesa Bar-B-Q, a dusty roadside café in Arizona, the play brings together an assortment of idealists and pragmatists. Alan Squier, a down-and-out intellectual and pacifist whose ideals have faded since World War I, is invigorated by the purity and optimism of Gaby Maple, the idealistic daughter of the café's owner. When the brutal gangster Duke Mantee and his gang arrive and hold the café's patrons hostage, Squier and Mantee debate their differing philosophies of survival in a treacherous world, leading Squier to an act of self-sacrifice for Gaby. *The Petrified Forest* was made into a successful movie by Warner Bros. in 1936. Sherwood, who had established his career with *The Road to Rome* (produced 1927), a pacifist comedy set in ancient times, went on to win three PULITZER PRIZES for *Idiot's Delight* (produced 1936), *Abe Lincoln in Illinois* (produced 1938), and *There Shall Be No Night* (produced 1940), but *The Petrified Forest* remains his most enduring dramatic achievement.

**Sources**

Brown, John Mason. *The Ordeal of a Playwright: Robert E. Sherwood and the Challenge of War*. New York: Harper & Row, 1970.

Meserve, Walter J. *Robert E. Sherwood: Reluctant Moralist*. New York: Pegasus, 1970.

—James Fisher

***The Philadelphia Story*** by Philip Barry (produced 1939) *play*

Philip BARRY's comedy of manners deals with the transformation of socialite Tracy Lord from a judgmental snob into a tolerant human being. Tracy divorced her first husband, the

wealthy dandy C. K. Dexter Haven, because she could not accept his drinking. As the play opens, she is engaged to George Kittredge, a man of humble origins who covets prestige, but she falls for the intellectual reporter Mike Connor and has a tryst with him just before her wedding. George condemns Tracy's indiscretion, but Dexter tolerates her human weakness. Tracy realizes that she prefers Dexter to her other suitors and remarries him, promising to be more forgiving of his faults in the future. Barry wrote and set *The Philadelphia Story* during the GREAT DEPRESSION, a fact that informs the play's discussion of social class. While the play shows that it is not status but integrity of character that determines whether someone is a good person, it makes an ambiguous comment about class since—by choosing Dexter over George or Mike—Tracy reunites with her social equal. Katharine Hepburn played Tracy on Broadway and in the 1940 movie version. The success of *The Philadelphia Story* helped reestablish Hepburn and Barry as vital forces in the American theater.

### Sources

Cavell, Stanley. *Pursuits of Happiness: The Hollywood Comedy of Remarriage*. Cambridge, Mass.: Harvard University Press, 1981.

—Claudia Wilsch Case

### Phillips, David Graham (1867–1911) *journalist, novelist*

Phillips was educated at Princeton and became an influential New York journalist. In the first decade of the twentieth century he devoted himself to MUCKRAKING. He published a series called *The Treason of the Senate* in *Cosmopolitan* in 1906, as well as a play and a succession of twenty-three “problem” novels dealing with contemporary social ills. Most of the latter—with titles such as *The Great God Success* (1901), *Golden Fleece* (1903), *Light-Fingered Gentry* (1907), and *The Fashionable Adventures of Joshua Craig* (1909)—concern greed and corruption in the private and public lives of the privileged.

Beginning in 1908, when he published his play *The Worth of a Woman*, Phillips turned increasingly to the subject of the “new woman” and society's changing attitudes towards her. His most important work, the novel *Susan Lenox: Her Fall and Rise* (1917), tells the story of a country girl who achieves success as an urban prostitute. The strength of *Susan Lenox* led some to compare Phillips with the French writers Honoré de Balzac and Emile Zola. Shortly after completing *Susan Lenox*, which was published posthumously, Phillips was murdered in New York by a madman who believed that the novelist had maligned his sister in *The Fashionable Adventures of Joshua Craig*.

### Sources

Filler, Louis. *Voice of the Democracy: A Critical Biography of David Graham Phillips, Journalist, Novelist, Progressive*. University Park: Pennsylvania State University Press, 1978.

Ravitz, Abe C. *David Graham Phillips*. New York: Twayne, 1966.

### Poetry

Walt Whitman died in 1892, but the spirit that defined his career—the willingness to break with the traditions and conventions of the past and forge a new direction—continued to animate American poetry in the decades after his death, particularly after the end of WORLD WAR I in the era of MODERNISM.

From 1895 to 1915 the most notable poets writing in America—Edwin Arlington ROBINSON, Edgar Lee MASTERS, and Robert FROST—were associated with particular localities and regions. Many of Robinson's best-known poems are poetic sketches of the inhabitants of the fictional Tilbury Town, based on Gardiner, Maine, where he grew up. His poem “RICHARD CORY” (1897), about the suicide of a well-to-do man who seems to have everything, represents a new tone in American poetry. The community envies Cory, and yet this elegant man's life has seemed to him a sham. The sometimes sardonic dramatic monologues, or “epitaphs,” Masters collected in his *SPOON RIVER ANTHOLOGY* (1915) were inspired by his recollections of small-town life in Illinois. And the setting for most of Frost's poetry is rural New England, where he had lived much of his life. These poets rejected sentimentality and examined nature and small-town life with precision, irony, and sometimes with humor, often focusing on individuals who felt alienated from their communities and finding larger meanings in everyday existence.

While Frost's poetry often seems to embrace New England life, much of his verse has dark intimations. “MENDING WALL” (1914), one of his best-known poems, may be read as affirming that man is “an old-stone savage armed” whose mind is bound by convention. Frost sometimes seeks solace in nature, but in a poem such as “Design” (1936) he finds the implications of a created nature terrifying. His verse, which is subtly innovative in its use of traditional meter and rhyme, is also ambiguous and fraught with uncertainty when it speaks of a humankind that can see “neither far out nor in deep.”

Especially in the early years of the twentieth century, innovative poets in the United States had difficulty in achieving recognition because literary journals were generally conservative. Frost wrote in obscurity for years and only achieved recognition in his native country when he was forty years old—after he had moved to England for a few years and had his first books, *A Boy's Will* (1913) and *North of Boston* (1914), published in London. One of the earliest Americans to choose to live abroad was the Idaho-born poet Ezra POUND. Deciding early on that the Old World was more conducive to his career as a poet and translator, Pound sailed for Europe in 1908 when he was twenty-two. A catalyst for modernism, Pound befriended and aided Frost, whose originality he recognized, as well as other important American poets



who were living as expatriates, H.D. (see Hilda DOOLITTLE), and, most importantly, T. S. ELIOT.

Pound's most direct early influence on American poetry was through *POETRY: A MAGAZINE OF VERSE*, which was founded in 1912 by Harriet MONROE in Chicago—something of a hub of poetic activity in the years before the war (see CHICAGO RENAISSANCE). Not bound by any particular approach and open to experimental work, *Poetry* published a diverse array of poets, including William Carlos WILLIAMS, Carl SANDBURG, Marianne MOORE, Vachel LINDSAY, and Hart CRANE. Pound was one of the first contributors to *Poetry* and served as a foreign editor for the magazine, sending Monroe poems by H.D., Eliot, William Butler Yeats, and Amy LOWELL. He coined the term IMAGISM, defining an image as “that which presents a intellectual and emotional complex in an instant of time.” Lowell, a wealthy socialite and self-taught poet with a gift for marketing, became the foremost champion of Imagism, elaborating its doctrine and promoting its authors.

The Great War was the galvanizing event that ushered in the modern era in American poetry, for as Pound wrote in his poem *Hugh Selwyn Mauberly* (1920), its devastation revealed “a botched civilization,” calling the values and practices of the past into question and revealing the need for new approaches in art. The landmark poem of modernism, and for many critics the most important poem of the twentieth century, is T. S. Eliot's *THE WASTE LAND* (1922), which he dedicated to Pound. An American who chose to live in England and became a British citizen, Eliot had earlier written “THE LOVE SONG OF J. ALFRED PRUFROCK” (1915), a poem often cited as the first modernist poem because the character of Prufrock—self-conscious, obsessed, anxious about sex, his own mortality, and overwhelming questions—captured the unsettled spirit of the age. In *The Waste Land* Eliot picks through personal and cultural wreckage to depict a spiritually barren world in the wake of the war, producing a fragmentary poem that shifts between contemporary and historical settings, eschews traditional meter and rhyme, makes use of slang and several languages, and includes so many mythical allusions that he decided to include notes with his poem when it was published as a book. *The Waste Land* was so radical a departure from the past that it raised fundamental questions about the nature of poetry.

In the United States after World War I, poetry was as varied as *The Waste Land* but not at all barren, as many new writers came to the fore. In the hotbed of the jazz culture in New York, African American poets such as Countee CULLEN and Langston HUGHES became important voices in the HARLEM RENAISSANCE. Hughes used vernacular speech and patterned his poems with blues stanzas and jazz rhythms. Edna St. Vincent MILLAY, a Greenwich Village bohemian who wrote of her life in the traditional sonnet form, became the first woman to win the PULITZER PRIZE in poetry for her 1923 collection *The Harp-Weaver and Other Poems*; later

Pulitzers were awarded to historical verse epics by Stephen Vincent BENÉT for *John Brown's Body* (1928) and Archibald MACLEISH for *CONQUISTADOR* (1932). E. E. CUMMINGS was beginning his experiments with form and language in which he used typography to create poems as verbal objects. Hart Crane, whose poetry was as difficult and dense with allusions as Eliot's but who saw the world emerging from the war as one of promise and hope, used the Brooklyn Bridge as the central metaphor of his epic poem *THE BRIDGE* (1930). William Carlos Williams, who rejected Eliot's European sophistication but was greatly influenced by Pound's view of poetry as a hard-edged medium that can express not only feelings but also clearly render objects, became the key figure in the school of OBJECTIVISM, which included Louis ZUKOFSKY, George OPPEN, Carl Rakosi, and Charles REZNIKOFF.

In the South poets such as Allen TATE, John Crowe RANSOM, and Robert Penn WARREN and the other FUGITIVES brought traditionalist southern sensibilities to modernism. They emphasized irony and used well-wrought poems to evoke and critique not only their southern heritage but also the cultural climate of the modern world. These poets attempted to correct the excesses of emotionalism in modern poetry. Each standing alone and apart from other poets of the era, Robinson JEFFERS and Wallace STEVENS pursued their individual visions, with Jeffers writing lyric and narrative poems informed by his doctrine of “Inhumanism” and Stevens searching for “The poem of the mind in the act of finding / What will suffice.”

During the WORLD WAR II years, poets whose careers helped to define American poetry after 1945 were publishing their early work, including John Berryman, Elizabeth Bishop, Randall Jarrell, Robert Lowell, Kenneth Rexroth, and Theodore Roethke. Gwendolyn BROOKS's first book, *A Street in Bronzeville* (1945), includes poems about black soldiers who fought to preserve a democracy in which they were second-class citizens, capturing the restlessness in African American culture that later developed into the Civil Rights movement. A new era was coming, but the poets who had established their careers between the wars also continued to produce significant works. Eliot published what many critics believe is his greatest poem, *FOUR QUARTETS*, in 1943. Williams published the first four volumes of his epic *Paterson* in the years immediately following the war (1946–1951), adding a postscript “Book Five” in 1958. Stevens brought out major collections after the war and published his *Collected Poems* in 1954. Pound, who was imprisoned as a traitor for the pro-Mussolini radio broadcasts he made and later confined for nearly twelve years in St. Elizabeth's Hospital for the insane, continued to write *THE CANTOS*—the grand project he had begun to publish in *Poetry* in 1917—until his death. As a new generation of poets was beginning to find their voices, they continued to have to reckon with the poets who were still shaping modernism in America.

## Sources

- Gray, Richard. *American Poetry of the Twentieth Century*. New York: Longman, 1990.
- Nelson, Cary, ed. *Modern American Poetry: An Online Journal and Multimedia Companion to Anthology of Modern American Poetry*. <<http://www.english.uiuc.edu/maps/index.htm>> (viewed July 26, 2007).
- Perkins, David. *History of Modern Poetry*. Two volumes. Cambridge, Mass.: Harvard University Press, 1976, 1987.
- Rexroth, Kenneth. *American Poetry in the Twentieth Century*. New York: Herder & Herder, 1971.
- Thomas, Lorenzo. *Extraordinary Measures: Afrocentric Modernism and Twentieth-Century America Poetry*. Tuscaloosa: University of Alabama Press, 2000.
- Von Hallberg, Robert. *American Poetry and Culture*. Cambridge, Mass.: Harvard University Press, 1985.

## **Poetry: A Magazine of Verse** (1912– ) periodical

Founded in Chicago by Harriet MONROE, this magazine published many of the important poets who emerged in the first half of the twentieth century, including Ezra POUND, T. S. ELIOT, Wallace STEVENS, William Carlos WILLIAMS, Edna St. Vincent MILLAY, Elinor WYLIE, Robinson JEFFERS, and Marianne MOORE. Monroe sought to create an audience for the new poets she published, taking Walt Whitman's line, "To have great poets there must be great audiences too," as the motto for her magazine. She raised the profile of *Poetry* by paying all contributors and establishing an annual prize. Under Monroe, *Poetry* championed IMAGISM, published controversial literary criticism, and generally served as a platform for modernist (see MODERNISM) statements about the function of literature. Monroe died in 1936, but the magazine has continued to publish new and established poets.

## Source

- Williams, Ellen. *Harriet Monroe and the Poetry Renaissance: The First Ten Years of Poetry, 1912–22*. Urbana: University of Illinois Press, 1977.

## **Poetry Society of America** (1910– )

Founded to encourage a national poetry renaissance, the Poetry Society of America is the oldest poetry organization in the country. Some of its distinguished early members include W. H. AUDEN, Robert FROST, Langston HUGHES, Edna St. Vincent MILLAY, Marianne MOORE, and Wallace STEVENS. Today the society sponsors regional groups and conferences and suggests candidates for the annual PULITZER PRIZE in poetry.

## Sources

- Davidson, Gustav, ed. *In Fealty to Apollo: Poetry Society of America, 1910–1950*. New York: Fine Editions Press, 1950.

Poetry Society of America <<http://www.poetrysociety.org>>.

## **Pollyanna** by Eleanor H. Porter (Boston: Page, 1913) novel

Originally serialized in the *Christian Herald*, Porter's novel about an orphaned young girl, Pollyanna, became a phenomenal bestseller. An adept at the "glad game"—a game she learned to play from her late minister father in which one looks for the good in any situation—Pollyanna brings happiness to her stern Aunt Polly and to others she meets. The name of Porter's heroine entered the dictionary to denote a person of "irrepressible optimism"—sometimes irritatingly so. Porter wrote a sequel, *Pollyanna Grows Up* (1914), also a bestseller, and other writers continued the series.

—Mary C. Vinnedge

## **Poole, Ernest** (1880–1950) novelist, journalist

Educated at Princeton University, Poole began his writing career in New York as a muckraking journalist (see MUCKRAKING MOVEMENT) for *McClure's* magazine. His first novel, *The Voice of the Street* (1906), follows the efforts of a poor boy from the LOWER EAST SIDE to raise himself above his class and become a singer. Poole's most famous work is *The Harbor* (1915), a semiautobiographical novel that documents the activities around the wharves on the East Side. He explored the changing social conditions of New York in *His Family* (1917), the first novel awarded a PULITZER PRIZE, in which an aristocratic father of three daughters must come to terms with a world in which the rigid class system of his youth has crumbled. As a correspondent covering the Russian Revolution for *THE SATURDAY EVENING POST*, Poole observed the effect of the conflict on the peasantry in articles collected in *The Village* (1918) and *The Dark People* (1918). In the novel *Blind* (1920) a journalist blinded in WORLD WAR I types his story as a form of therapy. Several of Poole's later novels deal with the reactions of European visitors to America. *Silent Storms* (1927), in which an American financier's young French wife tours the U.S. lecturing against fascism, is notable for its characterization of the principal characters and their conflicting values. Poole also wrote an autobiography, *The Bridge* (1940).

## Source

- Keefer, Truman Frederick. *Ernest Poole*. New Haven, Conn.: Yale University Press, 1966.

## **Poor White** by Sherwood Anderson (New York: Huebsch, 1920) novel

Hugh McVey, the "poor white, son of the defeated dreamer by the river, who had forced himself in advance of his fellows along the road of mechanical development," could be

the hero of a Horatio Alger novel: born in poverty in a bleak midwestern town, he moves steadily toward financial success through hard work, ingenuity, and luck. Sherwood ANDERSON subverts the Alger myth by exploring the hidden costs of success. By inventing a machine to ease the burdens of cabbage planters, McVey becomes a mythic figure to the townspeople desperate to be freed from agricultural drudgery. In the end, they trade one form of drudgery for another when factories replace cabbage fields.

—Bev Hogue

### Porter, Cole (1891–1964) lyricist

*It is surely one of the ironies of the musical theater that despite the abundance of Jewish composers, the one who has written the most enduring 'Jewish' music should be an Episcopalian millionaire who was born on a farm in Peru, Indiana.*

—Richard Rodgers, *Musical Stages* (1975)

Cole Albert Porter, who in his life as well as his songs was the epitome of urbane sophistication, was born in the Midwest. His grandfather had made a fortune in the California gold rush and insisted his grandson be trained to take over the family business, but Porter's mother had Cole study piano and violin and sent him to Worcester Academy, an eastern prep school, and then to Yale where he spent much of his time writing songs and musical shows.

To placate his grandfather (and continuing receiving a generous allowance), Porter enrolled in Harvard Law School but did so poorly that the dean had him transferred to the music school. Even though Porter was wealthy enough to live a life of ease, he yearned to be a successful songwriter. He worked tirelessly at his songs yet always maintained the patrician image of tossing off music and lyrics with little apparent effort.

In 1918 in Paris he met Linda Lee Thomas, one of the wealthiest and most beautiful women of the day. She had been abused by her first husband and saw in Porter, ten years her junior and an open homosexual, a talented companion whose career she could help shape. They married in 1919 and Linda asked her friend Irving BERLIN to advise Porter, and the two men, from such different backgrounds, became lifelong friends. As the only two major songwriters of their era to write both music and lyrics, they shared a private joke about collaborative teams such as the Gershwins and Rodgers and Hart (see Ira GERSHWIN and LORENZ HART), saying to each other, "Can you believe it took *two* men to write *one* song?"

The Porters traveled extensively and entertained lavishly. At one of their parties Porter played some of his songs for Richard Rodgers. When Rodgers, who had already established himself on Broadway, asked Porter for his formula, Porter

explained that since Rodgers, Berlin, and other songwriters were Jews, all he had to do was "write Jewish," by which Rodgers understood him to mean write in the brooding, chromatic, and minor-keyed style of Middle Eastern music. When Porter combined that musical idiom with witty, risqué lyrics, he finally found success on Broadway with such songs as "Let's Do It" (1928), "You Do Something to Me" (1929), and "What Is This Thing Called Love?" (1929).

In the 1930s Porter created a series of successful shows such as *Gay Divorce* (1932), *Anything Goes* (1934), and *Jubilee* (1935), whose glittering, cosmopolitan settings appealed to audiences during the GREAT DEPRESSION. He wrote with equal success in Hollywood for such movie musicals as *Born to Dance* (1936) and *Rosalie* (1937). From his shows and movies came "Night and Day" (1932), "I Get a Kick Out of You" (1934), "Just One of Those Things" (1935), "Easy to Love" (1936), "I've Got You Under My Skin" (1936), and other elegantly urbane songs.

In 1937, Porter was horseback riding when his horse fell and rolled over him, crushing both of his legs. A series of operations saved his legs, but for much of the rest of his life he endured excruciating pain and hobbled on crutches. Still, he continued to write for Broadway and Hollywood, creating scores with such songs as "My Heart Belongs to Daddy" (1938), "I Concentrate on You" (1940), and "You'd Be So Nice to Come Home To" (1943). With Rodgers and HAMMERSTEIN's *Oklahoma!* (1943) and the advent of the integrated musical, in which songs were crafted to fit into the plot, Porter found himself a show-business relic. Never a songwriter who was interested in anchoring his songs into the characters and dramatic situations of the book for a musical, he maintained the old-fashioned notion that a good show was simply a show with a lot of good songs.

In 1948, however, playwright Bella Spewack persuaded him to write the score for a musical based on William Shakespeare's *The Taming of the Shrew*, and Porter was inspired by the play's language, story, and characters. *Kiss Me, Kate* was his greatest musical and produced such integrated songs as "I've Come to Wive It Weathily in Padua" and "Brush Up Your Shakespeare," as well as enduring standards such as "So in Love," "Always True to You in My Fashion," and "Another Op'nin, Another Show." He went on to write successful Broadway musicals such as *Can-Can* (1953) and *Silk Stockings* (1955) and movie scores for *High Society* (1956) and *Les Girls* (1957) that produced such hit songs as "From This Moment On" (1950), "I Love Paris" (1953), and "All of You" (1955). The deaths of his mother in 1952 and Linda in 1954 removed the two women who had been the major supports of his life. The amputation of his right leg in 1958 broke Porter's spirit, and he ceased to write songs.

Cole Porter's music is among the most complex and intricate in the history of American popular song. His melodies shift keys, revel in chromatics, and draw upon Near Eastern, African, and Latin American models. His lyrics are



literate, allusive, and witty. He was the master of the catalog song, which consists of a list of clever images, such as “You’re the Top” (1934), which dizzily piles compliment upon compliment, invoking allusions to the *Mona Lisa*, the tower of Pisa, and Botticelli but also to such American popular culture items as cellophane, Pepsodent, and Mickey Mouse. His songs also brought a new sensuality into American song, beginning with his first major hit, “Let’s Do It” (1928), where a multitude of creatures—centipedes, katydids, hippopotami, jellyfish—engage in procreation.

Expanding the traditional expressions of romantic love, Porter wrote about prostitution in “Love for Sale” (1930), about love as a masochistic addiction in “I Get a Kick Out of You” (1934) and a passing sexual fling in “Just One of Those Things” (1935) and “It’s All Right with Me” (1953). Along with such witty and erotic lyrics, Porter could also write such simple, melodramatic, and even cloyingly sentimental songs such as “Rosalie” (1937), “Begin the Beguine” (1935), and “True Love” (1956).

Porter was the master of literate wit, elegant sophistication, and sensual passion. He pushed the American popular song to new levels, musically and lyrically. Lyricist Johnny MERCER said that “Cole Porter is distinctive of an era.”

### Sources

Citron, Stephen. *Noel and Cole: The Sophisticates*. New York: Oxford University Press, 1993.

McBrien, William. *Cole Porter: A Biography*. New York: Knopf, 1998.

Schwartz, Charles. *Cole Porter: A Biography*. New York: Dial, 1977.

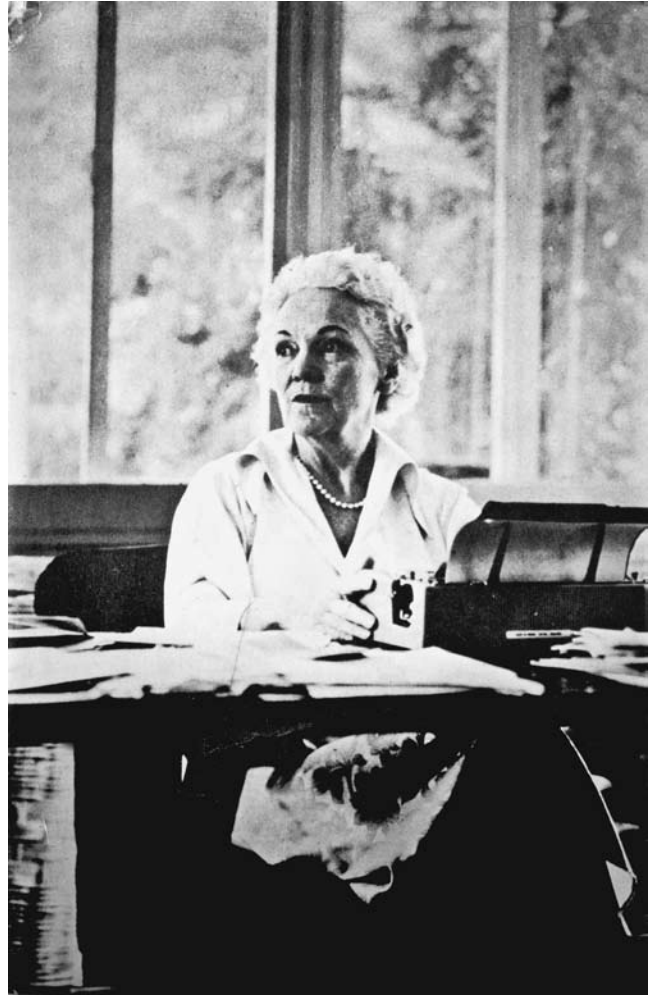
—Philip Furia

### Porter, Katherine Anne (1890–1980) short-story writer, novelist, essayist, poet

*My own habit of writing fiction has provided a wholesome exercise to my natural, incurable tendency to try to wrangle the sprawling mess of our existence in this bloody world into some kind of shape; almost any shape will do, just so it is recognizably made with human hands, one small proof the more of the validity and reality of the human imagination.*

—“*St. Augustine and the Bullfight*” (1970)

Katherine Anne Porter was born in the frontier community of Indian Creek, Texas. Named Callie Russell Porter, she was the fourth child of Mary Alice Jones Porter and Harrison Boone Porter. After the death of his wife, Harrison Porter took his children to Kyle, Texas, to live with his widowed mother, Catharine Ann Skaggs Porter, a strong-willed woman who told her grandchildren romantic stories about her slaveholding family’s life in antebellum Kentucky. Por-



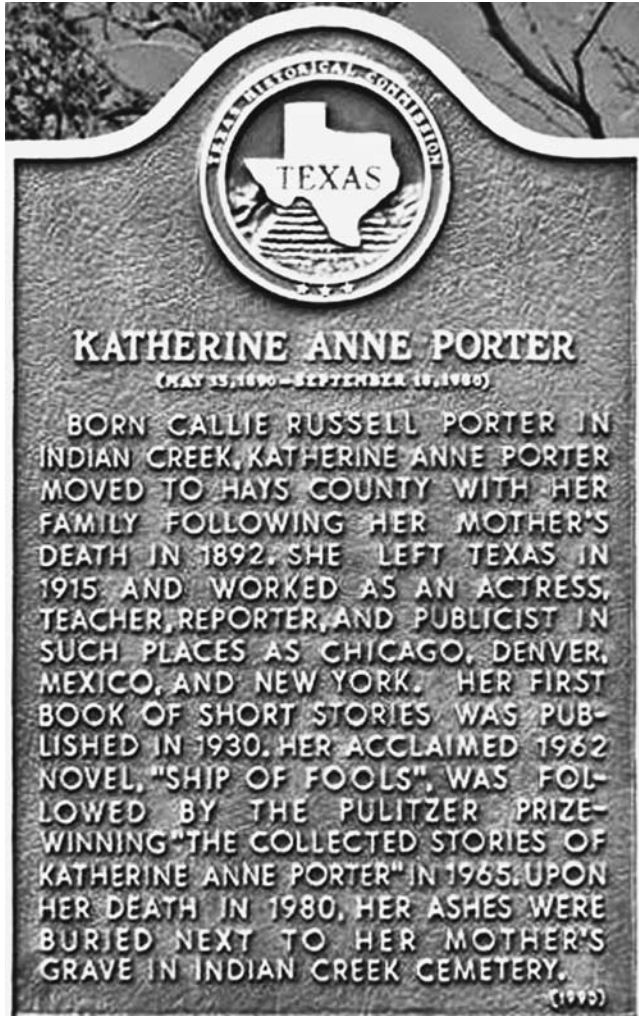
Katherine Anne Porter, circa 1962

ter absorbed her grandmother’s independence, Victorian manners, Protestant view of good and evil, and the stories from which she later created an important stream in her fictional canon.

Between 1901, when her grandmother died, and 1919, when she went to New York, Porter attended the private Thomas School in San Antonio for one year; changed her name to Katherine Anne Porter in honor of her grandmother; married and divorced three times; contracted tuberculosis and spent months in sanitariums; nearly died in the 1918 influenza epidemic; and worked for a year on *The Rocky Mountain News* in Denver, Colorado, where she honed her writing skills and developed an aesthetic theory.

In Greenwich Village in 1919 and 1920 Porter became well acquainted with writers and editors. She also became friends with Mexican musicians, artists, and poets who encouraged her to go to Mexico, where, they told her, an exciting revolution was taking place. In the fall of 1920 she





The Texas State Historical Marker near the entrance to Jordan Springs Cemetery, where Porter is buried

collected several journalistic assignments and set out on the adventure.

When Porter arrived in Mexico, her only publications had been her newspaper pieces, an amateurish poem in a trade journal, and re-told fairy tales. Between fall 1920 and summer 1921, when she returned to the United States, she published in the English-language section of *El Heraldo de México* reviews and essays that reflected her artistic stance as well as her support for the leftist social revolution in which she played a small part. Initially sympathetic with the revolution, she soon became disillusioned with revolutionary leaders driven by self-interest.

In the 1920s Porter struggled to make a living by her writing, but before 1930 she published only eight stories and a handful of poems, resorting to book reviewing for the most substantial part of her small income. Mexico inspired her first

original stories: "María Concepción" (1922), "The Martyr" (1923), and "Virgin Violeta" (1924). In 1927 she began mining her Texas memories and personal experiences and produced the stories "He" (1927), "Magic" (1928), "Rope" (1928), "Theft" (1929), and "The Jilting of Granny Weatherall" (1929). "Flowering Judas," another "Mexican" story, appeared in the Spring 1930 issue of *Hound & Horn* and became the title story of her first collection, *Flowering Judas* (1930).

With a Guggenheim Fellowship Porter traveled from Mexico to Europe at the end of summer 1931, and she lived in Paris four years. Between 1935 and 1939 Porter continued to publish stories and novellas based on her personal history. By the end of the decade Porter had published eleven more stories and three novellas; she had married and divorced Eugene Pressly; and she had married editor Albert Erskine, her fifth and last husband, whom she divorced in 1942. In the 1930s Porter introduced her most outwardly autobiographical character, Miranda Gay. In "The Circus" (1935), "The Grave" (1935), and "The Fig Tree" (1960) Miranda appears as a young child experiencing initiation into the adult world, and in the final paragraph of "The Grave" she is revealed twenty years later as an adult woman able to put her childhood experience in perspective. Events in "Old Mortality" (1937) and "Pale Horse, Pale Rider" (1938) trace stages of Miranda's intervening journey. Her story is amplified with her grandmother's old South history, traced in "The Witness" and "The Last Leaf" (1935), "The Old Order" (1936), later renamed "The Journey," and "The Source" (1941). When *Pale Horse, Pale Rider* was published with *Noon Wine* and *Old Mortality* as *Pale Horse, Pale Rider: Three Short Novels* in 1939, reviewers compared Porter to Gustave Flaubert, Nathaniel Hawthorne, and Henry James. She published a second major story collection as *The Leaning Tower and Other Stories* in 1944.

In the 1940s and 1950s Porter supported herself with university appointments, fellowships, employment as a screenwriter at movie studios in Hollywood, and residencies at the artist colony Yaddo at Saratoga Springs, New York. In the late 1920s she had vaguely conceived a three-part novel that would be, she said, "the story of America." The first two parts dropped away as short stories and short novels, but the third part, titled "The Present Day," evolved from the mid 1930s through 1962 as a novella called "Promised Land" to a long novel called "No Safe Harbor" and was ultimately published as *Ship of Fools* (1962).

According to her prefatory note, the title of Porter's novel, its shape, and its spirit were inspired by Sebastian Brant's fifteenth-century moral allegory, *Das Narrenschiff*. Based more specifically on her own voyage from Mexico to Europe in 1931, *Ship of Fools* is both a microcosm of humanity and a study of the seeds of Nazism sown between the world wars. Fourteen of the ship's 932 passengers, like the ship's officers, are German. Among the voyagers are also Gypsies, Cubans, Mexicans, Swedes, Swiss, Americans, and Spaniards, includ-

ing 876 deportees in steerage. Consecutive episodes framed by embarkation and disembarkation dramatize the lovelessness, isolation, and self-delusion in which most people exist, although some persons such as the Basque artist Etchegaray and the German physician Dr. Schumann exhibit selflessness and the capacity for love, and some others have moments of self-awareness.

Reviews of the long-awaited *Ship of Fools* were mixed. In the predominant, enthusiastic reviews Porter's novel was labeled "a masterpiece" and "a rare and wonderful achievement" suffused with "intelligence and humor." In other reviews the work was faulted for its out-of-fashion allegory, "mechanical simplicity," and Porter's "abysmal view of life."

After 1962 Porter wrote no new fiction. In the remaining years of her life she published several autobiographical essays and futilely tried to finish a biography of Cotton Mather and a long work she referred to as her "French Murder Mystery." Her *Collected Stories of Katherine Anne Porter* was published in 1965, and a compilation of her nonfiction was published in 1970 as *The Collected Essays and Occasional Writings of Katherine Anne Porter*. In 1977 she published *The Never-Ending Wrong*, an autobiographical account of her involvement in the 1920s in the protest against the executions of immigrant anarchists Nicola Sacco and Bartolomeo Vanzetti (see SACCO-VANZETTI CASE). After her death, editions of her letters and uncollected early works, poetry, and book reviews were published.

Porter's distinguished reputation was established with the publication of *Flowering Judas*, and throughout the remainder of her life she received honors and prizes and praise for her crystalline prose. Although the critical reception of *Ship of Fools* was widely divergent, the novel became a best-seller that was made into a movie and brought Porter considerable wealth. In 1966 she received both the National Book Award and the PULITZER PRIZE for her *Collected Stories*.

—Darlene Harbour Unrue

### Principal Books by Porter

*My Chinese Marriage*, as M. T. F. New York: Duffield, 1921.

*Flowering Judas*. New York: Harcourt, Brace, 1930. Enlarged as *Flowering Judas and Other Stories*. New York: Harcourt, Brace, 1935.

*Hacienda*. New York: Harrison of Paris, 1934.

*Noon Wine*. Detroit: Schuman's, 1937.

*Pale Horse, Pale Rider: Three Short Novels*. New York: Harcourt, Brace, 1939.

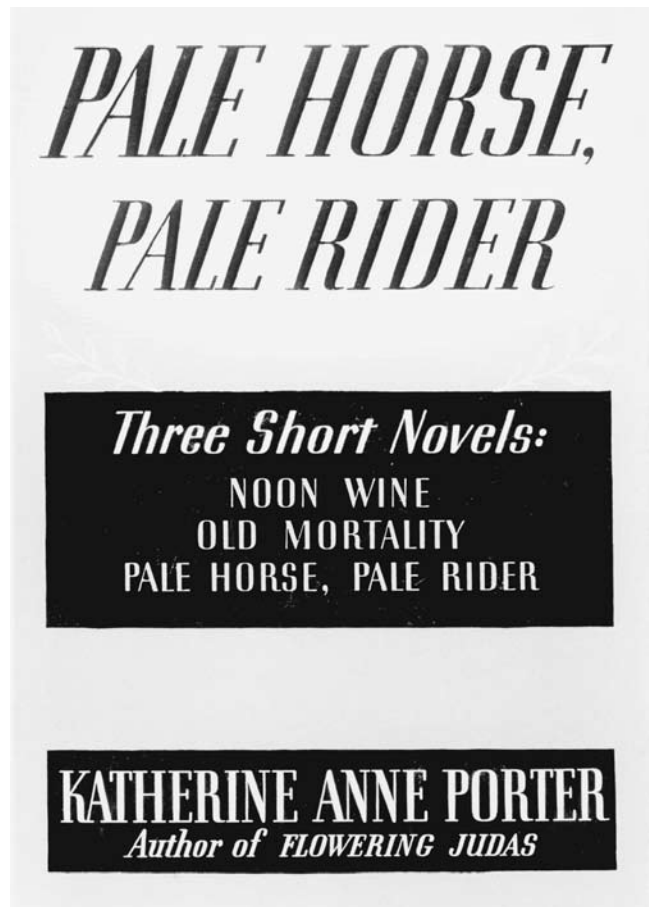
*The Leaning Tower and Other Stories*. New York: Harcourt, Brace, 1944.

*The Days Before*. New York: Harcourt, Brace, 1952.

*A Defense of Circe*. New York: Harcourt, Brace, 1955.

*The Old Order: Stories of the South*. New York: Harcourt, Brace, 1955.

*A Christmas Story*. Limited edition, New York: Mademoiselle, 1955. Trade edition, New York: Seymour Lawrence, 1967.



Dust jacket for Porter's 1939 collection in which each of her three protagonists is attracted by the possibility of death

*Ship of Fools*. Boston & Toronto: Atlantic Monthly/Little, Brown, 1962.

*Collected Stories*. New York: Harcourt, Brace, & World, 1965.

*The Collected Essays and Occasional Writings of Katherine Anne Porter*. New York: Delacorte, 1970.

*The Never-Ending Wrong*. Boston: Little, Brown, 1977.

*Uncollected Early Prose of Katherine Anne Porter*, edited by Ruth M. Alvarez and Thomas F. Walsh. Austin: University of Texas Press, 1993.

### Studying Katherine Anne Porter

During her lifetime Katherine Anne Porter produced only one volume of short stories, one long novel, a volume of non-fiction pieces, a short memoir, and scattered, uncollected essays, reviews, and poems. The small canon should be read in its entirety, with the focus on the fiction but with clarification and amplification to be found in the nonfiction.

A study of Porter's fiction should begin with *Collected Stories* (1965) and the six stories set in Mexico in the order of their publication. Thomas F. Walsh's study *Katherine Anne*

*Porter and Mexico: The Illusion of Eden* (Austin: University of Texas Press, 1992) illuminates the stories by reconstructing their background. Of equal value are Porter's comments on her Mexican experiences in *The Collected Essays and Occasional Writings of Katherine Anne Porter* (1970); book reviews and essays reprinted in *Uncollected Early Prose of Katherine Anne Porter* (1993); and Porter's interview with Hank Lopez, "A Country and Some People I Love," reprinted in *Katherine Anne Porter: Conversations*, edited by Joan Givner (Jackson: University Press of Mississippi, 1987).

Porter's narrower focus on her personal experiences and her established aesthetic, which subsumed political themes in universal concerns, are revealed in the five other stories she produced in the 1920s. "He" (1927) is a story about a poor farm family coping with a retarded son. "Magic" (1928) is a New Orleans yarn that examines class divisions and moral responsibility. "Rope" (1928) depicts the twin forces of love and hate in a marriage, a conflict Porter addressed in her essay "The Necessary Enemy" in *The Collected Essays*. "The Jilting of Granny Weatherall" (1929) is Porter's confrontation with her personal pain at the death of her grandmother in 1901. "Theft" (1929) grew out of Porter's self-analysis at a time when she felt bereft of love and friendship.

Porter's autobiographical Miranda cycle—"Old Mortality" (1937) "Pale Horse, Pale Rider" (1938), and the seven stories that make up "The Old Order" (written in the 1920s and 1930s and published from 1935 to 1960)—should be read as a continuous saga, beginning with "The Old Order" and concluding with "Pale Horse, Pale Rider." "The Downward Path to Wisdom" (1939), an analysis of a child's intuition of the adult capacity for hate, and "Holiday" (1960) share the theme of initiation with the Miranda stories and are best understood as extensions of that cluster.

Three of Porter's works are distinctively different from others of her stories. Although "Noon Wine" (1937), Porter's novella set in the Texas farm country, shares atmosphere and some themes with "He," it is both a classical tragedy and a psychological study of subconscious forces. In her essay "'Noon Wine': the Sources" (reprinted in *The Collected Essays*) Porter elucidates the story and her own creative process by identifying the strands of inspiration for the work. "The Cracked Looking-Glass" (1932) and "A Day's Work" (1940), Porter's stories about Irish people, were inspired in part by James Joyce's *Dubliners* (1916). Jane DeMouy's analysis of "The Cracked Looking-Glass" in *Katherine Anne Porter's Women: The Eye of Her Fiction* (Austin: University of Texas Press, 1983) offers an especially cogent interpretation of the story.

"The Leaning Tower" (1941), set in Berlin between the world wars, provides a logical nexus to *Ship of Fools* (1962) and should be read last of the stories. Thomas Austenfeld's chapter on Porter in his *American Women Writers and the Nazis* (Charlottesville: University Press of Virginia, 2001) contributes important background information to the story as well as to *Ship of Fools*.

Comprehending the many layers of Porter's fiction can be facilitated by the concurrent reading of *Letters of Katherine Anne Porter*, edited by Isabel Bayley (Boston: Atlantic Monthly Press, 1990); general critical studies such as George Hendrick and Willene Hendrick's *Katherine Anne Porter* (Boston: Twayne, 1988) and Darlene Harbour Unrue's *Understanding Katherine Anne Porter* (Columbia: University of South Carolina Press, 1988); and Unrue's biography *Katherine Anne Porter: The Life of an Artist* (Jackson: University Press of Mississippi, 2005) and *Critical Essays on Katherine Anne Porter* (New York: G. K. Hall, 1997). Mary Titus's *The Ambivalent Art of Katherine Anne Porter* (Athens: University of Georgia Press, 2005) provides valuable critical perspective on both the early works and *Ship of Fools*.

*Katherine Anne Porter: An Annotated Bibliography* (New York: Garland, 1990), by Kathryn Hilt and Ruth M. Alvarez, covers Porter scholarship through 1988. It should be supplemented with the online bibliographies of the Modern Language Association and with the online annotated bibliographies published since 1994 in *The Newsletter of the Katherine Anne Porter Society* (<<http://www.lib.umd.edu/Guests/KAP/>> viewed on July 26, 2007).

—Darlene Harbour Unrue

### Porter, William Sydney (O. Henry) (1862–1910) short-story writer

*There are stories in everything. I've got some of my best yarns from park benches, lampposts, and newspaper stands.*

—attributed to Porter

The son of a physician, William Sydney Porter was born in Greensboro, North Carolina. After working as a clerk for his uncle's drugstore, he became a licensed pharmacist when he was nineteen. In 1882 he moved to Texas, where he worked as a ranch hand in La Salle County. Two years later he was in Austin, where he held jobs such as pharmacist, clerk, draftsman, and bank teller and bookkeeper. He married Athol Estes in 1887; their daughter, Margaret, was born in 1889. In 1894 Porter moved to Houston, where he worked as a journalist for the *Houston Post*. During this time Porter began to write humorous sketches, and in 1894 he owned, edited, and wrote for *The Rolling Stone*, a humor weekly.

In 1896 Porter was indicted for embezzlement. He skipped bail and spent some time in New Orleans and in Honduras. Upon news that his wife was dying, he returned to Austin, where after her death he was convicted in 1898 of the embezzlement charges and sentenced to an Ohio penitentiary, serving three years. In prison Porter worked at night as a hospital pharmacist and spent days writing to earn money to support his daughter. During this time Porter adopted the pseudonym O. Henry from the name of



a prison guard and his stories appeared in popular magazines. In 1902 he moved to New York and began writing prolifically for the *New York World*.

In his short professional career O. Henry published an impressive body of short fiction in mass-circulation magazines and several volumes of short fiction: *Cabbages and Kings* (1904), *The Four Million* (1906), *The Trimmed Lamp* (1907), *Heart of the West* (1907), *The Voice of the City* (1908), *The Gentle Grafters* (1908), *Roads of Destiny* (1909), *Options* (1909), *Strictly Business* (1910), and *Whirligigs* (1910). Other collections appeared after his death in 1910 from cirrhosis of the liver. Most of O. Henry's stories are set in New York City or Texas in the late nineteenth or early twentieth century. He portrays an array of characters, representative of ordinary people such as policeman, clerks, cab drivers, artists, shop-girls, millionaires, and con artists. O. Henry's well-known description of New York City as "Bagdad on the Subway" indicates his affection for New Yorkers.

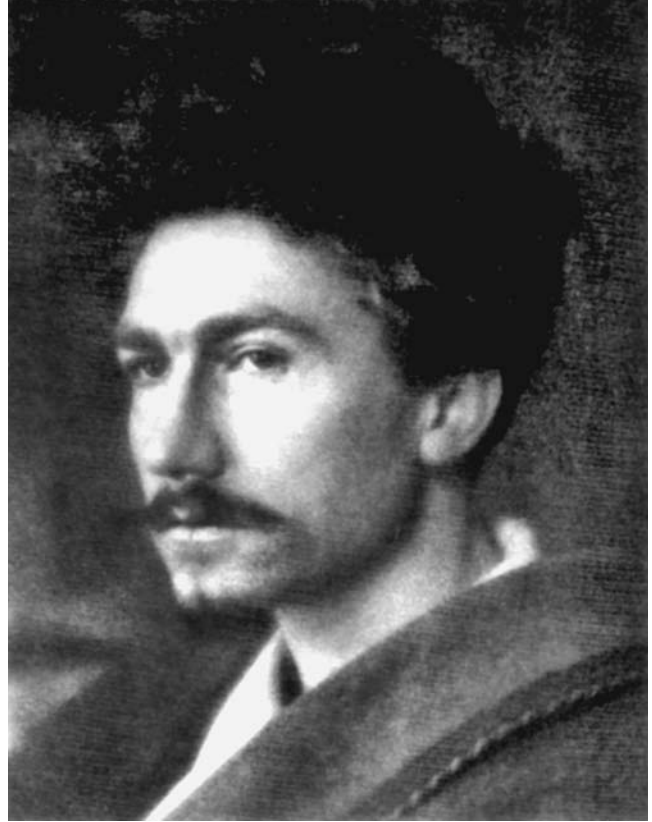
His best-known, frequently anthologized stories include "The Ransom of Red Chief," "The Gift of the Magi," "An Unfurnished Room," and "A Municipal Report," all of which exemplify qualities that identify an O. Henry story. A master of language who utilized puns, malapropisms, dialect, jargon, and foreign words, O. Henry often inserts himself into his story to speak directly to the reader, sometimes as an introduction. He specialized in plots that relied heavily on coincidence, and was famous for his surprise endings. The conclusions of such stories as "The Gift of the Magi" and "The Furnished Room" are prime examples of the irony and twists of fate synonymous with the name O. Henry.

O. Henry was an extraordinarily popular and successful writer in the first decade of the twentieth century. Although earlier writers such as Mark Twain, Bret Harte, and Ambrose Bierce wrote heavily plotted humorous short stories with twisted, ironic endings, O. Henry further developed and formalized such an approach. In 1919 friends of the author established the O. Henry Memorial Awards, which recognize the best short stories published each year.

### Sources

- Blansfield, Karen Charmaine. *Cheap Rooms and Restless Hearts: A Study of Formula in the Urban Tales of William Sydney Porter*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1988.
- Bloom Harold, ed. *O. Henry: Comprehensive Research and Study Guide*. Broomall, Pa.: Chelsea House, 1999.
- Current-Garcia, Eugene. *O. Henry: A Study of the Short Fiction*. New York: Twayne, 1993.
- Harris, Richard C. *William Sydney Porter (O. Henry): A Reference Guide*. Boston: Hall, 1980.
- Langford, Gerald. *Alias O. Henry: A Biography of William S. Porter*. New York: Macmillan, 1957.

—Laurie Champion



Ezra Pound, circa 1915

**Pound, Ezra** (1885–1972) poet, translator, editor, essayist

*Lovers of beauty, starved,  
Thwarted with systems,  
Helpless against the control . . .*

*Take thought:  
I have weathered the storm,  
I have beaten out my exile.*

—“The Bath” (1916)

Born in Hailey, Idaho, Ezra Loomis Pound from his earliest years exhibited a gift for languages, acquiring in the course of his life Latin, Greek, Italian, Spanish, Portuguese, French (including Provençal), Chinese, and Japanese; he translated poetry from all of these. An expatriate who lived only occasionally in the United States from 1909 to 1958, Pound was a central figure among modernists (see MODERNISM). His poetry, his immense learning, his theories of composition, his encouragement of other experimentalists, his affectations, and his eccentric, disturbing political beliefs influenced a generation and earned him the admiration, gratitude, and exasperation of his peers and those who came after him.



Pound graduated from Hamilton College when he was twenty, having already met the poets H.D. (see Hilda DOOLITTLE) and William Carlos WILLIAMS. A dismissal from a college teaching job in Indiana persuaded him that academic life was not for him, and he commenced his career as a poet, moving in 1908 to Europe, where he entered into English and Continental literary life, publishing his own poetry and translations, and meeting James Joyce, W. B. Yeats, D. H. Lawrence, Wyndham Lewis, Robert FROST, Ford Madox Ford, and T. S. ELIOT.

Pound brought out four small limited editions of his own work in his first two years in England. His first book, *A Lume Spento*, was published in Venice in 1908 at his expense. The first work distinctively his own was *Personae* (1909). The quaintness of its lyricism, a holdover from the nineteenth century, is freshened by the author's erudition and classicism. *Personae* and Pound's succeeding books and translations—*The Spirit of Romance* (1910), *Canzoni* (1911), *Riposte* (1913), *Cathay* (1915), *Lustra* (1916; enlarged 1917), and *Quia Pauper Amavi* (1919), with the moving "Homage to Sextus Propertius"—show his increasing disenchantment with modern Western culture and his longing for a pure, idealized world of art. This theme was most effectively expressed in Pound's *Hugh Selwyn Mauberly*, published in 1920.

Pound's writing practices were explained in a poetic practice he called IMAGISM in a 1913 manifesto. By image Pound meant an instant of feeling and intellect. An imagist poet used no abstract or superfluous terms (love, peace, truth) but conveyed direct experience of a moment, unmediated truth, and respected, but was not bound by, formal rhythms. This doctrine had far-reaching influence, both on objectivist poets (see OBJECTIVISM) from 1915 to the 1930s and on prose writers such as Ernest HEMINGWAY, whose career Pound boosted. In 1923, recognizing the distinction of Hemingway's style, he saw that a small press in Paris published Hemingway's *in our time* (see *IN OUR TIME*).

Pound furthered many careers, imagist or not. He arranged for the initial publication of Frost's first two collections, *A Boy's Will* (1913) and *North of Boston* (1914), in London. He encouraged Joyce during the serialization of his novel *A Portrait of the Artist as a Young Man* in *The Egoist* (1914–1915) and later helped to arrange financial assistance for him. Even more crucially, he acted as mentor and editor for Eliot when he was writing what was to be regarded as the central poetic statement of the era, *THE WASTE LAND* (1922). Only Joyce's *Ulysses*, also published in 1922, was its equal in modernist circles. Eliot's collage method in *The Waste Land* derives from and extends Pound's practices. An examination of the manuscript reveals that Pound shaped a highly original but imperfect poem into a great one. Eliot dedicated *The Waste Land* to "Ezra Pound, *il miglior fabbro*" (the superior maker).

In the 1920s Pound worked mainly on his ambitious poetic project he called *THE CANTOS*, a series of dramatic fragments

drawn from all history and all locations. These cantos, lyrical and satiric, were written in disjointed free verse, often with references to Chinese and Eastern culture, and sometimes in Chinese language. A few were infused with Pound's special views of history and economics. During the 1930s while he was publishing literary and nonliterary works such as *ABC of Economics* (1933), *ABC of Reading* (1934), *Make It New* (1934), and *Jefferson And/Or Mussolini* (1936), *Polite Essays* (1937), and *Guide to Kulchur* (1938), Pound continued *The Cantos*, all the while drawn more into the political turmoil of the time. His quirkiness and eccentricities grew. Certainly misguided, and perhaps mentally unstable, he broadcast a series of pro-fascist, anti-Semitic radio talks during WORLD WAR II. These led to his arrest for treason and eventual incarceration in St. Elizabeth's mental hospital in Washington, D.C. Pound's imprisonment there lasted until 1958 when Hemingway, Frost, and Archibald MACLEISH arranged for his release. Although he continued to produce poems for *The Cantos*, he never formally concluded them. Largely silent for his final two decades, he died in Italy in 1972.

Pound published a great many books in limited editions; these were collected and made more generally available in the 1950s by James LAUGHLIN, the publisher of NEW DIRECTIONS. Laughlin also published Pound's *Cantos* as the poet produced them. Since his death Pound's reputation as a poet has rested mainly on a few of his short poems such as "Portrait d'une Femme" and "The River Merchant's Wife," and *Hugh Selwyn Mauberly*, which was published shortly after WORLD WAR I, the central disillusioning event in the twentieth century. The sixteen extended sections of the poem contrast the "Attic grace" of classical civilizations and art—Mauberly's "true Penelope / was Flaubert"—with the present debased existence, "an old bitch gone in the teeth / ... a botched civilization." Like Pound, Mauberly "strove to resuscitate the dead art / Of poetry; to maintain 'the sublime' / In the old sense." According to the poem, "all things save Beauty alone" break down. Energizing *Hugh Selwyn Mauberly* is its variety of metrical forms, each rigorously adhered to, as well as its astonishing mix of reference, languages, and diction.

Certain of *The Cantos*—I, XIII, XVI, XLVII, and the separate group called "The Pisan Cantos," LXXXI—have achieved prominence and are frequently anthologized because of their greater accessibility, their infamous pronouncements, their austere classicism, or their overwhelming musicality. Isolated, exquisite lyrics from *The Cantos* have achieved a status of their own. Beyond his own work, Pound's role as a supporter of modernism and his encouragement of other writers has given him the status of an icon.

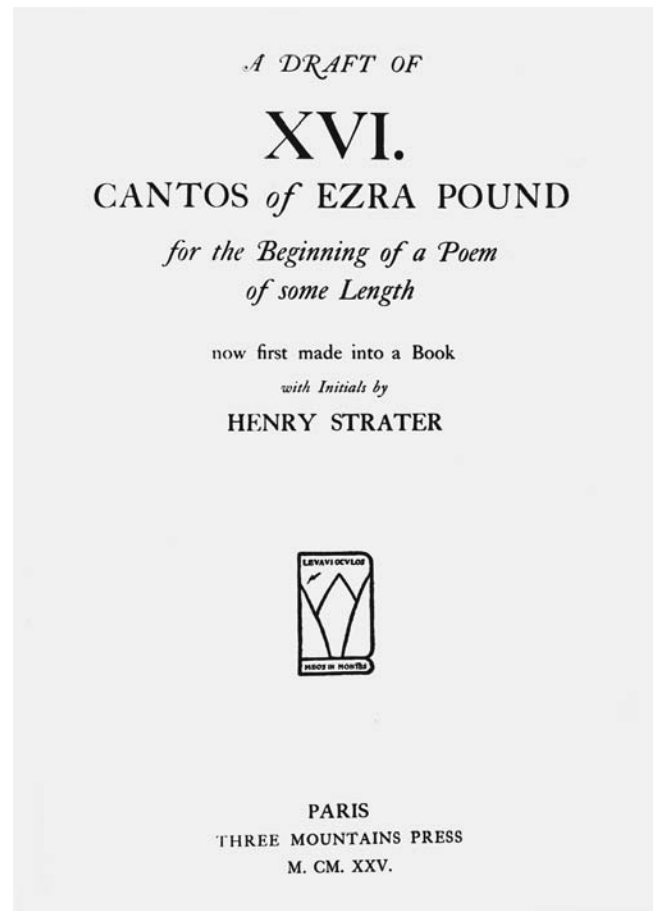
—Roger Lathbury

### Principal Books by Pound

*A Lume Spento*. Venice: Printed for the author by A. Antonini, 1908.

*A Quinzaine for this Yule*. London: Pollock, 1908.

*Personae*. London: Elkin Mathews, 1909.  
*Exultations*. London: Elkin Mathews, 1909.  
*The Spirit of Romance*. New York: Dutton, 1910.  
*Provença*. Boston: Small, Maynard, 1910.  
*Canzoni*. London: Elkin Mathews, 1911.  
*Ripostes*. Boston: Small, Maynard, 1913.  
*Gaudier-Brzeska: A Memoir Including the Published Writings of the Sculptor and a Selection from his Letters*. New York: John Lane, 1916.  
*Lustra*. New York: Knopf, 1917.  
*Pavannes and Divisions*. New York: Knopf, 1918.  
*The Fourth Canto*. London: Ovid Press, 1919.  
*Quia Pauper Amavi*. London: Egoist Press, 1919.  
*Instigations of Ezra Pound, Together with an Essay on the Chinese Written Character by Ernest Fenollosa*. New York: Boni & Liveright, 1920.  
*Hugh Selwyn Mauberley*. London: Ovid Press, 1920.  
*Umbra*. London: Elkin Mathews, 1920.  
*Poems 1918–21*. New York: Boni & Liveright, 1921.  
*Indiscretions*. Paris: Three Mountains Press, 1923.  
*Antheil and the Treatise on Harmony*. Paris: Three Mountains Press, 1924; Chicago: Covici, 1927.  
*A Draft of XVI. Cantos*. Paris: Three Mountains Press, 1925.  
*Personae: The Collected Poems*. New York: Boni & Liveright, 1926.  
*A Draft of the Cantos 17–27*. London: John Rodker, 1928.  
*Selected Poems*, edited by T. S. Eliot. London: Faber & Gwyer, 1928.  
*A Draft of XXX Cantos*. Paris: Hours Press, 1930; New York: Farrar & Rinehart, 1933.  
*Imaginary Letters*. Paris: Black Sun Press, 1930.  
*How to Read*. London: Harmsworth, 1931.  
*A B C of Economics*. London: Faber & Faber, 1933; Norfolk, Conn.: New Directions, 1940.  
*A B C of Reading*. New Haven: Yale University Press, 1934.  
*Make it New*. London: Faber & Faber, 1934; New Haven: Yale University Press, 1935.  
*Eleven New Cantos: XXXI–XLI*. New York: Farrar & Rinehart, 1934.  
*Homage to Sextus Propertius*. London: Faber & Faber, 1934.  
*Alfred Venison's Poems: Social Credit Themes, as The Poet of Titchfield Street*. London: Nott, 1935.  
*Social Credit: An Impact*. London: Nott, 1935.  
*Jefferson And/Or Mussolini*. New York: Liveright/Nott, 1936.  
*Polite Essays*. London: Faber & Faber, 1937; Norfolk, Conn.: New Directions, 1940.  
*The Fifth Decad of Cantos*. New York & Toronto: Farrar & Rinehart, 1937.  
*Confucius: Digest of the Analects*. Milan: Giovanni Scheiwiller, 1937.  
*Guide to Kulchur*. Norfolk, Conn.: New Directions, 1938.  
*What Is Money For*. London: Greater Britain Publications, 1939.  
*Cantos LII–LXXI*. Norfolk, Conn.: New Directions, 1940.



Title page for one of the early editions of Pound's Cantos, the poetic project that occupied much of his career

*A Selection of Poems*. London: Faber & Faber, 1940.  
*Carla da Visita*. Rome: Edizioni di Lettere d'Oggi, 1942. Republished as *A Visiting Card*, translated by John Drummond. London: Russell, 1952.  
*L'America, Roosevelt e le Cause della Guerra Presente*. Venice: Edizioni Popolari, 1944. Republished as *America, Roosevelt and the Causes of the Present War*, translated by Drummond. London: Russell, 1951.  
*Oro e Lavoro. Rapallo: Tip. Moderna [Canessa]*, 1944. Republished as *Gold and Work*, translated by Drummond. London: Russell, 1952.  
*Introduzione alla Natura Economica degli S.U.A.* Venice: Edizioni Popolari, 1944. Republished as *An Introduction to the Economic Nature of the United States*, translated by Carmine Amore. London: Russell, 1950.  
*Orientamenti*. Venice: Edizioni Popolari, 1944.  
*"If This Be Treason . . ."* Siena: Printed for Olga Rudge by Tlp. Nuova, 1948.  
*The Pisan Cantos*. New York: New Directions, 1948.

- The Cantos*. New York: New Directions, 1948.
- Selected Poems*, edited by T. S. Eliot. New York: New Directions, 1949.
- Patria Mia*. Chicago: Seymour, 1950.
- Literary Essays*, edited by Eliot. Norfolk, Conn.: New Directions, 1954.
- Lavoro ed Usura*. Milan: All'Insegna del Pesce d'Oro, 1954.
- Section: Rock-Drill 85–95 de los cantares*. New York: New Directions, 1956.
- Gaudier-Brzeska*. Milan: All'Insegna del Pesce d'Oro, 1957.
- Pavannes and Divagations*. Norfolk, Conn.: New Directions, 1958.
- Versi Prosaici*. Rome: Biblioteca Minima, 1959.
- Thrones 96–109 de los cantares*. New York: New Directions, 1959.
- Impact: Essays on Ignorance and the Decline of American Civilization*. Chicago: Regnery, 1960.
- Patria Mia and The Treatise on Harmony*. London: Owen, 1962.
- Nuova Economia Editoriale*. Milan: Vanni Scheiwiller, 1962.
- A Lume Spento and Other Early Poems*. New York: New Directions, 1965.
- Être Citoyen Romain*, edited by Pierre Aelberts. Liège: Editions Dynamo, 1965.
- Canto CX*. Cambridge, Mass.: Sextant Press, 1965.
- Selected Cantos*. London: Faber & Faber, 1967. Enlarged edition, New York: New Directions, 1970.
- Redondillas*. New York: New Directions, 1968.
- Drafts and Fragments of Cantos CX–CXVII*. New York: New Directions, 1969.
- The Cantos of Ezra Pound*. New York: New Directions, 1970.
- Selected Prose 1909–1965*, edited by William Cookson. New York: New Directions, 1973.
- Selected Poems 1908–1959*. London: Faber & Faber, 1975.
- Collected Early Poems*, edited by Michael John King. New York: New Directions, 1976.
- Ezra Pound and Music: The Complete Criticism*, edited by R. Murray Schafer. New York: New Directions, 1977.
- “Ezra Pound Speaking”: Radio Speeches of World War II*, edited by Leonard W. Doob. Westport, Conn. & London: Greenwood Press, 1978.
- Ezra Pound and the Visual Arts*, edited by Harriet Zinnes. New York: New Directions, 1980.
- From Syria: The Worksheets, Proofs, and Text*, edited by Robin Skelton. Port Townsend, Wash.: Copper Canyon Press, 1981.

### Studying Ezra Pound

Ezra Pound was an unusually prolific writer and protean poet. The bibliography of his works is long and complex because sometimes he published and republished the same material, edited or altered or not, in America, England, and Continental Europe. Moreover, he can be studied not only as a poet but also as a translator, editor, and critic—or extraliterarily, as a political and cultural figure.

Pound's poetry divides into three rough groups. In the first are early lyrical works such as *A Lume Spento* (1908) and *Personae* (1909) and the poems after 1913 written under his imagist theories (see IMAGISM). These gave way, after WORLD WAR I, to the second phase, the work for which Pound is now best known, *Hugh Selwyn Mauberly* (1920), and other poems that lament in bitter, satirical verse the loss of aesthetic integrity and humanist values of western civilization. Finally, there are *THE CANTOS*, loosely allusive, multilingual and varied poems ranging over all history and culture. New Directions has published a convenient one-volume edition of *The Cantos of Ezra Pound* (1970) in addition to a judicious *Selected Poems* (1949), edited by T. S. ELIOT, that makes the earlier work available. A fuller representation of Pound's poetry, excluding the *Cantos*, can be found in *Ezra Pound: Poems and Translations*, edited by Richard Sieburth (New York: Library of America, 2003).

It is best to engage the poems chronologically. A reader who begins with the *Cantos*, or even a selection from them, is easily overwhelmed; it is preferable to start with the simpler, lyrical poems in *Personae* and *Exultations* (1909). The best of Pound's later modernist verse never abandons the attractions of the ear evident in these first works, with their flawless timing and purity of feeling, their intimacy and classicism.

From there a student should read *Hugh Selwyn Mauberly* and the poetry of the 1920s. Pound in important ways remained an imagist. Even in his most difficult poetry his language will seep into the reader's consciousness to create effects if the reader is not too focused on “meaning.” The later works—especially the poems in the *Cantos*—should be permitted to work as best they can without trying to understand them obsessively in every detail.

The most useful overall study of Pound remains Hugh Kenner's *The Pound Era* (Berkeley & Los Angeles: University of California Press, 1971). In addition to explaining much about Pound's poetry it illuminates the work of those associated with Pound—T. S. Eliot, W. B. Yeats, and Wyndham Lewis—as well as vorticism. A good selection of essays on the poetry and prose may be had in *The Cambridge Companion to Ezra Pound*, edited by Ira B. Nadel (Cambridge & New York: Cambridge University Press, 1999). It presents Pound as a poet, translator, and critic and has useful further references. The best bibliography is the revised edition of Donald C. Gallup's *Ezra Pound: A Bibliography* (Charlottesville: University Press of Virginia, 1983).

Pound's foray into fascism and his ambiguous retreat from that position have generated many studies, often highly antagonistic in nature. A balanced treatment is Leon Surette's *Pound in Purgatory: From Economic Radicalism to Anti-Semitism* (Urbana: University of Illinois Press, 1999). The recommended biography is Humphrey Carpenter's *A Serious Character: The Life of Ezra Pound* (Boston: Houghton Mifflin, 1988). An affectionate, personal look at Pound and the atmosphere of Paris in the 1920s may be found in Er-

nest HEMINGWAY's *A Moveable Feast* (New York: Scribners, 1964). Pound was, in addition, the subject of a PBS documentary, which may be bought on VHS. Pound's own reading of his poetry for Caedmon brings to life its erudition, its aural magnificence, and its bracing cantankerousness. A literary journal, *Paideuma*, was started at the University of Maine in 1972; it has since then expanded in range to include other modernist poetry in English. A useful website, based in Japan (<<http://www.lit.kobe-u.ac.jp/~hishika/pound.htm>> viewed July 26, 2007) and its American sister (<<http://web.csustan.edu/english/reuben/pal/chap7/pound.htm>> viewed July 26, 2007), contains a plethora of biographical, critical, and bibliographical citations.

—Roger Lathbury

### **Powell, Dawn** (1897–1965) *novelist, journalist*

Reared on various farms and in small midwest towns, Powell edited a school magazine and graduated from Lake Erie College in 1918. She published her first novel, *Whither*, in 1925. She also collaborated on radio scripts and musical plays. She used her Ohio background in such novels as *A Time to Be Born* (1942) and *My Home is Far Away* (1944).

Powell's reputation was enhanced when she started writing for *THE NEW YORKER*. She found her true subject in writing about New York City life and as a satirist of the middle class. Although she wrote twenty novels, her work fell into obscurity until other writers began writing about her as a neglected American genius.

Many of Powell's best novels have been reissued, including *Angels on Toast* (1940; revised as *A Man's Affairs*, 1956), her hilarious burlesque of New York businessmen; *The Locusts Have No King* (1948), a satire set in the New York publishing industry; *The Wicked Pavilion* (1954), which centers on a Manhattan cafe; and *The Golden Spur* (1962).

### **Sources**

Page, Tim. *Dawn Powell: A Biography*. New York: Henry Holt, 1998.

Powell, Dawn. *The Diaries of Dawn Powell, 1931–1965*, edited by Page. South Royalton, Vt.: Steerforth Press, 1995.

Powell. *Selected Letters of Dawn Powell, 1913–1965*, edited by Page. New York: Holt, 1999.

### **"Prairie"** by Carl Sandburg (1918) *poem*

CARL SANDBURG wrote "Prairie" and the other poems in *Cornhuskers* (1918) while he worked abroad as a WORLD WAR I correspondent. In this free verse celebration of his Midwestern roots, Sandburg invokes both the solace and inspiration that comes from the "prairie and the milk of its wheat, the red of its clover." He expresses a lasting faith in the future of humankind, writing, "To a man across a thousand years I offer a handshake. / I say to him: Brother, make the story short,

for the stretch of a thousand years is short." While "Prairie" mentions the struggles of westward expansion with the sorrows inflicted on Native Americans, Sandburg's tone remains positive. As in many of his other works, Sandburg recognizes the importance of progress, especially the urbanization of the prairies of his youth. Nevertheless, he affirms his connection to the prairie and to "the cornhuskers who say / at sundown: / To-morrow is a day."

### **Source**

Sandburg, Carl. "Prairie." *Cornhuskers*. New York: Holt, 1918.

—Skye L. Suttie

### **The Professor's House** by Willa Cather (New York:

Knopf, 1925) *novel*

WILLA CATHER's boldest venture into literary MODERNISM focuses on Godfrey St. Peter, a middle-aged history professor at a fictional Midwestern university, and Tom Outland, the professor's brilliant protégé who dies in WORLD WAR I. Set in the early 1920s and narrated in the third-person, Book I presents St. Peter's indifference toward the modern house that he has recently purchased with funds provided by a lucrative academic award and his growing dissatisfaction with his materialistic wife and daughters. Rosamond, the professor's oldest daughter, was once engaged to Outland. After his death, she becomes wealthy by marrying an engineer who capitalizes on Outland's research. Outland narrates Book II, set roughly a decade earlier, and, like St. Peter's, his story deals with the defeat of scholarly idealism by commercial forces. While working as a cowpuncher in the Southwest, Outland discovers a cliff city filled with Anasazi relics. He travels to the Smithsonian Institution in an unsuccessful effort to stir governmental interest in his find but returns to the cliff city to discover that his friend, Roddy Blake, has sold the artifacts to a German collector. Book III continues the third-person account of St. Peter's crisis, which ends, after a half-hearted suicide attempt, with his recommitment to life—albeit a life without joy.

### **Source**

Cather, Willa. *The Professor's House*. Willa Cather Scholarly Edition, edited by James Woodress, Kari Ronning, and Frederick M. Link. Lincoln: University of Nebraska Press, 2002.

—Steven Trout

### **Prohibition** (1918–1933)

During the Prohibition period the Eighteenth Amendment prohibited the production, sale and transport of alcoholic beverages in the United States. It was enacted as a result of pressure from women's groups and religious organizations such as the Woman's Christian Temperance Union and the Anti-Saloon League. The law was widely and openly violated



in speakeasies—so-called because patrons were required to identify themselves in order to be admitted. Some of these establishments became literary hang-outs. Some American expatriate writers claimed that Prohibition influenced their decision to leave America. Prohibition proved unenforceable and spawned a criminal empire. Al Smith unsuccessfully ran for president in 1928 on a wet platform. Franklin D. Roosevelt was elected as a repeal candidate in 1932, and the Twenty-First Amendment ended Prohibition the following year.

### Sources

Kyvig, David E. *Repealing National Prohibition*. Second edition. Kent, Ohio: Kent State University Press, 2000.

Merz, Charles. *The Dry Decade, with a new introduction by the author*. Seattle: University of Washington Press, 1969.

### Prokosch, Frederic (1908–1989) novelist, poet

The son of a respected linguist and a distinguished pianist, Prokosch as he was growing up was exposed to different parts of America and the world, attending schools in Wisconsin, Texas, and Pennsylvania as well as in Austria and Germany, before graduating from Haverford College and going on to earn a doctorate at Yale University. He began his career as a poet, publishing his first verse in the *VIRGINIA QUARTERLY REVIEW* in 1927. His first book, *The Asiatics* (1935), a picaresque novel set in several exotic locations, was followed by the collection of poems *The Assassins* (1936). Prokosch, who traveled and lived as an expatriate, published three more collections of poems but mainly wrote novels, making fiction out of his travels. His novels include *The Seven Who Fled* (1937), set in the Russian exile community; *Night of the Poor* (1939), the story of a boy on the move from Wisconsin to Texas; *The Skies of Europe* (1941), set on the eve of WORLD WAR II; *The Conspirators* (1943), a spy tale set in Lisbon; *Storm and Echo* (1948), about men traveling in Africa in search of values they can live by; *The Dark Dancer* (1964), a historical novel about the prince who built the Taj Mahal; and *The Missolonghi Manuscript* (1968), a fictional version of George Gordon, Lord Byron's autobiography. Prokosch wrote about himself and his literary contemporaries in *Voices: A Memoir* (1983).

### Source

Squires, Radcliffe. *Frederic Prokosch*. New York: Twayne, 1964.

### Proletarian Literature

This term describes novels about the poor and working-class life in the 1930s. The term *proletarian* refers to the Marxist analysis of society, in which the workers, the proletariat, are exploited by the capitalist owners of industry, or the means of production. This school of American writing—also called “protest fiction”—flourished during the 1930s as a response

to the GREAT DEPRESSION. Plays such as *WAITING FOR LEFTY* (1935) by Clifford ODETS dramatized the conditions in which the working class would rise up and strike against the status quo. In Lillian HELLMAN's drama *Days to Come* (1936), union organizers become the heroes. In some cases proletarians were shown as victims of society, as in Michael GOLD's novel *Jews without Money* (1930), which depicted a society shaped almost exclusively by the power of money. Daniel FUCHS also wrote of working-class life in the Jewish ghetto in his Williamsburg trilogy: *Summer in Williamsburg* (1934), *Homage to Blenhol* (1936), and *Low Company* (1937). Many proletarian novels were set in urban environments, but the spirit of proletarian fiction is also evident beyond the city limits. Nelson ALGREN in his first novel *Somebody in Boots* (1935), dedicated to “Those innumerable thousands: The Homeless Boys of America,” depicts the brutal hobo experiences of an illiterate Texas youth driven from his home by a violent father. Writers who were not necessarily Marxist saw in proletarian fiction a way to address the shortcomings of society. Thus John STEINBECK's *THE GRAPES OF WRATH* (1939) features a hero, Tom Joad, who comes to the conclusion that he must fight for all men, especially the downtrodden, against the rich and powerful.

Proletarian literature also became associated with the fight for the rights of minorities and for any class or group that could be considered a part of the underprivileged. James T. FARRELL's Studs Lonigan trilogy—*Young Lonigan: A Boyhood in Chicago Streets* (1932), *The Young Manhood of Studs Lonigan* (1934), and *Judgment Day* (1935),—with its portrayal of the urban Irish poor, has been associated with proletarian fiction. Richard WRIGHT's *NATIVE SON* (1940) is a powerful naturalistic study of Bigger Thomas, an African American youth who is suddenly overwhelmed by his proximity to the wealth and privileges of the upper class. Other classic proletarian novels include Josephine HERBST's *Pity Is Not Enough* (1933), Henry ROTH's *Call It Sleep* (1934), and John Dos Passos's trilogy *U.S.A.* (1938).

WORLD WAR II helped to erase some of the grievances that proletarian novels addressed. Some writers also became disenchanted with the idea of proletarian literature, finding it sentimental in its glorification of the working class. Marxist influence on writers waned after Stalin formed his pact with Hitler in 1939, establishing an alliance between Germany and Russia that left Hitler free to attack Poland from the west while Stalin invaded the country from the east. The idea that writers of all kinds on the left were contributing to a literature that spoke the truth about social and political injustice was destroyed by conflicts between liberals and Communists over the sudden alliance between fascism and communism.

### Sources

Aaron, Daniel. *Writers on the Left: Episodes in American Literary Communism*. New York: Harcourt, Brace & World, 1961.

Hicks, Granville, ed. *Proletarian Literature in the United States*. New York: International Publishers, 1935.

### Provincetown Players (1915–1929) theater group

One of the most important groups of the American LITTLE THEATER MOVEMENT, the Provincetown Players were begun informally by George Cram Cook and his wife, Susan GLASPELL, when they organized a production of their play *Suppressed Desires* (produced 1915), a satire on psychoanalysis, at the Wharf Theatre—an old, derelict fish house on a pier in Provincetown, Massachusetts. The group evolved to encourage young new talent who wrote experimental and provocative plays that challenged the conventional drama popular on Broadway. In summer 1916 they performed Eugene O'NEILL's first produced plays, *Bound East for Cardiff* and *Thirst*, as well as Glaspell's *Trifles* at the Wharf. In the fall of that year Cook formally incorporated the group as the Provincetown Players and secured a brownstone in Greenwich Village, which the group refashioned into a theater. Instrumental in bringing O'Neill and his work before New York audiences, the small company performed plays by more than forty other writers, including Paul GREEN, Edna St. Vincent MILLAY, Alfred Kreymborg, Djuna BARNES, Edna FERBER, Floyd Dell, and Michael GOLD. Its productions in the early 1920s powerfully influenced the New York stage, providing O'Neill in particular with the opportunity to have his more ambitious, experimental, full-length plays produced for larger audiences. Such O'Neill plays as *THE EMPEROR JONES* (produced 1920), *THE HAIRY APE* (produced 1922), and *All God's Chillun Got Wings* (produced 1924) were first performed by the Provincetown Players.

### Sources

- Deutsch, Helen, and Stella Hanau. *The Provincetown; A Story of the Theatre*. New York, Farrar & Rinehart, 1931.
- Kenton, Edna. *The Provincetown Players and the Playwrights' Theatre, 1915–1922*, edited by Travis Bogard and Jackson R. Bryer. Jefferson, N.C.: McFarland, 2004.
- Sarlós, Robert Károly. *Jig Cook and the Provincetown Players: Theatre in Ferment*. Amherst: University of Massachusetts Press, 1982.

### Pulitzer Prizes (1917– )

The newspaper publisher Joseph Pulitzer (1847–1911) established an endowment for the creation of the Columbia School of Journalism, which began accepting students in 1912, and for awards to writers whose work advanced the cause of American literature, education, and public service and morality. Under the auspices of the school of journalism, the Pulitzer Prizes are awarded annually to journalists in various categories as well as to outstanding work in the novel, drama, history, biography or autobiography, and poetry. A general nonfiction category was added in 1962.

### Sources

- Bates, J. Douglas. *The Pulitzer Prize: The Inside Story of America's Most Prestigious Award*. New York: Carol Publishing, 1991.
- Hohenberg, John. *The Pulitzer Diaries: Inside America's Greatest Prize*. Syracuse, N.Y.: Syracuse University Press, 1997.

### Pulp Magazines

These fiction magazines—also called dime novels—were printed on cheap paper and usually sold for 10¢. There were hundreds of them during the 1920s and 1930s, most of which terminated after a couple of issues. The pulps paid writers 1¢ or 2¢ cents per word and were usually restricted to a single topic: sports, mystery, science fiction, romance, westerns. Few achieved literary recognition, except for *BLACK MASK*, which introduced the detective novelists Dashiell HAMMETT and Raymond CHANDLER, and science-fiction journals such as *Amazing Stories* and *Weird Tales*, which published H. P. LOVECRAFT. The pulps provided a place for writers to break into print and supported them during the GREAT DEPRESSION.

### Sources

- Goodstone, Tony, ed. *The Pulps: Fifty Years of American Pop Culture*. New York: Chelsea House, 1976.
- Gunnison, John, ed. *Adventure House Guide to the Pulps*. New York: Adventure House, 2000.

### Pyle, Ernie (1900–1945) journalist

Ernie Pyle attended Indiana University, where he wrote for *The Student*. Leaving school in his senior year, he worked on newspapers in Indiana, Washington, D.C., and New York. Pyle began to make his national reputation as an aviation columnist for the *Washington Daily News*. Established as a syndicated columnist in the late 1930s, Pyle began covering WORLD WAR II in London, covering the firebombing of the city but also the everyday scenes of a country at war. His daily columns made the war a story with which millions of Americans could identify. His first collection was published as *Ernie Pyle in England* (1941). After the United States entered the war, Pyle became a battlefield correspondent. His columns from North Africa were collected in *Here Is Your War* (1943). Pyle wrote about the campaign in Italy and covered the D-Day invasion and the Allied victory in France, winning a PULITZER PRIZE for distinguished correspondence. He followed the war to the Pacific, where he was killed by Japanese machine-gun fire on the island of Ie Shima. More of his work was collected in *Brave Men* (1944) and *Last Chapter* (1946).

### Sources

- Miller, Lee G. *The Story of Ernie Pyle*. New York: Viking, 1950.
- Tobin, James. *Ernie Pyle's War: America's Eyewitness to World War II*. New York: Free Press, 1997.



**Pale Fire** by Vladimir Nabokov (New York: Putnam, 1962) *novel*

Vladimir NABOKOV's fifth English-language novel consists of a foreword, a poem in heroic couplets of 999 lines, more than 200 pages of commentary, and an index. The poem, which gives the novel its title, is a work in four cantos by a fictional American writer named John Shade. The foreword and commentary are attributed to Dr. Charles Kinbote, who lives near Shade in the small college town of New Wye. In the foreword Kinbote reveals that Shade was violently murdered by an escapee from a mental institution just before completing the poem, which, Kinbote insists, is missing its final line. The commentary that follows spends less time explicating the poem than it does relating the history of Charles II, the deposed king of Zembla, the "distant northern land" of Kinbote's birth. Eventually, the reader learns that Kinbote is Charles II, and that an assassin has been dispatched to kill him—or, just as likely, that Kinbote is insane and only imagines that he is the deposed king.

#### Source

Boyd, Brian. *Nabokov's Pale Fire: The Magic of Artistic Discovery*. Princeton, N.J.: Princeton University Press, 1999.

—Marshall Boswell

**Paley, Grace** (1922– ) *short-story writer*

Grace Paley was born in the Bronx, New York, the child of Jewish socialist immigrant parents. She attended Hunter College and New York University but never took a degree. Paley's first story collection, *The Little Disturbances of Man: Stories of Men and Women* (1959), featured characters that appeared

in later books in a rich texture of social and political life that reflects Paley's own experience as a political activist and anti-war protestor. Paley established her reputation with another collection, *Enormous Changes at the Last Minute* (1974), which won praise for its shrewd humor and deft handling of family relationships. Paley's other books include *Later the Same Day* (1985), *Long Walks and Intimate Talks: Poems and Stories* (1991), and *Begin Again: Collected Poems* (1999). In 1998 she published a memoir, *Just as I Thought*.

#### Sources

Arcana, Judith. *Grace Paley's Life Stories: A Literary Biography*. Urbana: University of Illinois Press, 1993.

Bach, Gerhard, and Blaine H. Hall, eds. *Conversations with Grace Paley*. Jackson: University Press of Mississippi, 1997.

**The Paris Review** (1953– ) *periodical*

Founded by George PLIMPTON in Paris and published in New York City as a quarterly journal, *The Paris Review* publishes fiction, poetry, criticism, and interviews with renowned writers. Its contributors have included Jack KEROUAC, Philip ROTH, W. D. SNODGRASS, and Susan SONTAG. Plimpton published *The Paris Review Anthology* in 1990, and the magazine regularly publishes a series of interviews with writers, titled *Writers at Work*.

**Patchett, Ann** (1963– ) *novelist*

Born in Los Angeles to a police-captain father and a nurse mother, Ann Patchett is often recognized for creating convincing, diverse characters in her fiction. She received a B.A.



from Sarah Lawrence College in 1984 and an M.F.A. from the IOWA WRITERS' WORKSHOP in 1987. While her four novels—*The Patron Saint of Liars* (1992), *Taft* (1994), *The Magician's Assistant* (1997), and *Bel Canto* (2001)—all involve personal relationships, their subjects range from a Catholic nun to an African American blues drummer to an opera singer. *Bel Canto* was chosen as a finalist for the 2002 PEN/FAULKNER AWARD. *Run* (2007); involves a family after a serious accident. Patchett has also published a memoir, *Truth and Beauty: A Friendship* (2004), which explores her friendship with poet Lucy Grealy.

—Amber Shaw

### ***Paterson* by William Carlos Williams (1946–1958)**

#### *poem*

Considered a masterpiece of modern American literature, *Paterson* is the major achievement of William Carlos Williams's career. Published in five books from 1946 to 1958, *Paterson* is an experimental urban epic consisting of a combination of prose and free-form poetry. Williams juxtaposes lyric passages, prose, letters, autobiography, and historical facts with actual newspaper clippings, obituaries, and personal letters. In part a response to T. S. Eliot's *The Waste Land* and to the decline of values in modern American culture, the five books of *Paterson* grew from the poet's ambition to express the mind of modern man in relation to society as well as the image of man as a city in himself. In the preface to *Paterson*, Williams outlines the major elements of the epic, stressing his attempt to find adequate language to express his vision of man's correlation to his environment through episodes that characterize "all that any one man may achieve in a lifetime." In *Paterson*, the city, the history of New Jersey, and the poet's sensibility meld in an historical and aesthetic work that parallels Williams's collection of essays on American history titled *In the American Grain* (1925).

### **Sources**

- Axehod, Stephen Gould, and Helen Deese, eds. *Critical Essays on William Carlos Williams*. New York: G. K. Hall, 1995.
- Bloom, Harold, ed. *William Carlos Williams: Comprehensive Study and Research Guide*. Broomal, Pa.: Chelsea House, 2002.
- Williams, William Carlos. *Paterson (Book One)*. Norfolk, Conn.: New Directions, 1946.
- Williams. *Paterson (Book Two)*. Norfolk, Conn.: New Directions, 1948.
- Williams. *Paterson (Book Three)*. Norfolk, Conn.: New Directions, 1949.
- Williams. *Paterson (Book Four)*. Norfolk, Conn.: New Directions, 1951.
- Williams. *Paterson (Book Five)*. Norfolk, Conn.: New Directions, 1958.

—Lori Shores

### **PEN/Faulkner Award**

The PEN/Faulkner Foundation initiated a writer's award in 1980. Named for William Faulkner, who donated part of his winnings from his Nobel Prize to encourage young writers, the award is given annually. Each year three established writers are designated to determine the award winner. The William Faulkner Foundation Award for First Novel, administered at the University of Virginia, was a predecessor of the PEN/Faulkner Award.

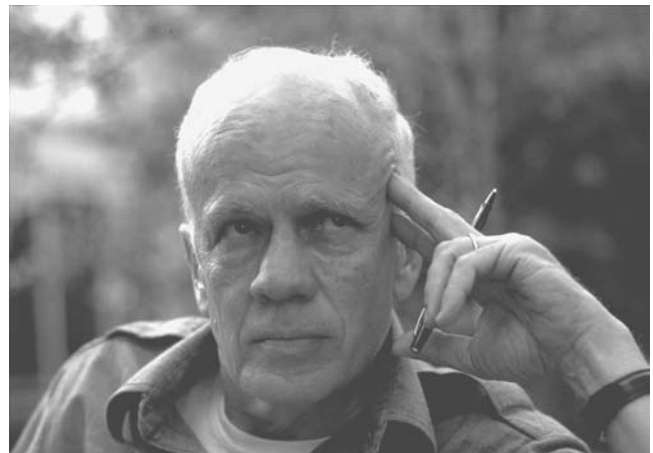
—Marshall Boswell

### **Percy, Walker (1916–1990) novelist**

*... you cannot translate ... anger immediately into writing. It has to undergo a transformation, it has to be sublimated into some other form.*

—Interview (1968)

Born in Birmingham, Alabama, Walker Percy was brought up by his father's cousin, William Alexander Percy, a distinguished writer best known for his autobiography, *Lanterns on the Levee* (1941). Walker Percy's father committed suicide when his son was eleven, and the boy lost his mother two years later in a car accident. Percy received his B.A. from the University of North Carolina and earned an M.D. from Columbia University in 1941. Although trained as a doctor, Percy never practiced. He struggled for years to find his voice as a writer and then succeeded with his first novel, *THE MOVIEGOER* (1961), which won a NATIONAL BOOK AWARD. The novel is the story of an alienated young man who seeks refuge in an obsession with the movies. A devout Roman Catholic interested in moral issues, Percy wrote elegant, understated, and often comic prose. Like



*Walker Percy*

other Southern writers, he had a tragic sense of history, but his work is buttressed with a high philosophical mentality that questions the nature of existence and the ambiguity of human motivations. His other novels include *The Last Gentleman* (1966), *Lancelot* (1977), *Love in the Ruins* (1971), *The Second Coming* (1980), and *The Thanatos Syndrome* (1987). His nonfiction includes *The Message in the Bottle* (1975) and *Novel Writing in an Apocalyptic Time* (1986).

### Principal Books by Percy

*The Moviegoer*. New York: Knopf, 1961.

*The Last Gentleman*. New York: Farrar, Straus & Giroux, 1966.

*Love in the Ruins: The Adventures of a Bad Catholic at a Time Near the End of the World*. New York: Farrar, Straus & Giroux, 1971.

*The Message in the Bottle: How Queer Man Is, How Queer Language Is, and What One Has to Do with the Other*. New York: Farrar, Straus & Giroux, 1975.

*Lancelot*. New York: Farrar, Straus & Giroux, 1977.

*The Second Coming*. New York: Farrar, Straus & Giroux, 1980.

*Lost in the Cosmos: The Last Self-Help Book*. New York: Farrar, Straus & Giroux, 1983.

*The Thanatos Syndrome*. New York: Farrar, Straus & Giroux, 1987.

*State of the Novel: Dying Art or New Science*. New Orleans, La.: Faust, 1988.

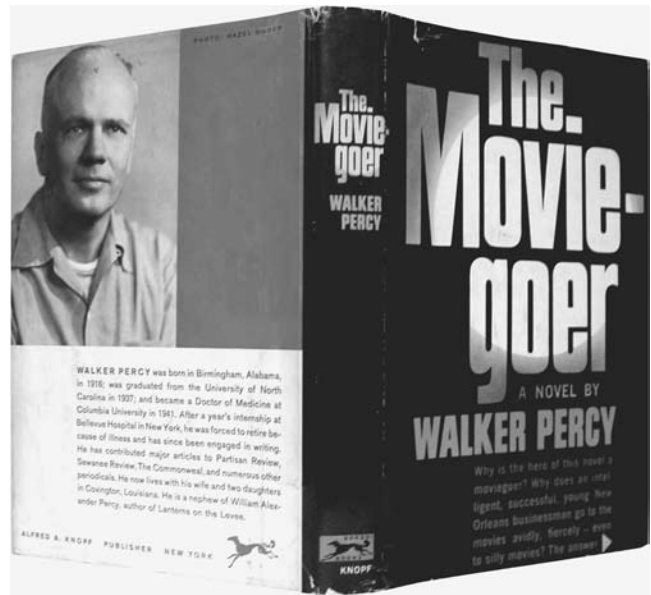
*Signposts in a Strange Land*, edited by Patrick Samway. Farrar, Straus & Giroux, 1991.

### Studying Walker Percy

Walker Percy's four major novels are *THE MOVIEGOER* (1961), *The Last Gentleman* (1966), *Love in the Ruins* (1971), and *Lancelot* (1977). *The Message in a Bottle* (1975) is a collection of twenty years' worth of essays that explain his philosophy of language.

There are three biographies of Percy. The recommended starting place is Patrick H. Samway's *Walker Percy: A Life* (New York: Farrar, Straus & Giroux, 1997). Father Samway is a Jesuit priest who knew Percy and his family. He brings to his fully detailed biography a particular understanding of the religious and philosophical concerns that inform Percy's work. *Conversations with Walker Percy* and *More Conversations with Walker Percy*, both edited by Lewis A. Lawson and Victor A. Kramer (Jackson: University Press of Mississippi, 1985 and 1993), provide the author's own comments on his life and work.

Linda Whitney Hobson's *Walker Percy: A Comprehensive Descriptive Bibliography* (New Orleans: Faust, 1988) is a primary bibliography published two years before the author's death, but after his life's work was essentially completed. It should be supplemented with book collector Stuart Wright's *Walker Percy: A Bibliography, 1930–1984* (Westport, Conn.: Meckler, 1986). Andrew Lytle, *Walker Percy, Peter Taylor: A Reference Guide* (Boston: G. K. Hall, 1983) provides a long-



Dust jacket for Percy's first novel, 1961, which won the National Book Award

out-of-date annotated secondary bibliography that must be supplemented by the MLA annual bibliographies.

A good start for any student is *Walker Percy*, edited by Harold Bloom, in the *Modern Critical Views* series (New York: Chelsea House, 1986). This collection of critical essays provides accessible readings of Percy's work, addressing a variety of literary issues from a variety of perspectives. *Critical Essays on Walker Percy* (Boston: G. K. Hall, 1989), opens with a series of contemporary reviews but quickly turns to a comprehensive look at a variety of themes and approaches to Percy's novels.

Several works provide insight into the religious flavor of Walker Percy. Kieran Quinlan's *Walker Percy: The Last Catholic Novelist* (Baton Rouge: Louisiana State University Press, 1996) provides a religious reading of the Percy canon, arguing that the "centrality of religious belief" defined both Percy's life and writings. Gary M. Ciuba considers the work of Walker Percy as a series of revelations, clearly invoking biblical imagery. His *Walker Percy: Books of Revelations* (Athens: University of Georgia Press, 1991) walks steadily through each of Percy's novels, providing an archetypal reading of this author's work. Robert H. Brinkmeyer's *Three Catholic Writers of the Modern South* (Jackson: University Press of Mississippi, 1985) provides a concise look at the inextricable union between Percy's religious faith and his regional heritage.

Percy's emphasis on the human role within modernity is taken up by several later critics. In *The Sovereign Wayfarer: Walker Percy's Diagnosis of the Malaise* (Baton Rouge: Loui-

siana State University Press, 1972), Martin Luschei attempts to move the discussion of Walker Percy's novels beyond the typical demarcations of "Catholic" and "Southern" in order to engage Percy as a "contemporary American voice." *Walker Percy: Novelist and Philosopher*, edited by Jan Gretland and Karl-Heinz Westarp (Jackson: University Press of Mississippi, 1991), is a collection of essays divided into four thematic sections exploring Percy not only as a novelist but also as a regionalist, a philosopher, and a moralist. While each novel claims a part of the discussion, Percy's final novel, *The Thanatos Syndrome*, is the primary focus of this collection. Some critics seek to look beyond the religious and regional elements within Percy's work. John Desmond's *Walker Percy's Search for Community* (Athens: University of Georgia Press, 2004) considers the interrelated quality of Percy's highly communal world of fiction.

Similar to the critics mentioned above, but moving beyond the theoretical to the practical, the following works emphasize cultural readings. *The Last Physician: Walker Percy and the Moral Life of Medicine*, edited by Carl Elliott and John Lantos (Durham, N.C.: Duke University Press, 1999), explores the influence of Percy's medical training on his writing, incorporating articles by philosophers, literary critics, and physicians. This collection of essays also includes an article by Laurie Zoloth which emphasizes a gendered reading of several Percy novels. For a thoroughly gendered reading of Walker Percy, see *Walker Percy's Feminine Characters*, edited by Lawson and Elzbieta Oleksy (Troy, N.Y.: Whitson, 1995), a collection of essays dedicated to exploring the feminine within the Percy canon.

—Abigail A. Lundelius

### **Petry, Ann** (1908–1997) *novelist*

Born in Connecticut and educated at the Connecticut College of Pharmacy, where she earned a Ph.G. (graduate in pharmacy) degree, Ann Petry worked as a pharmacist for seven years in her family's business before moving to New York to become a writer. She earned critical praise for her novel *The Street* (1946), which depicts the struggle of a woman determined to make a decent life for herself and her son in the midst of the poverty and frustration of Harlem. Petry was one of the first female African American novelists to achieve fame. Her later work includes *Miss Muriel* (1971), a collection of short stories, and several children's books: *The Drugstore Cat* (1949), *Harriet Tubman: Conductor on the Underground Railway* (1955), and *Tituba of Salem Village* (1964), the story of a Caribbean woman accused of stirring up witchcraft.

### **Sources**

Ervin, Hazel Arnett, and Hilary Holladay, eds. *Ann Petry's Short Fiction: Critical Essays*. Westport, Conn. & London: Praeger, 2004.

Holladay. *Ann Petry*. New York: Twayne, 1996.

### **Phillips, Jayne Anne** (1952– ) *short-story writer, novelist*

Born in Buckhannon, West Virginia, Phillips earned a B.A. degree in 1974 from West Virginia University and an M.F.A. from the University of Iowa in 1978. *Sweethearts* (1976), her first novel, draws on her West Virginia background with evocative portraits of rural families. *Counting* (1978) has an urban setting and deals with sex and politics. *Black Tickets* (1979) expanded Phillips's audience and is her most experimental work, developing different narrators and a cast of characters who have been called "urban grotesques." The novel *Machine Dreams* (1984) is an expansive canvas of social and popular history set in West Virginia from the Great Depression to the VIETNAM WAR. *Shelter* (1994) is a novel set in a girls' camp in West Virginia in 1963. *Fast Lanes* (1987) depicts the extremes of urban existence. *Motherkind* (2000) is about a mother dying of cancer and her daughter's visit home to tell her mother she is going to have a baby.

### **Source**

Robertson, Sarah. *The Secret Country: Decoding Jayne Anne Phillips' Cryptic Fiction*. Amsterdam & New York: Rodopi, 2007.

### **The Piano Lesson** by August Wilson (produced 1987) *play*

First performed in 1987 at the Yale Repertory Theater, six months after the author's *JOE TURNER'S COME AND GONE* saw its debut on the same stage, *The Piano Lesson* has become one of August WILSON's most enduring works. It earned him his second Pulitzer Prize and ran on Broadway for 329 performances.

Set in Pittsburgh in 1936, the play concerns the battle between Boy Willie and his sister, Berniece, over what to do with the family piano. A rich and overdetermined symbol, the piano was acquired by their great-grandfather's slave owner in exchange for the great-grandfather's wife and nine-year-old son. In his despair the great-grandfather carved a series of African figurines on the piano's legs. Years later Boy Willie and Berniece's father was killed by Sutter, one of the sharecropper's descendants, for stealing the piano. After Sutter is mysteriously killed, the children maintain ownership of the piano, which Boy Willie wants to sell in order to buy back the plantation on which his descendants were slaves. Berniece wants to keep the piano as a symbol of their past. The play reaches its climax when Berniece, after refusing for years to play the piano, sits down and plays a song that "is intended as an exorcism and a dressing for battle. A rustle of wind blowing across two continents." The music banishes Sutter's ghost, which has been haunting Boy Willie, and reconnects Berniece to her ancestry.

### **Sources**

Elam, Harry Justin. *The Past As Present in the Drama of August Wilson*. Ann Arbor: University of Michigan Press, 2006.



Wilson, August. *The Piano Lesson*. New York: Dutton/Plume, 1990.

—Marshall Boswell

### **Piercy, Marge** (1936– ) *novelist, poet*

Marge Piercy was born and raised in a working-class section of Detroit. She earned a B.A. degree in 1957 from the University of Michigan and an M.A. in 1958 from Northwestern University. Piercy traveled and wrote many unpublished works of fiction in the late 1950s and early 1960s, most of them with feminist themes, reflecting her experience as a political activist in New York City. In the novel *Going Down Fast* (1969), Piercy comments on the corrupt influence of power. In this and other novels that included *Dance the Eagle to Sleep* (1970) and *Vida* (1980), Piercy developed a distinctive mix of characters who are politically committed and sexually liberated.

Piercy has experimented with different genres of fiction, including science fiction in *Woman on the Edge of Time* (1976), which has a Chicana protagonist, and in *He, She, and It* (1991), an amalgam of science fiction and Jewish mysticism. *Gone to Soldiers* (1987) is an ambitious attempt to create an encyclopedic narrative of the different peoples affected by WORLD WAR II. In *City of Darkness, City of Light* (1996), Piercy explores the French Revolution, concentrating on neglected female figures.

Piercy has written poetry that reflects her radical sentiments: *Hard Loving* (1969), *Living in the Open* (1976), *The Moon Is Always Female* (1980), *My Mother's Body* (1985), and *What Are Big Girls Made Of?* (1997). Her essays have been collected in *The Grand Coolie Dam* (1970) and *Parti-Colored Blocks for a Quilt* (1982). Her later fiction includes *Storm Tide* (1998), which she cowrote with her husband, Ira Wood; and *Three Women* (1999).

### **Sources**

Shands, Kerstin W. *The Repair of the World: The Novels of Marge Piercy*. Westport, Conn.: Greenwood Press, 1994.

Thielmann, Pia. *Marge Piercy's Women: Visions Captured and Subdued*. Frankfurt, Germany: R. G. Fischer, 1986.

### **Pinsky, Robert** (1940– ) *poet, critic, translator*

A New Jersey native and graduate of Rutgers (B.A. 1962), Robert Pinsky earned his Ph.D. at Stanford in 1966 and has taught at several universities, including the University of California at Berkeley and Boston University. His writing has been influenced by jazz, and Pinsky maintains that he has tried to make words into the harmonic structures of musicians such as Charlie Parker and Dizzy Gillespie. His poetry collections include *An Explanation of America* (1979), *History of My Heart* (1984), *The Want Bone* (1990), and *Jersey Rain* (2000).

Pinsky's books of criticism include *The Situation of Poetry* (1977), *Poetry and the World* (1988), and *The Sounds of Poetry: A Brief Guide* (1998). He has edited collections of poetry, and his 1994 translation of Dante's *Inferno* is acclaimed. Seeking to come as close to the original as possible, he used slant rhyme and near rhyme so as not to force the meaning of the poem into the metrical structure of the English language. His bilingual edition allows readers to compare the translation and the original side by side.

Pinsky served as the POET LAUREATE of the United States from 1997 to 2000. During his tenure he initiated the Favorite Poem Project, in which he aimed to record one hundred American citizens reading their favorite poem, collected as a permanent archive in the Library of Congress. Overwhelming response to the project demonstrated Pinsky's belief in the importance of poetry in everyday life.

### **Source**

Thomas, Harry, ed. *Talking with Poets*. New York: Handsel, 2002.

### **Pirsig, Robert** (1928– ) *novelist*

... the title of the book, "*Zen and the Art of Motorcycle Maintenance*," ... seems almost calculated to invite academic disrespect. One hundred and twenty one publishers turned it down, setting a Guinness World Record for editorial rejection. The paperback publishers themselves classified it as "New Age," which translates as beads and incense and drugs and free love and the sort of low-class uniformed speculation called "pop philosophy."

—Opening Statement for the first conference on the Metaphysics of Quality (2005)

Robert Pirsig was educated at the University of Minnesota where he earned his B.A. in 1950 and his M.A. in 1958. After studying and teaching at Montana State College and the University of Illinois between 1959 and 1962, teaching rhetoric and studying philosophy, he had a mental breakdown and was institutionalized for three years. In 1968 he took a sixteen-day motorcycle trip from Minneapolis to San Francisco with his twelve-year-old son Christopher, recounted in *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values* (1974). The book combines a sustained philosophical argument about the nature of value with a candid self-examination and a psychologically intense autobiographical narrative. His second book, *Lila: An Inquiry into Morals* (1991), similarly presents a philosophical investigation conducted during the course of a trip. In his review of *Lila*, Harvard psychiatrist Robert Coles called it "an intellectual rebel's book, a loner's book—the writing of a thoughtful, sensitive social and cultural observer who has had his fill of academic



pretentiousness and phoniness, not to mention the arrogance of our various secular experts." Pirsig guards his privacy.

### Sources

DiSanto, Ronald L., and Thomas J. Steele. *Guidebook to Zen and the Art of Motorcycle Maintenance*. New York: Morrow, 1990.

Hayles, Katherine. *The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century*. Ithaca, N.Y.: Cornell University Press, 1984.

### Plath, Sylvia (1932–1963) poet, novelist

"Neurotic, ha!" I let out a scornful laugh. "If neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell. I'll be flying back and forth between one mutually exclusive thing and another for the rest of my days."

—*The Bell Jar* (1963)

Sylvia Plath was born in Boston. Her father, a faculty member at Boston University, died when she was eight. Plath began writing at an early age, and by the time she entered



Sylvia Plath

Smith College in the fall of 1950 she had published stories in *Seventeen* magazine and the *Christian Science Monitor*. After a summer guest editorship at *Mademoiselle* magazine in 1953, Plath attempted suicide. She returned to Smith and graduated summa cum laude in June 1955. Plath went to study at Oxford University, where she met the English poet Ted Hughes. The couple married and had two children. By early 1962 the couple separated, and Plath and her children moved to London. She began writing the poems later collected and published as *Ariel* (1965)—often considered her greatest work—but she continued to suffer from depression. Her poetry reflected her suicidal tendencies and her struggle to reconcile the absence of a male figure in her life. Plath committed suicide in the winter of 1963, just after publication, anonymously, of her novel, *The Bell Jar* (1963), which deals with her emotional breakdown in 1953.

In it Plath reflected the peculiar pressures placed on a young woman of genius and examined the conflict between her own ambitions and her desire to please men in a male-dominated society.

Plath's CONFESSIOAL style speaks of more than her own suicidal tendencies. In poems like "Lady Lazarus" she fuses myth, history, and the universal theme of self-destructiveness and resurrection with her personal experience; she merges her personal suffering with the suffering of the twentieth century, so that her poetry and the age have become indissoluble.

*The Collected Poems* of Sylvia Plath was published in 1981 and *Selected Poems* in 1985. *Letters Home*, an expurgated edition of her letters to her mother, Aurelia Plath, appeared in 1975, and the expurgated *Journals of Sylvia Plath* in 1982. Plath's short fiction has been collected in *Johnny Panic and the Bible of Dreams* (1979). She wrote two books for children: *The Bed Book* (1976) and *The It-Doesn't-Matter Suit* (1996).

*The Unabridged Journals of Sylvia Plath, 1950–1962* was published in 2000.

### Principal Books by Plath

*The Colossus*. London, Melbourne & Toronto: Heinemann, 1960; abridged edition, New York: Knopf, 1962.

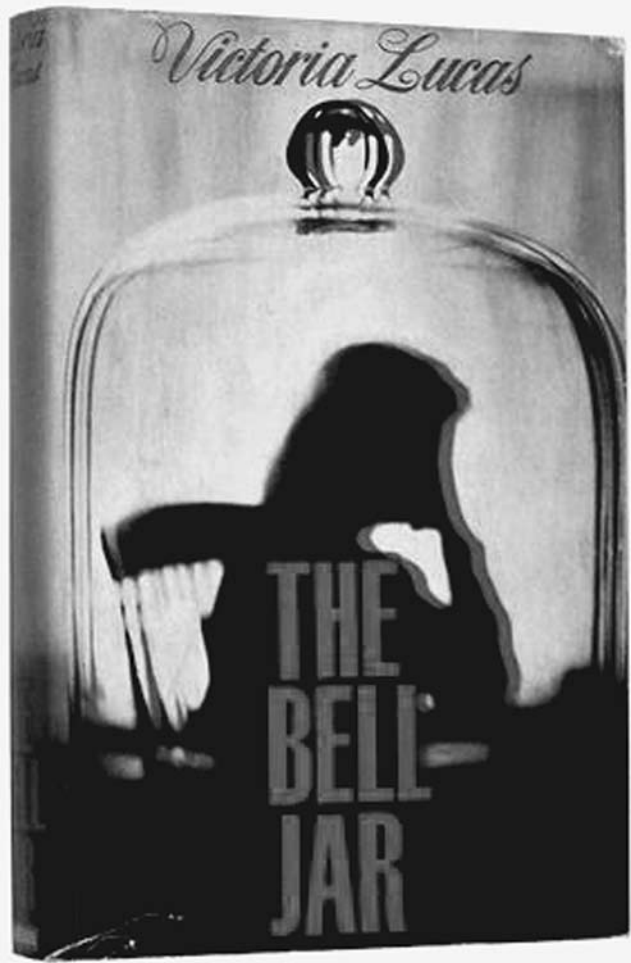
*The Bell Jar*, as Victoria Lucas. London, Melbourne & Toronto: Heinemann, 1963; New York, Evanston, San Francisco & London: Harper & Row, 1971.

*Ariel*. London: Faber & Faber, 1965; New York: Harper & Row, 1966.

*Crossing the Water*. New York, Evanston, San Francisco & London: Harper & Row, 1971.

*Winter Trees*. New York, Evanston, San Francisco & London: Harper & Row, 1972.

*Johnny Panic and the Bible of Dreams: Short Stories, Prose and Diary Excerpts*. New York: Harper & Row, 1979.



Dust jacket for the pseudonymous autobiographical novel published the month before Plath's death

*The Collected Poems*, ed. Ted Hughes. New York: Harper & Row, 1981.

### Studying Sylvia Plath

Sylvia Plath's poetry is associated with the CONFessional movement and can be compared against other confessional poets, such as her teacher Robert LOWELL and her colleague Anne SEXTON. Students should begin their study of Plath chronologically, reading first the only work published during her lifetime, *The Colossus* (1960). Though her ex-husband, Ted Hughes, did not publish *Ariel* until 1965, the manuscript was written by Plath in 1962. In 2004 Harper Collins published *Ariel: The Restored Edition*, which contains her originally intended emendations to the text. This restored edition includes an introduction by Frieda Hughes, Sylvia Plath's daughter, and the text is based upon original facsimile copies from the Sylvia Plath Collection at Smith College.

*The Bell Jar* (1963) is a semi-autobiographical novel released by Plath under the pseudonym Victoria Lucas. It has proved to be a seminal text for both psychobiographies of Plath and also for feminist critical theory. *Reflecting on The Bell Jar*, edited by Pat Macpherson (New York: Routledge, 1991), is part of the Heroines? Series, which examines fictional women who have become mythologized in the West, through the lens of feminist inquiry. *Reflecting on The Bell Jar* examines the novel against the backdrop of COLD WAR paranoia, McCarthyism, and gender maladjustment.

Hughes later collected Plath's poetry and published three more collections: *Crossing the Water* (1971); *Winter Trees* (1972); and *The Collected Poems* (1981). *Collected Poems*, which gathers material written between 1956 and 1963, received the most press and won the Pulitzer Prize in 1982. Plath was the first poet to win the Pulitzer Prize posthumously.



Dust jacket for the 1965 collection of poems, most of which were written in the months before Plath's suicide in 1963

Plath wrote a considerable amount of prose before and after *The Bell Jar*. Two longer works are extant—*Double Exposure* and *Stone Boy with a Dolphin*. The latter is included in *Johnny Panic and the Bible of Dreams* (1979). All 130 pages of *Double Exposure* went missing sometime in the 1970s and has never resurfaced. *Johnny Panic* is a collection of Plath's short stories, prose, and diary excerpts; the rest of her diaries, *The Journals of Sylvia Plath* and *The Unabridged Journals of Sylvia Plath*, were released in 1982 and 2000, respectively.

Inquiring students will find a wealth of information on the works and life of Sylvia Plath. Stephen Tabor's *Sylvia Plath: An Analytical Bibliography* (Kent, U.K.: Meckler Publications, 1987) provides a primary bibliography as well as a cursory time line of Plath's career. It extensively catalogues her monographs, her audio recordings, broadcasts, musical/dramatic adaptations, and works regarding the author and Ted Hughes. *My Sylvia Plath Page* (<<http://www.sylvia-plath.de>> viewed July 11, 2007) supplies an annotated primary and secondary checklist and other useful features.

Students interested in Plath's marriage to Ted Hughes can consult Diane Middlebrook's *Her Husband: Hughes & Plath—A Marriage* (New York: Viking, 2003), which addresses the couple's aggressive intellectual and erotic relationship. William Todd Shultz also provides a psychoanalytical approach to Plath's paternal issues in his *Handbook of Psychobiography* (New York: Oxford University Press, 2005).

*The Cambridge Companion to Sylvia Plath*, edited by Jo Gill (New York: Cambridge University Press, 2006), is a collection of critical essays that cut across the range of interests in her life and work. *Sylvia Plath*, edited by Harold Bloom (New York: Chelsea House, 1989), is a good beginning collection of critical studies.

—Student Guide by Jonathan Maricle

***Play It as It Lays*** by Joan Didion (New York: Farrar, Straus & Giroux, 1970) *novel*

A novel about the drug-filled decadence of Southern California in the late 1960s, Joan DIDION's *Play It as It Lays* is a landmark work of minimalism that combines stoicism with existentialist élan. The novel's heroine, Mariah Wyeth, is a failed actress and the wife of an up-and-coming director named Carter. After an affair with her lover Les Goodman results in a pregnancy, Mariah submits to the abortion demanded of her by Carter. Eventually, she joins Carter in a dry, dust-blown desert in Nevada, where he is shooting a movie (and conducting an affair with the lead actress). Against this bleak, symbolic backdrop, Mariah comes to embrace "nothing" as the ground of her values. In the end, Mariah insists, "I know something Carter never knew . . . I know what 'nothing' means and keep on playing." Written in clipped prose and arranged as a series of finely carved episodes, *Play It as It Lays* has exerted a profound influence on later writers such as Ann BEATTIE, Raymond CARVER, and Bret Easton ELLIS.

## Source

Henderson, Katherine Usher. *Joan Didion*. New York: Ungar, 1981.

—Marshall Boswell

**Plimpton, George** (1927–2003) *journalist, editor*

*The outsider did not belong, and there was comfort in that being proved.*

—*Paper Lion* (1966)

George Plimpton is best known for his participatory sports journalism, particularly *Paper Lion* (1966), an account of his stint as an "amateur" member of the Detroit Lions professional football team at preseason training camp. He was born in 1927 in New York City, attended Phillips Exeter Academy, and Harvard University, from which he was graduated in 1948. He also studied at King's College, Cambridge University, where he received a B.A. in 1952 and an M.A. in 1954. In 1953 he co-founded the *THE PARIS REVIEW* with fellow writer PETER MATTHIESSEN. Originally based in Paris, the magazine moved its base of operations to New York in 1957. Plimpton edited the magazine for the rest of his life. His other books about his experiences with professional sports include *Out of My League* (1961), *The Bogey Man* (1968), *Mad Ducks and Bears* (1973), *Shadow Box* (1977), and *Open Net* (1985), the latter of which recounts his experience as a goalie for the Boston Bruins hockey team. A selection of his essays, *The Best of Plimpton*, appeared in 1990. He also edited some twenty volumes, including *The Paris Review Anthology* (1990); *The Writer's Chapbook: A Compendium of Fact, Opinion, Wit, and Advice from the 20th-Century's Preeminent Writers* (1990); and *The Norton Book of Sports* (1992). In 1997 he published a biography of his friend, *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career*.

—Marshall Boswell

## Poet Laureate

According to the Library of Congress, the poet laureate "serves as the nation's official lightning rod for the poetic impulse of Americans." From 1937 to 1986 the position was titled "Consultant in Poetry to the Library of Congress." Louise Bogan, Robert LOWELL, Elizabeth BISHOP, and William Carlos Williams, among others, served the Library of Congress during this era. Recent poet laureates include Rita DOVE, Robert HASS, and Louise GLÜCK. Because the mandate from the Library of Congress is intentionally vague, each poet laureate is given freedom to explore the duty of addressing the public's relationship with poetry and poetry's relationship with its audience. From Louise Bogan's workshops for women to Robert PINSKY's "Favorite Poem Project" (in



which thousands of Americans “say the poems they love”), the laureate position has been an important vehicle by which poetry and readers are connected.

### Source

The Library of Congress, Poet Laureate. <<http://loc.gov/poetry/laureate.html>> (viewed May 20, 2007).

—Tod Marshall

## Poetry

American poetry after WORLD WAR II underwent several radical transformations that continue to shape the art in the twenty-first century. These changes were brought about both by and in reaction to the influence of T. S. Eliot, William Carlos Williams, Wallace Stevens, and other high Modernist writers; the tenets of various literary-criticism movements; and the impact of political upheaval, globalization, ethnicization, and feminization on the genre.

Among all the Modernist writers, Eliot's impact was first and strongest. Through his arguments in “Tradition and the Individual Talent,” “The Music of Poetry,” and “Hamlet,” as well as through his role as editor at Faber and Faber, he informed both the poetic and critical perspective of John Crowe Ransom, Allen Tate, Robert Penn Warren, Yvor Winters, I. A. Richard, William Empson, W. H. Auden, and the early writing of Robert LOWELL. In fact, most of the writers who went on to leave vivid impressions on the succeeding generations of writers—including James WRIGHT and Adrienne RICH—began their writing careers heavily influenced by the dictates of Eliot and New Criticism. This influence led to the creation of poetry that was intellectually driven and reliant upon dense figurative language, allusions, and metrical mastery.

During the 1950s poets began to rebel against this orthodoxy in a variety of ways. The reasons for this rebellion are numerous: political dissatisfaction that arose after the Depression and World War II; responses to inequities in civil and women's rights; and a rejection of what some writers saw as a staid American lifestyle of consumption were all integral in creating this rebellion. Many writers identified the conservative poetics of Eliot and the New Critics with conservative politics, stagnant social forces, and a destructive American way of life. By pursuing formal experimentation in poetry that rejected metrical verse, by writing about highly personal subject matter that ignored the dictates of impersonality, and by being openly critical of American values, poets such as Lowell, Muriel RUKEYSER, Gregory CORSO, Allen GINSBERG, and others turned to the poetics of William Carlos Williams as a new aesthetic model.

The highly personal CONFESSIOAL POETRY of Lowell, Sylvia PLATH, Anne SEXTON, W. D. SNODGRASS, and John BERRYMAN arose out of this reaction against impersonality. The poetry of this movement found its energy in the candid revelation of autobiographical details—the more lurid,

the more powerful. Radical in its openness, the confessional mode of this time period fostered similar writing in the latter part of the twentieth century. Perhaps more important than revealing the specific details of many of these writers' lives, this poetry expanded the definition of what was considered appropriate subject matter for poetry. Many writers marginalized by sexism, racism, and economic disparities began to find voices through this more egalitarian mode of poetics.

Poets such as Adrienne RICH, Marge PIERCY, and Anne SEXTON played important roles in shaping women's political movements in the 1960s and 1970s by giving voice to women's experiences of domestic life, sexuality, and social and political oppression in intensely personal writing. African American writers such as Gwendolyn Brooks, Amiri BARAKA, Don LEE, and Lucille CLIFTON wrote poetry with a highly charged political agenda during the 1960s; representatively, the BLACK ARTS MOVEMENT involved these poets' work and pursued a nonintegrationist stance toward promoting African American culture and rejecting white American culture. During this time period many writers, including Lowell, Denise LEVERTOV, Galway KINNELL, and Robert BLY, responded in protest to the VIETNAM WAR. Their poetry stands with feminist work and with the political poetry of African American writers as an indicator of the impulse of this era toward poetry that was formally looser, wide-ranging in subject matter, and possessed of a public role.

Not all writing of the 1960s and early 1970s was socially motivated. Taking cues from surrealism and from South American poetry in translation, as well as from the writing of George Trakl and Tomas Tranströmer and other Europeans, the “Deep image” poets felt that poetry loosed from conscious control could plumb the depths of the imagination and create surrealistic archetypal imagery. Wright, Bly, and W. S. MERWIN are often identified as writers of this movement. A noteworthy outgrowth of the Deep image movement was the interest of these writers in translation, which began a rapid proliferation of works from other cultures, in turn influencing the writing of American poets. From the Spanish writing of Pablo Neruda to the Polish poetry of Czesław Miłosz, translation has had a powerful influence on American poetry since the 1960s and 1970s.

The New York School is another group of writers that was influenced by translation, particularly by French poetry, and by painting and HUMOR. Writers such as Frank O'HARA, Kenneth KOCH, James SCHUYLER, and Barbara GUEST created works of poetry that were both insightful and irreverent. Other poetry of the 1970s both continued exploration of confessional terrain, opening up new subject matter and new voices through poetry, and shifted toward an emphasis of interiority and the philosophical. Where Eliot stressed erudition and impersonality and Williams allowed for writers to use a looser poetry to explore their everyday experiences, Stevens emphasized epistemological inquiry. His poetry has inspired writers such as John ASHBERRY, Robert HASS, and



Jorie GRAHAM to focus on the role of the philosophical in their work. It is, however, important to note that none of these poets (nor the *zeitgeist*) should be classified as merely philosophical in orientation. The careful attention to the everyday of Williams can be found in Hass's poetry; the playful exuberance of O'Hara can be found in Ashbery; the erudition of Eliot can be found in Graham. By the end of the twentieth century, influences had become myriad and movements had become relatively meaningless in classifying the work of an individual writer.

The lack of an orthodoxy is perhaps one of the catalysts behind the New Formalist movement of the 1980s. Asserting that free-verse poetry had led to uncultivated slackness in writing, the NEW FORMALISTS called for a return to metrical frameworks as organizing principle in verse. Timothy STEELE, Brad LEITHAUSER, Mary KARR, Dana GIOIA, and others also connected what they saw as a slackness in contemporary poetry with the rise of the master of fine arts degree in creative writing.

The emergence of voices from different American subcultures has been myriad and abundant. From the Asian American writing of Li-Young LEE and Cathy SONG to the Native American writing of Sherman ALEXIE and Joy HARJO, many volumes of poetry published in the 1990s have allowed for new cultural voices and experiences to enter into the diverse poetic dialogue that has continued into the twenty-first century.

### Sources

Gray, Richard. *American Poetry of the Twentieth Century*. London & New York: Cambridge University Press, 1976.

Perkins, David. *A History of Modern Poetry: Modernism and After*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1987.

—Tod Marshall

### Pop Art

Pop art refers to a movement in the visual arts in which artists employ the images and icons of popular culture—comic books, brand-name packages, magazine advertisements, and so on—as part of their work. The images are often used self-consciously in the manner of kitsch. By placing such banal, familiar imagery in the context of high art, pop art seeks to enhance the aesthetic value of these shallow, disconnected images while also calling into question the integrity of elitist culture. The pop-art movement began in both Britain and the United States in the 1950s and reached its height in the 1960s. It is generally regarded as the first Postmodern development in the visual arts. The most famous American pop artists were Andy Warhol, whose lithograph of a Campbell's soup can has become a classic American painting, and Roy Lichtenstein, who is most famous for his massive oil canvas homages to comic-book art. In literature the techniques of

pop art can be found most notably in the work of Thomas PYNCHON, whose novels were some of the first to combine erudite learning with “low” slapstick humor; Kurt VONNEGUT, who paid his most direct homage to his pop-art leanings with his cartoon novel, *Slapstick: Or, Lonesome No More!* (1976); and Donald BARTHELME, whose use of collage owes much to the pop-art style.

### Source

Harrison, Sylvia. *Pop Art and the Origins of Post-Modernism*. Cambridge: Cambridge University Press, 2001.

—Marshall Boswell

### Portis, Charles (1933– ) novelist

Born in El Dorado, Arkansas, and educated at the University of Arkansas, where he received his B.A. in journalism in 1958, Charles Portis published his first novel, *Norwood*, in 1966. It has been called a Southern version of Jack Kerouac's *ON THE ROAD*. His second novel, *True Grit* (1968), established an original voice through a comic narrative by Mattie Ross, a fourteen-year-old girl seeking revenge for her father's murder. Like Mark Twain's *Adventures of Huckleberry Finn*, Portis's *True Grit* captures the nature of frontier anarchy while affirming the integrity of the individual and a sense of justice. *The Dog of the South* (1979) and *Gingros* (1991) confirm Portis's gift for writing picaresque fiction.

### Source

Charles Portis: <<http://www.rci.rutgers.edu/~wvest/>> (viewed April 10, 2007).

### *Portnoy's Complaint* by Philip Roth (New York: Random House, 1969) novel

Roth's fourth book, and third novel, became a controversial best-seller in 1969 and established Roth as one of the most daring writers of our time. The book details the psychological disorder of the novel's narrator, Alexander Portnoy, who suffers from conflicting “strongly-felt ethical and altruistic purposes” and “extreme sexual longings, often of a perverse nature.” Diagnosed with “Portnoy's complaint,” Portnoy narrates his moral coming-of-age directly to his psychiatrist, Dr. Spielvogel, in the form of a sustained dramatic monologue. Portnoy remembers his domineering Jewish mother and his complaining, constipated father, and provides a detailed, comic account of his pampered childhood, replete with episodes of masturbation and sexual misconduct. He also describes his adult life in the sexually liberated milieu of 1960s New York, where his uncontrollable sexual longings conflict with his desire to be the Nice Jewish Boy of his mother's dreams.

Roth's breakthrough novel combines the surreal absurdity of Franz Kafka with the timing of stand-up comedian Lenny

Bruce. Even more important, the book challenges the standard perceptions of Jewish family life, all part of Roth's determined effort to inflame the ire of those critics who accused his early stories of expressing anti-Semitism.

—Marshall Boswell

## Postmodernism

Although the term rarely fails to generate controversy, Postmodernism generally refers to the dominant stylistic developments, changes, and approaches that emerged in the art, literature, music, and architecture of advanced capitalist nations following the demise of the so-called Modernist age. Roughly speaking, the Postmodernist era begins in conjunction with the COLD WAR of the late 1940s and continues to the present day.

As its name suggests, Postmodernism is defined against what it followed, namely Modernism, which most cultural critics date from 1890 to 1945. As a cultural dominant, Modernism emerged in the aftermath of major Victorian shifts in political, scientific, and philosophical thinking that had the collective effect of dismantling a great many of the transcendent underpinnings upon which so much of European thought had once relied. Charles Darwin's theory of evolution and natural selection, Karl Marx's cultural materialism, Friedrich Nietzsche's concept of the will to power, and Sigmund Freud's tripartite model of the psyche radically changed the way artists and intellectuals regarded, respectively, their own origins, the mechanisms of historical change, the ground for morality, and the very nature of the self. The result was a widespread sense of alienation from a once-continuous historical past. The art of this period reacted to this sense of fragmentation and alienation by trying to wrest a new coherence via symbolism, myth, formal ingenuity, and a new preoccupation with subjectivity and the interior. The result was an explosion of new artistic forms and approaches, including Impressionism, ABSTRACT EXPRESSIONISM, Cubism, the mythic novel, stream of consciousness, interior monologue, Surrealism, and Imagism.

Postmodernism emerged as a reaction to this flowering of newness. Confronted with the image-based, technologically ramped-up postwar world, many artists of the 1950s and 1960s began to doubt the efficacy of art to achieve the encompassing coherence sought by the Modernists. Instead, these new writers, artists, and architects regarded the abundance of superficial images and dehumanizing technologies with a new attitude of ironic surrender. Image and style became disconnected and free-floating, forcing the Postmodern artist to seize these ready-made images and redeploy them through pastiche, bricolage, parody, and fabulation, all with a new spirit of hyper self-consciousness. Although the term sometimes refers to the general postwar period, it is perhaps more usefully applied to works of literature, music, art (such as Andy Warhol's famous paintings of Campbell soup cans

and Brillo boxes), and architecture in which such features as parody and pastiche are self-consciously applied.

Among American novelists, John BARTH is perhaps the first writer formally to diagnose the Postmodern artistic agenda both in his work, *Giles Goat-Boy* (1966) and *LOST IN THE FUNHOUSE* (1968), and in his famous essay, "THE LITERATURE OF EXHAUSTION." Also included among the American "Postmodern" writers are such figures as Thomas PYNCHON, Vladimir NABOKOV, Robert COOVER, William GADDIS, and Donald BARTHELME. In more-recent years such writers as Don DELILLO, David Foster WALLACE, and Richard POWERS have been characterized as moving *beyond* Postmodernism, though there is little critical agreement as to what this new cultural dominant will be called or what characterizes it as a coherent movement.

## Sources

Green, Jeremy. *Late Postmodernism: American Fiction at the Millennium*. New York: Palgrave Macmillan, 2005.

McHale, Brian. *Postmodern Fiction*. New York: Methuen, 1987.

—Marshall Boswell

## Poststructuralism

Poststructuralism is the name given to more-recent developments in Structuralist practice and can be said to possess roughly the same relationship to its predecessor movement as POSTMODERNISM does to Modernism. Whereas the STRUCTURALISTS of the first half of the century sought to interpret phenomena as a discrete arrangement of signs that could best be understood within the larger system surrounding the entity under scrutiny, Poststructuralists bring to this practice a strain of metaphysical doubt about the possibility of achieving a final or even stable understanding. While Structuralists take their cue primarily from French linguist Ferdinand de Saussure's theory of language articulated in his celebrated *Course in General Linguistics* (1916), Poststructuralists draw primarily upon the critique of that theory as leveled by Jacques Derrida, the principal architect of the practice known as DECONSTRUCTION. Poststructuralists emphasize the instability of language and, hence, the instability of formal, Structuralist interpretation. In the late 1960s Roland Barthes, a central figure in the development of Structuralism and semiotics, embraced, and also helped formulate, the Poststructuralist turn. Other key figures associated with this brand of inquiry include radical anthropologist and philosopher Michel Foucault, feminist critic Julia Kristeva, and psychoanalytic theorist Jacques Lacan.

## Source

William, James. *Understanding Poststructuralism*. Montreal, Quebec: McGill-Queens University Press, 2006.

—Marshall Boswell

**Potok, Chaim** (1929–2002) *novelist, short-story writer, playwright, historian, theologian*

*Master of the Universe . . . if You are truly real, then You are powerless and cruel. If You are able to prevent evil but are unwilling, You are cruel. If You are willing to prevent evil but are not able, then You are without power. And if you are able and willing, why then is there evil?*

—“The Dark Place Inside” (1967)

Best known as the author of the classic novel *The Chosen* (1967), Chaim Potok was born Herman Harold Potok in 1929 in the Bronx to Orthodox Jewish parents, who called him by his Jewish name, Chaim Tzvi. He received his B.A. in English literature from Yeshiva University in 1950 and five years later was ordained as a rabbi by the Jewish Theological Seminary. In 1965 he received his Ph.D. from the University of Pennsylvania and two years later published *The Chosen* to great acclaim. A story of education, or a bildungsroman, *The Chosen* follows the friendship of two Jewish boys, Reuven Malter and Danny Saunders, who, somewhat like the literary-minded Potok, battles with his Orthodox father over his desire to pursue a secular field of study, in Danny’s case, psychology.

In addition to a fourteen-volume theological study of Jewish ethics and nearly a dozen other novels, including several works for children, Potok also wrote *My Name Is Asher Lev* (1972), about a Jewish painter.

#### Sources

Bloom, Harold, ed. *Chaim Potok’s The Chosen*. Philadelphia: Chelsea House, 2005.

Sternlicht, Sanford. *Chaim Potok: A Critical Companion*. Westport, Conn.: Greenwood Press, 2000.

—Marshall Boswell

**Powers, J. F.** (1917–1999) *novelist*

J. F. Powers was born in Jacksonville, Florida, and lived there until he graduated from high school, when he moved with his family to Chicago. He studied nights at Northwestern University while working at various jobs, including as an editor for the Illinois Historical Records Survey. When he refused a call into the army, citing his commitment to pacifism, he was imprisoned for thirteen months for draft evasion, a charge that was pardoned after the war. During that time Powers began writing short stories often dealing humorously and satirically with the lives of Catholic priests. His stories were collected in *Prince of Darkness* (1947) and *The Presence of Grace* (1956). In 1962 he won a NATIONAL BOOK AWARD for his first novel, *Morte d’Urban*, the story of Father Urban, a worldly man who is nevertheless committed to his religious vocation. *Wheat that Springeth Green* (1988) returns to similar themes and characters, this time from a comic point of view. Powers taught creative writing

at St. John’s University, Marquette, the University of Michigan, and Smith College.

#### Source

Hagopian, John V. J. F. Powers. New York: Twayne, 1968.

**Powers, Richard** (1957– ) *novelist*

*So many of my books are dialogues between little and big. There’s this desire to see how the parts of the whole can see the whole, come to know it, suffer the consequences of it.*

—Interview (1998)

Richard Powers writes ambitious novels that explore complex scientific, artistic, and political ideas within the framework of Postmodernist METAFICTION. Born in Evanston, Illinois, Powers was the fourth of five children. In 1968 his family moved to Bangkok, Thailand, where his father had accepted a position at the International School. While in Thailand, Powers read widely in both literary fiction and nonfiction while also mastering the cello and European vocal music. After returning with his family to Illinois in the mid 1970s, Powers entered the University of Illinois, where he studied physics and English literature, thus inaugurating the joint interest in science and literature that later characterized his best work. In 1979 he completed an M.A. in English literature and moved to Boston, where he secured work as a technical writer and computer programmer.

After two years Powers quit his day job to write his first novel, *Three Farmers on Their Way to a Dance* (1985). Taking his inspiration from the 1914 August Sander photograph referenced in the title, the book intertwines two related narrative lines, one featuring a contemporary copyeditor and the other featuring the three men in the title photograph. A critical success, the novel was a finalist for the NATIONAL BOOK CRITICS CIRCLE AWARD; this recognition prompted Powers to concentrate exclusively on his writing. While living in southern Holland, he wrote his second novel, *Prisoner’s Dilemma* (1988), which looks back to his teenage years in Illinois while also exploring such apparently unrelated subjects as game theory, nuclear proliferation, the internment of Americans of Japanese descent during WORLD WAR II, and Walt Disney. The intricate structure of the novel allows Powers to establish fresh connections between global catastrophe and private life.

*THE GOLDBUG VARIATIONS* (1991), also written in Holland, is Powers’s most ambitious and significant novel. The book combines two narrative lines, a present-tense account of a librarian’s budding love affair with a coworker, and a fictional account of three scientists in the 1940s rushing to crack the DNA code. The chapter arrangement corresponds point by point with the thirty short pieces that constitute Johann Sebastian Bach’s famous keyboard piece, *The Goldberg Variations* (1741). The novel was a finalist for the National Book Critics Circle Award.

*Operation Wandering Soul* (1993), another finalist for the National Book Award, followed two years later; it dramatizes the psychic meltdown of a young surgical resident in the pediatrics ward at a public hospital.

In 1992 Powers accepted a position as writer-in-residence at the University of Illinois, where he completed his fifth novel, *Galatea 2.2* (1995), in which a cognitive neurologist named Philip Lentz attempts to create a computerized model of the human brain. This novel was followed by *Gain* (1998), another “double-helix” narrative that interweaves a contemporary story of a real estate broker’s illness with a 170-year account of the rise of a massive soap and chemical company.

Powers continues to link the personal and the political, the human and the technological. In *Plowing the Dark* (2000) he juxtaposes a computer research team’s attempt to create a virtual-reality program with a harrowing account of a young American schoolteacher’s four-year ordeal as a blindfolded captive of radical Islamic fundamentalists. *The Time of Our Singing* (2003) addresses the history of race relations in twentieth-century America as experienced by a mixed-race American family of musicians. *The Echo Maker* (2006) tells the story of Mark Schulter, a truck driver who suffers a fourteen-day coma following a violent wreck. When he awakes, he suspects that his sister, Karin, is an imposter. She, in turn, puts him under the care of a famous neuroscientist, a decision that allows Powers to explore such issues as the relationship between reality and perception and the neurological basis for consciousness. This novel won the 2006 NATIONAL BOOK AWARD for fiction.

#### Source

Dewey, Joseph. *Understanding Richard Powers*. Columbia: University of South Carolina Press, 2002.

—Marshall Boswell

***A Prayer for Owen Meany*** by John Irving (New York: Morrow, 1989) *novel*

John IRVING’S *A Prayer for Owen Meany* is a bildungsroman about a young man who comes to believe that the childhood friend who killed his mother—the Owen Meany of the title—might actually be an instrument of God.

The novel’s narrator, John Wheelwright, who has left his hometown of Gravesend, New Hampshire, to live in Toronto, partly in protest of his nation’s involvement in the VIETNAM WAR, retells the story of his mother’s death from a foul ball hit by Owen Meany and of his adventures growing up in the 1950s and 1960s as a ward of the local prep school. Owen Meany, whose dialogue is reprinted in all-caps to convey the peculiarly “wrecked” quality of his voice, is convinced that the accidental murder has marked him, and he spends the rest of his life preparing to play his part in what he discerns as God’s unfolding plan. In the meantime, the turmoil of the 1960s begins to erupt, and Owen in particular gets caught up in the countercultural zeitgeist.

Inspired by his former teacher Frederick BUECHNER, Irving seeks in this novel to combine a complex exploration of faith with an account of how his generation has been shaped by historical events, beginning with John F. Kennedy’s assassination in 1963 and continuing through the Iran-Contra scandal in the 1980s. The novel also looks back to nineteenth-century British novelists Charles Dickens and William Makepeace Thackeray in its style, vividness of its characterization, and intricacy of its plot.

#### Sources

Campbell, Josie P. *John Irving: A Critical Companion*. Westport, Conn.: Greenwood Press, 1998.

Davis, Todd F., and Kenneth Womack. *The Critical Response to John Irving*. Westport, Conn.: Praeger, 2004.

—Marshall Boswell

**Price, Reynolds** (1933– ) *novelist, short-story writer, playwright, essayist*

*I think our knowledge of one another is simply there, waiting. It's a common room where we inhabit, and it's waiting to be used by each of the genders.*

—*Conversations with Reynolds Price* (1991)

Reynolds Price was born in Macon, a small rural town in North Carolina. He was educated at Duke University, where he received his B.A. in 1955. Price’s debut novel, *A Long and Happy Life* (1962), draws on his family experience and explores the comic and romantic adventures of its younger characters, Rosacake Mustion and Wesley Beavers, lovers who have trouble sorting out their feelings. *Kate Vaiden* (1986), one of Price’s most important novels and winner of the NATIONAL BOOK CRITICS CIRCLE AWARD, explores through his main character the degree to which individuals bear a responsibility to their families. Other novels, such as *Love and Work* (1968), have grown out of Price’s experience as a college professor. *The Surface of the Earth* (1975) and *The Source of Light* (1981) continue Price’s concern with family destinies and sibling relationships, as do *A Generous Man* (1966), *Good Hearts* (1988), and *The Promise of Rest* (1995). In *The Good Son’s Priest* (2005), his fourteenth novel, a New York art conservator decides to go home to rural North Carolina to reconcile with his father, an emotionally distant Episcopal priest, in the wake of the 9/11 attacks.

Price has also published important work in other genres. His *Collected Stories* was published in 1993. Among his published plays are *Early Dark* (1977) and *Full Moon and Other Plays* (1993). His poetry is collected in several volumes, including *Vital Provisions* (1982), *The Laws of Ice* (1986), and *The Use of Fire* (1990).

A wide-ranging essayist who is concerned with literature, autobiography, and the Bible, Price has published *A Common*



*Room: Essays 1954–1987* (1987); *Clear Pictures: First Loves, First Guides* (1989); *A Whole New Way of Life* (1994); and *The Three Gospels* (1996).

### Sources

Schiff, James. *Understanding Reynolds Price*. Columbia: University of South Carolina Press, 1996.

Schiff, ed. *Critical Essays on Reynolds Price*. New York: G. K. Hall, 1998.

***The Prince of Tides*** by Pat Conroy (Boston: Houghton Mifflin, 1986) *novel*

PAT CONROY's fifth novel, *The Prince of Tides*, is a lyrical tale of Southern dysfunction that, both in its verbosity and in its preoccupation with hereditary violence and guilt, looks back to such classics of Southern literature as William Faulkner's *The Sound and the Fury* (1929), Robert Penn Warren's *ALL THE KING'S MEN* (1946), and, most directly, Thomas Wolfe's *Look Homeward, Angel* (1929).

Conroy's narrator is Tom Wingo, an unemployed English teacher and high-school football coach who, on the same evening that his wife informs him that she's seeing another man, learns from his mother that his sister, Savannah, has tried to kill herself. Tom flies to New York to help, and while there, begins a series of therapeutic sessions with Savannah's psychiatrist.

The novel moves back and forth from 1980s Manhattan to Tom's memories of his past in short vignettes—such as the sequence in which his grandmother Tolitha visits a funeral home to try out coffins—that often directly recall Wolfe's *Look Homeward, Angel*. Although some critics faulted Conroy for what they regarded as overblown prose, others praised the book as a satisfying, thunderous melodrama.

### Source

Burns, Landon C. *Pat Conroy: A Critical Companion*. Westport, Conn.: Greenwood Press, 1996.

—Marshall Boswell

**Proulx, Annie** (1935– ) *novelist, short-story writer*

*Place and history are central to the fiction I write, both in the broad, general sense and in detailed particulars.*

—Interview (1999)

Born in Norwich, Connecticut, in 1935, the oldest of five daughters, Annie Proulx worked as freelance writer and had written several cooking and gardening “how-to” books before establishing her critical reputation as a literary writer in her late fifties. In her three novels and two collections of short fiction, Proulx has explored the remote reaches of North America, perhaps most memorably in the fading, demythol-

ogized American West depicted in *Close Range: Wyoming Stories* (1999). Proulx's first novel, *Postcards* (1992), won the 1993 PEN/FAULKNER AWARD, while her second, *The Shipping News*, published the following year, won many literary awards, including the NATIONAL BOOK AWARD for fiction and the Pulitzer Prize for fiction in 1994. Her third novel, *Accordion Crimes*, a picaresque novel spanning the 1890s through the 1990s, was published in 1996. Proulx's fiction has typically centered on seemingly ordinary characters as they struggle to come to terms with the overarching historical changes that have transformed both their lives and the landscape they inhabit.

Because of her father's career in the textile industry, Proulx moved frequently throughout her childhood, living at various times in Connecticut, North Carolina, upstate New York, Vermont, Maine, and Rhode Island. She attended Colby College in Maine, but dropped out; Proulx later attended the University of Vermont in Burlington, where she earned a B.A. in 1969. While in school, she also began to publish stories for young adults in the teen magazine *Seventeen*; her first story, “All the Pretty Little Horses,” appeared in June 1964. In 1973 Proulx earned an M.A. in history from the Sir George Williams University in Montreal, and she pursued a Ph.D. in Renaissance economic history before dropping out of graduate school in 1975 to become a freelance journalist, writing for such magazines as *Gray's Sporting Journal* and *Outdoor Life*. While working as a journalist, she began to publish short stories, mainly in sporting and outdoor magazines, several of which appeared in her first book of fiction, *Heart Songs and Other Stories* (1988).

In addition to the Pulitzer Prize and the NATIONAL BOOK AWARD, Proulx has won a National Magazine Award for her short story “Brokeback Mountain,” collected in *Close Range*. Her short story “The Half-Skinned Steer,” also in *Close Range*, was included by John Updike in *The Best American Short Stories of the Century* (1999). In 2001 *The Shipping News* was adapted into a motion picture starring Kevin Spacey, and four years later “Brokeback Mountain” also appeared as an award-winning movie by the same title.

### Sources

“An Interview with Annie Proulx,” *Missouri Review*, 22, no. 2 (1999): 79–90.

Rood, Karen L. *Understanding Annie Proulx*. Columbia: University of South Carolina Press, 2001.

—Matthew Shipe

### Psychoanalytic Criticism

Psychoanalytic criticism adapts the principles of psychoanalysis to the interpretation of literature. The first major wave of psychoanalytic criticism, which reached its zenith in the 1940s and 1950s when the theories developed by Sigmund Freud had achieved widespread circulation, bor-

rowed heavily from Freudian concepts such as the Oedipal complex, the id/ego/superego model of the psyche, and his general theories of neurosis and sexual repression. Freud had an interest in literature, and he often used literary works in his writings for vivid illustrations of his theories. His reading of the Oedipus myth and its relationship to William Shakespeare's *Hamlet*, as well as such works as "Some Character-Types Met with in Psychoanalytic Work" (1916), served as models for the original psychoanalytic critics of the postwar period.

Edmund Wilson, Lionel Trilling, and Frederick Crews applied Freudian models to a wide range of literary works and to their authors, locating latent oedipal anxieties, childhood trauma, maternal fixations, and other staples of Freudian thinking in the novels (as well as in the personal experiences) of Edith Wharton, Ernest Hemingway, Nathaniel Hawthorne, and many others. Harold Bloom developed his general theory of "the anxiety of influence" around Freud's oedipal conflict. Bloom suggested that each new poet must wrestle with the artistic debt he owed to his predecessor poets, a debt that Bloom compares to the complex matrix of resentment and obligation a son feels toward his father.

In the late 1960s French psychoanalytic theorist Jacques Lacan, applying a Poststructuralist twist to Freud's basic theories, proposed that the unconscious was structured the same way Poststructuralists viewed language—that is, as an unstable chain of signifiers whose signified was always already deferred. Thanks to its unique blending of psychoanalytic practice and literary theory, Lacan's model has in many respects eclipsed that of Freud among contemporary psychoanalytic literary critics, though both models are still in wide circulation.

In recent years, as psychological research increasingly favors biological and chemical solutions in the United States, the reputations of both Freud and Lacan have come under attack by practicing psychotherapists as well as by cultural critics (including, with especial vehemence, Crews), casting doubt on the sustainability of current psychoanalytic critical practice.

#### Source

Wright, Elizabeth. *Psychoanalytic Criticism: Theory in Practice*. London: Methuen, 1984.

—Marshall Boswell

***The Public Burning*** by Robert Coover (New York: Viking, 1977) *novel*

*The Public Burning* is Postmodern novelist Robert COOVER's POP-ART send-up of the trial of Julius and Ethel Rosenberg, who, in the early 1950s, were accused, tried, and found guilty of treason at the height of the COLD WAR. The novel's primary narrator is a young Richard M. Nixon, second in command to President Dwight D. Eisenhower. From his position as vice president Nixon looks back at his days as a congress-

man and his close involvement in the 1948 Alger Hiss spy investigation as a member of the House Committee on Un-American Activities.

Although E. L. DOCTOROW had already fictionalized historical characters in his novels *The Book of Daniel* (1971) and *RAGTIME* (1974), Coover's employment of this same device in the context of self-reflexive Postmodern fiction helped pave the way for such works as Don DELILLO's *Libra* (1988), which fictionalizes the life of Lee Harvey Oswald, and Christopher Sorrentino's *Trance* (2006), which retells the kidnapping of Patty Hearst by the Symbionese Liberation Army in 1974.

#### Source

Evenson, Brian. *Understanding Robert Coover*. Columbia: University of South Carolina Press, 2003.

—Marshall Boswell

**Purdy, James** (1923– ) *novelist, poet, playwright*

Purdy was born in Fremont, Ohio, and attended the University of Chicago and the University of Puebla in Mexico. He taught at Sarah Lawrence College and at New York University, but since 1953 has devoted himself to writing full-time.

Purdy's work often features grotesque characters, and his novels explore the relationship between parents and children. Sex, love, and violence are often intertwined in his plots. *Malcolm* (1959), the novel that established his reputation, is about an orphan in search of a father. Many of the characters the orphan meets resemble stereotypical comic-book figures, and the novel itself questions the substantiality of the world Malcolm confronts. *The Nephew* (1960), Purdy's next novel, also focuses on an orphan, this time a man missing in action in Korea. One of the families he lives with attempts to reconstruct the story of his life, learning in the process how difficult it is ever to fathom another individual.

Much of Purdy's writing, as in his third novel, *Cabot Wright Begins* (1964), takes a dim view of American life, seeing it as dominated by the media, big business, and popular culture. Cabot Wright, yet another orphan, asserts himself through the act of raping a woman. Purdy's later novels—*Eustace Chisholm and the Works* (1967), *Jeremy's Version* (1970), and *The House of the Solitary Maggot* (1974)—heighten Purdy's perception of violence at the core of the American family. In general, Purdy's novels reveal a pessimistic examination of the ambiguous and often surrealistic nature of American life.

Purdy has collected his short fiction in *Selected Stories, 1956–1987* (1991). He has published several plays, including *Proud Flesh: Four Short Plays* (1980) and *Scrap of Paper, and the Berry-Picker* (1981). He has also published several volumes of poetry.

#### Source

Chupack, Henry. *James Purdy*. Boston: Twayne, 1975.

**Pynchon, Thomas** (1937– ) novelist, short-story writer

*Get too conceptual, too cute and remote, and your characters die on the page.*

—Pynchon's introduction to *Slow Learner*, 1984

Thomas Pynchon has succeeded in keeping the details of his life obscure and inaccessible. He was born in 1937 in Glen Cove, Long Island, to Thomas Ruggles Pynchon Sr., an industrial surveyor, and Frances Bennet Pynchon. After graduating salutatorian of the Oyster Bay High School Class of 1953, Pynchon accepted a scholarship to Cornell University, where he studied engineering. After a short stint in the navy, he returned to Cornell, changed his major to English, and attended Vladimir NABOKOV's course on the European novel. Pynchon's first published story, "The Small Rain," appeared in *The Cornell Writer* in 1959.

After graduating in 1959, Pynchon spent a brief period in New York City's Greenwich Village before moving to Seattle to accept a job with Boeing as a technical writer. He quit the job in 1962 to complete his first novel, *V.* (1963), which won the William Faulkner Foundation Award for best first novel



Thomas Pynchon

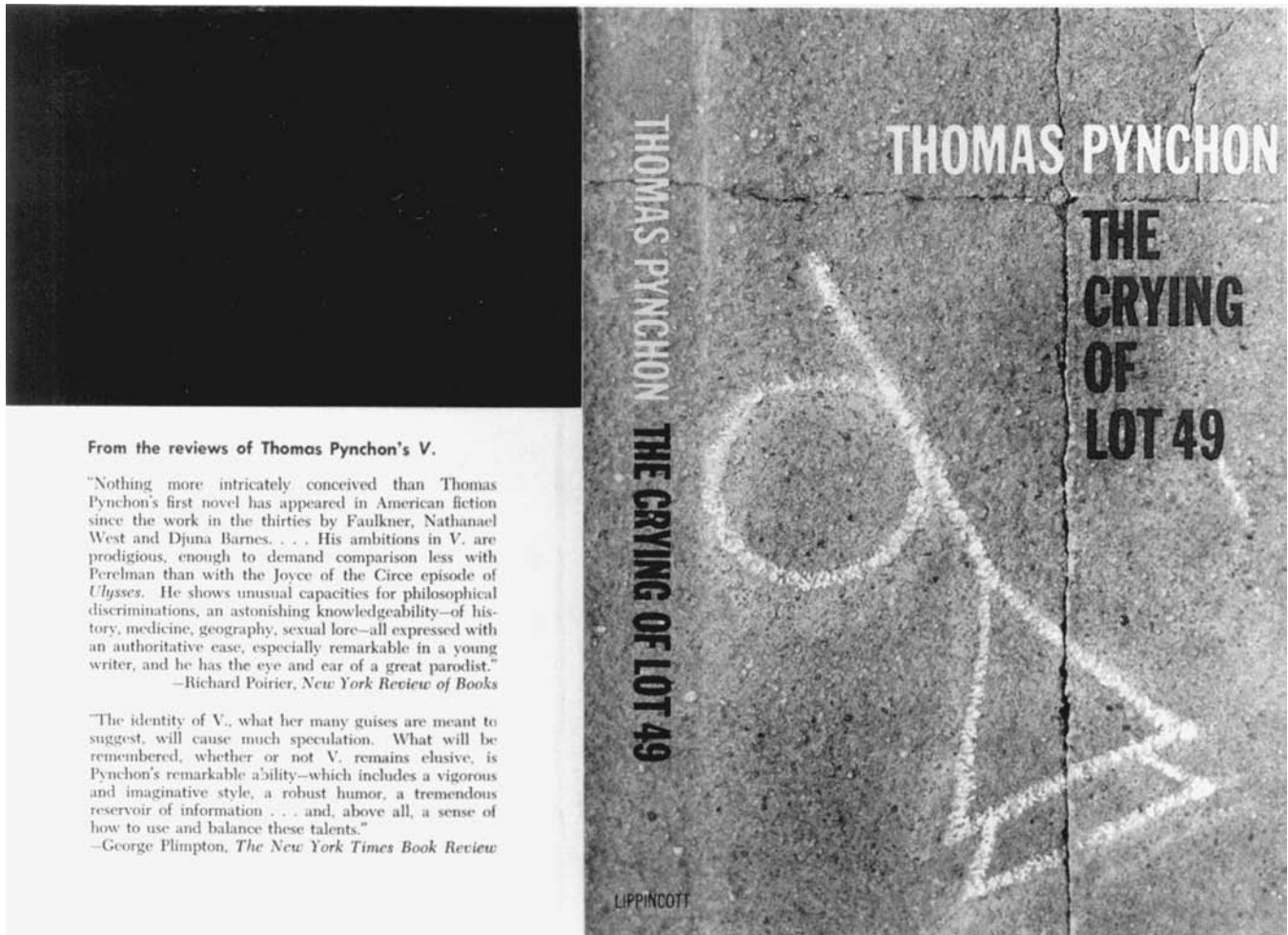


Dust jacket for Pynchon's first book, 1963, which won the William Faulkner Foundation First Novel Award

of the year. A quest narrative, *V.* is a sprawling, multifarious novel that ranges from Greenwich Village to Malta to Africa. At the center of the book's dizzying plot stands Herbert Stencil, a former employee of the London Foreign Office who undertakes an obsessive quest for the identity of a mysterious woman known only as V. Set against Stencil is Benny Profane, a "schlemihl and human yo-yo" who, in direct contrast to the regimented and order-demanding Stencil, drifts through his bohemian existence in 1950s New York comically avoiding all responsibility. The novel stages a conflict between Stencil's vision of rigid order and Profane's nihilistic resistance to systemization.

*The Crying of Lot 49* (1965), Pynchon's follow-up novella, redefines the opposition between Stencil and Profane as one of paranoia vs. antiparanoia. Oedipa Mass, a dissatisfied California housewife, gets assigned as executor of the vast estate of her former love, Pierce Inverarity, a successful California real estate mogul. In the course of her researches into Pierce's





From the reviews of Thomas Pynchon's *V*.

"Nothing more intricately conceived than Thomas Pynchon's first novel has appeared in American fiction since the work in the thirties by Faulkner, Nathanael West and Djuna Barnes. . . . His ambitions in *V*. are prodigious, enough to demand comparison less with Perelman than with the Joyce of the Circe episode of *Ulysses*. He shows unusual capacities for philosophical discriminations, an astonishing knowledgeability—of history, medicine, geography, sexual lore—all expressed with an authoritative ease, especially remarkable in a young writer, and he has the eye and ear of a great parodist."

—Richard Poirier, *New York Review of Books*

"The identity of *V*., what her many guises are meant to suggest, will cause much speculation. What will be remembered, whether or not *V*. remains elusive, is Pynchon's remarkable ability—which includes a vigorous and imaginative style, a robust humor, a tremendous reservoir of information . . . and, above all, a sense of how to use and balance these talents."

—George Plimpton, *The New York Times Book Review*

*Dust jacket for Pynchon's second novel, 1966, which won the Rosenthal Foundation Award of the National Institute and American Academy of Arts and Letters*

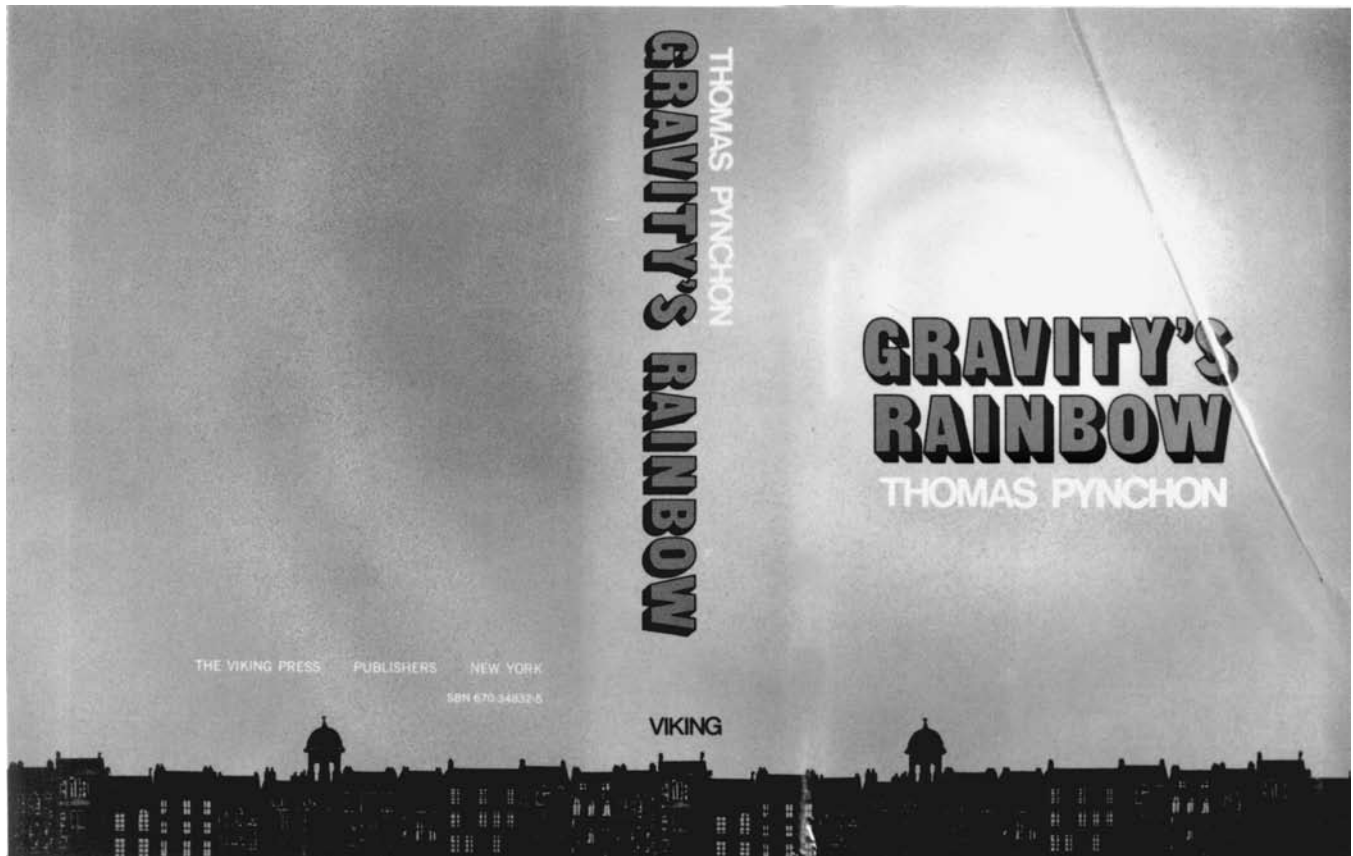
estate, she stumbles upon—or is directed toward—the existence of an alternative postal system named the Trystero whose roots perhaps reach all the way back to Jacobean England. Oedipa is never sure if she's discovering something real or merely being put on. Readers of the novella are invited to wonder the same thing.

*Gravity's Rainbow* (1973) is in many respects the true follow-up novel to *V*.; some critics have jokingly suggested that it should be called *V-2*. Nearly eight hundred pages long, *Gravity's Rainbow* is an encyclopedic novel set in London and in Occupied Germany in the final months of WORLD WAR II. It focuses on the V-2 rocket, developed by the Germans and notable as the first rocket to travel faster than the speed of sound. The novel's protagonist, Lieutenant Tyrone Slothrop, is an American working in London who becomes convinced—perhaps not without reason—that his sexual experiences around the city are somehow tied to the location of V-2 bombings. From this basic premise Pynchon spins an

intricate and unwieldy tale consisting of over four hundred characters and a dozen or so plotlines, some of which never intersect. Pynchon's culminating vision of the war is less one of battles won and lost than of systems of exchange taking place behind the scenes and glimpsed at furtively. The novel is arguably the most important Postmodern novel in the American literary canon.

Since *Gravity's Rainbow*, Pynchon has published three more novels. The relatively cheerful *Vineland* (1989) returns Pynchon to the contemporary California setting of *The Crying of Lot 49* and follows the fate of an assortment of 1960s hippies as they negotiate the conservative Reagan era. *Mason & Dixon* (1997) is another encyclopedic work, reminiscent of John Barth's 1960 Postmodern classic, *The Sot-Weed Factor*. Set in the eighteenth century and written in a remarkable pastiche of eighteenth-century prose, Pynchon's *Mason & Dixon* features as joint protagonists the two men who established the Mason-Dixon line, which created the informal





Dust jacket for Pynchon's third novel, 1973, winner of the National Book Award, which he refused to accept

division between the Northern and Southern United States. In the novel the two surveyors cross the still untamed country while charting the transit of Venus, an astrological phenomenon in which Venus passes between the earth and the sun. Along the way they smoke hash with George Washington, meet Benjamin Franklin, and encounter a robotic dog, among other wonders.

In November 2006 Pynchon published his longest and most surprising novel yet, the 1,085-page *Against the Day*. The novel is set in the decades spanning from the 1893 Chicago World's Fair until the end of World War I. It begins with a quartet of boyish adventurers dubbed The Chums of Chance as they arrive at the Fair via air balloon. There they meet Merle Rideout, a traveling photographer who is friends with a Colorado miner and anarchist dynamiter named Webb Traverse. The book addresses arcane mathematics, the career of renegade inventor (and enemy of Thomas Edison) Nikola Tesla, the rise of technology, the triumph of capitalism and its connection to the twentieth-century world-war phenomenon, lens optics, union politics, and countless other themes. Numerous plotlines and a kaleidoscopic range of prose styles also invoke such genres as adolescent adventure stories and the Western revenge drama as well as specific works by Jules

Verne, Mark Twain, H. G. Wells, and other writers of the period dramatized in this exhaustive novel.

Pynchon's work is so influential and distinctive that critics have coined the term "Pynchonesque" to describe novels that seem particularly indebted to or suspiciously derivative of Pynchon's style. A Pynchonesque novel usually exhibits a quartet of heterogeneous features associated with Pynchon's own novels: the work must be ambitious; it must be nonlinear in structure and feature numerous narrative strands that interact in intricate ways or not at all; it must demonstrate expertise in both arcane science and occult history, in high culture and popular culture; and it must be both grimly apocalyptic and comic.

Even more important than the existence of the term is its prevalence. Pynchon's distinctive style and approach have been embraced and replicated by some of the most important writers of the last two generations, including Salman Rushdie, Martin Amis, Don DeLillo, David Foster Wallace, Richard Powers, and a host of others.

—Marshall Boswell

#### Principal Books by Pynchon

*V*. Philadelphia: Lippincott, 1963.

*The Crying of Lot 49*. Philadelphia: Lippincott, 1966.

*Gravity's Rainbow*. New York: Viking, 1973.  
*Slow Learner*. Boston: Little, Brown, 1984.  
*Vineland*. Boston: Little, Brown, 1990.  
*Mason & Dixon*. New York: Holt, 1997.  
*Against the Day*. New York: Penguin, 2006.

### Studying Thomas Pynchon

As of 2007, Thomas Pynchon has written six novels and a collection of short stories. He is regarded as master of Postmodern fiction.

Biographical details about Thomas Pynchon are a scant few. One useful source of biographical information, however, is Bernard Duyfhuizen and John M. Kraft's Thomas Pynchon entry in the *Dictionary of Literary Biography*, volume 173 (Detroit: Brucoli Clark Layman/Gale, 1996). Duyfhuizen and Kraft's entry collects the available biographical information and provides contextual information about most of Pynchon's publishing career.

If the absence of Pynchon's biographical details has created a vacuum of information, the amount of critical attention his novels garner overfills that void. As of spring 2007, the MLA bibliography lists 1,274 critical works. *Pynchon Notes* is a biannual journal that maintains a cumulative bibliography of articles on its website (<<http://www.ham.muohio.edu/~krafftjm/pynchon.html>> viewed July 11, 2007). That abundance of critical material makes identifying the essential works a daunting task; however, there exists some foundational critical works that will assist the inquiring student about Pynchon's works. The earliest book-length critical work is Joseph Slade's *Thomas Pynchon* (New York: Warner, 1974), which studies several of the subjects (science, math, physics) that Pynchon's fiction examines. Two more important early works are William M. Plater's outline of Pynchon's

major themes in *The Grim Phoenix: Reconstructing Thomas Pynchon* (Bloomington: Indiana University Press, 1978), and David Cowart's *Thomas Pynchon: The Art of Allusion* (Carbondale: Southern Illinois University Press, 1980), which investigates Pynchon's allusions to art, music, film, and literature. In *Ideas of Order in the Novels of Thomas Pynchon* (Columbus: Ohio State University Press, 1983), Molly Hite examines the literariness of Pynchon's prose. David Seed explicates Pynchon's early novels in *The Fictional Labyrinths of Thomas Pynchon* (Iowa City: University of Iowa Press, 1988), while Deborah L. Madsen's *The Postmodernist Allegories of Thomas Pynchon* (New York: St. Martin's Press, 1991) considers Pynchon's Postmodern appropriation of allegory. Helpful collected works to which students could turn include *Thomas Pynchon*, edited by Harold Bloom (Philadelphia: Chelsea House, 2003); *Thomas Pynchon: Reading from the Margins*, edited by Niran Abbas (Madison, N.J.: Fairleigh Dickinson University Press, 2003); and *American Postmodernity: Essays on the Recent Fiction of Thomas Pynchon*, edited by Ian D. Copestack (Bern: Peter Lang, 2003).

Pynchon's complex style also attracts individual reading guides and full studies produced for readers of his novels. The student studying Pynchon will be well served by consulting the following guides: J. Kerry Grant's *A Companion to V.* (Athens: University of Georgia Press, 2001) and *A Companion to The Crying of Lot 49* (Athens: University of Georgia Press, 2001), Kathryn Hume's *Pynchon's Mythography: An Approach to Gravity's Rainbow* (Carbondale: Southern Illinois University Press, 1987), Steven Weisenburger's *A Gravity's Rainbow Companion* (Athens: University Georgia Press, 1988), and *Mason & Dixon & Pynchon* by Charles Clerc (Lanham, Md.: University Press of America, 2000).

—Student Guide by Casey Boyle





## Quakers

Founded by George Fox (1624–1691), Quakerism, or the Society of Friends, is a spiritual practice that believes each individual is capable of experiencing divine guidance through the indwelling spirit or “light of Christ,” as described in the apostle Paul’s proclamation “Ye are all children of light” (1 Thess. 5:5). As part of the larger movement of dissenters in Protestant England, Quakers espoused radicalism regarding church governance and membership. They embraced simplicity and believed in the spirit within. Jerry William Frost explains, “The inward light was not a subjective feeling, a mystical intuition, reason, or conscience; it was a ‘real spiritual substance’ that the soul of man could ‘feel and apprehend.’” Known by various names, such as Children of Light, Friends in the Truth, and Friends, their formal name is the Religious Society of Friends. The term “Quaker,” meant to be derogatory, was used by an English judge to describe George Fox, who had rebuked the judge by proposing that he “tremble at the word of the Lord.”

Believing that each day is holy, Quakers, like the SEPARATISTS, did not celebrate specific religious holidays, nor did they refer to the days or months of the calendar by their non-Christian derived names, such as June, named for the god Jupiter, and Monday, named for the moon, so that instead of referring to Monday, June 1, they referred to Second Day, Third Month. In addition, Quakers did not recognize conventional authority and refused to bow or remove hats when in the presence of English royalty or magistrates. These collective behaviors led to persecution in England and caused many Quakers to immigrate to Amer-

ica, where they also experienced prejudice; however, they did find refuge in New Jersey, in Roger WILLIAMS’s Rhode Island, and in William PENN’s Pennsylvania. Because the conditions in England were uncertain, Quakers remained in the New World, many not returning even after passage of the Toleration Act of 1689.

As pacifists, Quakers did not support the slave trade and abstained from using its products—tea, sugar, and molasses. Daniel B. Shea describes the inherent egalitarianism of Quakerism: “the notion that all men possess something of divinity within themselves laid a strong base for democratic political ideas and for the development of the Quaker testimony against slavery.” John WOOLMAN, for example, administered to the poor, advocated for Native Americans, and fought for the abolition of slavery. In *Some Considerations on the Keeping of Negroes* (1754), he asserts, “To consider mankind otherwise than brethren, to think favours are peculiar to one nation and exclude others, plainly supposes a darkness in the understanding.”

Quakers supported women speaking in meetings and encouraged them to write. Elizabeth ASHBRIDGE’s *Some Account of the Fore Part of the Life of Elizabeth Ashbridge* (1755) describes her trials with an unbelieving husband and her own self-doubt: “it was required of me in a more Publick manner to Confess to the world what I was and to give up in Prayer in a Meeting, the sight of which & the power that attended it made me Tremble, & I could not hold my Self still.” From their immigration to Pennsylvania in 1656, Quakers initiated a vital discussion of religious tolerance and freedom throughout early America.



**Sources**

Bacon, Margaret Hope. *The Quiet Rebels: The Story of the Quakers in America*. New York: Basic Books, 1969.

Frost, Jerry William. *The Quaker Family in Colonial America: A Portrait of the Society of Friends*. New York: St. Martin's Press, 1973.

Marietta, Jack D. *The Reformation of American Quakerism, 1748–1783*. Philadelphia: University of Pennsylvania Press, 1984.

Weddle, Meredith Baldwin. *Walking in the Way of Peace: Quaker Pacifism in the Seventeenth Century*. New York: Oxford University Press, 2001.

# R

**Ramsay, David** (1749–1815) *physician, statesman, historian*

*The political creed of an American Colonist was short but substantial. . . . He believed that . . . all government was a political institution between men naturally equal, not for the aggrandizement of one, or a few, but for the general happiness of the whole community.*

—*The History of the American Revolution* (1789)

David Ramsay was born in Lancaster County, Pennsylvania, a son of James Ramsay and Jane Montgomery Ramsay. He graduated from the College of New Jersey (now Princeton University) in 1765 and became a Latin tutor in Worcester County, Maryland. He went on to receive medical training at the College of Philadelphia from 1770 to 1773.

In 1773, Ramsay moved to Charleston, South Carolina. In 1775 he married Sabina Ellis, the daughter of a prosperous local merchant. She died the following year. In 1783 he married Frances Witherspoon, a daughter of Princeton's president, who died one year later; they had one son. Ramsay's last marriage was to Martha Laurens, the daughter of Henry Laurens, one of South Carolina's wealthiest merchants and one-time president of the Continental Congress; they had eleven children.

Ramsay began a career in the South Carolina state legislature in 1776, which was interrupted by his service as a physician at the British army's siege of Savannah in 1779 and Charleston in 1780. When South Carolina fell to the British in 1780, Ramsay was arrested and exiled to Florida. He returned to the United States in July 1781 and was elected to Congress as a representative for South Carolina, serving

from 1782 to 1786. As a political leader, he was able to collect the documents he needed for *The History of the Revolution of South-Carolina, from a British Province to an Independent State* (1785). His South Carolina history emphasized the justness of the cause, but also the cost of the struggle, especially the destruction of property and the trampling of civil liberties. The "security and protection which individuals expect by entering into civil society," he wrote, "ceased almost totally" when the British moved through South Carolina.

Upon completion of his history of South Carolina, Ramsay began work on *The History of the American Revolution* (1789). Again he took advantage of his proximity to both the documents and the political figures of the Revolution. According to Ramsay, the roots of the Revolution lay in England's Glorious Revolution of 1688, which brought William and Mary to the throne. "At that eventual aera," he wrote, "the line was first drawn between the privileges of subjects, and the prerogatives of sovereigns." The original settlers, he continued, were "of that class of people, which was most hostile to the claims of prerogative" Thus, division was inevitable.

Ramsay was outspoken in his histories, pointing out that disputes tend to take on a life of their own, blurring original disagreements. About the Intolerable Acts of 1774, he wrote:

By the first, the property of unoffending thousands is arbitrarily taken away, for the act of a few individuals; by the second our chartered liberties are annihilated; and by the third, our lives may be destroyed with impunity. Property, liberty, and life, are all sacrificed on the altar of ministerial vengeance.



Portrait of David Ramsay

After serving in Congress, Ramsay became an advocate of stronger central government. In a letter to Thomas JEFFERSON dated April 7, 1787, he pointed out:

Our governments in the Southern States are much more quiet than in the northern but much of our quiet arises from the temporising of the legislatures in refusing legal protection to the prosecution of the just rights of creditors. Our eyes now are all fixed on the continental convention to be held in Philada. in May next. Unless they make an efficient federal government I fear that the end of the matter will be an American monarch or rather three or more confederacies.

In 1788 Ramsay tried to run for the House of Representatives of the first American Congress but failed because of his abolitionist sympathies. His attempt at senatorial election in 1794 failed for the same reason. He did serve in the South Carolina House of Representatives from 1789 to 1790 and the South Carolina Senate from 1790 to 1800, and was president of the latter from 1790 to 1798. With the ascendancy of

the Jeffersonians in 1800, Ramsey, a FEDERALIST, abandoned hope of national office.

Ramsay spent the last fifteen years of his life writing history. His *Life of George Washington* appeared in 1807, and was dedicated “to Emperors, Kings, and Others, exercising sovereign power in the Old World; in hopes that from the example of George Washington in the New, they will learn to avoid War, to promote good will in the family of mankind, and use all the power they possess, for the Public good. . . .” His *History of South-Carolina from Its First Settlement in 1670, to the Year 1808* (1807) appeared the same year. This two-volume work provided information about the state of South Carolina from its beginning to the date of publication, including its political, military, social, administrative, economic, medical, legal, ecclesiastical, agricultural, artistic, natural, and literary history.

Ramsay’s return to local history after his history of the Revolution and biography of Washington may have been the result of his disillusionment with politics on the national level. After the political struggles of the 1790s and his exile at the hands of the Jeffersonians—and with the growing divisiveness of slavery—he may have doubted that unity in America was possible. Ramsay died on May 8, 1815.

### Works

Ramsay, David. *The History of the Revolution of South-Carolina, from a British Province to an Independent State*, 2 volumes. Trenton, N.J.: Printed by Isaac Collins, 1785; Early American Imprints, 19211.

Ramsay. *The History of the American Revolution*, 2 volumes. Philadelphia: Printed and sold by R. Aitken, 1789; Early American Imprints, 22090; Indianapolis: Liberty Classics, 1990.

Ramsay. *The Life of George Washington, Commander In Chief of the Armies of the United States of America, throughout the War Which Established Their Independence, and First President of the United States*. New York: Printed by Hopkins & Seymour, 1807; <<http://www.earlyamerica.com/lives/gwlife>> (viewed August 18, 2006).

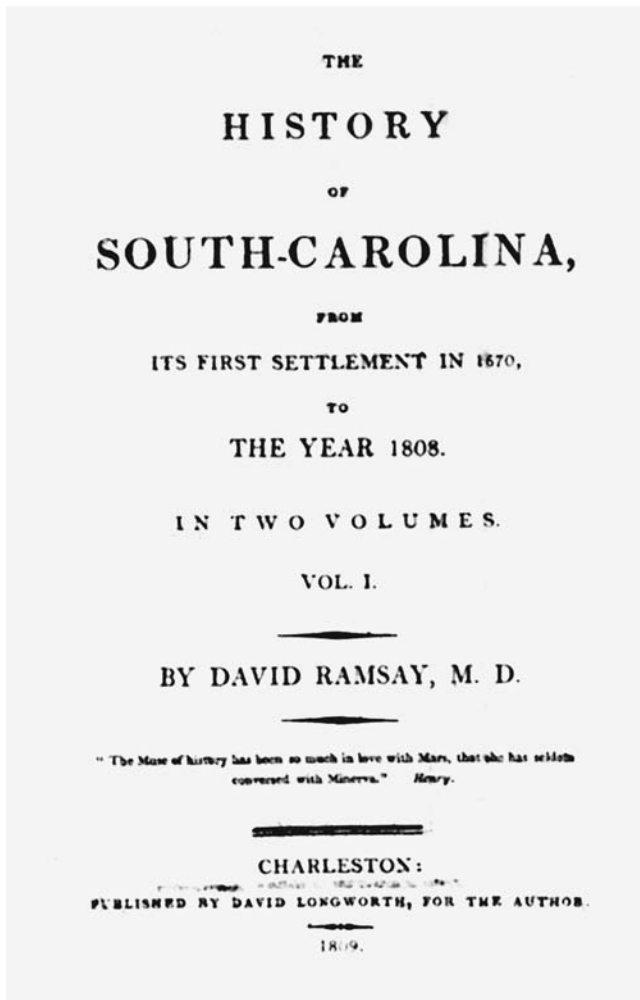
### Sources

Cohen, Lester H. *The Revolutionary Histories: Contemporary Narratives of the American Revolution*. Ithaca, N.Y.: Cornell University Press, 1980.

Gillespie, Joanna Bowen. *The Life and Times of Martha Laurens Ramsay, 1759–1811*. Columbia: University of South Carolina Press, 2001.

Hostetler, Michael J. “David Ramsay and Louisiana: Time and Space in the Adolescent Rhetoric of America,” *Western Journal of Communication*, 70 (2006): 134–146.

Shaffer, Arthur H. *To Be an American: David Ramsay and the Making of the American Consciousness*. Columbia: University of South Carolina Press, 1991.



Title page for Ramsay's history compiled by sending questionnaires to leading men throughout the state

### Recommended Writings

*The History of the American Revolution* (1785)

*The Life of George Washington . . .* (1807)

### Studying David Ramsay

David Ramsay was a physician, statesman, and Revolutionary-era historian known most famously for his works on South Carolina and George WASHINGTON. For a study of David Ramsay and his contemporary world, see Lester H. Cohen's *The Revolutionary Histories: Contemporary Narratives of the American Revolution* (Ithaca, N.Y.: Cornell University Press, 1980); Arthur H. Shaffer's *To Be an American: David Ramsay and the Making of the American Consciousness* (Columbia: University of South Carolina Press, 1991); Joanna Bowen Gillespie's *The Life and Times of Martha Laurens Ramsay, 1759–1811* (Columbia: University of South Carolina Press, 2001); and Robert A. Ferguson's *Reading the Early Republic*

(Cambridge, Mass: Harvard University Press, 2004). For an examination of Ramsay and the Louisiana Territory, see Michael J. Hostetler's "David Ramsay and Louisiana: Time and Space in the Adolescent Rhetoric of America." *Western Journal of Communication* 70 (2006): 134–146. For studies on the writing of history, students should consult William Raymond Smith's *History As Argument; Three Patriot Historians of the American Revolution* (The Hague: Mouton & Co, 1967); Richard Brandon Morris, Alden T. Vaughan, and George Athan Billias's *Perspectives on Early American History; Essays in Honor of Richard B. Morris* (New York: Harper & Row, 1973); and Steven H. Jaffe's *Who Were the Founding Fathers: Two Hundred Years of Reinventing American History* (New York: Holt, 1996). The David Ramsay Letters (1786–1808) and other archival materials are located at the University of South Carolina Library.

### Ramsay, Martha Laurens (1759–1811) diarist

Martha Laurens was born on November 3, 1759, in Charleston, South Carolina, to Henry and Eleanor Ball Laurens. Her mother, older sister, and both her brothers died when she was young, and by the time she was nineteen, only her father remained. Although Henry Laurens was a leading PATRIOT during the American Revolution, he sent Martha to live in England and France during the war. They were reunited when Henry went to France as one of the peace negotiators in 1782; Martha then joined him as his secretary.

Martha Laurens began writing as a child, drawing up a "Covenant with God" when she was fourteen. In her private musings, she expressed her concern that she would be corrupted by the "gay, worldly, & even . . . profane Company" she would encounter abroad. Instead, the evangelical movement in England reinforced her tendency to religiosity, and during her years in Europe she wrote meditations on the condition of her soul.

She returned to Charleston in 1785 at the age of twenty-five. Her elderly father, who was dying, was treated by the physician David RAMSAY, a widower and the father of an infant son. In 1787 Laurens married Ramsay, and the couple had eleven children, whom Martha Ramsay educated at home. By 1791 Ramsay had returned to diary-keeping, recording her fears of alienation from God after the deaths of three of her children and her husband's frequent financial difficulties. The diary focused more on her emotional state than on the details of these events; however, the distress that was evident in the diary did not prevent Ramsay from providing maternal support to her children, evident in letters to her family.

Although Ramsay intended her writings as a private means to help her cope with life, her husband published her diary, letters, religious meditations, and religious exercises in 1811, soon after her death. To introduce this collection, *Memoirs of the Life of Martha Laurens Ramsay*, David Ramsay wrote a forty-six-page biography of his wife. The



publication brought Martha Laurens Ramsay immediate admiration within nineteenth-century evangelical Protestant circles, whose members praised her for her spiritual intensity.

### Work

Ramsay, Martha Laurens. *Memoirs of Martha Laurens Ramsay, Who Died in Charleston, S.C., on the Tenth of June, 1811, in the Fifty-Second Year of Her Age*. Philadelphia: Printed by James Maxwell, 1811; Philadelphia: American Sunday-School Union, 1845.

### Sources

Gillespie, Joanna Bowen. *The Life and Times of Martha Laurens Ramsay, 1759–1811*. Columbia: University of South Carolina Press, 2001.

Gillespie. "Martha Laurens Ramsay: A Case Study of Diary as Autobiography," in *A Women's Diaries Miscellany*, edited by Jane Dupree Begos. Weston, Conn.: Magic Circle Press, 1989.

### Reed, Esther De Berdt (1746–1780) philanthropist, relief worker, organizer

Esther De Berdt Reed is best remembered for *Sentiments of an American Woman*, in which she called for women's participation in the Revolutionary War. Her war-relief work helped lay the foundation of women's future participation in philanthropy and in public life in general.

Esther De Berdt was born on October 22, 1746 in London, the only daughter of Dennys De Berdt, a prosperous merchant who helped repeal the STAMP ACT, and Martha Symons. The De Berdts were descended from Flemish Huguenot exiles and were strident Independents. In 1763 Joseph Reed (1741–1785) from Trenton, New Jersey, arrived in London to study law at the Middle Temple and to represent his father's interests with the De Berdt mercantile firm. For the next two years, Esther De Berdt and Joseph Reed became closely acquainted, and when he departed for America in 1765, they maintained a five-year-correspondence. On May 31, 1770, Esther De Berdt and Joseph Reed were married in London, and along with her widowed mother they returned to America. They settled in Philadelphia, where Joseph became a prosperous lawyer and a political leader. They were close friends of leading congressmen, including George WASHINGTON and John ADAMS. From July 1775 to January 1777, Joseph Reed was military secretary to George Washington, and then adjutant general of the Continental Army. He also served in the Continental Congress from 1777 to 1778. While her husband served with Washington in the Continental Army, Esther Reed embraced the PATRIOT's cause. In a letter to her brother Dennis in London, Esther wrote from Philadelphia on July 22, 1775: "every heart and every hand almost, is warm and active in the cause: certainly, my dear brother, it is a glorious one. You see every

person willing to sacrifice his private interest in this glorious contest. Virtue, honor, unanimity, bravery, —all conspire to carry it on, and sure it has at least a chance to be victorious. I believe it will, at last, whatever difficulties and discouragements it may meet with at first."

Reed began organizing the women of Philadelphia to canvass for donations for the Continental Army and mounted a broad canvassing effort, designed to mobilize women in neighboring states. When criticisms were levied against her public activities, Reed responded with *The Sentiments of an American Woman*, published anonymously as a broadside on January 10, 1780. It reflected the growing confidence of American women that they were capable of patriotic commitments no less deeply held than men's. Reed wrote:

Our ambition is kindled by the fame of those heroines of antiquity, who have rendered their sex illustrious, and have proved to the universe, that, if the weakness of our Constitution, if opinion and manners did not forbid us to march to glory by the same path as the Men, we should at least equal and sometimes surpass them in our love for the public good. I glory in all that which my sex has done great and commendable.

In the days following the broadside, Reed and a group of about forty of Philadelphia's most prominent women, including Sarah Franklin Bache and Julia Stockton Rush, gathered to organize efforts to benefit the Revolutionary soldiers. Over the next six months, the women collected 1645 individual donations and raised \$300,766. They then presented General Washington with a plan to supplement each revolutionary soldier's pay by \$2; when this idea was rejected they instead took on a massive sewing project and delivered 2200 hand-made shirts, each with monogrammed with the woman's name who had sewn the garment. As the project was being completed, Esther de Berdt Reed died in a dysentery epidemic on September 18, 1780.

### Sources

Kerber, Linda. *Women of the Republic: Intellect and Ideology in Revolutionary America*. Chapel Hill: Published for the Institute of Early American History and Culture by the University of North Carolina Press, 1980.

Norton, Mary Beth. "The Philadelphia Ladies Association," *American Heritage*, 31, no. 3 (1980): 102–107.

### Republicanism

Republicanism is the belief in upholding civic virtue as the foundation for a limited government built upon the consent of the governed, wherein the needs of the larger society take precedence over individual interests. Republicanism in early America was founded upon the principles of virtue, disinterestedness, and popular sovereignty, in which the electorate ul-

timately holds the power; it is devoted to the preservation of the public good and guided by a benevolent leadership committed to protecting the disenfranchised—women, slaves, nonlandholding men, and the poor—from tyranny, conquest, and natural disasters. Democratic participation was essential for republicanism; with the ideal gentleman farmer voting alongside the enlightened merchant, American government could avoid the greed and corruption associated with British and European values. Classical models of Greek governance and the Roman republic and ENLIGHTENMENT sources from the commonsense philosophy of John Locke (1632–1704), David Hume (1711–1776), and Charles de Secondat, Baron de Montesquieu (1689–1755) provided inspiration for revolutionary pamphleteers, such as Thomas PAINE, and leaders, such as John ADAMS and Thomas JEFFERSON, involved in forming and constituting an American form of republicanism devoted to a free government that extended individual rights to pursue “life, liberty, and the pursuit of happiness.”

### Sources

Appleby, Joyce. *Liberalism and Republicanism in the Historical Imagination*. Cambridge, Mass.: Harvard University Press, 1992.

Beeman, Richard R. *The Varieties of Political Experience in Eighteenth-Century America*. Philadelphia: University of Pennsylvania Press, 2004.

Gould, Philip. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. Cambridge & New York: Cambridge University Press, 1996.

### Revere, Paul (1735–1818) patriot, silversmith

*In Medford, I awaked the Captain of the Minute men;  
and after that, I alarmed almost every House, till I got  
to Lexington.*

—Paul Revere to Jeremy Belknap, 1798

Paul Revere was born in Boston's North End on December 21, 1735, the son of French Huguenot, Apollos Rivoire (1702–1754; Apollos changed the family name to Revere) and a Bostonian, Deborah Hitchborn (1704–1777). Revere learned silversmithing from his father and attended North Writing School, where he learned grammar. In 1754 his father died, leaving him to provide the family's income. In 1756 Revere volunteered to fight the French at Lake George, New York. The following year he married Sarah Orne (1736–1773); the couple had eight children. After his wife's death Revere married Rachel Walker (1745–1813), and they had eight children.

Revere was not only an important silversmith but also a copperplate engraver. He produced illustrations for a variety of sources, such as gazettes, books, political cartoons, menus, and bookplates. Revere was also a dentist, performing tasks

from teeth cleaning to wiring-in false teeth. As a member of the Masonic Lodge of St. Andrews, Revere became involved in local politics and was acquainted with many of the earliest PATRIOTS, including James OTIS and Dr. Joseph Warren (1741–1775).

In 1774 Revere conducted regular reconnaissance of British Soldiers, gathering information and intelligence for the Boston rebels. On April 18, 1775, after days of building tension in which the colonists observed increasing British presence in the Harbor and along the roads, Warren discovered British plans to seize Samuel ADAMS and John Hancock, who were at Lexington, and then to burn the stores at Concord. That night, between nine and ten o'clock, Warren summoned Revere and gave orders for him to ride from Boston to Lexington to warn Hancock and Adams of this plan. Another rider, William Dawes Jr. (1745–1799), traveled a different route. The two riders carried messages from Warren that stated:

A large body of the King's troops (supposed to be a brigade of about 12, or 1500) were embarked in boats from Boston, and gone to land at Lechmere's point.

Revere first stopped off at the houses of Robert Newman who had been previously instructed to help hang lanterns, or lathorns (made from paper-thin slices of cow's horn), in the steeple of the Old North Church, Boston's tallest building. The predetermined signal was to hang two lights if the British went out by water and one light if they went out by land. With Revere on his way home to collect his riding boots and clothes, Newman and Captain Pulling, another PATRIOT, then climbed the 154 steps to the church's steeple height and, for a few moments, held the two-lighted lanterns out the window for their fellow Whigs to see. Once the Charleston Patriots saw two lights flickering, they knew that the British were, as David Fischer Hackett explains, “leaving Boston by boat across the Back Bay to Cambridge.” Revere then hastened to Charleston by boat; after crossing the Charles River with help from Joshua Bentley and Thomas Richardson, Revere reached the shore, where he was given the deacon Larkin's horse, “Brown Beauty.” At about eleven o'clock that night, Revere set off for Lexington, arriving around midnight at the Reverend Jonas Clarke's house, where Adams and Hancock were in hiding. Dawes appeared with the same message half an hour later. After a brief rest, Revere and Dawes were then dispatched to Concord to warn of the approaching “Regulars,” or British soldiers.

Although Revere was momentarily captured and Dawes was forced to return to Lexington, the two riders managed to alert the countryside and subsequently mobilize the colonists. Revere later served in the Continental Army as a lieutenant colonel in the Massachusetts State Train of Artillery and commander of Castle Island in Boston Harbor.

Though Revere was not an author of early American literature, his stature as a figure in colonial history and as

the subject of many songs and stories secures his place in early American culture. Henry Wadsworth Longfellow's (1809–1882) "Paul Revere's Ride," from *Tales of a Wayside Inn* (1863), tells an embellished tale of a solitary rider alerting the countryside:

*Listen, my children, and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.*

This romanticized image of Paul Revere stands at the forefront of the notion of an American as a passionate believer in liberty who would risk one's life for the greater call of preserving freedom.

### Sources

Fischer, David Hackett. *Paul Revere's Ride*. New York: Oxford University Press, 1994.

Triber, Jayne E. *A True Republican: The Life of Paul Revere*. Amherst: University of Massachusetts Press, 1998.

### Rittenhouse, David (1732–1796) publisher, scientist

David Rittenhouse left a legacy of many papers on astronomy, the physical sciences, and mathematics, published in the first four volumes of *The Transactions of the American Philosophical Society* (1771–1774). In his *An Oration, Delivered February 24, 1775, before the American Philosophical Society* (1775), he argued that a moral universe would become more evident through scientific study.

Rittenhouse expressed his hope for America's permanent physical separation from Europe. "I am ready," he told his audience, "to wish—vain wish! that nature would raise her everlasting bars between the new and old world; and make a voyage to Europe as impracticable as one to the moon." Such a separation, he argued, would ensure the colonies' safe enjoyment of the "natural harmonies of the New World" and would protect the colonies from the corruptive influence of the Old. Rittenhouse was born to Matthias and Elizabeth Williams Rittenhouse in Germantown, Pennsylvania, on April 8, 1732. His family soon moved to Norriton, twenty miles from Philadelphia. He grew up on a farm, doing mathematical calculations on his plough, mastering Isaac Newton's (1642–1727) *Principia* (1687), and performing scientific experiments of his own devising. His mechanical ingenuity became evident when, at the age of seven, he constructed a complete miniature water mill. In his teenage years he abandoned farming and set up a small workshop for making clocks and mathematical instruments.

At the age of nineteen Rittenhouse met the Reverend William Barton, who later became his brother-in-law. Barton

was educated and had a small personal library where Rittenhouse began to study late at night. In 1766 he married Eleanor Coulston and became the father of two children. Despite his growing responsibilities, he continued to find time to construct delicate or complex mechanisms, and in the late 1760s he built an orrey—an early planetarium—that won the attention of Philadelphia scientists. Encouraged, he moved to the city in 1770, and set up a business there.

As a member of the American Philosophical Society, Rittenhouse plotted the Transit of Venus with a telescope. His skill at manufacturing surveying instruments earned him international recognition, and his business expanded. During the AMERICAN REVOLUTION he served in the Pennsylvania General Assembly and was a delegate to the state constitutional convention of 1776. He was serving as state treasurer in 1779 when the state of Pennsylvania hired him to serve as one of the commissioners to settle its boundary dispute with Virginia. In 1784 he surveyed the western boundary of the state, and in 1786, its northern boundary. Other states invited him to do similar work. While in the countryside on these surveying assignments, he made scientific observations of the soil and rivers. In 1792 he was appointed a director of the U.S. Mint.

Rittenhouse's scientific reputation grew apace with his business. He was a member of the Board of Trustees of the University of Pennsylvania from 1779 to 1796 and was Professor of Astronomy there in 1780–1781. By 1791 he was president of the American Philosophical Society, and in 1795 he was appointed a foreign member of the Royal Society of London. Rittenhouse published several ALMANACS, including *The Philadelphia Newest Almanack, for the Year of Our Lord 1775* (1774), which included this note: "The public is desired to observe, that the astronomical calculations of this almanack are given us by the ingenious David Rittenhouse, A.M. of this city."

Poor health affected Rittenhouse throughout his career, and in 1795 it forced him to retire from his position at the U.S. Mint. He died in June 1796 and was buried, at his request, beneath his observatory.

### Works

Rittenhouse, David. *The Philadelphia Newest Almanack, for the Year of Our Lord 1775*. Philadelphia: Printed by R. Aitken, 1774.

Rittenhouse. *An Oration, Delivered February 24, 1775, before the American Philosophical Society*. Philadelphia: Printed by John Dunlap, 1775; Early American Imprints, 14432.

### Sources

Ford, Edward. *David Rittenhouse, Astronomer-Patriot, 1723–1796*. Philadelphia: University of Pennsylvania Press, 1946.

Hindle, Brooke. *David Rittenhouse*. Princeton, N.J.: Princeton University Press, 1964.

Kelly, M. Ruth. *The Olmsted Case: Privateers, Property, and Politics in Pennsylvania, 1778–1810*. Selinsgrove, Penn.: Susquehanna University Press, 2005.



**Rivington, James** (circa 1724–1802) *publisher*

James Rivington, the most influential LOYALIST editor of the revolutionary period, was born in London around 1724 to Charles and Eleanor Pease Rivington. His father was a BOOKSELLER and publisher, and upon Charles's death in 1742, James and his brother took over the family business. By 1756 Rivington had left the family firm to set up a partnership in a publishing business.

Although his business was profitable, Rivington lost much of his money gambling at the Newmarket racetrack. He managed to pay off his debts and decided to immigrate to America in 1760. He brought enough capital with him to set up as a bookseller in Philadelphia, and moved to New York City, where he and a partner opened first a successful bookstore and then an art gallery. While he spent much of his money gambling, he was able to create a comfortable life, first with Elizabeth Minshull Rivington, his wife from 1752 until her death, and later with a second wife, Elizabeth Van Horne Rivington, whom he married in 1769 and with whom he had three children.

In 1773 Rivington began publishing *Rivington's New-York Gazetteer, or the Connecticut, New-Jersey, Hudson's River, and Quebec Weekly Advertiser*, and met with immediate success. Isaiah THOMAS of *The Massachusetts Spy* conceded that "no newspaper in the colonies was better printed, or more copiously furnished with foreign intelligence." Rivington, himself a staunch opponent of the American protest against Great Britain, made clear his intention to publish all "Views and Inclinations" in an era when newspapers smacked of partiality.

Rivington's impartiality faded, however, as the conflict between the colonies and England intensified. The *Gazetteer* branded New York radical Isaac "King" SEARS (circa 1730–1786) of the Sons of Liberty (a radical political group during the 1760s and 1770s) "a tool of the lowest order," a "political cracker," and "the laughing-stock of the whole town." When SEARS demanded to know the author of this invective, Rivington refused the information, saying, "I am ready to defend the freedom of the press when attacked in my person." Rivington's coverage of political events had an openly anticolonial bias, and his newspaper published anti-Patriot SATIRE and pro-British diatribes. PATRIOT Isaiah Thomas soon referred to Rivington as a "Judas," and Patriot publishers Benjamin EDES and John GILL of *THE BOSTON GAZETTE* labeled him "dirty" and "malicious." Rivington responded with equal venom, characterizing Thomas as the "Boston Snake of Sedition" and dismissing Edes and Gill's newspaper as "Monday's Dung Barge."

Patriot threats did not faze Rivington: he publicly ridiculed a New Jersey mob for hanging him in effigy on April 13, 1775, and challenged them to try to hang him in reality. Rivington's bold challenge was poorly timed from a financial perspective, for news of the Battle of Lexington and Concord reached New York on April 23. Patriot sympathizers withdrew advertisements, and subscriptions began to fall.

Worried about financial ruin and about his physical welfare, Rivington wrote on May 4, 1775 that he would embrace "such principles as shall not give offence." The promise came too late. A mob led by Isaac SEARS destroyed Rivington's printing shop and press, and Rivington was forced to find refuge on a British vessel in the harbor.

Rivington appealed to the Second Continental Congress for permission to publish again. He admitted he had made "mistakes" but said he had intended only to be honest. The New York Provincial Congress pardoned him on June 6, 1775, and Rivington's newspaper was soon back in operation. It quickly became evident that he could not maintain a neutral tone, however, and in November of that year SEARS and the Sons of Liberty returned to New York and once again destroyed Rivington's presses. The New York Provincial Congress, although critical of Rivington, denounced SEARS and petitioned Connecticut governor Jonathan Trumbull (1710–1785) on behalf of the freedom of the press. Trumbull denied any jurisdiction, reminding the Congress that SEARS was a New Yorker. Recognizing that he was in danger, Rivington left for England in January 1776 and did not return to America for eighteen months. His departure dampened the spirits of New York's remaining Loyalists.

Rivington returned in September 1777 after the British army took control of New York City. Appointed the king's printer, he resumed publication of his paper, renaming it first *The New York Loyal Gazette* and later *The Royal Gazette*. Operating under the protective wing of the British military, Rivington abandoned all restraint. GEORGE WASHINGTON sarcastically described Rivington to New York governor George CLINTON (1739–1812) as "one of your subjects who has been a man of no small notoriety during the whole rebellion, and who has been so remarkably distinguished for his regard to veracity." New Jersey governor WILLIAM LIVINGSTON (1723–1790) wrote that "If Rivington is taken, I must have one of his ears; Governor CLINTON is entitled to the other; and General WASHINGTON, if he pleases, may take his head."

In the wake of the British surrender at Yorktown in 1783, Rivington's influence was greatly diminished. Indeed, after the British defeat he pleaded for mercy; he was subsequently allowed to stay in New York City and publish his newspaper. However, Isaac SEARS soon persuaded military and political figures to shut down Rivington's press, and the last issue of the *Gazette* was published on December 31, 1783.

Rivington spent much of the last nineteen years of his life in poverty, working as a bookseller and stationer. His wife died in 1795, and by 1797 he was confined to debtor's prison. By the time of his death on July 4, 1802, Rivington's name had become synonymous with "traitor" among newspaper publishers. During the Civil War, criticism of Abraham LINCOLN's policies in *The New York World* prompted a Boston newspaper to warn its readers that "Rivington lives in history as well as [Benedict] ARNOLD."



### Work

*Rivington's New-York Gazetteer, or, the Connecticut, New-Jersey, Hudson's-River, and Quebec Weekly Advertiser*. 1773–1775; Early American Imprints, 12982, 14435.

### Source

Ketchum, Richard M. *Divided Loyalties: How the American Revolution Came to New York*. New York: Holt, 2002.

## Roanoke Island

Roanoke colony was the first attempted site of British settlement in Virginia, beginning in 1585 when Sir Walter Raleigh (1554?–1618) commanded Sir Richard Greenville (1542–1591) to establish a colony with one hundred men. Initially, the colonists found this island off the Atlantic Coast strategically favorable, as it protected them from Spanish attack, but the rocky waters made for difficult landings by supply ships, and the poor soil failed to provide viable planting conditions for corn. Ill equipped to survive on their own and overly dependent upon native tribes to provide them with food, the colonists either abandoned the settlement voluntarily, when the infrequently passing ship came close enough to its shores, or perished from hunger. When, in 1586, Sir Francis Drake (1540?–1596) returned with supplies, he found only a small number of colonists remaining, and took them back to England. Days later, Greenville arrived with a relief ship to the now-deserted island and dispatched a party of fifteen men to recolonize Roanoke.

In another attempt at settlement Raleigh dispatched John White in 1587, who brought ninety-four colonists, including seventeen women and nine children. Although they planned to settle north of Roanoke in the Chesapeake Bay area, they too were left on the island to fend for themselves. Upon White's return in August 1590, he found the island empty again. All of the colonists, including his granddaughter, Virginia Dare (1587–?), the first white child of English parents born in America, had disappeared. The fate of the Roanoke colonists remains a mystery, the only possible hint being the word "Croatoan," the name of another island, which had been carved into a tree. Some speculate that conflicts with the Powhatan, combined with hunger, drove any remaining colonists north. The mismanagement of these colonies has also been blamed on a desire on the part of the mariners to abandon their passengers in search of treasures in the Caribbean.

Mentions of Roanoke are made in Thomas HARRIOT's *A Brief and True Report of the New Found Land of Virginia* (1588); John SMITH's *A True Relation . . . Virginia* (1608), *A DESCRIPTION OF NEW ENGLAND*, and *THE GENERALL HISTORIE OF VIRGINIA*; Edward Maria WINGFIELD's *A Discourse of Virginia* (1608); and Robert BEVERLEY's *History and Present State of Virginia* (1705).

### Sources

Kupperman, Karen Ordahl. *Roanoke, the Abandoned Colony*. Totowa, N.J.: Rowman & Allanheld, 1984.  
Taylor, Alan. *American Colonies*. New York: Viking, 2001.

## Romanticism

Romanticism refers to a literary, philosophical, and artistic style or theory that emphasizes nature as a guiding, elevated force, recognizes the central significance of individual experience, and—as a departure from the more stylized poetry and subject matter of the Augustan period—uses simple diction focused on rural and idyllic country life. While romanticism flourished in America during the nineteenth century, romantic impulses were displayed gradually in literature, beginning in the early eighteenth century. They were expressed in the Gothic novels of Charles Brockden BROWN, which relied on the mysterious and unexplainable forces of nature in human encounters. They showed up in the nature poetry of Philip FRENEAU and in the travel writing of William BARTRAM. The short stories of Washington



Photograph of Washington Irving by Mathew Brady

IRVING, with their emphasis on memory, the past, and the significance of common experience, are early expressions of romanticism. And the sentimental novels of Susanna Haswell Rowson centered on individual experience and emphasizing emotion over reason mirrored the romantic rebellion against the rationality of the classical period.

By the time of the Romantic Period in American literature, usually defined as 1830 to 1865, the groundwork had been laid for the novels of Nathaniel Hawthorne, the poetry of Henry Wadsworth Longfellow, and the short stories of Edgar Allan Poe.

## Works

Bartram, William. *Travels Through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges. . . .* Philadelphia: Printed by James and Johnson, 1791; 1792; republished as *Travels, and Other Writings*, edited by Thomas P. Slaughter. New York: Library of America, 1996.

Brown, Charles Brockden. *Wieland; Or the Transformation. An American Tale*. New York: Printed by T. & J. Swords for H. Caritat, 1798; republished in *Three Gothic Novels*. New York: Library of America, 1998.

Brown. *Arthur Mervyn; Or, Memoirs of the Year 1793*, part 1, Philadelphia: H. Maxwell, 1799; part 2, New York: George F. Hopkins, 1800; 1 volume, Kent, Ohio: Kent State University Press, 1980.

Brown. *Edgar Huntly; Or Memoirs of a Sleep-Walker*. Philadelphia: H. Maxwell, 1799; republished in *Three Gothic Novels*. New York: Library of America, 1998.

Brown. *Clara Howard; In a Series of Letters*. Philadelphia: Asbury Dickins, 1801; Kent, Ohio: Kent State University Press, 1986.

Brown. *Jane Talbot, A Novel*. Philadelphia: John Conrad, 1801; Kent, Ohio: Kent State University Press, 1986.

Cowell, Pattie, ed. *Women Poets in Pre-Revolutionary America 1650–1775: An Anthology*. Troy, N. Y.: Whitston, 1971.

Donahue, Jane. *Early American Poetry: Selections from Bradstreet, Taylor, Dwight, Freneau, and Bryant*. Madison: University of Wisconsin Press, 1978.

Dwight, Timothy. *Greenfield Hill: A Poem in Seven Parts. . . .* New York: Printed by Childs and Swaine, 1794.

Freneau, Philip. *A Poem, on the Rising Glory of America. . . .* Philadelphia: Printed by Joseph Cruikshank, 1772; republished in *The Poems of Philip Freneau, Poet of the American Revolution*, edited by Fred Lewis Pattee. New York: Russell & Russell, 1963.

Morton, Sarah Wentworth Apthorp. *Ouâbi; Or, The Virtues of Nature. An Indian Tale. In Four Cantos*. Boston: Printed by Isaiah Thomas and Ebenezer T. Andrews, 1790.

Newman, Lance, Joel Pace, and Chris Koenig-Woodyard, eds. *Transatlantic Romanticism: An Anthology of British, American, and Canadian Literature, 1767–1867*. New York: Pearson Longman, 2006.



Portrait of William Bartram by Charles Willson Peale, 1808

Rowson, Susanna. *Charlotte: A Tale of Truth*. London: William Lane, 1791; republished as *Charlotte Temple*. Philadelphia: Matthew Carey, 1794; Early American Imprints, 27649; New York: Oxford University Press, 1986. New York: Modern Library, 2004.

## Sources

Andrews, William L. *Literary Romanticism in America*. Baton Rouge: Louisiana State University Press, 1981.

Ellis, Kate Ferguson. *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*. Urbana: University of Illinois Press, 1989.

Watts, Steven. *The Romance of Real Life: Charles Brockden Brown and the Origins of American Culture*. Baltimore: Johns Hopkins University Press, 1994.

## Recommended Writings

Brown, Charles Brockden. *Wieland; Or the Transformation. An American Tale* (1798)

Brown. *Arthur Mervyn* (1799)

Brown. *Edgar Huntly; Or Memoirs of a Sleep-Walker* (1799)

Brown. *Ormond; Or the Secret Witness* (1799)

Brown. *Clara Howard; In a Series of Letters* (1801)

- Brown. *Jane Talbot* (1801)  
 Dwight, Timothy. *Greenfield Hill: A Poem in Seven Parts* (1794)  
 Freneau, Philip. "The Power of Fancy" (1770).  
 Freneau. "The Rising Glory of America" (1775)  
 Freneau. "The Wild Honey-Suckle" (1786)  
 Freneau. "The Indian Burying Ground" (1787)  
 Freneau. "To Sir Toby" (1792)  
 Freneau. "On the Universality and Other Attributes of the God of Nature" (1815)  
 Freneau. "On Observing a Large Red Streak Apple" (1822)  
 Morton, Sarah Wentworth Apthorp. *Ouâbi; Or, The Virtues of Nature* (1790)  
 Rowson, Susanna Haswell. *Charlotte: A Tale of Truth* (1791)

### Studying American Romanticism

Students interested in an overview of American Romanticism should consult Stanley Bank's *American Romanticism: A Shape for Fiction* (New York: Putnam, 1969); Michael J. Hoffman's *The Subversive Vision: American Romanticism in Literature* (Port Washington, N.Y.: Kennikat Press, 1972); William L. Andrews's *Literary Romanticism in America* (Baton Rouge: Louisiana State University Press, 1981); Michael T. Gilmore's *American Romanticism and the Marketplace* (Chicago: University of Chicago Press, 1985); Jennifer A. Hurley's *American Romanticism* (San Diego, Calif.: Greenhaven Press, 2000); Megan Marshall's *The Peabody Sisters: Three Women Who Ignited American Romanticism* (Boston: Houghton Mifflin, 2005); and Jerry Phillips's *Romanticism and Transcendentalism: 1800–1860* (New York: Facts On File, 2006). For studies in both American and British Romanticism, see Richard Harter Fogle's *The Permanent Pleasure; Essays on Classics of Romanticism* (Athens: University of Georgia Press, 1974).

For studies of early American writers whose works illustrate Romantic sensibilities, see, for Philip FRENEAU: Mary Weatherspoon Bowden's *Philip Freneau* (Boston: Twayne, 1976) and Richard C. Vitzthum's *Land and Sea: The Lyric Poetry of Philip Freneau* (Minneapolis: University of Minnesota Press, 1978). For connections between Romanticism and the GOTHIC ROMANCE in Charles Brockden BROWN, see Steven Watts's *The Romance of Real Life: Charles Brockden Brown and the Origins of American Culture* (Baltimore: Johns Hopkins University Press, 1994); Philip Barnard, Mark Kamrath, and Stephen Shapiro's *Revising Charles Brockden Brown: Culture, Politics, and Sexuality in the Early Republic* (Knoxville: University of Tennessee Press, 2004); and Peter Kafer's *Charles Brockden Brown's Revolution and the Birth of American Gothic* (Philadelphia: University of Pennsylvania Press, 2004). For nature writing and early American Romanticism, see Thomas P. Slaughter's *The Natures of John and William Bartram* (New York: Knopf, 1996); Edward J. Cashin's *William Bartram and the American Revolution on the Southern Frontier* (Columbia:

University of South Carolina Press, 2000); Susan Scott Parish's *American Curiosity: Cultures of Natural History in the Colonial British Atlantic World* (Chapel Hill: University of North Carolina Press, 2006); and Judith Magee's *The Art and Science of William Bartram* (University Park: Pennsylvania State University Press, 2007).

### Rowlandson, Mary White (1637–1711) captivity narrative writer

*Before I knew what affliction meant, I was ready sometimes to wish for it. . . . Affliction I wanted, and affliction I had, full measure (I thought), pressed down and running over. Yet I see, when God calls a person to anything, and through never so many difficulties, yet He is fully able to carry them through and make them see.*

—A Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson (1682)

Mary White Rowlandson was the author of one of the most famous CAPTIVITY NARRATIVES in colonial history. Her account, *The Sovereignty & Goodness of God, Together with the faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson*—commonly called *A NARRATIVE OF THE CAPTIVITY AND RESTAURATION OF MRS. MARY ROWLANDSON* (1682)—describes in detail the weeks of deprivation and torment she suffered at the hands of her Indian captors. She concedes that Quano-pen, one of her captors, showed her occasional kindnesses, but condemns another, Weetamoo, as a merciless savage, to be feared but never to be respected. Rowlandson mocks Wetamo's behavior, noting that the "[savage] . . . bestowed every day in dressing herself near as much time as any gentry in the land." To this Puritan matron, the Indians are "hell-hounds," "the bloody Heathen," or "the Infidel," and, as in most examples of this literary genre, the captivity becomes a backdrop for a simplistic conflict between good and evil, Christian and heathen, civilization and savagery. To Rowlandson, her captivity was both a test by God of her faith and uncontestable proof of his care and mercy.

Mary White was born in Somerset, England, the sixth of John and Joan White's ten children. The White family immigrated to NEW ENGLAND shortly after Mary's birth, settling first in the frontier town of Wenham, Massachusetts, and later in a new settlement at Lancaster, Massachusetts. At the age of nineteen, Mary married Lancaster's first minister, Joseph Rowlandson, and began a family.

Tensions between local Indian tribes and the land-aggressive English settlers came to a climax in the 1760s when war broke out between Massachusetts colonists and a coalition led by the warrior chief Metacomet (King Philip). When Indians attacked her town, Mary Rowlandson and her children were alone; Joseph and his brother were on their way to Boston



to petition the colonial government for added protection for their vulnerable settlement. The two men returned to find the town in ruins and friends and family either missing or dead. Altogether, five Lancaster residents had been killed and twenty-four taken captive.

Mary Rowlandson and her three children—Joseph, Mary, and Sarah—were among those captured. The two older children were separated immediately from their mother; the youngest child, six-year-old Sarah, was allowed to remain in Rowlandson's care. Sarah had been seriously injured in the attack and died a week later. Rowlandson was held captive for two months by a NARRAGANSETT sachem (Indian chief), Quanopen, and his wife, Wetamo, who was a sister-in-law of Metacomet. A powerful political and military leader in her own right, Wetamo emerged in Rowlandson's account of the captivity as the true villain.

Mary Rowlandson and her two children were eventually ransomed. Their home had been destroyed, so the family went to Boston briefly and then resettled in Wethersfield, Connecticut. Here, in 1678, Joseph Rowlandson died, and Mary Rowlandson long was assumed to have died soon afterward, having been seriously affected by the captivity. In 1985, however, David L. Greene discovered that Mary had married Samuel Talcott soon after Joseph's death and had lived on for some thirty years, dying at the age of seventy-three in 1711.

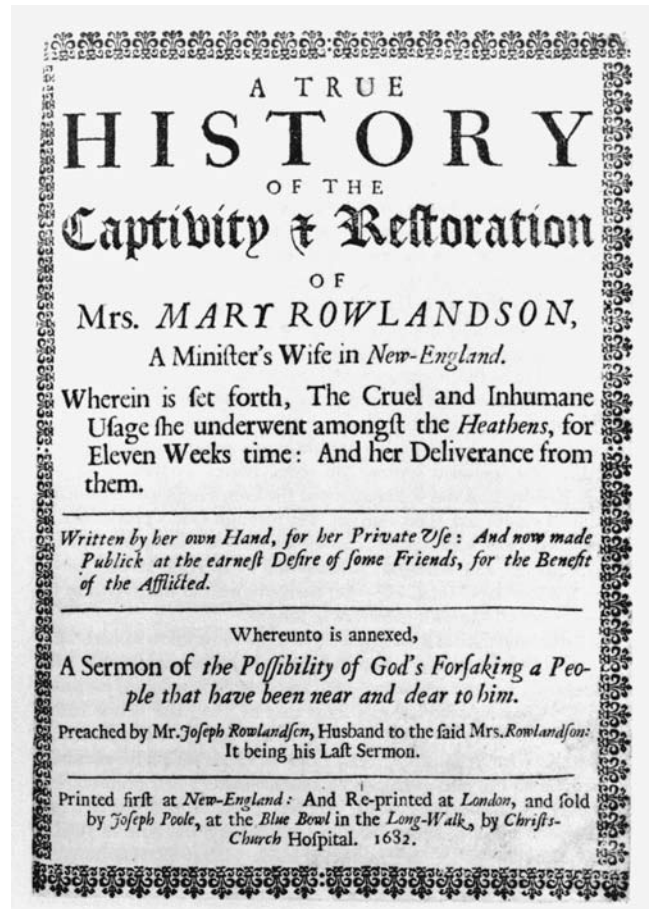
A *Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* appeared in print in 1682. There is strong evidence that the Reverend Increase MATHER, a family friend, assisted Mary Rowlandson in preparing her account of capture and redemption. If Mather is responsible for the emphasis on providential interventions, the power of the narrative lies in Rowlandson's detailed account of life with the Narragansetts and her vivid, though thoroughly biased, portraits of the "proud, wild, barbarous, brutish . . . diabolical Creatures" who held her captive. The narrative has continued to be published under slightly modified titles for more than three hundred years.

## Work

Rowlandson, Mary. *The Sovereignty & Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson*. . . . Cambridge, Mass.: Printed by Samuel Green, 1682; republished as *A True History of the Captivity & Restoration of Mrs. Mary Rowlandson*. . . . London: Sold by Joseph Poole, 1682; Early American Imprints, 331, 332, 2173; reprinted in *The Account of Mary Rowlandson and Other Indian Captivity Narratives*. Mineola, N.Y.: Dover, 2005.

## Source

Breitwieser, Mitchell Robert. *American Puritanism and the Defense of Mourning: Religion, Grief, and Ethnology in Mary White Rowlandson's Captivity Narrative*. Madison: University of Wisconsin Press, 1990.



Title page for the corrected second edition of Mary Rowlandson's only book

## Recommended Writing

*The Sovereignty & Goodness of God, Together with the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson* . . . (1682)

## Studying Mary Rowlandson

Mary White Rowlandson immigrated to NEW ENGLAND from London with her parents as a young child and after settling in Salem moved to the frontier town of Lancaster, Massachusetts, where she met and married the Reverend Joseph Rowlandson. Her only known work is an account written four years after she was held captive for nearly three months by Native Americans in the midst of KING PHILIP'S WAR in 1676. A *NARRATIVE OF THE CAPTIVITY AND RESTAURATION OF MRS. MARY ROWLANDSON* (1682) has since become one of the most well-known CAPTIVITY NARRATIVES from early America. A *Narrative* has been a popular text since its first printing and was reprinted four times in the first year. The original manuscript copy has since been lost. Rowlandson's



narrative appears in numerous anthologies including recent compilations, such as: *Women's Indian Captivity Narratives*, edited by Kathryn Zabelle Derounian-Stodola (New York: Penguin, 1998) and *American Captivity Narratives: Olaudah Equiano, Mary Rowlandson, and Others*, edited by Gordon M. Sayre (New York: Houghton Mifflin, 2000). For scholarly studies of Mary Rowlandson and the captivity narrative genre, see Roy Harvey Pearce's "The Significance of the Captivity Narrative" (*American Literature*, 29 [March 1947]: 1–20); Richard Van Der Beets's *Held Captive by Indians: Selected Narratives 1642–1836* (Knoxville: University of Tennessee Press, 1973); John Williams's *The Redeemed Captive* (Amherst: University of Massachusetts Press, 1976); Van Der Beets's *The Indian Captivity Narrative: An American Genre* (New York: University Press of America, 1984); David L. Greene's "New Light on Mary Rowlandson" (*Early American Literature*, 20, no. 1 [1985]: 24–38); Derounian's "The Publication, Promotion, and Distribution of Mary Rowlandson's Indian Captivity Narrative in the Seventeenth Century" (*Early American Literature*, 23, no. 3 [1988]: 239–261); and Derounian-Stodola and James A. Levernier's *The Indian Captivity Narrative, 1550–1900* (New York: Twayne, 1993).

For a better understanding of Rowlandson's narrative within the context of Puritan New England, see Mitchell Robert Breitwieser's *American Puritanism and the Defense of Mourning: Religion, Grief, and Ethnology in Mary White Rowlandson's Captivity Narrative* (Madison: University of Wisconsin Press, 1990); Michelle Burnham's *Captivity & Sentiment: Cultural Exchange in American Literature, 1682–1861* (Hanover, N.H.: University Press of New England, 1997). Rebecca Blevins Faery's *Cartographies of Desire: Captivity, Race, and Sex in the Shaping of an American Nation* (Norman: University of Oklahoma Press, 1999); and Emory Elliott's *The Cambridge Introduction to Early American Literature* (Cambridge & New York: Cambridge University Press, 2002).

To learn more about the Native Americans from this time period, see William Wood and Alden T. Vaughan's *New England's Prospect* (Amherst: University of Massachusetts Press, 1977) and Gary B. Nash's *Red, White, and Black: The Peoples of Early North America*, fourth edition (Upper Saddle River, N.J.: Prentice Hall, 2000). To study PRAYING INDIANS in particular, see Kristina Bross's *Dry Bones and Indian Sermons: Praying Indians in Colonial America* (Ithaca: Cornell University Press, 2004) and Laura M. Stevens's *The Poor Indians: British Missionaries, Native Americans, and Colonial Sensibility* (Philadelphia: University of Pennsylvania Press, 2004). For studies of King Philip's War consult Jill Lepore's *The Name of War: King Philip's War and the Origins of American Identity* (New York: Knopf, 1998) and James D. Drake's *King Philip's War: Civil War in New England, 1675–1676* (Amherst: University of Massachusetts Press, 2000). For an electronic source that displays facsimile covers of Rowlandson's *Narrative*, see

the University of Pennsylvania Library (<<http://www.library.upenn.edu/exhibits/rbm/kislak/colonial/rowlandson1.html>> viewed May 2, 2007). For the complete narrative online, see the Gutenberg Project at Carnegie Mellon University (<<http://www.gutenberg.org/dirs/etext97/crmmr10.txt>> viewed May 2, 2007).

**Rowson, Susanna Haswell** (1762–1824) novelist, poet, playwright

"I am at a loss what to do. Montraville placed me here, and promised to defray all my expenses: but he has forgot his promise, he has forsaken me, and I have no friend who has either power or will to relieve me. Let me hope, as you may see my unhappy situation, your charity."

—Charlotte: *A Tale of Truth* (1791)



Susanna Haswell Rowson

Known as the first best-selling American author, Susanna Haswell Rowson wrote ten novels, including *Victoria* (1786), *The Test of Honour* (1789), *The Inquisitor* (1793), and *CHARLOTTE: A TALE OF TRUTH* (republished as *Charlotte Temple*), her most famous work. She also published *A Spelling Dictionary* (1807), *Poems on Various Subjects* (1788), and numerous plays and songs. *Charlotte Temple* appeared first in England, in 1791, and later in America, in 1794. Its popularity grew steadily, resulting in a “Charlotte cult,” which made it the most frequently published novel in the United States by the mid nineteenth century. By 1900 it had gone through two hundred editions.

Susanna Haswell was born in Portsmouth, England, in 1762, the daughter of a British royal navy officer. She spent her childhood in Massachusetts until the AMERICAN REVOLUTION forced her LOYALIST family to return to England. Here, with her family fortune lost, she became a governess and began writing novels.

In 1786, at the age of twenty-four, she married William Rowson, a merchant and a trumpeter in the Royal Horse Guard. When his business failed in 1792, the couple joined a provincial theater company. The following year Rowson’s theatrical career brought her back to America. As a member of a traveling company she performed in Philadelphia, Baltimore, and Boston. In America she continued to write, producing *Slaves in Algiers; or, a Struggle for Freedom*, in 1794. This tale of piracy and white slavery was an immediate hit. *Slaves in Algiers* ends with a statement that reverses traditional gender relations: “Women were born for universal sway / Men to adore, be silent, and obey.”

*Charlotte Temple*—originally titled *Charlotte, A Tale of Truth*—is a story of seduction. Its heroine, Charlotte, is a young English schoolgirl who is seduced by an army officer named Montraville and carried off to America. An evil friend persuades Montraville that his young mistress has been unfaithful. Enraged, Montraville leaves her and marries another woman. The abandoned Charlotte gives birth to a daughter and dies. In her preface, Rowson makes it clear that the blame for such a tragedy lay, in part, in the lack of education and thus the naïveté and dependence of young women.

The need for improvement in women’s education, as well as the value of a community of women, were consistent themes in Rowson’s fiction. In her novels she attacked stereotypes of women and demonstrated that women were capable of great achievements if not bound by ignorance. Although both *Charlotte Temple* and the central character of *Victoria* (1786) are overwhelmed by their misfortune, Rowson’s later heroines are women of good sense who successfully face physical and moral dangers. In *Sarah* (1813), the heroine is a strong, independent woman whose unhappiness is directly attributable to the confining aspects of marriage.

In 1797 Rowson abruptly abandoned her career in the theater and became an educator. For the next twenty-five years

she was the respected headmistress of her own Young Ladies Academy and the author of textbooks and school materials. She continued, however, to write fiction, newspaper essays, and poetry. Although Rowson never had children of her own, she put her theories of female education into practice as she raised her husband’s younger sister, Charlotte. She also raised William Rowson’s illegitimate son and an adopted daughter. Rowson died in 1824.

## Works

- Rowson, Susanna Haswell. *Charlotte: A Tale of Truth*. London: William Lane, 1791. Republished as *Charlotte Temple*. Philadelphia: Matthew Carey, 1794; Early American Imprints, 27649; New York: Modern Library, 2004.
- Rowson. *Mentoria, or, The Young Lady’s Friend: In Two Volumes*. Philadelphia: Printed for Robert Campbell by Samuel Harrison Smith, 1794; Early American Imprints, 27654.
- Rowson. *Slaves in Algiers, or, A struggle for Freedom: A Play, Interspersed with Songs, in Three Acts*. Philadelphia: Wrigley & Berriman, 1794; Early American Imprints, 27649; Acton, Mass.: Copley, 2000.

## Sources

- Bontatibus, Donna R. *The Seduction Novel of the Early Nation: A Call for Socio-Political Reform*. East Lansing: Michigan State University Press, 1999.
- Parker, Patricia. *Susanna Rowson*. Boston: Twayne, 1986.
- Weil, Dorothy. *In Defense of Women: Susanna Rowson (1762–1824)*. University Park: Pennsylvania State University Press, 1976.

## Recommended Writings

- Charlotte: A Tale of Truth* (1791)
- Slaves in Algiers* (1794)

## Studying Susanna Rowson

Susanna Rowson, novelist and playwright, was also actively involved in education. Her novel *CHARLOTTE: A TALE OF TRUTH* (1791; republished as *Charlotte Temple*) was a best-seller and remains a key text for early American literary studies. For biographical treatments of Rowson, a good place to start is with Patricia Parker’s *Susanna Rowson* (Boston: Twayne, 1986). Students should also consult Wendy Martin’s “Profile: Susanna Rowson, Early American Novelist” (*Women’s Studies* 2 [1974]: 1–8); Ellen B. Brandt’s *Susanna Haswell Rowson, America’s First Best-Selling Novelist* (Chicago: Serbra Press, 1975); Dorothy Weil’s *In Defense of Women: Susanna Rowson (1762–1824)* (University Park: Pennsylvania State University Press, 1976); Eve Kornfeld’s “Women in Post-Revolutionary American Culture: Susanna Haswell Rowson’s American Career” (*Journal of American Culture* 6 [Winter 1983]: 56–62); Cathy N. Davidson’s “The Life and Times of *Charlotte Temple*: The Biography of a Book,” in *Reading in America: Literature and Social History*, edited by David-

# CHARLOTTE

## A TALE OF TRUTH.

By MRS. ROWSON,  
OF THE NEW THEATRE, PHILADELPHIA:  
AUTHOR OF *VICTORIA, THE INQUISITOR,*  
*FILLE DE CHAMBRE, &c.*

IN TWO VOLUMES.

She was her parent's only joy :  
They had but one—~~one darling~~ child.

ROMEO AND JULIET.

Her form was faultless, and her mind,  
Untainted yet by art,  
Was noble, just, humane, and kind,  
And virtue warm'd her heart.  
But ah ! the cruel spoiler came—

VOL. I.

PHILADELPHIA:  
PRINTED BY D. HUMPHREYS,  
FOR M. CAREY, No. 118, MARKET-STREET,  
M.DCC. XCIV.

Title page for the first American edition of Rowson's novel better known as *Charlotte Temple*, as it was retitled for the 1797 edition

son (Baltimore: Johns Hopkins University Press, 1986). For scholarly editions see *Charlotte Temple*, with an introduction by Cathy N. Davidson (New York: Oxford University Press, 1986) and *Charlotte Temple; and, Lucy Temple*, with an introduction by Ann Douglas (New York: Penguin, 1991). Rowson critical studies are numerous; some articles to consider include Marion Rust's "What's Wrong with *Charlotte Temple*?" (*The William and Mary Quarterly*, 60 [2003]: 99–118) and Elizabeth Maddox Dillon's "Slaves in *Algiers*: Race, Republican Genealogies, and the Global Stage" (*American Literary History*, 16 [2004]: 407–436). Also see Joseph J. Fichtelberg's "Uncivil Tongues: Slander and Honour in Susanna Rowson's *Trials of the Human Heart*" (*Eighteenth-Century Fiction*, 18 [2006]: 425–451). Bibliographies include Robert W. G. Vail's *Susanna Haswell Rowson, the Author of Charlotte Temple; A*

*Bibliographical Study* (Worcester, Mass.: American Antiquarian Society, 1933); Edward J. Piacento's "Susanna Haswell Rowson: A Bibliography of First Editions of Primary Works and of Secondary Sources" (*Bulletin of Bibliography*, 43 [1986]: 13–16); and Devon White's "Contemporary Criticism of Five Early American Sentimental Novels, 1970–1994: An Annotated Bibliography" (*Bulletin of Bibliography*, 52 [December 1995]: 293–305). Students should consult the MLA bibliography for recent and ongoing criticism. For reference guides see Patricia L. Parker's *Early American Fiction: A Reference Guide* (Boston: G. K. Hall, 1984); Barbara Anne White's *American Women's Fiction, 1790–1870: A Reference Guide* (New York: Garland, 1990); and Doreen Alvarez Saar and Mary Anne Schofield's *Eighteenth-Century Anglo-American Women Novelists: A Critical Reference Guide* (New York: G. K. Hall, 1996).

Students interested in studies of the early American novel see SENTIMENTAL NOVEL. For studies of Rowson's *Slaves in Algiers* and early American DRAMA in general, see Zoe Detsi-Diamanti's *Early American Women Dramatists, 1775–1860* (New York: Garland, 1998); Heather S. Nathans's *Early American Theatre from the Revolution to Thomas Jefferson: Into the Hands of the People* (Cambridge: Cambridge University Press, 2003); and Jeffrey H. Richards's *Drama, Theatre, and Identity in the American New Republic* (Cambridge: Cambridge University Press, 2005).

For electronic resources, see the Albert H. and Shirley Small Special Collections Library at the University of Virginia (<[http://www.lib.virginia.edu/small/exhibits/theatre/voice\\_women.html](http://www.lib.virginia.edu/small/exhibits/theatre/voice_women.html)> viewed May 2, 2007). The Papers of Susanna Rowson (1770–1879) are available as part of the Clifton Waller Barrett Library of American Literature Special Collection at The University of Virginia.

### Rush, Benjamin (1745–1813) essayist

Benjamin Rush, PATRIOT and physician, is most noted for connecting his patriotism and his medical practice, arguing that medicine provided a guide to the good health of a republic. According to Rush, men and women who valued cleanliness, took exercise, and practiced moderation in both eating and drinking were the type of virtuous citizens needed to sustain the new nation.

Rush was born outside of Philadelphia January 4, 1745, the child of John Rush, a gunsmith and farmer, and Susanna Hall Harvey Rush. Benjamin's father died when he was six, but his uncle, the Reverend Samuel Finley (1715–1766), who later served as the president of the College of New Jersey (later Princeton University), prepared the boy for college. Rush graduated from the College of New Jersey in 1760, and the following year he began his apprenticeship in medicine with noted physician William Shippen (1712–1801). In 1766 Rush traveled to Scotland to get his medical degree from Edinburgh University. With financial help



from another Philadelphian abroad, Benjamin FRANKLIN, Rush remained in London to continue his postgraduate studies.

In 1769 Rush returned to Pennsylvania and became the first professor of chemistry at the College of Philadelphia (later the University of Pennsylvania). He later became Professor of Medicine and Clinical Practice there. By the time of the American Revolution, Rush was acknowledged as the most important and influential doctor of his era.

In 1775 Rush married sixteen-year-old Julia Stockton, daughter of Richard and Annis STOCKTON. The following year, Rush was elected to the Continental Congress and signed his name to the DECLARATION OF INDEPENDENCE. He served as physician general of the Middle Department during the Revolution, caring for wounded soldiers at Trenton, Princeton, Brandywine, and Valley Forge. After the Revolution, he served as surgeon to the Pennsylvania Hospital for twenty-nine years. During this time Rush co-founded Dickinson College, and in 1786 he founded the Philadelphia Dispensary.

Rush published both scientific papers and social commentaries, many of which appeared in the *American Museum* and *The Columbian Magazine*. His medical papers covered a wide variety of topics, from smallpox to the source of tetanus infection to the effect of alcohol on aging. He collected these writings in five volumes, *Medical Inquiries and Observations* (1789; 1793; 1794–1798). His essays earned him a membership in the American Philosophical Society and in the Society for Promoting Political Enquiries, and he emerged as the central figure in a group of Americans devoted to advancing science and the arts in the new nation. Rush also hoped to improve the literary style of American writers. His own style was both clear and energetic, with logical, carefully developed arguments.

Rush's social and political essays were eventually collected in *Essays: Literary, Moral and Philosophical* (1798). These essays covered such topics as slavery, female education, the need for a public school system, and the death penalty. He earned a reputation as a reformer for his positions on these topics. Rush's autobiography was not published until long after his death in 1813. *The Autobiography of Benjamin Rush; His "Travels through Life" Together with His Commonplace Book for 1789–1813* (1948) added to Rush's reputation as a major writer of eighteenth-century America.

## Works

Rush, Benjamin. *The Autobiography of Benjamin Rush; His "Travels through life" together with His Commonplace Book for 1789–1813*, edited by George W. Comer. Princeton, N.J.: Princeton University Press, 1948; Westport, Conn.: Greenwood Press, 1970.

Rush. *Essays, Literary, Moral and Philosophical*, second edition, revised. Philadelphia: Thomas & William Bradford, 1806; Early American Imprints, 34495.

Rush. *Medical Inquiries and Observations on the Diseases of the Mind*, 5 volumes. Philadelphia: Printed by Thomas Dobson, 1794–1798; Birmingham, Ala.: Classics of Medicine Library, 1979; Early American Imprints, 27660, 31144, 32784, 34496.

## Sources

Brodsky, Alyn. *Benjamin Rush: Patriot and Physician*. New York: Truman Talley, 2004.

Haakonssen, Lisbeth. *Medicine and Morals in the Enlightenment: John Gregory, Thomas Percival and Benjamin Rush*. Amsterdam & Atlanta: Rodopi, 1997.

Hawke, David Freeman. *Benjamin Rush: Revolutionary Gadfly*. Indianapolis: Bobbs-Merrill, 1971.

## Russell, Benjamin (1761–1845) journalist, publisher

Benjamin Russell was born in Boston on September 13, 1761, the eldest son of John Russell, a mason. Benjamin was married in 1783 to Esther Rice, and the couple had three children. After Esther's death Russell married a widow, Guest Campbell, with whom he had three more children.

Russell showed an early interest in printing, spending time at Isaiah THOMAS's shop, where he learned to set type. Following the battles of Lexington and Concord, he attached himself to the militia at Cambridge, where he ran errands and served as a messenger. Only thirteen at the time, Russell apparently was acting without his father's consent: Apprehended and punished by his father, he was sent to Worcester, Massachusetts, where he was formally apprenticed as a printer to Thomas, who had left Boston during the British occupation. Under Thomas's tutelage Russell mastered the craft of printing and the art of journalism, helping to publish *The Massachusetts Spy, or, American Oracle of Liberty* (1775–1776). In 1777 he returned to military service.

In 1783 Russell moved to Boston with plans to establish his own shop. On March 24, 1784, Russell and his partner, William Warden, published the first edition of *The Massachusetts Centinel*. Warden died two years later, leaving Russell as the sole proprietor, editor, and publisher. The paper was written with a clear editorial bias, including Russell's treatment of the debate over the Constitution, which reflected his position as a FEDERALIST. Russell also recognized the importance of advertising and the need to treat it as a specialized part of the publishing business.

In 1785 Russell promoted *The Centinel* as a leading forum for free discourse by publishing opposing editorials on a newly established social organization, the Tea Assembly. Dubbed the "Sans Souci Club" by its detractors, who considered it frivolous, the Tea Assembly catered to Boston's elite, offering a venue for fashionable display, card games, and dancing. Samuel ADAMS, Boston's leading PATRIOT and social critic, attacked the Tea Assembly as a threat to public morality and patriotic fervor. In turn,



supporters of the Tea Assembly attacked Adams as old-fashioned and prudish. The debate, which quickly grew in scope and scale, included a new pseudonymous satirical play that was harshly critical of the Assembly and its organizers. Russell, publisher of the play, promoted the SATIRE in *The Centinel*. Some of the Assembly's supporters, feeling threatened by Russell's implications that the public would recognize the individuals who were being satirized, promised violence if the play were released to the public. Russell used this threat as an opportunity to promote his newspaper, claiming the confrontation as a victory for the press. The front page of the January 19, 1785, edition of *The Centinel* proudly announced his position: "I exult, I glory in the Freedom of the Press; that Palladium of Liberty."

By 1790 readership of *The Centinel* had spread throughout Massachusetts and into the other states, and Russell renamed the newspaper *The Columbian Centinel*. In the

end, *The Centinel* outlasted most of its competition. Sold by Russell in 1828, *The Centinel* merged with three other papers over the next twelve years. Russell died a widower January 4, 1845.

### Works

*Massachusetts Centinel* (Boston), edited by William Warden and Russell, 1784–1790; Early American Imprints.

*Columbian Centinel* (Boston), edited by Russell, 1790–1799; Early American Imprints.

*Columbian Centinel & Massachusetts Federalist* (Boston), edited by Russell, 1799–1804; Early American Imprints, 35322.

### Source

Pasley, Jeffrey L. "*The Tyranny of Printers*": *Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

***Ramona*** by Helen Hunt Jackson (Boston: Roberts, 1884) *novel*

The work for which Helen Hunt Jackson is best remembered, *Ramona: A Story*, extended the reputation for ardent Native American rights advocacy that Jackson had built as the author of *A CENTURY OF DISHONOR* (1881). Originally serialized in *The Christian Union* (May 1884), *Ramona* continued Jackson's work for Indian reform by fictionalizing the people she had met and the events she had chronicled in 1883 when, as a commissioner for the Interior Department, she investigated suitable lands for the displaced California Mission Indians. Jackson wrote the novel in four months—some two to three thousand words each day.

*Ramona* depicts the struggle of the first Californians—Mexicans, Indians, and Spanish—to maintain their hold on the region against encroaching waves of American industrialism. In this sentimental “Cinderella” tale, Scots/Indian orphan Ramona is ill-treated by her domineering foster mother, Señora Morena, and casts her fate with the sheepherder and noble Indian chief's son, Alessandro. Ramona's happy ending is tragically thwarted when, in the novel's second half, her husband is murdered by white settlers.

The novel attracted attention from the time of its publication, though Jackson was somewhat disappointed that the positive response owed as much to its melodramatic love story as to its political agenda; she had hoped it would do for Indian rights what *UNCLE TOM'S CABIN* had done for ABOLITIONISM. Undoubtedly the book did to some extent shift the public's perceptions toward Native Americans as victims rather than as aggressors. Its vigorous promotion of a more multicultural America resonates clearly with

the writings of Jackson's Hispanic contemporaries, including Maria Amparo RUIZ DE BURTON. *Ramona*'s popularity sparked vigorous tourism to sites in California associated with important events in the novel; it was also the basis for a series of stage and screen adaptations, including the ongoing Ramona Pageant, performed in Hemet, California annually since 1923.

#### Sources

May, Antoinette, ed. *The Annotated Ramona*. San Carlos, Calif.: Wide World Publishing/Tetra, 1989.

Phillips, Kate. *Helen Hunt Jackson: A Literary Life*. Berkeley: University of California Press, 2003.

—Deborah Evans

**“Rappaccini's Daughter”** by Nathaniel Hawthorne  
(1844) *short story*

Much of the action of this tale by Nathaniel HAWTHORNE takes place in an Italian garden, where, in an elaborate experiment, the physician Rappaccini has raised his daughter with only the company of the beautiful but deadly flowers. In part an allegory of the Garden of Eden, the story portrays characters who represent and confront multiple tensions: between nature and science, between science and religion, between free will and desire, and between good and evil. As such, “Rappaccini's Daughter” exploits the binary nature of American thought and deals with some of the major themes that have shaped American literature. The story first appeared in the December 1844 *United States Magazine and Democratic Review*.

**Source**

Hawthorne, Nathaniel. *Mosses from an Old Manse*, 2 volumes. New York: Wiley & Putnam, 1846.

—Earl Yarrington

**"The Raven" by Edgar Allan Poe (1845) poem**

One of Edgar Allan Poe's most famous poems, "The Raven" is narrated by a distraught lover who describes the ominous visit of a raven. Brooding over the loss of his love, Lenore, the narrator speaks to the raven, asking questions to which the bird repeatedly replies, "Nevermore." Characteristic of Poe's work, the poem features musical, stylized language, employing repetitions, alliteration, and a trochaic meter. The speaker can be said to represent a trapped, disintegrating, incoherent self, obsessed with death. The underlying darkness and supernatural quality to the poem are common elements in Poe's work. The dark night, the brooding loneliness of the scene, and the menacing presence of the bird reflect the dark, self-destructive inner landscape of the narrator.

Since the poem's appearance in the New York *Evening Mirror* (January 29, 1845), various questions have remained unanswered: Does the raven really exist, or is it symbolic of the narrator's psyche? Does Lenore exist, or is she too an invention of the narrator? Some critics read "The Raven" as a solipsistic work.

**Sources**

Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press, 2002.

Poe, Edgar Allan. *The Raven and Other Poems*. New York: Wiley & Putnam, 1845.

—Y. P. Renfro

**Realism**

As a movement in American literature, realism is associated with the rise of novelists such as Mark Twain (Samuel Langhorne CLEMENS), Henry JAMES, Rebecca Harding DAVIS, and William Dean HOWELLS, who defined it as "nothing more and nothing less than the truthful treatment of material." The influence of realism on American literature was strongest between the end of the CIVIL WAR in 1865 and the mid 1890s, and its tenets and tendencies encompass a broad spectrum of related ideologies and practices (see DIALECT OR VERNACULAR WRITING; LOCAL COLOR; PRAGMATISM). Several important factors combined in this period to prompt many writers to see ROMANTICISM and related modes as no longer appropriate. Among these were a rise in literacy rates, the harsh consequences of the war, and the often sober realities of newly ascendant industrialism. In place of the noble hero or heroine, exponents of realism tended toward average, middle-class characters;

instead of depicting remarkable events and exotic locales, they focused on everyday actions close to home. These emphases led also to differences in form and method, with set structures and ordered plots exchanged for experimentalism and seeming randomness.

Writers such as Twain, George Washington CABLE, and Bret HARTE used colloquial American language to capture the rhythms of American speech that accurately reflected regional differences. *ADVENTURES OF HUCKLEBERRY FINN* (1884), for example, is narrated by the uneducated Huck, whose voice is far removed from that of the typical literary, formal narrators of earlier American fiction. The realistic quality of Twain's novel comes in large part from using Huck's idiosyncratic personality and perspective to report honestly on events and social phenomena as they appear to him. Thus, Twain creates the illusion that his novel is not shaped by a literary sensibility but rather by the fresh and unaffected sensibility of a child.

To a rather different effect, Henry James developed a realism that probed the manners of society mostly through a focus on characters' states of mind. Although James's later style, convoluted and allusive, may seem far from the plain and everyday diction typical of other realists, it was meant to capture the complexities and meanderings of his characters' consciousness. Because James dramatized the way the mind perceives reality, he has often been called a psychological realist. In short stories of the supernatural, such as "The Jolly Corner" and "The Turn of the Screw," where ghosts appear in vivid, haunting scenes, James leaves open the possibility that reality is only what his characters imagine or project onto their environment.

The spokesman for American realism, Howells wrote novels that are almost sociological in their emphasis on mundane details of dress, speech, and action. He thus strove to avoid melodrama with a "plain style" aimed at recording, rather than heightening, reality. Howells also usefully articulated the goal of the realist as instruction rather than entertainment.

Although the general ideological and stylistic characteristics of realism can be usefully enumerated and contrasted with other movements such as Romanticism and Naturalism, it should be noted that all of these characteristics are also present in works of literature from earlier and later periods. For instance, "average" characters and common settings are featured in the earlier (and wildly popular) *UNCLE TOM'S CABIN* and in *THE WIDE, WIDE WORLD*, and much of the interest and humor in Frances Miriam Whitcher's sketches is rooted in the distinct speech of their characters.

**Sources**

Lehan, Richard D. *Realism and Naturalism: The Novel in an Age of Transition*. Madison: University of Wisconsin Press, 2005.

Pizer, Donald, and Earl N. Harbert, eds. *American Realists and Naturalists*. Dictionary of Literary Biography, volume 12: Detroit: Brucoli Clark Layman/Gale, 1982.

Smith, Christopher, ed. *American Realism*. San Diego, Calif.: Greenhaven Press, 2000.

Sundquist, Eric J., ed. *American Realism: New Essays*. Baltimore, Md.: Johns Hopkins University Press, 1982.

**Redburn** by Herman Melville (New York: Harper, 1849) novel

Herman MELVILLE wrote *Redburn, His First Voyage* in the quasi-autobiographical mode that had gained him such popular success with *TYPEE* (1846) and *OMOO* (1847) a few years before. Driven by the need to support his growing family, he turned his experiences as a sailor on a merchant ship into a semifictional account that casts the young Wellingborough Redburn in the role he himself had played at the age of nineteen, when, in 1839, he sailed from New York to Liverpool and back.

Redburn, the “son of a gentleman,” is the main character and first-person narrator. He signs on the *Highlander*, bound for Liverpool under the command of the arrogant Captain Riga. Redburn’s inexperience and confusion are cause for many comical scenes. Memorable characters featured in the novel include the diabolical bully Jackson and Harry Bolton, who befriends Redburn and takes him on a trip to London.

Though *Redburn* was well received both in Britain and America, Melville looked disparagingly on this novel.

**Source**

Melville, Herman. *Redburn, His First Voyage; Being the Sailor-Boy Confessions and Reminiscences of the Son-of-a-Gentleman, in the Merchant Service*, edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston, Ill.: Northwestern University Press, 1969.

—Vanessa Y. Steinroetter

**Representative Men** by Ralph Waldo Emerson (Boston: Phillips, Sampson, 1850) essay collection

This collection of seven essays that Ralph Waldo EMERSON had previously delivered as lectures begins with an introductory piece, “On the Uses of Great Men,” which explains his philosophy of the individual in history. Then follow biographical sketches of six historical figures who represent, for Emerson, not only men of great achievement but also universal ideals to which all individuals might aspire. These representative men and their realms of genius are “Plato; or, the Philosopher,” “Swedenborg; or, the Mystic,” “Montaigne; or, the Skeptic,” “Shakespeare; or, the Poet,” “Napoleon; or, the Man of the World,” and “Goethe; or, the Writer.”

—Tiffany K. Wayne

**Ridge, John Rollin** (1827–1867) novelist, poet, journalist

[T]here is nothing so dangerous in its consequences as injustice to individuals—whether it arise from prejudice of color or from any other source; . . . a wrong done to one man is a wrong to society and to the world.

—*The Life and Adventures of Joaquin Murieta* (1854)

A fiery political commentator and novelist, John Rollin Ridge was born into an influential Cherokee family of practicing Christians in New Echota, Georgia. His childhood was dominated by the removal of the Cherokees from Georgia and its aftermath. His father and grandfather, John Ridge and Major Ridge, both signed the Treaty of New Echota, which ceded Cherokee land to Georgia. In 1834 the Ridge family safely removed to Van Buren, Arkansas, two years before the forced march referred to as the Trail of Tears. As a lawyer and slave owner, Ridge’s father prospered there. However, tensions in 1839 between the “Ross” and “Ridge” Cherokee factions led to the murders of prominent signers of the Treaty of New Echota, among them Elias BOUDINOT and Ridge’s father and grandfather. The twelve-year-old John Rollin Ridge witnessed his father’s mutilation and murder by members of the John Ross faction, an event that shaped the rest of Ridge’s life.

A precocious youth, Ridge attended Protestant missionary schools and excelled in several subjects. In 1843 he traveled to Massachusetts and studied law for two years before returning to Arkansas, where he married Elizabeth Wilson, a white woman, in 1847. Together they had one daughter.

Ridge’s career turned in 1849, when he killed a Ross faction member who had stolen his horse. Fearing retaliation and lacking money, Ridge traveled to California on the Overland trail to prospect for gold during the boom days of the California gold rush. His mining career was short-lived, though, and in 1850 he became a correspondent for the New Orleans *True Delta*, thus beginning a lifelong career in journalism. Thereafter, Ridge hopped from one newspaper to another. He became the founding editor of the Sacramento *Daily Bee* in 1857, was editor of the *Daily National Democrat* by 1858, and worked briefly at the San Francisco *Evening Journal* in 1861.

As a journalist, Ridge published political editorials, sketches of Indian history, and poetry. He assumed many controversial political positions, defending Manifest Destiny and Indian assimilation but attacking maltreatment of the Yuba Indians, supporting Stephen Douglas in 1860 and criticizing Abraham Lincoln and the Union during the CIVIL WAR. Ridge wrote numerous anti-Mormon editorials and had associations with the Knights of the Golden Circle, a secretive Copperhead (pro-Confederacy) group.

In 1854 Ridge published his only novel, *The Life and Adventures of Joaquin Murieta, The Celebrated California Bandit*.



Based on a real person, the book mythologizes a wronged Mexican outlaw, whose banditti gang rampages California and runs from U.S. rangers. Though not an immediate success, Ridge's novel helped propel the Joaquín Murieta figure to the status of cultural icon; he has been the subject of many stories and plays since. A forerunner of popular nineteenth-century Western DIME NOVELS, *The Life and Adventures of Joaquín Murieta* is one of the first novels written by a Native American.

In 1865 Ridge headed a Cherokee treaty delegation to Washington, D.C. He died on October 5, 1867, after returning to California. His wife subsequently published his only book of poetry, *Poems, by a Cherokee Indian, with an Account of the Assassination of His Father, John Ridge* (1868).

### Source

Parins, James W. *John Rollin Ridge: His Life and Works*. Lincoln: University of Nebraska Press, 1991.

—Joshua Matthews

### Riis, Jacob August (1849–1914) *journalist, reformer*

Born in Denmark, Jacob Riis came to the United States in 1870 and settled in New York City, where he took a job as a police reporter. His experiences while covering this beat for various newspapers led him to become one of the most outspoken—not to say eloquent—crusaders for social reform of his day. His reporting on slum dwellers and on the conditions of lower-class urbanites, heavily illustrated with poignant photographs, resulted in *How the Other Half Lives* (1890), which attracted the attention and support of Theodore Roosevelt, then head of the New York police board, and probably influenced Stephen Crane's novel *Maggie: A Girl of the Streets* (1895; privately published in 1893). Riis's other books tackled such problems as child labor (*The Children of the Poor* [1892]) and the evils of tenements (*The Battle with the Slum* [1902]). Riis's autobiography, *The Making of an American*, was published in 1901. In addition to writing about and photographing the underclass, he took concrete action to improve their living conditions, establishing a pioneer settlement house and agitating for public parks and playgrounds. In 1901 the settlement house was named for him, and his work on behalf of the park and playground movement was commemorated with the establishment of Jacob Riis Park on Long Island.

### Sources

Fried, Lewis. *Makers of the City*. Amherst: University of Massachusetts Press, 1990.

Gandal, Keith. *The Virtues of the Vicious: Jacob Riis, Stephen Crane, and the Spectacle of the Slum*. New York: Oxford University Press, 1997.

Lane, James B. *Jacob A. Riis and the American City*. Port Washington, N.Y.: Kennikat Press, 1974.

**Riley, James Whitcomb** (1849–1916) *journalist, poet*  
Indiana poet James Whitcomb Riley took a job selling patent medicines and then painted houses before he finally landed a job with the *Anderson (Indiana) Democrat*. He promptly lost this job after publishing a poem he attributed to Edgar Allan Poe that was actually an imitation he had written himself. He next went to work for the *Indianapolis Journal* where, in 1877, he contributed a series of local dialect poems under the pen name “Benjamin F. Johnson, of Boone.” The series, subsequently published as “*The Old Swimmin’-Hole*” and “*Leven More Poems*” (1883), included such sentimental works as “When the Frost Is on the Pumpkin” and launched his career as a popular bard. Numerous other collections followed, repeating Riley’s formula combining quaintness, cheerfulness, and simplicity, and making him the most highly paid poet American had yet seen. He was also a successful reader of his own work, often appearing with the humorist Bill Nye on a bill that catered to the public’s taste for sentimentality.

### Sources

Revell, Peter. *James Whitcomb Riley*. New York: Twayne, 1970.

Van Allen, Elizabeth J. *James Whitcomb Riley: A Life*. Bloomington: Indiana University Press, 1999.

### “Rip Van Winkle” by Washington Irving

(1819–1820) *short story*

Published as part of Washington IRVING’s *SKETCH BOOK* (1819–1820), this tale concerns a layabout Dutch American man who lives with his shrewish wife in a Hudson River village before the time of the Revolutionary War. In the story, which is based on an ancient folktale, the eponymous hero escapes his wife’s nagging one day by wandering into the Catskills with his dog, Wolf. There they encounter a stranger who leads them deeper into the woods, where a group of dwarfish fellows are engaged in a game of ninepins in a clearing. Rip, who has helped the stranger carry a keg to this place, takes a drink or two of its liquor and then falls into a deep sleep.

Rip Van Winkle’s slumber proves so profound that when he awakens—twenty years later—the whole village has changed. George Washington’s portrait has replaced that of King George III on the signboard at the inn and the once quiet streets bustle with traffic. Irving’s story describes Rip Van Winkle’s escape from domestic tyranny and comments on the disappearance of British rule in America.

Dramatized repeatedly, the standard play about Rip Van Winkle was written by Dion BOUCICAULT in 1865, commissioned by the actor Joseph Jefferson; Jefferson had forty years of success with the play.

### Sources

Bowden, Mary Weatherspoon. *Washington Irving*. Boston: Twayne, 1981.

Irving, Washington. *The Sketch Book of Geoffrey Crayon, Gent.*, 7 parts, as Geoffrey Crayon. New York: Printed by C. S. Van Winkle, 1819–1820.

**Ripley, George** (1802–1880) *reformer, literary critic*

Born in Massachusetts, George Ripley was educated in theology at Harvard Divinity School before becoming a Unitarian (see UNITARIANISM) minister in Boston in 1826. He remained in the post for the next fifteen years, studying the German transcendentalist thinkers (see TRANSCENDENTALISM) and editing the *Christian Register*, a liberal Unitarian periodical. He also co-edited, with F. H. Hedge, *Specimens of Foreign Standard Literature* (1838–1845), a fifteen-volume work that had considerable influence on the American transcendentalist movement. After defending his own *Discourses on the Philosophy of Religion* (1836) and Ralph Waldo EMERSON'S *Harvard Divinity School Address* (see AN ADDRESS DELIVERED BEFORE THE SENIOR CLASS IN DIVINITY COLLEGE, CAMBRIDGE) (1838) from attacks by more-conservative Unitarians, Ripley retired from the ministry.

In 1841, together with other members of the TRANSCENDENTAL CLUB, Ripley helped found BROOK FARM in Roxbury, Massachusetts. Ripley became president of the community and helped start *THE DIAL*, acting as assistant to the journal's first editor, Margaret FULLER. Ripley also worked on the farm and helped the community make the transition into FOURIERISM. He edited the Fourierist journal *THE HARBINGER* from 1845 to 1847. After a fire destroyed a major Brook Farm phalanstery in October 1847, Ripley moved to Brooklyn, New York, where he continued editing *The Harbinger* until, in 1849, he became literary critic of the *NEW-YORK TRIBUNE*. While at the *Tribune*, Ripley instituted the first daily book reviews in the nation. Over the next thirty years he exerted enormous influence over American letters, promoting books such as Nathaniel HAWTHORNE'S *THE SCARLET LETTER* (1850) and helping to found several important periodicals, among them *HARPER'S NEW MONTHLY MAGAZINE*. His ambitious *History of Literature and the Fine Arts* (1852), which he prepared with Bayard TAYLOR, was followed in 1858 by his work on volume one of the sixteen-volume *New American Cyclopaedia* (1858–1863).

**Source**

Golemba, Henry L. *George Ripley*. Boston: Twayne, 1977.

***The Rise of Silas Lapham*** by William Dean

Howells (1 volume, Boston: Ticknor, 1885) *novel*

In what is often regarded his best work, William Dean HOWELLS paints a memorable portrait of an upwardly mobile, self-made American businessman. The action centers on the protagonist's failure to turn his wealth into social capital and the consequences to his evolving sense of ethics. Raised

on an unproductive Vermont farm, Silas Lapham has, as an adult, exploited the mineral wealth discovered there just before his father died. He formulates the mineral into a paint, which sells so successfully that it makes him one of the richest men in Boston.

Howells is careful in the novel to avoid sentiment or simplistic moralizing. Lapham's "rise"—his eventual conquest over base self-interest—is in some sense also a "fall," for the consequence is bankruptcy. For Howells, the Horatio ALGER version of the American dream, in which virtue is always rewarded, is an empty promise.

**Sources**

Howells, William Dean. *The Rise of Silas Lapham: An Authoritative Text, Composition and Backgrounds, Contemporary Responses, Criticism*, edited by Don Cook. New York: Norton, 1982.

Pease, Donald E., ed. *New Essays on The Rise of Silas Lapham*. New York: Cambridge University Press, 1991.

**Ritchie, Anna Mowatt** (1819–1870) *poet, novelist, playwright*

The daughter of a New York merchant, Anna Cora Ogden was born in France and came to America when she was seven. She married James Mowatt at the age of fourteen, and, often sickly, she spent much of her time indoors, writing poetry, novels, and plays. Her first produced drama, *Fashion; or, Life in New York*, proved to be a success when it was staged in 1845. That same year Mowatt also began acting. Although ill health forced her retirement in 1854, she gained enough material from the stage to write her *Autobiography of an Actress* (1854) as well as two romantic narratives about life on the stage: *Mimic Life* (1856) and *Twin Roses* (1857). After 1861 she spent her life abroad, continuing to write romantic novels and historical sketches.

**Source**

Barnes, Eric Wollencott. *The Lady of Fashion: The Life and the Theatre of Anna Cora Mowatt*. New York: Scribners, 1954.

**Robinson, Rowland Evans** (1833–1900) *short-story writer*

A native of Vermont, Robinson was a prolific writer of sketches based on the simple rural existence he had known as a farmer. His first collection of short fiction, *Forest and Stream Fables* (1886), was followed by several others featuring a character named Uncle Lisha, a shoemaker who serves as the community leader of a small rural Vermont community. Robinson's apt renderings of Down East humor and ear for Vermont dialect made him an important figure in the LOCAL COLOR movement. He also wrote with great skill about other aspects of his native region in such works as *Vermont: A Study*

of *Independence* (1892), *In New England's Fields and Woods* (1896), and *Hunting without a Gun and Other Papers* (1905).

### Source

Baker, Ronald L. *Folklore in the Writings of Rowland E. Robinson*. Bowling Green, Ohio: Bowling Green University Popular Press, 1973.

### "Roger Malvin's Burial" by Nathaniel Hawthorne (1831) short story

First published anonymously in the 1832 *Token* (i.e., 1831), Nathaniel Hawthorne's short story "Roger Malvin's Burial" is a tale of loss, regret, and—as with most of Hawthorne's stories—the consequences of sin. After John Lovewell leads an unsuccessful battle against Indians, two wounded survivors escape through the woods. Roger Malvin, realizing that he is mortally wounded, orders the much younger Reuben Bourne to leave him. Bourne promises that after his own recovery he will return to bury Malvin and that he will tell Dorcas, the elder man's daughter, what has transpired. Fearing Dorcas's reaction, however, Bourne lies, claiming that he waited to leave Malvin until after he was dead and buried. Bourne marries Dorcas, but his conscience begins to bother him. Years later, when their son is fifteen, the Bournes leave their home to begin a new life in the wilderness. On the trip, while hunting for food, Reuben accidentally shoots his own son. The son's body is discovered beneath the same tree under which Malvin had been left to die years before. Dorcas faints at the sight of her son, and the bloody handkerchief that Reuben had left as a signal crumbles and falls to the ground. Tearfully Reuben realizes that his promise is at last fulfilled, his sin paid for.

### Source

Hawthorne, Nathaniel. *Mosses from an Old Manse*. The Centenary Edition of Nathaniel Hawthorne, volume 10. Columbus: Ohio State University Press, 1974.

—Julie M. Cox

### Romance

Many of the novels written in the first half of the nineteenth century were billed as romances. The term arose in Europe during the Middle Ages, when it described lengthy compositions in prose or in verse delivered in one of the Romance languages. Later the term was applied to works of fiction dealing with knights, chivalry, and courtly love. The first American writer to borrow heavily from this tradition was James Fenimore COOPER, who explicitly referred to his novels—filled with adventure and set in remote lands—as romances. Of Cooper's followers, two writers stand out as having created a specifically American form of the romance: Nathaniel Hawthorne and Herman MELVILLE.

In Hawthorne's preface to *THE HOUSE OF THE SEVEN GABLES* (1851), he described how a romance concerns "the truth of the human heart." Hawthorne's definition of the genre, according to the scholar Nina Baym, suggested the importance of the inner lives of his characters—details that today would be considered aspects of psychological writing. In his preface Hawthorne explained how a writer might manipulate these characteristics in order to "bring out or mellow the lights and deepen and enrich the shadows of the picture." Hawthorne's romances include four longer works, *THE SCARLET LETTER* (1850), *THE HOUSE OF THE SEVEN GABLES*, *THE BLITHEDALE ROMANCE* (1852), and *THE MARBLE FAUN* (1860)—as well as works of short fiction. His onetime friend, Melville, added new dimensions to the romance by increasing the quotient of supernatural and allegorical elements in his novels—for example, in *MOBY-DICK* (1851).

In the latter half of the century, romance fell out of favor as many writers and critics—spurred perhaps, by the horrors of the CIVIL WAR—called for a more realistic fiction. A new trend began with the LOCAL-COLOR movement, resulting in REALISM (and later, in naturalism).

### Sources

- Bell, Michael D. *The Development of American Romance: The Sacrifice of Relation*. Chicago: University of Chicago Press, 1980.
- Budick, E. Miller. *Fiction and Historical Consciousness: The American Romance Tradition*. New Haven, Conn.: Yale University Press, 1989.
- Greenwald, Elissa. *Realism and the Romance: Nathaniel Hawthorne, Henry James, and American Fiction*. Ann Arbor, Mich.: UMI Research Press, 1989.
- Hurley, Jennifer A., ed. *American Romanticism*. San Diego, Calif.: Greenhaven Press, 2000.

### Romanticism

Romanticism, typically defined by its opposition to classicism, favors the imagination, feelings, and intuition. Whereas classicism emphasizes reason and the imitation of traditional art forms, the Romantic seeks to create original forms or to revolutionize traditional genres. Romanticism is associated with the late eighteenth and early nineteenth centuries. The literature of this period was based on the concepts of the individual and of individual freedom. Often, the source of authority and inspiration for the Romantic was nature—for example, in Walt WHITMAN's *LEAVES OF GRASS*. For the Romantic writer, the individual soul or imagination was paramount; at times, the heroic aspect was illustrated by a character's stand against a community that censured the individual, as in Nathaniel Hawthorne's *THE SCARLET LETTER* (1850). In America, Romanticism became connected to ideas about utopian community and to the establishment of societies based on these ideas (see BROOK FARM and FRUITLANDS). ABOLI-

TIONISM and the women's rights movement grew out of the Romantic spirit of reform. The TRANSCENDENTALISM that emerged in Concord, Massachusetts, offered the secular proposition that the individual is capable of apprehending universal truths. Ralph Waldo EMERSON's emphasis on man's ability to learn from nature and his charge that the American scholar not rely so heavily on the teachings of Europe also led to an exuberant confidence in the common man and in public education as promulgated by such Transcendentalists as Bronson ALCOTT. Experience became a kind of school in itself, and book learning—the province of the classicists—was balanced against the concept of a native wit that could be developed by communing with its sources in nature. Man's power of observation, Emerson implied, was enhanced as he began to react to his place in nature. Henry David THOREAU gave this Emersonian doctrine of self-reliance a practical turn when he emphasized that the individual could set himself apart from society and learn by doing for himself virtually everything that civilization could teach him.

Another side of Romanticism was revealed in the histories of Francis PARKMAN and William Hickling PRESCOTT. Like the great Romantic novelists, these historians were attracted to the past as the repository of great human dramas and picturesque scenes that stimulated the imagination. They evoked the past not as a model for the present but instead as a way to identify with heroic individuals of the past who transcended their times and created, like the heroes of gothic romances, new worlds by the force of their will. Hawthorne and Herman MELVILLE also pointed out, however, the dangers of the Romantic hero's titanic will in novels that highlighted human isolation (as with Hester Prynne in *The Scarlet Letter*) or self-destructiveness (as with Ahab in *MOBY-DICK*). Romanticism gradually gave way to REALISM in the mid to late nineteenth century.

### Sources

- Andrews, William L., ed. *Literary Romanticism in America*. Baton Rouge: Louisiana University Press, 1981.
- Bickman, Martin. *American Romantic Psychology: Emerson, Poe, Whitman, Dickinson, Melville*. Dallas, Tex.: Spring Publications, 1988.
- Hurley, Jennifer A., ed. *American Romanticism*. San Diego, Calif.: Greenhaven Press, 2000.
- Lieber, Todd M., ed. *Endless Experiments: Essays on the Heroic Experience in American Romanticism*. Columbus: Ohio State University Press, 1973.

***Roughing It*** by Mark Twain (Hartford, Conn.:

American Publishing Company, 1872) *nonfiction*

A sequel to Mark Twain's (see Samuel Langhorne CLEMENS) popular travel book *THE INNOCENTS ABROAD* (1869), *Roughing It* is a semi-autobiographical account of his trav-

els in the territories and states of the American West from 1861 to 1867. Beginning with Twain's stagecoach journey to his brother, Orion Clemens, who worked as the secretary of the Nevada Territory, *Roughing It* chronicles Twain's visits to Salt Lake City, Carson City, San Francisco, and the Hawaiian Islands. The book contains dozens of humorous sketches of Western life, which satirically treat silver-mining booms, Mormonism, Native Americans, and tales of Western outlaws. A major success, *Roughing It* sold 75,000 copies in its first year of publication, and Twain began a popular lecture tour in 1872, based on the book.

### Source

- Twain, Mark. *Roughing It*, edited by Franklin R. Rogers and Paul Baender. *The Works of Mark Twain*, volume 2. Berkeley: University of California Press, 1972.

—Joshua Matthews

**Rouquette, Adrien Emmanuel** (1813–1887) *poet*

Adrien Emmanuel Rouquette was born in New Orleans of a Creole mother and a French father who died before Rouquette was five. Enamored of American Indian life, Rouquette frequently ran away from his parents' summer home to live among the local Choctaw tribe. His love of nature and the Indian way of life first found expression in a collection of verse, *Les Savanes* (1841). After becoming a priest, Rouquette continued to publish poetry; *Wild Flowers: Sacred Poetry* appeared in 1848. He also spoke out fervently against slavery and was led by his abolitionist sentiments to join the company of the Choctaw, whom he served as a priest. When he died, he was working on a dictionary of the Choctaw language. He also wrote a romance titled *La Nouvelle Atala* (1879) and—under the pen name E. Junius—*Critical Dialogue between Aboo and Caboo* (1880), a denunciation of George Washington CABLE's depiction of Creoles.

### Source

- Le Breton, Dagmar Renshaw. *Chahta-Ima: The Life of Adrien-Emmanuel Rouquette*. Baton Rouge: Louisiana State University Press, 1947.

**Royall, Anne Newport** (1769–1854) *travel writer*

Born in Maryland and raised on what was then the Pennsylvania frontier, Anne Newport moved back to the South after her father died; she was then thirteen years old. In Virginia, she and her mother kept house for Captain William Royall, who educated Anne. Captain Royall and Anne were married in 1797; however, when he died sixteen years later, he left his money to another heir, forcing Anne to rely on her own resources. From 1824 to 1831 she made her way in the world by traveling throughout the United States and recording her impressions. Royall's observations of



virtually every significant settlement in the country were published in ten separate volumes, including the three-volume *Sketches of History, Life, and Manners in the United States* (1826) and *Letters from Alabama* (1830). Settling in Washington, D.C., she published two newspapers, *Paul Pry* (1831–1836) and its successor, *The Huntress* (1836–1854). A frequent critic of government corruption and social decadence, she was herself a frequent target of retaliatory ridicule in the press.

### Sources

- James, Bessie Rowland. *Anne Royall's U.S.A.* New Brunswick, N.J.: Rutgers University Press, 1972.
- Maxwell, Alice S., and Marion B. Dunlevy. *Virago!: The Story of Anne Newport Royall (1769–1854)*. Jefferson, N.C.: McFarland, 1985.
- Royall, Anne Newport. *Letters from Alabama, 1817–1822*. Biographical introduction and notes by Lucille Griffith. Tuscaloosa: University of Alabama Press, 1969.

### Ruiz de Burton, María Amparo (1832–1895) novelist, playwright

*If my strength fails me . . . then I ask you not to judge me with severity. Remember that I am a woman . . . and Mexican . . . with my soul enclosed in an iron cage. In this manner Society confines us as soon as we are born, like the Chinese and the feet of their women.*

—Letter to a cousin dated August 12, 1869 from Staten Island, N.Y.

María Amparo Ruiz was born in La Paz, Baja California, Mexico, to a prominent Mexican family. When the Mexican-American War ended in 1848, Ruiz relocated to San Francisco, California. In 1849 she married Henry S. Burton, a U.S. military captain; their first child, Nellie, was born in 1850. In 1852 Captain Burton was granted command of the military post in San Diego, and the family enjoyed an aristocratic lifestyle there. While in San Diego, Ruiz de Burton wrote several plays for the Mission Theater. It is not known how many plays she wrote or how many, if any, were performed. Taking advantage of a provision in the Treaty of Guadalupe Hidalgo that allowed Mexican Americans to claim land, the family purchased property on Pío Pico's Jamul land grant in San Diego, made improvements, and submitted the title to the Court of Land Claims. A second child, Henry, was born in 1852. In 1859 the Burtons moved to the eastern United States, living in several coastal states and in the District of Columbia. Ruiz de Burton became friends with Mary Todd Lincoln and Varina Davis, Jefferson Davis's wife. In 1869 Henry Burton died of malaria, and Ruiz de Burton returned to San Diego in 1870, finding that some of their land had been sold to pay off debts. Other large tracts had been taken over by squat-

ters—a circumstance made possible by the California Land Act of 1851, which contradicted the previous provisions and declared all Mexican lands public domain until a Land Commission verified the authenticity of land titles.

To support her children, Ruiz de Burton turned to writing, becoming the first known Mexican-born author to write novels in English. Under the name Mrs. Henry C. Burton she published *Who Would Have Thought It?* (1871), a satire of the white Yankee lifestyle she had observed during her ten-year residence in the East. A play, *Don Quixote de la Mancha: A Comedy in Five Acts* (1876) was drawn in part from Cervantes's novel. Ruiz de Burton's second novel, *The Squatter and the Don* (1885), appeared under the pen name C. Loyal. It focuses on Mexican land rights in California, criticizing white squatters who move in on land owned by displaced Mexicans. The novel's strong political statement reflects Ruiz de Burton's own involvement in dozens of lawsuits over a twenty-year period. When she died in Chicago, she was destitute, still trying to secure her claim on Rancho Jamal.

In part due to the interest of feminist and Chicana scholars in retrieving the "lost writings" of women and minorities, Ruiz de Burton's work has been republished in recent years and has drawn significant critical attention as an affirmation of gender and ethnic equality.

### Sources

- Luz Montes, Amelia María de la, and Anne Elizabeth Goldman, eds. *María Amparo Ruiz de Burton: Critical & Pedagogical Perspectives*. Lincoln: University of Nebraska Press, 2004.
- Ruiz de Burton, María Amparo. *Conflicts of Interest: The Letters of María Amparo Ruiz de Burton*, edited by Rosaura Sánchez and Beatrice Pita. Houston: Arte Público Press, 2001.

—Carmel Morse

### *Running a Thousand Miles for Freedom* by William and Ellen Craft (London: William Tweedie, 1860) memoir

*Running a Thousand Miles for Freedom; or, The Escape of William and Ellen Craft from Slavery* is an autobiographical account of the authors' daring escape from slavery in December 1848. The narrative details a trip from Georgia to Boston aboard trains and steamships during which the fair-skinned Ellen posed as a young white planter, wealthy but sickly, and the much darker William posed as her slave. Once in Boston, the Crafts were persuaded by abolitionists such as William Lloyd GARRISON and William Wells BROWN to speak about their experiences, and for two years the couple remained in Boston while William spoke on the lecture circuit; social customs prevented Ellen from speaking publicly, however. With the passage of the Fugitive Slave Law in 1850 the Crafts moved to England, where their memoir was first published.

—Cacee DeYoung

**Rahv, Philip** (1908–1973) *editor, literary critic*

The cofounder of *PARTISAN REVIEW*, Philip Rahv was born as Ivan Greenberg in Russia. He came to the United States as a child and attended grade school in Providence, Rhode Island. In 1933 he became a Communist and adopted the name Philip Rahv (Rahv is the Hebrew word for rabbi). The following year he and William Phillips founded *Partisan Review*, which changed course when the editors became anti-Stalinist and Rahv left the Communist Party in 1937. Although many contributors were leftists and the journal remained Marxist, the journal thereafter maintained a consistent anti-Communist stance. Rahv became an influential literary critic whose essays were collected in *Image and Idea* (1949; enlarged 1957) and *The Myth and the Powerhouse* (1965).

**Source**

Edelstein, Arthur, ed. *Images and Ideas in American Culture: The Functions of Criticism: Essays in Memory of Philip Rahv*. Hanover, N.H.: Brandeis University Press, 1979.

**Rand, Ayn** (1905–1982) *novelist, playwright, philosopher*

Born Alysia Rosenbaum in St. Petersburg, Russia, Rand grew up and was educated in her native country, graduating with honors in history from the University of Petrograd in 1924. When she immigrated to the United States in 1926, she changed her name to Ayn Rand, taking her surname from the Remington-Rand typewriter. Rand's reaction against the Russian Revolution contributed to her staunch belief in individualism and capitalism.

In her early years in America, Rand worked in the movie industry in Hollywood. She became an American citizen in 1931. Her first success as a writer was her play, *Night of January 16th*, which had a successful Broadway run in 1935. Her first novel, *We the Living* (1936), is set in Russia and is based on her experiences with Communism. Her novella *Anthem* (1938), a mix of science fiction and fantasy, presents a collectivist world in which a man and woman must escape to the wilderness to discover the meaning of the words "I" and "we."

Rand's enduring fame and reputation rest on her novels *The Fountainhead* (1943) and *Atlas Shrugged* (1957). The former was said to be loosely based on the life of architect Frank Lloyd Wright, although Rand disputed that claim. The latter novel is Rand's most complete statement of her philosophy, which she called "Objectivism." In both her fiction and non-fiction, Rand argued for the idea of "rational self-interest" rather than altruism. Only when the individual's needs were satisfied, she argued, could society expect to benefit.

Rand turned to nonfiction to explicate her philosophy after the publication of *Atlas Shrugged*. Her later works include *The Virtue of Selfishness* (1964), *Introduction to Objectivist Epistemology* (1967), and *Philosophy, Who Needs It* (1982). Her books continue to attract a large and devoted following.

**Sources**

Binswanger, Harry, ed. *The Ayn Rand Lexicon: Objectivism from A to Z*. New York: New American Library, 1986.

Branden, Barbara. *The Passion of Ayn Rand: A Biography*. Garden City, N.Y.: Doubleday, 1986.

**Random House** (1927– ) *publishing house*

In 1925 Bennett Cerf and Donald S. Klopfer acquired The MODERN LIBRARY, a line of reprints of modern classics, from Horace LIVERIGHT. With this lucrative purchase as the foundation of their company, the partners began to publish a few new books in 1927 under the imprint Random House. In 1933 Cerf and Klopfer won their legal battle to have James Joyce's *Ulysses* declared publishable in the United States. Random House authors included William FAULKNER, Robert Penn WARREN, John O'HARA, Eugene O'NEILL, and Dr. Seuss. The house of Alfred A. KNOPF merged with Random House in 1960. The Random House imprints were acquired by Newhouse Publications in 1980.

**Source**

Cerf, Bennett. *At Random*. New York: Random House, 1977.

**Ransom, John Crowe** (1888–1974) *poet, critic, editor*

Educated at Vanderbilt University, John Crowe Ransom also studied at Oxford as a Rhodes scholar. In 1914 he returned to Vanderbilt to teach in the English department and soon began participating in informal off-campus discussions of religion and philosophy—the germ that in the 1920s evolved into the FUGITIVES, a group of influential poets and critics that included Ransom's students Allen TATE and Robert Penn WARREN. With the encouragement of his Vanderbilt colleague Donald DAVIDSON, Ransom published his first book of poems, *Poems About God* (1919), while he was serving as a lieutenant in the army in France. Upon his return to Vanderbilt, Ransom's commitment to poetry gave direction to the meetings of the FUGITIVES, and he became one of the editors of the group's influential journal, *The Fugitive* (1922–1925). Ransom's maturation as a poet is evident in such collections as *Chills and Fever* (1924) and his last volume of original verse, *Two Gentlemen in Bonds* (1927). A fastidious poet whose body of work is small, Ransom is known for exquisite diction and understatement. His poetry has been called spare and classical. While at Vanderbilt, Ransom also became involved in the group known as the AGRARIANS, contributing "Statement of Principles" and "Reconstructed but Unregenerated" to the essay collection *I'LL TAKE MY STAND* (1930), a Southern response to the country's growing industrialization and urbanization.

In 1937 Ransom joined the faculty of Kenyon College, where in 1939 he founded the *KENYON REVIEW*, an important and enduring literary quarterly. As a poet, editor and critic, he believed in the integrity of the work of literature and that its meaning should not be compromised by extraneous discussions of history, of the author's biography, or of anything that might detract from a close reading of the work. He codified his view of literary criticism in *The New Criticism* (1941). His literary essays appear in *God without Thunder* (1930), *The World's Body* (1938), and *Beating the Bushes: Selected Es-*

*says* 1914–1970 (1972). His critical views and his work as a poet greatly influenced the next generation, particularly such poets as Robert Lowell and Randall Jarrell.

**Sources**

Young, Thomas Daniel. *Gentleman in a Dustcoat: A Biography of John Crowe Ransom*. Baton Rouge: Louisiana State University Press, 1976.

Young, ed. *John Crowe Ransom: Critical Essays and a Bibliography*. Baton Rouge: Louisiana State University Press, 1968.

**Rawlings, Marjorie Kinnan** (1896–1953) *novelist, short-story writer*

Born and raised in Washington, D.C., and a graduate of the University of Wisconsin, Marjorie Kinnan Rawlings made her reputation by writing about life in the backcountry of North Florida. Following her marriage in 1919, Rawlings lived with her husband in New York, where she wrote for the *Rochester Times Union* and unsuccessfully tried to publish fiction. In 1928 a vacation in Florida prompted the couple to buy a farm with an orange grove in Cross Creek, near Gainesville. Following the 1931 publication in *SCRIBNER'S MAGAZINE* of her first Florida piece—"Cracker Chidlings," a series of sketches about poor white "Crackers" that was subtitled "Real Tales from the Florida Interior"—editor Maxwell PERKINS urged her to write more about the region she later called "the Invisible Florida."

Rawlings's first novel, *South Moon Under* (1933), about a young Cracker who becomes a moonshiner, was followed by a less well-received second novel, *Golden Apples* (1935), the story of an English cad who comes to Florida in the nineteenth century and betrays a Cracker girl. Rawlings is chiefly remembered for her PULITZER PRIZE-winning novel, *The Yearling* (1938), set in 1870–1871, about a lonesome thirteen-year-old boy who must shoot his pet fawn when it ruins his family's meager crop. Rawlings's other important work includes a collection of stories, *When the Whippoorwill*—(1940), and *Cross Creek* (1942), a book of autobiographical essays that details Rawlings's own Florida experiences and that has been compared to Henry David Thoreau's *Walden* (1854).

**Sources**

Silverthorne, Elizabeth. *Marjorie Kinnan Rawlings: Sojourner at Cross Creek*. Woodstock, N.Y.: Overlook Press, 1988.

Tarr, Rodger L. *Marjorie Kinnan Rawlings: A Descriptive Bibliography*. Pittsburgh: University of Pittsburgh Press, 1996.

Bigelow, Gordon E., and Laura V. Monti, eds. *Selected Letters of Marjorie Kinnan Rawlings*. Gainesville: University of Florida Press, 1983.

**Razaf, Andy** (1895–1973) *lyricist*

Andreamenentania Paul Razafinkeriefy was born in Washington, D.C.; his father was the son of a member of the royal

family of Madagascar, and his mother was the daughter of a former slave, John Louis Waller, who was the United States consul to Madagascar. After working as an elevator operator for a Tin Pan Alley music-publishing firm, Andrea Razaf, as he had shortened his name, managed to publish a few songs but still spent several frustrating years trying to break into a world that was not friendly to blacks.

In the early 1920s, however, blues singers such as Bessie Smith had created a market for “race records,” primarily among urban blacks but also with many white listeners. At the same time Razaf met the young pianist Thomas “Fats” Waller, and the two began a collaboration. As with so many songwriting teams, Razaf and Waller were opposites—Razaf disciplined and focused; Waller carefree and hedonistic. Yet, they worked successfully together, particularly for Harlem nightclub revues for which they wrote “Honeysuckle Rose” (1929), “Ain’t Misbehavin’” (1929), and “(What Did I Do to Be So) Black and Blue” (1929).

Their very success led to the team’s demise as white music professionals wanted to market Waller’s hit-making music to a general audience and separate him from a collaborator they felt was too outspoken against racism. Razaf had to turn to other composers, and with Eubie Blake he wrote a revue, *Blackbirds of 1930*, which featured the soaring melody “Memories of You.” Razaf’s personal and professional life declined during the 1930s, and in 1948, shortly after his fourth marriage, he suffered from an illness that left him paralyzed. “My color made life interesting,” he said. “With it came a sense of humor and the gift of laughter and a soul. It has given me something to strive for and shown me every advantage over thousands of white men, born with every advantage, who turned out to be nobodies.”

### Source

Singer, Barry. *Black and Blue: The Life and Lyrics of Andy Razaf*. New York: Schirmer, 1992.

—Philip Furia

## Realism

Realism as a literary movement in the United States developed in the latter half of the nineteenth century through the work of such authors as Samuel Langhorne Clemens (Mark Twain) and William Dean Howells, both of whom continued to write into the twentieth century. The naturalist Frank Norris (see NATURALISM) rebelled against what he came to regard as the confinements of the realism practiced by Howells and his generation—realism as “the drama of a broken teacup,” as he called it—but Norris as well as other naturalists and most writers in the twentieth century continued to write what may broadly be described as realistic fiction.

American literary realism is characterized by fidelity to an empirical reality assumed to be widely perceived and objectively verifiable, the creation of multidimensional characters,

an emphasis on rationality rather than emotion, and a concern with representative human experiences in society rather than in nature. It is generally seen as having two distinct strands: social realism (the recording of observable experiences of individual characters within distinct social classes) and psychological realism (the exploration of the hidden and complex workings of the conscious minds of individual characters).

Interest in the variety of American life led to the emergence of REGIONALISM as an important subgenre of literary realism as writers responded to the many distinct surfaces of American life. Following late-nineteenth-century exponents of “local color” fiction such as Mary E. Wilkins Freeman, Sarah Orne Jewett, and George W. Cable, many writers in the twentieth century became associated with particular regions or locales, including Zane GREY (the West), Willa CATHER (Nebraska, the Southwest), Sherwood ANDERSON (Ohio), William FAULKNER (Mississippi), Thomas WOLFE (North Carolina), John O’HARA (Pennsylvania), John MARQUAND (New England), John STEINBECK (California), and Majorie Kinnan RAWLINGS (Florida).

The novel of manners, concerned with conflict between and within distinct social classes, represented another form of literary realism. Especially in *THE HOUSE OF MIRTH* (1905) and *THE AGE OF INNOCENCE* (1921) Edith WHARTON demonstrated her mastery of this kind of fiction. Writers such as F. Scott FITZGERALD in *THE GREAT GATSBY* (1925) and O’Hara in *APPOINTMENT IN SAMARRA* (1934) brought new vitality to novels that explored class tensions within American society.

Elements of realism as well as naturalism are evident in the work of modernist writers (see MODERNISM) who in a variety of ways explored the psychology of an evolving culture and individuals coping with unprecedented change. Disillusionment and alienation were perhaps the main legacies of WORLD WAR I for modernist American writers, especially the group of male writers born at the turn of the century and misleadingly labeled “the lost generation” (See THE LOST GENERATION). The prototype lost generation novel is Ernest HEMINGWAY’S *THE SUN ALSO RISES* (1926), which documents the lifestyle of a small group of disillusioned American expatriates. Realistic and naturalistic influences can be detected in African American fiction produced during the HARLEM RENAISSANCE of the 1920s and early 1930s, including Jean TOOMER’S experimental novel *Cane* (1923), as well as in Faulkner’s challenging modernist writings in which characters are driven, and not infrequently destroyed, by the legacy of a Southern past.

In the first half of the twentieth century, realism and naturalism dominated some distinct kinds of American fiction and drama, while influencing others in a more subtle manner. Regionalism, war fiction, and novels of manners were dominant forms of realism, while naturalism informed urban fiction including hard-boiled detective novels as well as social-protest novels.



**Sources**

- Kolb, Harold H. Jr. *The Illusion of Life: American Realism as a Literary Form*. Charlottesville: University Press of Virginia, 1969.
- Pizer, Donald, and Earl N. Harbert, eds. *American Realists and Naturalists*. Detroit: Gale, 1982.
- Smith, Christopher, ed. *American Realism*. San Diego, Calif.: Greenhaven Press, 2000.

—James R. Giles

***The Red Badge of Courage* by Stephen Crane**  
(New York: Appleton, 1895) *novel*

Stephen CRANE's masterpiece and the most realistic fictional depiction of the Civil War, *The Red Badge of Courage* was written by someone who had not experienced combat and who was born six years after the war had ended. The book is an initiation story about Henry Fleming, a naive young recruit who enlists in the army hoping to find the kind of glory and honor he has read about in romantic depictions of war, but who discovers its horror. Though the novel treats war realistically, it is primarily a psychological portrayal of Henry's terrifying experience of combat during two days. Rather than focusing on external details such as weaponry, battlefield tactics, and other military issues, Crane is concerned with the internal workings of Henry's ever-changing emotional state and attitude towards bravery and the nature of war.

Whether or not Henry has indeed become a mature hero at the end of the story has been one of the most debated issues about the book. Given Henry's constant shifts between smug confidence and self-doubt, some critics find it difficult to accept that a youth could suddenly gain maturity after only two days. Stated more broadly, the question is this: By the end of the novel, should readers agree with Henry that he has grown in insight and has become a man; should they read the ending ironically, thus suggesting that Henry is as much the victim of his own romantic delusions as he was in the first chapter; or is the narrator—possibly even the author himself—ambivalent about Henry? Ironically, he receives his wound, which his comrades perceive as “a red badge of courage,” when another retreating Union soldier hits him in the head with the butt end of a rifle.

Besides the matter of character development, the book is also notable for its imagery and point of view. Crane uses colors literally to describe what Henry sees and figuratively to depict how he feels. With the exception of the opening and closing paragraphs, the point of view is solely that of Henry. Throughout the book, the focus is on his fragmented, disconnected experiences. He knows little about what is going on around him. Often what he hears are rumors; and when he tries to see clearly, he is stymied by darkness, smoke, and gunfire. Rather than utilizing an omniscient narrator who sees the big picture and records accurately, Crane provides readers with the subjective impressions of a raw recruit experiencing terror firsthand.

**Sources**

- Crane, Stephen. *The Red Badge of Courage: An Episode of the American Civil War*, edited by Fredson Bowers. The University of Virginia Edition of the Works of Stephen Crane, volume two. Charlottesville: University Press of Virginia, 1975.
- Crane. *The Red Badge of Courage: A Facsimile Edition of the Manuscript*, 2 volumes, edited by Fredson Bowers. Washington, D.C.: Brucoli Clark/NCR Microcard Editions, 1973.
- Pizer, Donald, ed. *Critical Essays on Stephen Crane's The Red Badge of Courage*. Boston: G. K. Hall, 1990.

—Paul Sorrentino

***The Red Pony* by John Steinbeck** (New York: Covici-Friede, 1937; enlarged edition, New York: Viking, 1945) *novella*

As published in 1937, *The Red Pony* was made up of three stories that had been published separately in magazines: “The Gift,” “The Great Mountains,” and “The Promise.” Each story follows young Jody Tiflin, a farm boy in Salinas Valley, California, as he learns about life and death, joy and sorrow. In his collection *The Long Valley* (1938) John STEINBECK added a fourth story to the sequence, the previously unpublished “The Leader of the People.” As each story builds upon the next, several characters, including his grandfather and father, Billy Buck, the stable hand on the family ranch, and an old Mexican named Gitano, impact Jody's maturation process in this coming-of-age/rite-of-passage narrative.

**Sources**

- Hayashi, Tetsumaro, and Thomas J. Moore. *Steinbeck's “The Red Pony”: Essays in Criticism*. Steinbeck Monograph Series, No. 13. Muncie, Ind.: Ball State University Press, 1988.
- Hughes, R. S. *Beyond “The Red Pony”: A Reader's Companion to John Steinbeck's Complete Short Stories*. Metuchen, N.J.: Scarecrow Press, 1987.

—Michael J. Meyer

**Reed, John** (1887–1920) *journalist, poet*

After he graduated from Harvard in 1910, John Silas (Jack) Reed began his journalistic career in New York. In 1913 he went to work for Max EASTMAN at *THE MASSES*. Reed first achieved recognition for his reports on the Mexican Revolution, which he published in *Insurgent Mexico* (1914). His dispatches on WORLD WAR I were collected in *The War in Eastern Europe* (1916). As Reed gained a reputation as a socialist and progressive journalist, he was also writing poetry and associating himself with avant-garde cultural movements. He became a founding member, with Eugene O'NEILL, Susan GLASPELL, and others, of the PROVINCETOWN PLAYERS.

Reed's enduring reputation rests on his eyewitness reports on the Russian Revolution, which he crafted into *Ten Days That Shook the World* (1919). Having established relation-

ships with Vladimir Ilyich Lenin and Leon Trotsky, Reed purported to give the inside news on this great event. Before his death of typhus in Russia, Reed organized the Communist Labor Party in the United States.

With the advent of the GREAT DEPRESSION, *The New Masses* promoted the formation and growth of John Reed Clubs, which were intended to advance proletarian culture (see PROLETARIAN LITERATURE). Reaching an estimated peak membership of 1,200 in chapters across the nation, the clubs in the early 1930s attracted such writers as Nelson ALGREN, Langston HUGHES, Meridel LE SUEUR, Tillie Olsen, Kenneth REXROTH, and Richard WRIGHT.

### Sources

"Draft Manifesto of the John Reed Clubs." *New Masses*, 7 (June 1932): 3–4.

Hicks, Granville. *John Reed: The Making of a Revolutionary*. New York & London: Blom, 1968.

Lamont, Corliss, ed. *The John Reed Centenary*. New York: John Reed Centenary Committee, 1988.

### Regionalism

Some American writers are associated with certain regions of the country because their work provides detailed and dramatic portraits that draw on characteristic speech and manners. Sherwood ANDERSON, for example, is associated with the Midwest, which inspired some of his greatest fiction, especially *WINEBURG, OHIO* (1919). Edgar Lee MASTERS, Carl SANDBURG, and Willa CATHER were also associated with the Midwest—small-town, urban, and farming settings, respectively.

To Anderson, the more specific a writer was about the setting of his story, the more believable he could make his characters; for him, the particular led to the universal. William FAULKNER—who writes about YOKNAPATAWPHA COUNTY, Mississippi, in most of his novels and stories—was fond of quoting Anderson's advice and chose to create fiction out of his "little postage stamp of native soil." Like Faulkner, many writers have explored particular locales within regions: John STEINBECK's Salinas Valley, California; Thomas WOLFE's ALTAMONT (the fictional name for his native Asheville, North Carolina); John O'HARA's GIBBSVILLE (based on Pottsville, Pennsylvania); Marjorie Kinnan RAWLING's Cross Creek, Florida.

Writers who write about real or made-up locales make use of the history or ideas associated with particular regions. Cather's Scandinavian immigrants, for example, suggest the difficult yet durable quality of American pioneers. The American West embodies the American myth of the self-made man, the loner, and the adventurer heading out for new territory and exploring the frontier. The novels of Owen WISTER and Zane GREY made the cowboy a staple of the American mythos. The South, with its legacy of the

Civil War that left it the only part of the United States to have been invaded and to have lost a war, has inspired the work of Faulkner as well as later writers such as Robert Penn WARREN, Carson McCULLERS and Eudora WELTY. New England, with its importance to the nation's history and its developing character, has inspired writers such as E. A. ROBINSON, Robert FROST, Eugene O'NEILL, and George SANTAYANA. Although the term *regionalist* is sometimes used to describe an author whose work has limited appeal, many of the best American writers write about specific communities that have an intrinsic interest for them—so much so that author and place cannot be conceived of apart. In this sense, the term *regionalist* is descriptive and not limiting.

### Sources

Burke, John Gordon, ed. *Regional Perspectives: An Examination of America's Literary Heritage*. Chicago: American Library Association, 1973.

Kowalewski, Michael, ed. *Reading the West: New Essays on the Literature of the American West*. New York: Cambridge University Press, 1996.

Quantic, Diane Dufva. *The Nature of the Place: A Study of Great Plains Fiction*. Lincoln: University of Nebraska Press, 1995.

Turner, Frederick. *Spirit of Place: The Making of an American Literary Landscape*. San Francisco: Sierra Club Books, 1989.

Watkins, Floyd C. *In Time and Place: Some Origins of American Fiction*. Athens: University of Georgia Press, 1977.

### Rhodes, Eugene Manlove (1869–1934)

*short-story writer, novelist*

Raised in Nebraska, Kansas, and New Mexico, Eugene Manlove Rhodes drew on his experience as a cowboy to write WESTERNS that not only were popular but also earned him respect as a regionalist (see REGIONALISM). Rhodes attended the University of the Pacific in San Jose, California, for two years (1888–1890) but was largely self-educated. While working as a ranch hand, he read books that he often acquired with coupons from packs of tobacco. Much of his work first appeared in *THE SATURDAY EVENING POST* before being published in book form. His books include *Good Men and True* (1910), *The Desire of the Moth* (1916), *Stepsons of Light* (1921), *Copper Streak Trail* (1922), *Once in the Saddle*, and *Pasó por Aquí* (1927), *The Trusty Knaves* (1933), *Beyond the Desert* (1934), and *The Proud Sheriff* (1935).

### Sources

Gaston, Edwin W. Jr. *Eugene Manlove Rhodes: Cowboy Chronicler*. Austin, Tex.: Steck-Vaughn, 1967.

Hutchinson, W. H. *A Bar Cross Man: The Life & Personal Writings of Eugene Manlove Rhodes*. Norman: University of Oklahoma Press, 1956.

**Rice, Elmer** (1892–1967) *playwright*

Born Elmer Reizenstein into a German Jewish family in New York City, Elmer Rice attended New York Law School and was admitted to the bar before he turned to playwriting. He gained instant celebrity with his play *On Trial* (produced 1914), a murder mystery that introduced the flashback structure to American theater. Though Rice never returned to the practice of law after his Broadway debut, many of his plays focused on lawyers, legal settings, and themes of truth and justice. He followed his initial success with two more courtroom dramas, *For the Defense* (produced 1919) and *It Is the Law* (produced 1922).

In the early part of his career Rice explored experimental forms such as EXPRESSIONISM and NATURALISM. He earned a place in the history of American drama with *THE ADDING MACHINE* (produced 1923), an expressionist play that posed questions about the effect of modern technology on human identity. Rice's other major success was the PULITZER PRIZE-winning *STREET SCENE* (produced 1929), a complex, realistic drama set in New York City. Rice had modest successes with *The Left Bank* (produced 1931), which dramatizes the life of American expatriates in Paris, and *Counselor-at-Law* (produced 1931), which explores the rather sordid world of a successful New York lawyer.

During the 1930s Rice wrote several earnest, didactic political plays, including *We, the People* (produced 1933), *Judgment Day* (produced 1934), and *Between Two Worlds* (produced 1935), in response to the GREAT DEPRESSION and the tensions that were leading to WORLD WAR II. Rice was one of the first playwrights to draw attention to the Nazi threat, and his plays were burned in Nazi-occupied areas. In late 1935 he became the head of the New York wing of the FEDERAL THEATRE PROJECT, a position he soon resigned when the United States government censored *Ethiopia*, the dramatization of a news story.

In 1938 Rice joined with other dramatists to form the Playwrights' Company, which became a major force in the New York theater scene. He had another popular success with the light expressionistic comedy *Dream Girl* (1945). Throughout his long career Rice wrote both commercial and noncommercial work, balancing his need for financial gain against his desire to create a serious artistic theater. He wrote in a variety of forms, styles and genres, following no clear line of aesthetic development. At best, his plays were experimental and grounded in sharp social criticism; at worst, his plays relied on melodramatic conventions and were burdened with dramatic argument.

**Sources**

Durham, Frank. *Elmer Rice*. New York: Twayne, 1970.  
 Palmieri, Anthony F. R. *Elmer Rice: A Playwright's Vision of America*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1980.

—Kimberly M. Jew

**"Richard Cory"** by Edwin Arlington Robinson

(1897) *poem*

"Richard Cory," Edwin Arlington ROBINSON's most anthologized poem, appeared in his second collection of poetry, *The Children of the Night*. The sixteen-line poem is well known for its unsettling final couplet, which the poet Yvor Winters unfairly referred to as a "very cheap surprise ending." After describing the awe and envy that the rich, elegant gentleman Richard Cory inspires in the working-class townspeople, the narrator concludes: "And Richard Cory, one calm summer night, / Went home and put a bullet through his head." The impact of the poem, however, derives less from sensationalism than from its dispassionate tone, unfaltering meter, subtle symbolism, and use of irony and understatement. The poem conveys a favorite theme of Robinson's: the illusive value of social prestige and material comforts.

**Source**

Anderson, Wallace L. *Edwin Arlington Robinson: A Critical Introduction*. Cambridge: Harvard University Press, 1968.

—John Cusatis

**"The Rich Boy"** by F. Scott Fitzgerald (1926) *novelette*

Appearing soon after *THE GREAT GATSBY*, this novelette was first published in *The Redbook Magazine* and collected in F. Scott FITZGERALD's third story collection, *ALL THE SAD Young Men* (1926). The title character in "The Rich Boy" is Anson Hunter, a member of a wealthy, aristocratic New York family who is controlled by his sense of superiority. The story includes one of Fitzgerald's most frequently quoted—or misquoted—passages: "Let me tell you about the very rich. They are different from you and me. They possess and enjoy early, and it does something to them, makes them soft where we are hard, cynical where we are truthful, in a way that, unless you were born rich, it is very difficult to understand."

Hunter is unable to yield to the expectations of Paula Legendre, the only girl he loves. He is a heavy drinker and a successful Wall Streeter as well as an active womanizer: "I don't think he was ever happy unless someone was in love with him . . . Perhaps they promised that there would always be women in the world who would spend their brightest, freshest, rarest hours to nurse and protect that superiority he cherished in his heart." The treatment of Anson Hunter is not a straight denunciation. Fitzgerald examines the complexity of his character and accounts for his conduct.

**Source**

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden



**Richter, Conrad** (1890–1968) *novelist, short-story writer*

Conrad Richter's writing is largely based on two landscapes: Pine Grove, Pennsylvania, where he was born and died—the Unionville of several of his novels—and the Southwest, where he lived for more than twenty years. The son of a Lutheran minister, Richter declined a scholarship to attend college. Working at many odd jobs, Richter by nineteen was editing a country weekly. He sold his first short story to a magazine in 1913, and his story "Brothers of No Kin" was selected for *The Best Short Stories* of 1915. His first book, *Brothers of No Kin and Other Stories*, was published in 1924.

In his next two books, *Human Vibration: The Underlying Mechanics of Life and Mind* (1925) and *Principles in Bio-Physics: The Underlying Processes Controlling Life Phenomena and Inner Evolution* (1927), Richter began to work out the philosophical and scientific foundation for his later fiction. He believed in the concept he called "hardship into gain," which he applied to the pioneers he later wrote about. According to Richter, beauty always has pain associated with it. His characters who do not work for what they have do not enjoy or appreciate their good life, while his pioneers have a sense of joy as they overcome the great obstacles they face.

In 1928 Richter and his wife moved to New Mexico for her health. His second work of fiction, *Early Americana and Other Stories*, appeared in 1936. The following year he published his first novel, *The Sea of Grass* (1937), an account of an Eastern woman who becomes involved in the turn-of-the-century homesteader-cattleman battle for the ranges of the Southwest. This work set the course for his career as his interest in men and women of vigor led him into the nation's past. Richter's attention focused on two frontiers, that of the Ohio River Valley from the end of the Revolutionary War until the beginning of the Civil War, and that of the Southwest at the close of the nineteenth century. He carefully researched the history of these frontiers and tried to create settings and characters with fidelity.

Richter's Ohio trilogy, *The Trees* (1940), *The Fields* (1946), and *The Town* (1950)—collected as *The Awakening Land* (1966)—is his greatest work. It records in painstaking detail the settling of the Ohio Valley from the late eighteenth century on by the Lockett family. The heroine and central character, Sayward Lockett Wheeler, is the embodiment of all the virtues Richter admired and that he felt the pioneers who went West possessed. The trilogy begins in the wilderness of the Ohio territory, with a cast of characters ranging from the strong who are able to contend with any hardship to those who are destroyed by adversity. *The Fields* moves into the nineteenth century and describes the taming and farming of the land. *The Town*, which describes the rapid development of a more modern way of life, won a PULITZER PRIZE. Richter, disliking the title "historical novelist," says in his introduction to *The Town* that he wanted to write about "those men and women of pioneer stock . . . whose names never figured

in the history books but whose influence on their own times and country was incalculable."

In 1950 Richter returned to Pine Grove, where he continued his productive career. *The Light in the Forest* (1953), based on a story he had heard as a boy about a white child captured and raised by Native Americans, became a best-seller. *The Lady* (1957), Richter's last novel about the Southwest, was followed by the first two novels of a projected autobiographical trilogy that he did not complete: *The Waters of Kronos* (1960), which won a National Book Award, and *A Simple Honorable Man* (1962), which was about his father. His last books include *The Grandfathers* (1964), the sometimes humorous story of a fatherless sixteen-year-old girl in the Maryland mountains; *A Country of Strangers* (1966), a sequel to *The Light in the Forest*; and his last novel, *The Aristocrat* (1968), about an eighty-year-old Victorian spinster who lives by her own elegant and rigid rules.

Conrad Richter wrote clearly and straightforwardly about a simpler world—about a vanished breed of pioneers who grew strong through struggle. An honorable man himself, he believed in the virtues he extolled. His reputation as a chronicler of the settlement of the Ohio Valley and the Southwest is firmly established.

**Sources**

Gaston, Edwin W. Jr. *Conrad Richter*. Boston: Twayne, 1989.  
LaHood, Marvin J. *Conrad Richter's America*. The Hague Netherlands: Mouton, 1975.  
Johnson, David R. *Conrad Richter: A Writer's Life*. University Park: Pennsylvania State University Press, 2001.

—Marvin J. LaHood

**Riding, Laura** (1901–1991) *poet, critic*

Born into a working-class immigrant family in New York City, Laura Reichenthal published her work mainly as Laura Riding, a name she chose in the mid 1920s, and became one of the most original, difficult, and controversial poets to write in English between the World Wars. Reichenthal attended Cornell College, where she married history professor Louis Gottschalk in 1920. In 1923 the couple moved to Louisville, Kentucky, and her poems began to appear in such important LITTLE MAGAZINES as *The Fugitive* and *POETRY*. Her work was so well received by *THE FUGITIVES* that she became the only woman member of the group. After her divorce from Gottschalk in 1925, Riding moved to Greenwich Village and the following year, at the invitation of the poet Robert Graves, moved to England. She lived with Graves and his wife Nancy Nicholson first in England and then in Egypt, precipitating their divorce. Riding's early publications include the first collection of her poems *The Closed Chaplet* (1926); *Voltaire: A Biographical Fantasy* (1927); *A Survey of Modernist Poetry* (1928), which she wrote with Graves; and *A Pamphlet against Anthologies*



(1928). Shortly after the publication of her volume *Collected Poems* (1938), Riding renounced poetry and began to work, with her soon-to-be husband Schuyler Jackson, on the unfinished philosophical work *Rational Meaning: A New Foundation for the Definition of Words* (1997). Riding has been written about extensively, in part because of her relationship with Graves.

#### Source

Friedmann, Elizabeth. *A Mannered Grace: The Life of Laura (Riding) Jackson*. New York: Persea Books, 2005.

—James Hoff

#### Riggs, Lynn (1899–1954) playwright

Born in northeast Indian Territory (which became the state of Oklahoma in 1907) to a mother who was part Cherokee, Lynn Riggs was a regionalist (see REGIONALISM) who wrote about the people of the Plains in such plays as *Roadside* (produced 1930), *Russet Mantle* (produced 1936), *All the Way Home* (produced 1948) and *Out of Dust* (produced 1949). His best-known work is *Green Grow the Lilacs* (produced 1931), set in 1900 in Indian territory, which became the source of the Broadway musical *OKLAHOMA!* (produced 1943). *The Cherokee Night* (produced 1932) is an important work that treats the difficulty Cherokees experience in attempting to adapt to the white world, showing the failure of the policy of assimilation and the need for Cherokee pride.

#### Source

Braunlich, Phyllis Cole. *Haunted by Home: The Life and Letters of Lynn Riggs*. Norman: University of Oklahoma Press, 1988.

#### Rinehart, Mary Roberts (1876–1958) novelist, playwright

Mary Roberts Rinehart, who began writing when her husband was bankrupted in the stock market crash of 1903, became one of the most popular and highest paid writers in the first half of the twentieth century. Known for blending mystery and romance fiction, she had major successes with her first novels, *The Circular Staircase* (1908) and *The Man in Lower Ten* (1909), both of which were serialized in magazines before being published in book form. As her career developed, Rinehart became associated with *THE SATURDAY EVENING POST*, the leading popular magazine. In both her plays and novels she developed the popular amateur detective “Tish,” an idiosyncratic spinster. The first in the series, *Tish*, appeared in 1916 and was followed by such works as *More Tish* (1921), *Tish Plays the Game* (1926), and *Tish Marches On* (1937). In her long career Roberts wrote more than sixty books.

#### Sources

Cohn, Jan. *Improbable Fiction: The Life of Mary Roberts Rinehart*. Pittsburgh: University of Pittsburgh Press, 1980.

MacLeod, Charlotte. *Had She But Known: A Biography of Mary Roberts Rinehart*. New York: Mysterious Press, 1994.

Rinehart, Mary Roberts. *My Story*. New York: Farrar & Rinehart, 1931. Enlarged as *My Story: A New Edition and Seventeen New Years*. New York: Rinehart, 1948.

#### “The Road Not Taken” by Robert Frost (1915) poem

Robert FROST chose this poem, which was first published in the *Atlantic Monthly*, to open his third collection of poetry, *Mountain Interval* (1916). Originally intended as a satiric jest toward Frost’s indecisive friend Edward Thomas, the poem illustrates the choices one must make in life. The speaker has come to two diverging roads in “a yellow wood.” Since both roads are equally fair, he chooses the second one because “it was grassy and wanted wear.” The fourth and final stanza has the speaker telling “with a sigh” that his decision has made all the difference in his life. Whether the sigh is satisfaction or regret is the key to the poem’s contradictory meanings—a quality often evident in Frost’s seemingly simple lyrics. Various interpretations of the metaphor of two different roads exist, from hope, on future reflection, that the speaker will be pleased with his choice, to a darker realization that certain choices—roads not taken—lead to anxiety and unhappiness.

#### Source

Frost, Robert. *Mountain Interval*. New York: Holt, 1916.

—Gary L. Kerley

#### *Roan Stallion* by Robinson Jeffers (1925) poem

Robinson JEFFERS compared his powerful narrative poem *Roan Stallion*, first published in *Roan Stallion, Tamar, and Other Poems* (1925), to the Greek myth of Leda who is ravished by Zeus in the form of a swan. The protagonist of the poem, a part-Indian woman named California, is drawn to the beautiful roan stallion her dissolute, brutal husband has won in a card game. In the magnificent horse she recognizes the divine: “Oh if I could bear you! / If I had the strength. O great God that came down to Mary, gently you / came. But I will ride him / Up into the hill, if he throws me, if he tramples me, is it not my desire / To endure death?” After she rides the stallion away from her farm and into the wild, calvary and crucifixion are among the “figures / And symbols” thrown up by the fire, “racial myths formed and dissolved . . . the / phantom rulers of humanity.” The union of human and divine leads to violence when the woman and horse return to civilization. After the stallion tramples her husband, California, “moved by some obscure / human fidelity,” shoots the horse and “turned then on her little / daughter the mask of a woman / Who has killed God.”

**Source**

Brophy, Robert J., ed. *Robinson Jeffers: Dimensions of a Poet*. New York: Fordham University Press, 1995.

—Audra Himes

**Roberts, Elizabeth Madox (1881–1941)**

novelist, poet

A Kentucky native who lived most of her life in the small town of Springfield, Elizabeth Madox Roberts entered the University of Chicago as a thirty-six-year-old freshman and graduated in 1921. She began her literary career as a poet and published two significant collections: *Under the Trees* (1922), in which many of the poems, conventional in meter and rhyme, are written from a child's point of view, and *Song in the Meadow* (1940), a volume more varied in form and subject in which she treats contemporary social issues and legends. But Roberts is best remembered as a fiction writer. Her first novel, *The Time of Man* (1926), about the struggles of Kentucky tenant farmer Ellen Chesser, was a popular and critical success. Writing in the regionalist tradition (see REGIONALISM), Roberts continued to evoke authentic speech and manners in such novels as *My Heart and My Flesh* (1927), *The Great Meadow* (1930), and *He Sent Forth a Raven* (1935). Roberts also published two volumes of short stories: *The Haunted Mirror* (1932) and *Not by Strange Gods* (1941).

**Sources**

McDowell, Frederick P. W. *Elizabeth Madox Roberts*. New York: Twayne, 1963.

Rovit, Earl H. *Herald to Chaos: The Novels of Elizabeth Madox Roberts*. Lexington: University of Kentucky Press, 1960.

**Roberts, Kenneth (1885–1957) novelist**

After graduating from Cornell University in 1908, Kenneth Roberts worked for the *Boston Post* and in 1919 was engaged by his friend George Horace LORIMER to become a roving correspondent for *THE SATURDAY EVENING POST*. Seven of his early books were collections of articles written for the magazine. Roberts turned to historical fiction with *Arundel* (1930), a first-person account of Benedict Arnold's march on Quebec as told by the son of an Arundel (now Kennebunk, Maine) innkeeper and hunter. Roberts, who usually employed a first-person narrator, prided himself on basing his work on original research into contemporary accounts. He returned to the story of Arnold's military exploits in *Rabble In Arms* (1933). Roberts's other work includes *The Lively Lady* (1931) and *Captain Caution* (1934), both set during the War of 1812; *Northwest Passage* (1937), the story of Robert Rogers's efforts to find a Northwest Passage to China; *Oliver Wiswell* (1940), a compassionate account of a Loyalist during the American

Revolution; and *Lydia Bailey* (1947), the story of a young Maine lawyer who becomes involved in the Haitian Revolution. In 1957 Roberts was awarded a special PULITZER PRIZE for having "long contributed to the creation of greater interest in our early American history."

**Sources**

Bales, Jack. *Kenneth Roberts*. New York: Twayne, 1993.

Harris, Janet. *A Century of American History in Fiction: Kenneth Roberts' Novels*. New York: Gordon Press, 1976.

**Robin, Leo (1895–1984) lyricist**

Born into a working-class family in Pittsburgh, Leo Robin studied drama at the Carnegie Institute of Technology while working nights at the steel mills as well as reporting for the *Pittsburgh Chronicle Telegraph*. After graduation he became the director of the Jewish Big Brothers Club that helped troubled boys, and Robin had the boys put on plays for local residents in his impoverished neighborhood.

Together with colyricist Clifford Grey and composer Vincent Youmans, Robin found success in 1927 with his first Broadway musical, *Hit the Deck*, which produced the hit song "Hallelujah!" At Paramount studios, Robin was teamed with composer Richard Whiting, and they wrote songs for movie musicals, including "Louise" (1929), "Beyond the Blue Horizon" (with Whiting and W. Franke Harling, 1930), and "My Ideal" (with Whiting and Newell Chase, 1930).

In 1931 Robin established a long-standing collaboration with Ralph Rainger that was terminated by Rainger's death in an airplane crash in 1942. Robin and Rainger wrote such successful movie songs as "Love in Bloom" (1934), "June in January" (1934), and "Thanks for the Memory" (1938), a witty and poignant "catalogue" song in which a divorced couple list funny memories of their marriage until it becomes clear that they are still in love but are too "sophisticated" to admit their true feelings.

Robin was shattered by Rainger's death but went on to write songs with other composers such as Harold Arlen and Harry Warren. He had a hit Broadway musical, *Gentlemen Prefer Blondes* (1949), with Jule Styne, which produced the comic gem "Diamonds Are a Girl's Best Friend."

—Philip Furia

**Robinson, Edwin Arlington (1869–1935) poet**

Edwin Arlington Robinson made literary history when in 1896 he borrowed \$52 to print 312 copies of a small book of poetry, *The Torrent and the Night Before*. With it he began a new tradition in American poetry, and because he was the only major poet to begin his career in the 1890's, he is considered a transition figure between the Romanticism of the nineteenth century and the realism of the twentieth. The date is also important because it marks the beginning of an

extraordinarily lengthy and prolific career: forty years of publishing, twenty volumes of poetry, and a *Collected Poems* (1937), which runs nearly 1,500 pages. In his writing life he rose from obscurity and isolation to almost unbounded critical enthusiasm.

Robert FROST, Robinson's contemporary and nearest rival, once wrote that Robinson, like himself, was "content with the old way to be new." By that he meant that both used traditional verse forms of patterned rhyme or blank verse (unrhymed iambic pentameter), and both were masters of the sonnet. They also shared a dislike for free verse, the form that Walt Whitman inaugurated and the modernists (see MODERNISM) such as Ezra POUND, T. S. ELIOT, William Carlos WILLIAMS, and Wallace STEVENS embraced. Frost wrote that writing in free verse was "like playing tennis without the net," and Robinson once remarked that free verse was part of a "triumvirate from hell," along with movies and PROHIBITION.

What was new in Robinson's poetry was a change in content, word choice, and attitude. Rather than the celebration of nature and the moralistic fervor prominent in the works of such nineteenth-century poets as Ralph Waldo Emerson and Henry Wadsworth Longfellow, Robinson is known for his psychological portraits of fictional and historical characters who are isolated in some way. Frequently compared to Robert Browning, he has been called realistic, Romantic, naturalistic, and existential. His attitudes range from satire to understatement, from pessimism to compassion.

He is best known for his short poems about individuals who live in Tilbury Town, the name he used for Gardiner, Maine. Most are ordinary folk whose outward appearance belies their inner turmoil. Three of Robinson's most anthologized poems—"MINIVER CHEEVY," "Mr. Flood's Party," and "RICHARD CORY"—are Tilbury ones of this sort. But Robinson has also incorporated comically eccentric characters such as Captain Craig, the titular subject of his third volume (1902) and Fernando Nash, the name of *The Man Who Died Twice* (1924), who hallucinates a rat symphony in his garret apartment.

Born in Head Tide, Maine, Robinson was the third son of Edward and Mary Palmer Robinson. He was not named until he was six months old and was then given a name he did not like, saying that it sounded like a can being kicked down the stairs. He was called Win by his family, who moved permanently in 1870 to the larger town of Gardiner. In 1888 he graduated from high school and proposed to a woman four years older, Emma Shepherd. However, when he brought her home to meet the family, his brother, Herman, met and married her instead. Robinson never married. Many of his later poems deal with two men in love with the same woman, and some scholars suggest that he paid so much attention to triangular situations because of his own experience.

In a 1930 autobiographical essay, "The First Seven Years," Robinson reports that "it must have been about the year 1889

when I realized finally . . . that I was doomed, or elected, or sentenced for life, to the writing of poetry." Unlike the other poets of his generation, who made a living through a variety of occupations—medicine, business, editing, lecturing—Robinson remained impressively focused on his goal, living by menial jobs and handouts for the first twenty years of his career.

For two years, 1891–1893, he was a special student at Harvard, where he enjoyed his associations with the campus literati and published a few poems in the *Harvard Advocate*. After his father's death and the family's subsequent bankruptcy, Robinson returned to Gardiner to help his mother with the farm and to work seriously on his poetry. His mother died of diphtheria a few weeks before he received the copies of his first book. "For a Dead Lady" may have been a eulogy to his mother.

In 1897 he moved to New York City, published his second book, *The Children of the Night*, with a vanity press, and eked out a living through a series of odd jobs, including working as a timekeeper during the construction of the subway. When he read Robinson's book in 1904, President Theodore Roosevelt encouraged Scribners to republish it, and he appointed Robinson to a civil service job that required little work but guaranteed him a living wage. When Scribners published *The Children of the Night* in 1905, Roosevelt wrote a positive review in *The Outlook* in which he singled out the poem "LUKE HAVERGAL." Robinson resigned his government post in 1909 and dedicated his 1910 volume, *The Town Down the River*, to Roosevelt.

From 1911 until his death in 1935, Robinson established a pattern of spending the winters in New York and the summers at the MacDowell Colony in Peterborough, New Hampshire, an artists' retreat where he wrote the bulk of his work. With the publication of *The Man Against the Sky* in 1916, Robinson's reputation was secure. Many of the fifteen subsequent volumes are book-length narratives that are rarely read today. But it is in this period that he won three PULITZER PRIZES: in 1922 with *Collected Poems* (1921), 1925 with *The Man Who Died Twice*, and 1928 with *Tristram* (1927). His achievement well justifies a remark he once made: "I shall have more to say when I am dead."

### Sources

Donaldson, Scott. *Edwin Arlington Robinson: A Poet's Life*. New York: Columbia University Press, 2006.

Joyner, Nancy Carol. *Edwin Arlington Robinson: A Reference Guide*. Boston: G. K. Hall, 1978.

—Nancy Carol Joyner

### Rodman, Selden (1909–2002) editor, poet, playwright, critic

A graduate of Yale, Selden Rodman was a cofounding editor of *Harness Hoot* (1930–1931), an avant-garde literary journal, and editor of *Common Sense* (1932–1943), a liberal review of contemporary affairs. His poetry includes two long narrative



poems—*Lawrence: The Last Crusade* (1937), the story of the English soldier and writer T. E. Lawrence, and *The Airmen* (1941), in praise of the human yearning to fly—but he is better known for editing the innovative collection *A New Anthology of Modern Poetry* (1938; revised edition, 1946), which included light verse and folk songs.

Rodman's long association with Haiti began with a visit to the island nation in 1938 and is evident in his play *The Revolutionists* (produced 1941), set in revolutionary Haiti of 1791–1804, as well as in his books on its culture, including *Renaissance in Haiti: Popular Painters in the Black Republic* (1948), *Haiti: The Black Republic* (1954), and *Where Art Is Joy: Forty Years of Haitian Popular Art* (1988). The prolific Rodman's other works included *Portrait of the Artist as an American: Ben Shahn* (1951) and *The Insiders: Rejection and Rediscovery of Man in the Arts of Our Time* (1960).

### Rogers, Will (1879–1935) humorist

*Everything is funny as long as it is happening to somebody else.*

—*The Illiterate Digest* (1924)

A self-proclaimed Oklahoma cowboy and one-quarter Cherokee, Will Rogers ran away from military school to travel and work, sailing first to South America and then to South Africa, where he got his start in show business as a trick rider for Texas Jack's Wild West Show. Rogers later toured with a circus in New Zealand and Australia. He eventually made his way to New York and vaudeville, where his act of performing lariat tricks evolved to include a humorous monologue. With the Ziegfeld Follies (1916–1927) he became a star and began using newspaper stories as the basis for his humor. In 1918 he starred in *Laughing Bill Hyde*, beginning a screen-acting career that included roles in more than fifty movies. The following year he published his first books, *The Cowboy Philosopher on the Peace Conference* and *The Cowboy Philosopher on Prohibition*. In 1922 he began writing a syndicated newspaper column, which he collected in *The Illiterate Digest* (1924). Articles he wrote for *THE SATURDAY EVENING POST* from Europe were published as *Letters of a Self-Made Diplomat to His President* (1926) and *There's Not a Bathing Suit in Russia* (1927). *Ether and Me* (1929), which was occasioned by Rogers's gallstone operation, shows a more personal side to the humorist. The last book he published in his lifetime was *Twelve Radio Talks Delivered by Will Rogers During the Spring of 1930* (1930). He was at the height of his fame and national influence when he died in a plane crash in Alaska. Known for his aphorisms, Rogers was ironic rather than satiric. In the cowboy tradition of the folksy philosopher, he was able to poke fun at the pretensions of public figures and at anyone who took himself too seriously.

### Sources

Robinson, Ray. *An American Original: A Life of Will Rogers*. New York: Oxford University Press, 1996.

Yagoda, Ben. *Will Rogers: A Biography*. New York: Knopf, 1993.

### Rölvaag, O. E. (1876–1931) novelist

Ole Edvart Rölvaag came to the United States from Norway in 1896 and settled in Minnesota. He graduated from St. Olaf College, where he became a professor of Norwegian in 1906. All of his writing was in his native language. In 1912 he published his first book, the semiautobiographical *Amerika-Breve* (Letters from America; translated as *The Third Life of Per Smevik*, 1971) about the adjustment to a new country. His subsequent work includes an admired trilogy, translated and published in the United States as *Giants in the Earth* (1927), *Peder Victorious* (1929), and *Their Father's God* (1929). Rölvaag's work has been praised for its REALISM and its psychological portrayals of Norwegian immigrants on the Northwest frontier.

### Sources

Haugen, Einar. *Ole Edvart Rölvaag*. Boston: Twayne, 1983.

Simonson, Harold P. *Prairies Within: The Tragic Trilogy of Ole Rölvaag*. Seattle: University of Washington Press, 1987.

### "A Rose for Emily" by William Faulkner (1930) short story

First published in *Forum* and collected in *These 13* (1931), "A Rose for Emily" was William FAULKNER's first short story to be published in a national magazine. Often regarded as the quintessential example of Southern Gothic, the story focuses on an aging Southern spinster, Emily Grierson, whose death sets into motion an achronological recounting of key moments in her life. Narrated by a garrulous storyteller who represents the town of Jefferson in Faulkner's YOKNAPATAWPHA COUNTY, the story presents memories of Emily's adolescence, during which she was sheltered by an overprotective father, and of her being courted following her father's death by a Yankee road-paving contractor named Homer Barron. When Homer disappears, the town assumes he jilted her. Soon thereafter, townspeople began noticing a strong smell surrounding Emily's house. The final scene in the story reveals the cause: Emily had poisoned Homer and placed his corpse in her "bridal" bed, presumably to keep him from deserting her. The last sentence, revealing the presence of "a long strand of iron-gray hair" on the pillow next to his skeleton, suggests a relationship that lasted well into her old age. One major theme in the story concerns the passage of time, with Emily as an unchanging bastion of the "Old South" while the "New South" develops around her.

### Sources

Jones, Diane Brown. *A Reader's Guide to the Short Stories of William Faulkner*. New York: G. K. Hall, 1994.



Skei, Hans H. *Reading Faulkner's Best Short Stories*. Columbia: University of South Carolina Press, 1999.

Volpe, Edmund L. *A Reader's Guide to William Faulkner: The Short Stories*. Syracuse, N.Y.: Syracuse University Press, 2004.

—John B. Padgett

**Ross, Harold** (1892–1951) *magazine founder and editor*

Harold Ross dropped out of high school at thirteen to become a newspaperman. He worked on at least seven papers and edited *Stars and Stripes* in Paris during WORLD WAR I. Moving to New York, Ross founded a magazine intended for a metropolitan, sophisticated audience—not for “the old lady in Dubuque.” The first issue of *The New Yorker* appeared on February 21, 1925. Ross attracted such talented writers as E. B. WHITE, Dorothy PARKER, James THURBER, John HERSEY, John O’HARA, and Robert Benchley and such brilliant cartoonists as Thurber, Rea Irvin, Peter Arno, Helen Hokinson, Charles Addams, William Steig, and Saul Steinberg. Ross was a meticulous editor whose bible was *Fowler’s Modern English Usage*.

**Source**

Kunkel, Thomas. *Genius in Disguise: Harold Ross of The New Yorker*. New York: Random House, 1995.

—Judith S. Baughman

**Rosten, Leo** (1908–1997) *humorist*

Born in Poland, Leo Calvin Rosten was brought to the United States as a child. He was educated in Chicago schools and at the University of Chicago, where he earned a Ph.D. in 1937 and initially worked as a sociologist. He is much better known, however, as the author of popular fiction and nonfiction, including *The Education of H\*Y\*M\*A\*N\*K\*A\*P\*L\*A\*N* (1937), comic stories about immigrant night-school students. There were two sequels: *The Return of H\*Y\*M\*A\*N K\*A\*P\*L\*A\*N* (1959) and *O K\*A\*P\*L\*A\*N! MY K\*A\*P\*L\*A\*N!* (1976). Rosten also published *Captain Newman, M.D.* (1961), a popular and highly praised novel about an army psychiatrist.

**Roth, Henry** (1906–1995) *novelist*

Henry Roth was born in the Galician region of the Austro-Hungarian Empire and at age one-and-a-half was brought to New York City. He grew up on the LOWER EAST SIDE and Harlem. Roth went to City College, where he began to demonstrate his literary talent by writing for a student magazine. Edna Lou Walton, a New York University professor, encouraged him to write and later became his lover. She helped him find a publisher for *Call It Sleep* (1934), his searing, semi-autobiographical account of growing up as an immigrant child in New York City.

A classic American novel, *Call It Sleep* is notable not only for its REALISM and understanding of proletarian life but also for its eloquence that has been compared to the work of James Joyce and other European and American modernists. Unlike many of his contemporaries, who were writing PROLETARIAN LITERATURE, Roth did not concentrate solely on the social and political conditions of the GREAT DEPRESSION. On the contrary, his novel is psychological, presenting the STREAM OF CONSCIOUSNESS of his protagonist, David Schearl. Roth also explores in great depth and intensity the tensions between husband and wife and between father and son as well as the bond between mother and son.

*Call It Sleep* was recognized as an important achievement when it first appeared, but Roth’s publisher went out of business, and his inability to write another novel for nearly sixty years plunged him and his work into obscurity. Roth’s book began to take its place in the American canon only in the 1960s, when it was rediscovered by critics. Roth was able to successfully return to writing fiction, completing a four-volume autobiographical novel collectively titled *Mercy of a Rude Stream: A Star Shines over Mt. Morris Park* (1994), *A Diving Rock on the Hudson* (1995), *From Bondage* (1996), and *Requiem for Harlem* (1998). These books take Roth’s protagonist, Ira Stigman, through his college years and to the brink of his major work.

**Sources**

Lyons, Bonnie. *Henry Roth: The Man and His Work*. New York: Cooper Square, 1977.

Wirth-Nesher, Hana, ed. *New Essays on Call It Sleep*. New York: Cambridge University Press, 1996.

**Rourke, Constance** (1885–1941) *historian*

After graduating from Vassar College, Constance Rourke began writing her influential studies of American life, beginning with *Trumpets of Jubilee* (1927), which combines history, biography, and literary criticism in a study of nineteenth-century religion and entertainment. *Troupers of the Gold Coast* (1928) was a vivid study of actresses of the California frontier. Rourke’s best-known book is *American Humor: A Study of the National Character* (1931).

**Sources**

Bellman, Samuel I. *Constance Rourke*. Boston: Twayne, 1981.

Rubin, Joan Shelley. *Constance Rourke and American Culture*. Chapel Hill: University of North Carolina Press, 1980.

**Rukeyser, Muriel** (1913–1980) *poet*

Muriel Rukeyser was educated at Vassar College and Columbia University. At an early age she wanted to be a writer. She also had a keen interest in politics and became a poet-activist, associating herself with Communist Party causes.

Her first book of poetry, *Theory of Flight* (1935), won the *Yale Series of Younger Poets Prize*. With her belief that the poet should be a prophet and engaged in the affairs of the world, Rukeyser has been compared to Walt Whitman, who also rejected the vision of the poet as a loner alienated from family and community.

From 1935 to 1976 Rukeyser produced a steady stream of books, including translations and a novel, *The Orgy* (1966), but her main interest was poetry. American history and political issues often figure importantly in her work, as in *The Soul and Body of John Brown* (1940). Her *One Life* (1957) is an unusual mixture of poetry and prose that delves into the career of Wendell Willkie, who ran for the presidency in 1940 and was defeated by Franklin Roosevelt. *The Collected Poems of Muriel Rukeyser* was published in 1979.

#### Source

Kertesz, Louise. *The Poetic Vision of Muriel Rukeyser*. Baton Rouge: Louisiana State University Press, 1980.

#### Runyon, Damon (1884–1946) *short-story writer, columnist*

Alfred Damon Runyon was born in Manhattan, Kansas, and did not arrive in New York, where he made his national reputation, until he was thirty years old. Runyon began his career as a journalist in Colorado, placing his first stories in the *Pueblo Evening News* when he was thirteen and becoming a full-fledged reporter at fifteen. After serving in the Philippines during the SPANISH-AMERICAN WAR, Runyon continued to work for newspapers, mainly in Denver, and began publishing verse and stories in national magazines. He brought a Western sensibility to the East when he got a job as a sportswriter at *The New York American* in 1911. There he began to develop his racy writing style and glib characterizations of Broadway and New York City types that he collected in *Guys and Dolls* (1932), which was made into a long-running musical after Runyon's death. *The Best of Runyon* was published in 1938.

#### Source

D'Itri, Patricia Ward. *Damon Runyon*. Boston: Twayne, 1982.



***Rabbit Angstrom: A Tetralogy*** by John Updike

(New York: Knopf/Everyman, 1995) *novel*

*Rabbit Angstrom* is the title John UPDIKE bestowed upon the single-volume edition of his four novels about Harry “Rabbit” Angstrom, a former high-school basketball star and Toyota salesman who, from 1959 to his death in 1999, served as Updike’s “ticket to the America all around.” Angstrom is a complex character, at once hard-hearted and tender, self-centered and graceful. His name reflects this duality: like a rabbit, he is a reckless sexual adventurer; at the same time, he suffers acutely from existential anxiety, such that his last name can be read to mean “a stream of angst.” Secondary characters alternately refer to him as a “monster” and a “mystic.” High-school educated and overweight, Rabbit possesses a poetic sensibility, regarding the world around him with a lyrical sense of wonder even as he tramples upon loved ones in his quest for personal fulfillment. To the very end, he affirms his status as a “God made one-of-a-kind with an immortal soul breathed in. A vehicle of grace. A battlefield of good and evil. An apprentice angel.”

The complete tetralogy includes the books *Rabbit, Run* (1960), *Rabbit Redux* (1971), *Rabbit Is Rich* (1981), and *Rabbit at Rest* (1990). Each novel is written in the present tense and set in the final year of the decade preceding the book’s publication. Read together, the four novels comprise a structurally dense meganovel that takes place in real time, with actual events—such as the 1969 moon landing and the 1979 energy crisis—employed as motifs that metaphorically resonate with Rabbit’s private experience. A novella-length sequel to the tetralogy, “Rabbit Remembered,” appeared in 2000 and can be found in the story collection *Licks of Love* (2000).

**Sources**

Boswell, Marshall. *John Updike’s Rabbit Tetralogy: Mastered Irony in Motion*. Columbia: University of Missouri Press, 2001.

Broer, Lawrence R., ed. *Rabbit Tales: Poetry and Politics in John Updike’s Rabbit Novels*. Tuscaloosa: University of Alabama Press, 1998.

—Marshall Boswell

**Rabe, David** (1940– ) *playwright*

David Rabe was born in Dubuque, Iowa, and educated there in Catholic schools. After graduating from Loras College, he attended the graduate theater program at Villanova University. He completed his M.A. degree in 1968. His studies were interrupted by two years in the army, which included eleven months in Vietnam.

Rabe’s writing for the theater has been greatly affected by his period of service in a hospital unit in Vietnam. He was struck by the way very young, inexperienced men had to deal with an overwhelming situation. His own troubled re-entry into civilian society intensified his understanding of the impact of the VIETNAM WAR on U.S. soldiers.

*Bones* (produced 1969; revised as *Sticks and Bones*, produced 1971) and *The Basic Training of Pavlo Hummel* (produced 1971) were written while Rabe was in graduate school. Both concerned disillusioned veterans confronting their own mortality and the absurdity of war. The second play was produced first and won Rabe an Obie Award and a Drama Desk Award. *Sticks and Bones* enhanced Rabe’s reputation when it won a Tony Award and an Outer Critics Circle Award in 1972. Rabe later revised his *The Bones of Birds* (produced 1968) as *The Orphan* (produced 1973), a play intended to draw paral-



lels between the Trojan War and the Vietnam War. Rabe's *In the Boom Boom Room* (produced 1974) was a departure in subject matter. It probed the lives of deteriorating nightclub performers. *Streamers* followed (produced 1976), a success that won Rabe the New York Drama Critics Circle Award for the best play of 1976 and earned praise for Rabe's ability to use an army barracks as a microcosm of the divided America of the 1960s. *Hurly Burly* (produced 1984), about a society deteriorating in the wake of the Vietnam War, was his next successful play. *A Question of Mercy: Based upon the Journal by Richard Selzer* (1997) deals with a physician's dilemma in the case of an AIDS patient who wants to commit suicide.

Although Rabe's plays have been interpreted as antiwar dramas, he has resisted that label and has argued that he is exploring an event and presenting public reactions to it—not his interpretation of it. Rabe has written screenplays, including *I'm Dancing as Fast as I Can* (1982), *Streamers* (1983), *Casualties of War* (1989), and *The Firm* (1993), and he has published two novels, *Recital of the Dog* (1993) and *The Crossing Guard* (1995), adapted from the screenplay by Sean Penn.

### Sources

Kolin, Philip C. *David Rabe: A Stage History and a Primary and Secondary Bibliography*. New York: Garland, 1988.

Zinman, Toby Silverman, ed. *David Rabe: A Casebook*. New York: Garland, 1991.

### *A Rage to Live* by John O'Hara (New York: Random House, 1949) novel

*A Rage to Live*, John O'Hara's fourth novel, is a portrait of the marriage of Sidney and Grace Caldwell Tate, members of the Fort Penn (based on Harrisburg, Pennsylvania) aristocracy. The focus of the novel is on Grace. Married to a devoted and faithful husband, she nonetheless engages in an affair; but not out of love. The title refers to her sexual drive. When Sidney learns about her adultery he decides to leave Grace but dies suddenly of infantile paralysis. She subsequently becomes involved in another affair and leaves Fort Penn. *A Rage to Live* is a major novel of American social history set before and after World War I, distinguished by O'Hara's accuracy of meaningful detail.

### Source

Brucoli, Matthew J. *The O'Hara Concern*. New York: Random House, 1975.

—Morris Colden

### *Ragtime* by E. L. Doctorow (New York: Random House, 1975) novel

E. L. DOCTOROW's third novel, and his most popularly successful, is set in the first two decades of the twentieth century,

a period characterized in the book by ragtime music, and follows the interwoven fates of three families whose lives intersect with the most famous figures of the era, including Harry Houdini, Henry Ford, Sigmund Freud, Emma Goldman, and President William Howard Taft.

The novel opens in New Rochelle, New York, in 1902, at the house of a prominent white family whose members are referred to only as Father, Mother, little boy, and Mother's Younger Brother. *Ragtime* moves from fictional narrative to imaginative reconstructions of historical events, including Harry Houdini's first attempt to pilot an aircraft and Henry Ford's development of the automobile assembly line. The book was adapted into a successful motion picture and, later, a Broadway play.

—Marshall Boswell

### *A Raisin in the Sun* by Lorraine Hansberry (produced 1959) play

LORRAINE HANSBERRY's drama about the African American experience appeared on Broadway in 1959 and won the New York Drama Critics Circle Award. An instant success, the play concentrates on several generations of the Younger family, who live in a small apartment on Chicago's South Side. They are torn over a dispute concerning the deceased Walter Senior's insurance benefit. Mother and son are at odds about how the money should be used, provoking a generational conflict about human values and society's materialistic ethos.

Part of Hansberry's success was the inherent transformation of this African American drama into the story of the American dream—of the aspirations that all Americans have for a better life and the way each generation defines itself by protesting against its predecessor. Hansberry's title comes from Langston Hughes's poem "A Dream Deferred," in which the poet asks, "What happens to a dream deferred? / Does it dry up like a raisin in the sun?" Hansberry's play, which has been translated into more than thirty languages, dramatizes the tensions between different generations as they react to the disappointments brought about by such unfulfilled dreams.

### Sources

Carter, Steven R. *Hansberry's Drama: Commitment Amid Complexity*. Urbana: University of Illinois Press, 1991.

Domina, Lynn, ed. *Understanding A Raisin in the Sun: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, Conn.: Greenwood Press, 1998.

Hansberry, Lorraine. *A Raisin in the Sun*. New York: Random House, 1959.

### Ramke, Bin (1947– ) poet

Bin Ramke was born in Port Neches, Texas, in 1947. He received his Ph.D. from Ohio University in 1974. Although

trained as a mathematician, he has spent his career teaching and writing poetry. His work is frequently driven by tonally dark images and obsessive explorations of the psyche. Ramke won the Yale Series of Younger Poets Award in 1978 for *The Difference between Night and Day*. His eight volumes of poetry include *Airs, Waters, Places* (2001) and *Matter* (2004)—a book that explores epistemological questions in innovative poems that abandon conventions of syntax and lineation. From 1985 to 2007, Ramke was editor of the Contemporary Poetry Series at the University of Georgia Press, which published four volumes of poetry a year. He teaches at the University of Denver, where he edits the *Denver Review*.

—Tod Marshall

### ***The Recognitions*** by William Gaddis (New York:

Harcourt, Brace, 1955) *novel*

More than nine hundred pages in length, Gaddis's first novel is the colossal and complex story of a gifted artist who abandons his talent in order to paint forgeries of famous works by Flemish Old Masters.

Wyatt Gwyon, the novel's main character, first appears as an art student in Paris in the 1930s. When he learns that an imitation he once did of a painting by Flemish painter Hans Memling has just been sold on the market as an original, he abandons his artistic career, moves to Greenwich Village, and begins painting forgeries for a crooked art collector named Recktall Brown. The novel moves between Wyatt's and Otto's narratives, incorporating a huge cast of secondary characters and exploring along the way the history of art, the rise and fall of the cult of Mithra, and numerous other arcane subjects.

*The Recognitions* is best understood as an "encyclopedic narrative," as described by the critic Edward Mendelson, who argues that such novels provide an extensive account of at least one technology or science, feature an encyclopedia of literary styles, and propose a comprehensive theory of social organization. *The Recognitions* fulfills these requirements, using the history of art and art forgeries as a metaphor for what Gaddis regards as the hopelessly mediated and often counterfeit quality of twentieth-century urban life.

—Marshall Boswell

### **Source**

Moore, Steven. *A Reader's Guide to William Gaddis's The Recognitions*. Lincoln: University of Nebraska Press, 1982.

### **Reed, Ishmael** (1938– ) *novelist, poet*

Born in Chattanooga, Tennessee, Ishmael Reed, an African American, moved with his mother to Buffalo, New York, when he was four. After graduation from high school, he

went to night school at the University of Buffalo and worked in the public library. His writing attracted the attention of an English professor, but an early marriage and family responsibilities plunged him into a two-year period in a public housing project, an experience that helped to fuel his intense feelings about race and American history. After five years of active involvement in the Black Power movement in New York City, Reed moved to Berkeley, California, in 1967 and began teaching at the University of California.

Reed's first novel, *The Free-Lance Pallbearers* (1967), displayed his penchant for outlandish titles and satirical thrusts. The novel parodies the traditional African American confessional memoir, which itself, in Reed's view, hews too closely to American and European models of autobiography. As one commentator put it, the novel turns the Horatio Alger myth inside out—as if it were written by Nathanael West.

In later novels, Reed became a master at poking fun at mainstream conventional fiction. *Yellow Back Radio Broke-Down* (1969) features the Loop Garoo Kid, a wacky protagonist in a novel that mocks the traditional Western. The novel's villain, Drag Gibson, is a wife-murdering degenerate cattle baron who is called on by the town of Yellow Back Radio to destroy its children's attempts to "create [their] own fictions." Drag Gibson represents the myth of America that stifles every new generation's efforts to define itself through its own myths or fictions. Reed's own fiction presents realism as a reactionary ideology. The realist describes the status quo, the so-called reality which, to Reed, is at war with the human capacity to imagine better worlds.

*Mumbo Jumbo* (1972) creates a mythology based on voodoo, Egyptian mythology, and jazz. The novel also provides a humorous critique of the Harlem Renaissance, which in Reed's view failed to sustain its own artistic vision. Reed is just as hard on African Americans as he is on the dominant white culture, a point repeatedly made in *The Last Days of Louisiana Red* (1974).

*Flight to Canada* (1976) is a re-creation of the Civil War South and a parody of historical novels that claim to portray the past authentically. Reed satirizes the Reagan administration in *The Terrible Twos* (1982); in *Reckless Eyeballing* (1986), he excoriates feminists (black and white) and manages to insult Jews as well. In *The Terrible Threes* (1989) and *Japanese by Spring* (1993), Reed takes on American capitalism and the academic establishment.

Reed's poetry also is regarded highly. He published *Conjure: Selected Poems 1963–1970* in 1972; *New and Selected Poems* in 1988; and *New and Collected Poems, 1964–2006* in 2006. His essays have been collected in *Shrovetide in New Orleans* (1978), *God Made Alaska for the Indians* (1982), *Writin' Is Fightin'* (1988), *Airing Dirty Laundry* (1993), and *Another Day at the Front: Dispatches from the Race War* (2003). *Blues City: A Walk in Oakland* (2003) is a narrative of the history, culture, and politics of Reed's home.

### Sources

- Dick, Bruce Allen, ed. *The Critical Response to Ishmael Reed*. Westport, Conn.: Greenwood Press, 1999.
- Martin, Reginald. *Ishmael Reed and the New Black Aesthetic Criticisms*. New York: St. Martin's Press, 1988.
- McGee, Patrick. *Ishmael Reed and the Ends of Race*. New York: St. Martin's Press, 1997.

### Revell, Donald (1954– ) poet

Donald Revell was born in the Bronx, New York. He received a Ph.D. from The State University of New York, Buffalo, in 1980. Drawing from French surrealism, American mysticism, Poststructuralist theory, and various musical conventions, Revell's poetry exhibits both a revolutionary edge and a deep connection to American traditions that extend from Anne Hutchinson to Henry David Thoreau, Emily Dickinson to John Cage. His poetry includes *From the Abandoned Cities* (1982), *New Dark Ages* (1990), *Arcady* (2002), and *Pennyweight Windows: New and Selected Poems* (2005). He has translated two volumes of poetry by Guillaume Apollinaire from the French. Revell won the PEN West Award in Poetry in 1990, and the Project for Innovative Poetry Gertrude Stein Award in 1995. Revell teaches creative writing at the University of Utah at Salt Lake City.

—Tod Marshall

### *Revolutionary Road* by Richard Yates (Boston: Little, Brown, 1961) novel

This bitter and unforgiving portrait of 1950s suburban life concerns a troubled married couple, Frank and April Wheeler, who feel trapped by their conventional lifestyle but fail to break out of their rut. The title is ironic, suggesting that the revolutionary road has come to an end.

When the Wheelers first meet, they are both aspiring artists living in New York. When a surprise pregnancy forces upon them a hasty marriage, they move to a Connecticut suburb, where April tries to revive her acting ambitions by starring in local community-theater productions and Frank begins commuting to a soul-destroying job in New York as an advertising copywriter. Amid the sterile homogeneity of their surroundings, Frank and April sustain their sense of superiority and feed their dissatisfaction with alcohol. After a failed performance at a local theater, April conceives of a plan to move to Europe. But when April gets pregnant again, the Wheelers must finally confront their own shortcomings and failure of nerve.

Yates tells the Wheelers' story with pitiless detachment. Tinged at times with satire, *Revolutionary Road* is a brutal and ruthlessly realistic portrait of lives mired in desperation and frustrated hope. Kurt Vonnegut called *Revolutionary Road* "The Great Gatsby of my time."

### Source

- Castronovo, David. *Richard Yates*. New York: Twayne, 1996.
- Marshall Boswell

### Rexroth, Kenneth (1905–1982) poet, critic, translator

Largely self-educated, Kenneth Rexroth settled in San Francisco in 1927 and began submitting his poems to little magazines. Three versions of his poem "Prolegomena to a Theodicy," inspired by Cubist painting, were published in *An "Objectivists" Anthology*, a special edition of *Poetry* magazine edited by Louis Zukofsky in 1932. The first of his many collections of poems, *In What Hour* (1940), included political poems, love lyrics, and elegies, many of which had first appeared in *New Masses*, *The New Republic*, and *Partisan Review*. His reputation as an important poet was made with his second collection, *The Phoenix and the Tortoise* (1944), which was brought out by James Laughlin's New Directions, thereafter his main publisher. Rexroth, who strongly identified with the land and culture of the West as a region, was an important figure in the San Francisco Renaissance and the BEAT movement. He was also known for his translations of poems from the French, Spanish, Greek, Chinese, and Japanese and for his criticism. His nonfiction work includes *Birds in the Bush* (1959), *The Alternative Society: Essays from the Other World* (1970), and *American Poetry in the Twentieth Century* (1971).

### Sources

- Gibson, Morgan. *Revolutionary Rexroth: Poet of East-West Wisdom*. Hamden, Conn.: Archon Books, 1986.
- Hamalian, Linda. *A Life of Kenneth Rexroth*. New York: Norton, 1991.
- Rexroth, Kenneth. *An Autobiographical Novel*. Garden City, N.J.: Doubleday, 1966. Revised and enlarged, edited by Hamalian. New York: New Directions, 1991.
- Rexroth. *Excerpts from a Life*. Santa Barbara, Calif.: Conjunctions Press, 1981.

### Reznikoff, Charles (1894–1976) poet, novelist

The son of Russian immigrants, Charles Reznikoff was educated as a lawyer at New York University. In 1918 he published *Rhythms*, the first of many collections of poems. Associated with the Objectivists, Reznikoff manifested both a Jewish and imagist sensibility in his poetry as well as in his prose. His important work includes the collections *Inscriptions* (1959), *Testimony: The United States 1885–1915* (1965), and *Holocaust* (1975); the novels *By the Waters of Manhattan* (1930) and the posthumously published *The Manner "Music"* (1977); and *Family Chronicle* (1969), a memoir of ghetto life in the Lower East Side.

## Sources

- Fredman, Stephen. *A Menorah for Athena: Charles Reznikoff and the Jewish Dilemmas of Objectivist Poetry*. Chicago: University of Chicago Press, 2001.
- Hindus, Milton. *Charles Reznikoff: A Critical Essay*. Santa Barbara, Calif.: Black Sparrow Press, 1977.

## Rice, Anne (1941– ) novelist

Anne Rice was born Howard Allen Frances O'Brien in New Orleans, Louisiana, the setting for many of her vampire novels. She took the name of Anne, finding her masculine first name unbearable. While in high school, Anne moved with her family to Richardson, Texas, where she met her husband, Stan Rice, a poet. They were married in 1961 and settled in San Francisco, moving in 1988 to New Orleans, where Rice continues to live.

Early on, Rice aspired to be a great writer. She tried different forms of literature but did not find success until *Interview with the Vampire* (1976), a novel that turned the horror story into the autobiography and contest between Lestat, the vampire, and Louis, the vampire Lestat has created. Much of the story is told from Louis's point of view, detailing his struggle against the clutches of Lestat. The other side of the story is told in *The Vampire Lestat* (1985). In her twelve-volume vampire chronicles—Rice built a mythic structure that encompasses the struggle to be human and the struggle to be immortal. The corruption of the flesh, which vampires transcend, also leads, unfortunately, to the corrupt behavior of supernatural beings, because there are no physical or moral limits to the fulfillment of their desires. Her vampire tales clearly come out of a sensibility steeped in romantic literature that emphasizes the questing self—at once a noble figure and, taken to extremes, a self-destructive one. *Christ the Lord: Out of Egypt* (2005) is a novel that reflects Rice's renewed belief in Catholicism.

Rice has written erotic novels under the name of A. N. Roquelaure, including *The Claiming of Sleeping Beauty* (1983), *Beauty's Punishment* (1984), and *Beauty's Release: The Continued Erotic Adventures of Sleeping Beauty* (1985), and romance novels under the pseudonym Anne Rampling—*Exit to Eden* (1985) and *Belinda* (1986). She has also written the Mayfair Witches trilogy, beginning with *The Witching Hour* (1985) and continued with *Lasher* (1993) and *Taltos* (1994). These novels are noteworthy for their historical authenticity and Rice's deft employment of Gothic conventions.

## Sources

- Hoppenstand, Gary, and Ray B. Browne, eds. *The Gothic World of Anne Rice*. Bowling Green, Ohio: Bowling Green State University Press, 1996.
- Ramslund, Katherine, ed. *The Anne Rice Reader*. New York: Ballantine, 1997.

- Smith, Jennifer. *Anne Rice: A Critical Companion*. Westport, Conn.: Greenwood Press, 1996.

## Rich, Adrienne (1929– ) poet

*In a time of frontal assaults both on language and on human solidarity, poetry can remind us of all we are in danger of losing. . . .*

—Interview (1998)

Adrienne Rich was born in Baltimore, Maryland. Her father, a physician, encouraged her affinity for poetry, guiding her to an understanding of metrical forms. Her mother, a pianist, introduced Rich to the nature of lyrics and the use of rhythm. Adrienne Rich had published two volumes of plays by the age of twelve: *Ariadne: A Play in Three Acts and Poems* (1939) and *Not I, But Death, A Play in One Act* (1941). Rich graduated from Radcliffe College in 1951, and that year W. H. Auden chose her book of poetry, *A Change of World* (1951), for the Yale Series of Younger Poets. This early work reflected the influence of Wallace Stevens, Robert Frost, and other Modernist poets.

In the 1950s Rich married Alfred H. Conrad and had three sons while continuing to publish poetry. *The Diamond Cutters and Other Poems* (1955) won the Ridgely Torrence Memorial Award of the Poetry Society of America. This volume described many powerful women figures and elaborated an image of the poet as a careful craftsman. In the 1960s Rich taught at several colleges and universities, including Swarthmore and Columbia, while producing poetry that reflected an emerging feminist consciousness. *The Will to Change* (1971) demonstrated her desire to merge the personal and the political, to change her own life as she began to focus on the oppression of women and question her own choices to marry and have a family.

Rich's poetry collection *Diving into the Wreck* (1973) won the National Book Award. One of her boldest works, it directly explores the patriarchal nature of society. After deciding to write, for a time, only for other women, she published *The Dream of a Common Language* (1978). The shift in her poetic consciousness mirrors a change in her personal life, which reflected her lesbian identity and involvement in lesbian, feminist, antiwar, and civil rights causes. Rich has continued to write poetry, including *The School among the Ruins: Poems 2000–2004* (2004). Her nonfiction has had an important impact on the women's movement and on the rise of feminist criticism.

## Sources

- Cooper, Jane Roberta, ed. *Reading Adrienne Rich: Reviews and Re-visions, 1951–81*. Ann Arbor: University of Michigan Press, 1984.
- Gelpi, Barbara Charlesworth, and Albert Gelpi, eds. *Adrienne Rich's Poetry and Prose: Poems, Prose, Reviews, and Criticism*. New York: Norton, 1993.



**Robbins, Tom** (1936– ) *novelist*

*A sense of humor, properly developed, is superior to any religion so far devised.*

—*Jitterbug Perfume* (1984)

Tom Robbins was born in Blowing Rock, North Carolina. When he was eleven, Robbins's family moved to Richmond, Virginia, where he attended public schools until he was sent to Hargrave Military Academy. He briefly studied journalism at Washington and Lee University, leaving to become a poet in Greenwich Village in New York City. He enlisted in the U.S. Air Force in 1957 and spent a year stationed in South Korea, where he developed a fascination with Asian culture that influenced his novels and his 1962 decision to attend the School of Far Eastern Studies at the University of Washington. After completing his stint in the air force, Robbins studied art at Richmond Professional Institute, worked at the *Seattle Times*, hosted a Seattle radio show, organized performance-art events, and worked for the *Seattle Post-Intelligencer*. In 1969 he began writing fiction full-time.

Robbins has published eight novels and one book of essays, *Wild Ducks Flying Backward* (2005). His novels are known for their quirky plots and subject matter, which range from the improbable to the magical. His first book, *Another Roadside Attraction* (1971), about a roadside zoo that supposedly houses the mummified corpse of Jesus Christ, was a flop in hardcover but quickly found its audience in paperback. Some of his other novels include *Even Cowgirls Get the Blues* (1976), about a beautiful hitchhiker with enormous thumbs, and *Jitterbug Perfume* (1984), which opens with an ode to the beet. Robbins's books often include psychedelic themes and psychic characters, and hinge on the breaking of both social and literary boundaries.

Part of Robbins's appeal to young readers is his embodiment of the 1960s counterculture, and he has been labeled a beatnik novelist and a psychedelic artist. His books are consistently both political and comedic, and, less typically, Postmodern.

**Source**

Hoyser, Catherine E., and Lorena Laura Stookey. *Tom Robbins: A Critical Companion*. Westport, Conn.: Greenwood Press, 1997.

—Anna Teekell

**Roethke, Theodore** (1908–1963) *poet*

*The whiskey on your breath  
Could make a small boy dizzy;  
But I hung on like death:  
Such waltzing was not easy. . . .*

—"My Papa's Waltz" (1948)

Theodore Roethke was born in Saginaw, Michigan. His nature poetry stems from his early experiences in his father's greenhouse. Roethke graduated magna cum laude from the University of Michigan in 1929. He attended graduate school at Harvard but left for financial reasons. Several years later he completed his M.A. at the University of Michigan. Roethke taught—and coached tennis—at Lafayette College, Pennsylvania State University, and Bennington College, developing along the way a reputation as a hard-drinking tough guy, an eccentric whose demeanor belied his poetic sensibility and his lifelong manic depression. Roethke began publishing his work in magazines in the 1930s but he did not full achieve recognition until his Pulitzer Prize-winning *The Waking: Poems 1933–1953* was published in 1954. By that time he had settled in Seattle, where he taught at the University of Washington and mentored what has been called a Western school of poets, including James WRIGHT, David WAGONER, Carolyn KIZER, Richard HUGO, and Tess Gallagher, all of whom were his students. His nine volumes of poetry earned him a place among the most respected of the CONFESSIONAL poets of the period after WORLD WAR II. Roethke's work was characterized by a playful humor, intense introspection, and the quest for spiritual self-realization. *The Far Field* (1964) received a NATIONAL BOOK AWARD shortly after Roethke died. In 1968 James Dickey called Roethke "the greatest poet this country has yet produced."

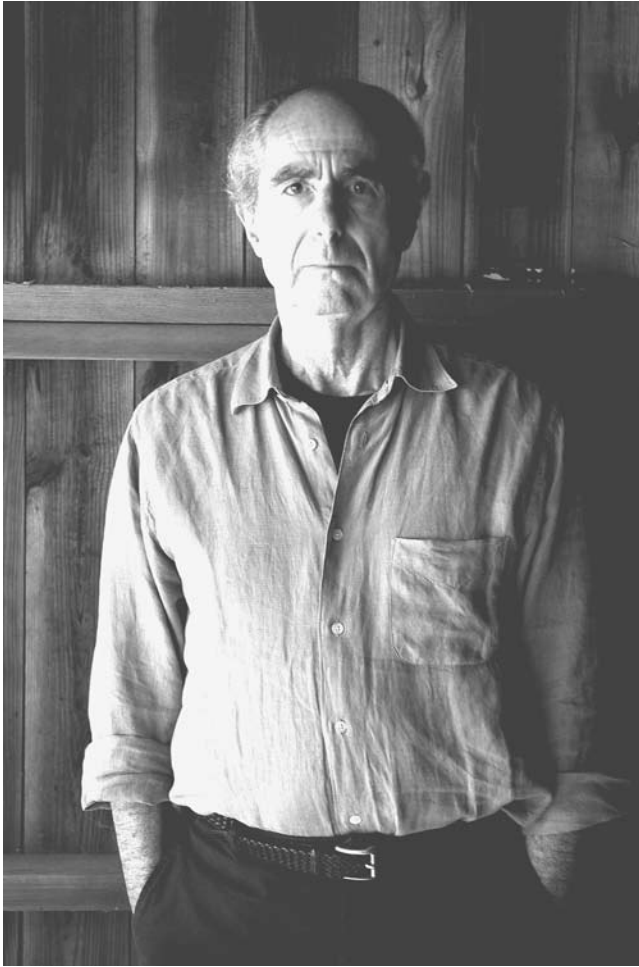
**Sources**

Kalaidjian, Walter B. *Understanding Theodore Roethke*. Columbia: University of South Carolina Press, 1987.

Seager, Allan. *The Glass House: The Life of Theodore Roethke*. New York: McGraw Hill, 1968.

**Rosten, Leo** (1908–1997) *humorist*

Born in Poland, Leo Rosten was brought to the United States as a child. He was educated at the University of Chicago, where he earned a Ph.D. in 1937 and initially worked as a sociologist. He is better known, however, as the author of popular fiction and nonfiction, including *The Education of H\*Y\*M\*A\*N\* K\*A\*P\*L\*A\*N* (1937), comic stories about immigrant night-school students in New York. There were two sequels: *The Return of H\*Y\*M\*A\*N K\*A\*P\*L\*A\*N* (1959) and *O K\*A\*P\*L\*A\*N! MY K\*A\*P\*L\*A\*N!* (1976). Rosten also published *Captain Newman, M.D.* (1961), a novel about an army psychiatrist. A collection of his work, *The Many Worlds of L\*E\*O R\*O\*S\*T\*E\*N*, appeared in 1964. Rosten became even more popular with *The Joys of Yiddish* (1968). Rosten drew on his Yiddish books in detective novels such as *Silky* (1978) and *King Silky* (1981). He also has written about travel in *The 3:10 to Anywhere* (1976). *Passions and Prejudices* (1978) is a collection of his essays.



Philip Roth

**Roth, Philip** (1933– ) novelist

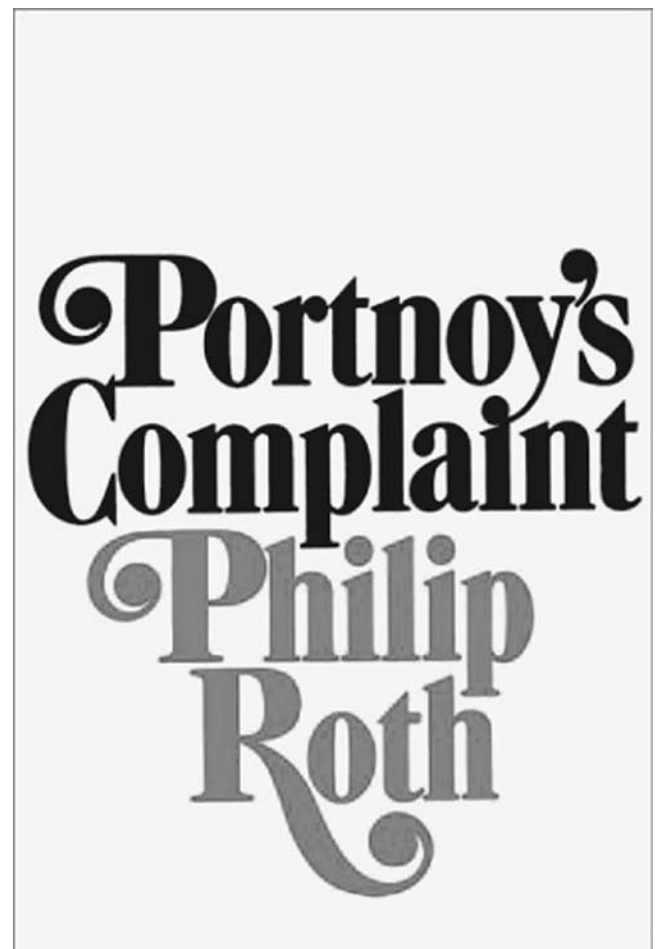
*Obviously the facts are never just coming at you but are incorporated by an imagination that is formed by your previous experience. Memories of the past are not memories of facts but memories of your imaginings of the facts.*

—*The Facts* (1988)

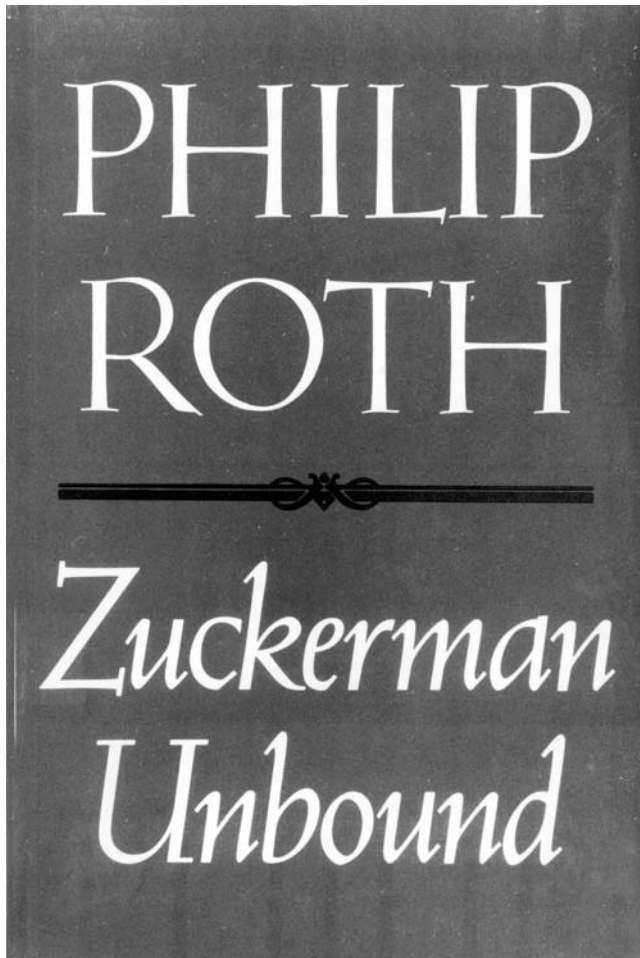
Over the last forty years, Philip Roth has so thoroughly twisted and transformed the details of his personal life for the sake of his fiction that he perhaps felt compelled to title his one piece of straight autobiography *The Facts* (1988). Roth was born in Newark, New Jersey, and he grew up with his older brother in the mostly Jewish Weequahic area, attending the local schools there. After graduating from high school at the age of sixteen, Roth spent a year in the Newark branch of Rutgers University before transferring to Bucknell University

in Pennsylvania. He received his M.A. from the University of Chicago in the mid 1950s and enlisted in the U.S. Army. When he returned to Chicago to teach and write full-time he met Saul BELLOW, an important mentor, and published his first short stories to immediate acclaim in magazines such as *THE PARIS REVIEW* and *The New Yorker*. In 1959 Roth won the Houghton Mifflin Literary Fellowship, which enabled him to publish his first book, *GOODBYE, COLUMBUS AND FIVE SHORT STORIES* (1959), a collection that won him the NATIONAL BOOK AWARD when he was twenty-six years old.

From the beginning, Roth's work has not only earned but has sought controversy and outrage. In the title novella to *Goodbye, Columbus*, Roth painted a parodic portrait of an affluent Jewish couple assimilating to the boorish WASP middle class, while in the accompanying stories Roth, steering clear of what he dismissed as "Yiddish kitsch," depicted



*Dust jacket for Roth's 1969 novel, chosen as one of the 100 best novels since 1923 by Time magazine critics, who called it "too funny not to be taken seriously"*



Dust jacket for Roth's 1981 novel, the second in his first Zuckerman trilogy. Roth has written nine novels that focus on his fictional alter ego, Nathan Zuckerman.

his Jewish characters as flawed and complex. These stories inspired outrage amid Jewish intellectuals and religious leaders; yet, ten years after the publication of *Goodbye, Columbus*, Roth chose, rather than to appease his critics, to stoke their ire with his best-selling *PORTNOY'S COMPLAINT* (1969).

In 1971 Roth published a satire of President Richard Nixon's administration, *Our Gang*, which he followed with an homage to Franz Kafka, titled *The Breast* (1972). Roth's *My Life as a Man* (1974) drew freely upon his own experience while also dramatizing the elusive and deceptive relationship between fiction and reality. *My Life as a Man* is the story of Peter Tornopol, a successful Jewish writer struggling to recover his artistic identity following an unsuccessful marriage and separation from a woman who, in her words, wanted to "be his Muse, if he'd only let me." The novel includes a pair of short stories allegedly written by Tornopol, in which his alter ego is named Nathan Zuckerman. Confusingly, Roth revived

Nathan Zuckerman for his 1979 novel, *The Ghost Writer*, another autobiographical novel in which a young Jewish writer in the 1950s goes to meet his artistic idol. *The Ghost Writer* yielded two more medium-length sequels, *Zuckerman Unbound* (1981), which traces Nathan's experiences following the unexpected success of a novel that suspiciously resembles *Portnoy's Complaint*, and *The Anatomy Lesson* (1983), another Kafkaesque tale about a mysterious illness that halts Nathan's career. In 1985 Roth bound these three novels together, along with a novella titled *The Prague Orgy*, and published the complete work as *Zuckerman Bound*.

*THE COUNTERLIFE* (1987), Roth's fourth Zuckerman novel, stands alone from the preceding trilogy and serves as a transitional work heralding another new period in Roth's oeuvre. *The Counterlife* consists of five sections, each a revision or a counterversion of the preceding section that creates a kaleidoscopic METAFICTION. After winning the National Book Award



Dust jacket for Roth's 2004 novel, in which Charles Lindbergh wins the 1940 presidential election, defeating the Democrat, Franklin D. Roosevelt



for the second time for *The Counterlife*, Roth published a quartet of books featuring a character named Philip Roth. In *Operation Shylock* (1993) a writer named Philip Roth discovers that someone claiming to be Philip Roth is traveling throughout the Middle East and urging Jews to leave Israel and return to Eastern Europe to avoid a second Holocaust.

In the 1990s Roth commenced what most critics now see as the major period of his career. After *Sabbath's Theater* (1995), winner of the National Book Award and a scabrous detour back to the sexualized mode of *Portnoy's Complaint*, Roth resurrected Nathan Zuckerman again in *AMERICAN PASTORAL* (1997), which won the Pulitzer Prize and yielded another pair of sequels. Roth has since dubbed this second trilogy "The American Trilogy," as each novel addresses a specific period of postwar political strife, specifically the COLD WAR in *I Married a Communist* (1998), and the Clinton impeachment in *The Human Stain* (2000). In Roth's *The Plot Against America* (2004) he revisits his own war years with a twist: in this "alternative history," Charles Lindbergh, a noted anti-Semite and Nazi sympathizer, defeats Franklin D. Roosevelt in the 1942 presidential election. The ninth Zuckerman novel, *Exit Ghost*, was published in 2007.

Roth has won more literary awards than any other living American writer and, as well, has inspired a legion of detractors who object to his treatment of female characters, to his obsession with Jewish identity, and to what they regard as a narcissistic preoccupation.

—Marshall Boswell

### Principal Books by Roth

*Goodbye, Columbus and Five Short Stories*. Boston: Houghton Mifflin, 1959.

*Letting Go*. New York: Random House, 1962.

*When She Was Good*. New York: Random House, 1967.

*Portnoy's Complaint*. New York: Random House, 1969.

*Our Gang*. New York: Random House, 1971.

*The Breast*. New York: Holt, Rinehart, & Winston, 1972.

*The Great American Novel*. New York: Holt, Rinehart & Winston, 1973.

*My Life as a Man*. New York: Holt, Rinehart & Winston, 1974.

*Reading Myself and Others*. New York: Farrar, Straus & Giroux, 1975.

*The Professor of Desire*. New York: Farrar, Straus & Giroux, 1977.

*The Ghost Writer*. New York: Farrar, Straus & Giroux, 1979.

*A Philip Roth Reader*. New York: Farrar, Straus & Giroux, 1980.

*Zuckerman Unbound*. New York: Farrar, Straus & Giroux, 1981.

*The Anatomy Lesson*. New York: Farrar, Straus & Giroux, 1983.

*The Prague Orgy*. New York: Farrar, Straus & Giroux, 1985.

*Zuckerman Bound*. New York: Farrar, Straus & Giroux, 1985.

*The Counterlife*. New York: Farrar, Straus & Giroux, 1987.

*The Facts: A Novelist's Autobiography*. New York: Farrar, Straus & Giroux, 1988.

*Deception*. New York: Simon & Schuster, 1990.

*Patrimony: A True Story*. New York: Simon & Schuster, 1991.

*Operation Shylock: A Confession*. New York: Simon & Schuster, 1993.

*Sabbath's Theater*. Boston: Houghton Mifflin, 1995.

*American Pastoral*. Boston: Houghton Mifflin, 1997.

*I Married a Communist*. Boston: Houghton Mifflin, 1998.

*The Human Stain*. Boston: Houghton Mifflin, 2000.

*The Dying Animal*. Boston: Houghton Mifflin, 2001.

*Shop Talk*. Boston: Houghton Mifflin, 2001.

*The Plot against America*. Boston: Houghton Mifflin, 2004.

*Everyman*. Boston: Houghton Mifflin, 2006.

*Exit Ghost*. Boston: Houghton Mifflin, 2007.

### Studying Philip Roth

Most students first encounter Philip Roth via his 1950s short stories "Defender of the Faith" and "Conversion of the Jews," both of which are included in *Goodbye, Columbus* (1959), now available, with *Letting Go* (1962), as *Novels and Stories 1959–1962* (2005), the first volume of the Library of America edition of Roth's work. Roth's most important novels are the nine books featuring his fictional alter ego, Nathan Zuckerman. The Zuckerman books are arranged into two clusters, the first of which—comprising *The Ghost Writer* (1979), *Zuckerman Unbound* (1981), *The Anatomy Lesson* (1983), and an epilogue, *The Prague Orgy* (1985)—is also now available in a single Library of American volume titled *Zuckerman Bound: A Trilogy and Epilogue 1979–1985* (2007). The second Zuckerman assemblage, subtitled "The American Trilogy," consists of the novels *American Pastoral* (1997), *I Married a Communist* (1998), and *The Human Stain* (2000). *THE COUNTERLIFE* (1985), a midcareer masterpiece, and *Exit Ghost* (2007) are the only stand-alone Zuckerman books. Two major novels featuring a fictionalized Philip Roth, *Operation Shylock* (1993) and *The Plot Against America* (2004), complement the preoccupation with fiction, autobiography, and self-reflection found in the Zuckerman books. Also of note is Roth's scabrous best-seller of sexual anxiety, *PORTNOY'S COMPLAINT* (1969), and his first foray into autobiographical metafiction, *My Life as a Man* (1974). Critics are sharply divided on *Sabbath's Theater* (1995), which some consider a masterpiece. His essays and nonfiction are collected in *Reading Myself and Others* (1975) and *Shop Talk* (2001).

Students interested in the events that inspired Roth's deceptively autobiographical fiction should consult his lone work of autobiography, *The Facts* (1988). His moving memoir about his father's death, *Patrimony* (1991), also provides keen insight into Roth's life. In "Philip Roth: A Personal View," collected in Harold BLOOM's *Philip Roth: Modern Critical Views* (New York: Chelsea House, 1986), literary critic Theodore Solotaroff recounts his early friendship with Roth while both men were graduate students at the University of Chicago in the 1950s. George Searle has compiled a collection of interviews with Roth titled *Conversations with Philip Roth* (Jackson: University Press of Mississippi, 1992).



Owing perhaps to his tireless productivity, no up-to-date Roth bibliography is currently in print, although Bernard Rodgers's *Philip Roth: A Bibliography* (1986) covers Roth's career up to the first Zuckerman trilogy. The Philip Roth Society website at <http://orgs.tamu-commerce.edu/rothsoc/> (viewed August 23, 2007) provides the most comprehensive storehouse of Roth information, including a frequently updated bibliography.

The first serious book-length study of Roth's work is Hermione Lee's slim but astute *Philip Roth* (New York: Metheun, 1982), which organizes Roth's work through the 1970s into four phases. The Pulitzer Prize-winning *American Pastoral* occasioned a reappraisal of Roth's work that has resulted in over a dozen major works of critical analysis. The best such work is Debra Shostak's *Philip Roth—Countertexts, Counterlives* (Columbia: University of South Carolina Press, 2004). Taking her cue from Roth's novel *The Counterlife*, Shostak provides a critical tour through Roth's oeuvre up to *The Human Stain*, demonstrating how successive works provide a counterview of their predecessor. Conversely, Ross Posnock's *Philip Roth: The Art of Immaturity* (Princeton, N.J.: Princeton University Press, 2006), seeks to situate Roth's work within the tradition of European Modernism/POSTMODERNISM.

There are several notable essay collections of Roth's work. The fourteen essays in *Turning Up the Flame: Philip Roth's Later Novels*, edited by Jay L. Halio and Ben Siegel (Newark: University of Delaware Press, 2005), cover Roth's career from *Deception* (1990) to *The Dying Animal* (2001), while the seventeen essays compiled by Derek Parker Royal in *Philip Roth: New Perspectives on an American Author* (Westport, Conn.: Praeger, 2005) cover nearly all of Roth's books, either individually or in groupings. Finally, Timothy Parrish's *Cambridge Companion to Philip Roth* (Cambridge: Cambridge University Press, 2007) features a dozen essays that explore Roth's work in the context of such issues as Jewish identity, Postmodernity, gender, and the like.

Two more-recent additions to the burgeoning Roth critical canon include Steven Milowitz's *Philip Roth Considered: The Concentrationary Universe of the American Writer* (New York: Garland, 2000), which interprets Roth's corpus in the light of the Holocaust, and Elaine B. Safer's *Mocking the Age: The Later Novels of Philip Roth* (Albany: State University of New York Press, 2006), which explores how the Zuckerman novels in particular satirize and critique contemporary culture.

—Student Guide by Marshall Boswell

**Rubin, Louis** (1923– ) *editor, novelist, essayist, literary critic, publisher*

One of the most influential Southern literature scholars of the postwar period, Louis Rubin was born in Charleston, South Carolina. He received his B.A. from the University of Richmond and his M.A. and Ph.D. from Johns Hopkins Uni-

versity. In 1953, while still at Johns Hopkins, he published his first book, a critical anthology titled *The Southern Renaissance: The Literature of the Modern South*, which he co-edited with Robert Jacobs. His first major work of criticism, *Thomas Wolfe: The Weather of His Youth* (1955), followed two years later. The author of more than twenty-five books and the editor of nearly as many—a list that includes novels, criticism, anthologies, and several popular books on baseball—Rubin was also a teacher, counting Clyde EDGERTON, Kaye GIBBONS, John BARTH, and Annie DILLARD among his students. He retired from teaching in 1989 to establish Algonquin Books of Chapel Hill, an independent publishing house devoted to showcasing Southern writers. Algonquin stands today as one of the most successful and admired independent publishing houses in the country.

### Sources

Kreyling, Michael. *Inventing Southern Literature*. Jackson: University Press of Mississippi, 1998.

Rubin, Louis. *A Memory of Trains: The Boll Weevil and Others*. Columbia: University of South Carolina Press, 2000.

—Marshall Boswell

**Rush, Norman** (1933– ) *novelist*

Norman Rush was born in San Francisco in 1933 and graduated from Swarthmore College in 1956. Between 1978 and 1983 he lived and worked in Africa. He was fifty-eight years old when his first novel, *Mating* (1991), won the NATIONAL BOOK AWARD. The novel is narrated by an unnamed female anthropologist who travels to Botswana to visit an all-female commune set up and run by a renegade intellectual named Nelson Denoon, who soon becomes her lover. Rush was lavishly praised both for his convincing attempt to write from an intelligent woman's point of view and for his acute handling of the many weighty themes of the novel, including gender, sexuality, global politics, and utopianism. In 2003 he published a sequel of sorts, titled *Mortals*, which is also set in Botswana. The hero is an American CIA agent who attempts to track down the leader of a fledgling rebel group, during which time he also comes into contact with an American doctor who has traveled to Africa to warn the country of the evils of Christianity.

—Marshall Boswell

**Russ, Joanna** (1937– ) *novelist, critic*

Born in New York City, educated at Cornell (B.A., 1957) and Yale (M.F.A., 1960), Russ has worked as a college professor while creating a series of science-fiction novels that explore feminist and gay issues in political and social contexts. Her books include *Picnic on Paradise* (1968), *And Chaos Died* (1970), *The Female Man* (1975), *Alyx* (1983), and *Extraordinary People* (1984).

She has also published forceful nonfiction: *How to Suppress Women's Writing* (1983), *To Write Like a Woman: Essays in*

*Feminism and Science Fiction* (1995), and *What Are We Fighting For?: Sex, Race, Class, and the Future of Feminism* (1998).

### Sources

Cortiel, Jeanne. *Demand My Writing: Joanna Russ, Feminism, Science Fiction*. Liverpool, U.K.: Liverpool University Press, 1999.

Freedman, Carl. *Critical Theory and Science Fiction*. Hanover, N.H.: University Press of New England, 2000.

Teslenko, Tatiana. *Feminist Utopian Novels of the 1970s: Joanna Russ & Dorothy Bryant*. New York: Routledge, 2003.

**Russo, Richard** (1949– ) *novelist, short-story writer*

Born in Johnston, New York, Richard Russo is known for his novels that have memorialized life in the small towns of America, his fiction chronicling the misadventures and frustrations of his largely blue-collar characters. Russo received

his B.A. degree in 1967, his Ph.D. in 1979, and his M.F.A. in 1980, all from the University of Arizona. His first two novels, *Mohawk* (1986) and *The Risk Pool* (1988), trace the lives of the inhabitants of the fictional town of Mohawk, New York. In 2002 Russo won the Pulitzer Prize for his fifth novel, *Empire Falls* (2001); the novel, set in a failing mill town in Maine, centers on middle-aged Miles Roby, who had abandoned his college education years earlier to care for his ailing mother and to run the Empire Grill. Russo's other notable books include *Nobody's Fool* (1993), a novel set in the fictional town of North Bath, New York; *Straight Man* (1997), a comic satire of academic life set in the English department of a small Pennsylvania college; and *The Whore's Child and Other Short Stories* (2002), Russo's first collection of short fiction. In 1994 *Nobody's Fool* was adapted into a motion picture, and in 2005 *Empire Falls* was made into movie for HBO.

—Matthew Shipe





**Sacagawea** (circa 1787–1812 or 1884?) *guide, interpreter*

Sacagawea (also spelled Sacajawea or Sakakawea), a member of the Lemni Shoshone tribe, was born around 1787 near the western lands, known today as Montana and Idaho. When she was twelve or fourteen, Sacagawea was taken captive by the Hidatsa tribe that lived along the upper Missouri River in the Dakota Territory and adopted into their tribe. In 1804 Sacagawea was married to a French Canadian fur trader named Toussaint Charbonneau, and when the LEWIS AND CLARK EXPEDITION passed through the Dakota Territory, wintering in Mandan, they hired Charbonneau as a guide. Sacagawea, who was called “bird woman,” also joined the expedition as a guide, and her fluency in Shoshone, Siouan, and other dialects proved indispensable. She also became known as “owl woman” and “grass woman,” among other names.

When Meriwether LEWIS and William CLARK’s Corps of Discovery broke camp in April 1805, Sacagawea, Charbonneau, and their infant son, Jean Baptiste, traveled west with the expedition. Sacagawea’s knowledge of the geography and native plants and her skills as a negotiator were invaluable. At one point on the journey, according to Carl Waldman, Sacagawea “had the presence of mind to save the expedition’s records and journals when her husband accidentally capsized one of the boats.”

Sacagawea continued with the expedition to the Pacific Ocean, staying through the winter at Fort Clatsop, and returning to Fort Mandan, North Dakota, in September 1806, a journey of approximately 4,356 miles. In 1806 Sacagawea and Charbonneau traveled to St. Louis in order for the four-year-old Jean-Baptiste to receive an education, during which time he stayed with Clark. Some sources indicate that Sacagawea

died six years later, on November 20, 1812, while others suggest that she lived until 1884.

**Sources**

Clark, Ella Elizabeth. *Sacagawea of the Lewis and Clark Expedition*. Berkeley: University of California Press, 1979.

Howard, Harold P. *Sacajawea*. Norman: University of Oklahoma Press, 1971.

**Saffin, John** (1626–1710) *poet, diarist*

John Saffin was born in England in 1626, the son of Simon Saffin and Grace Garrett Saffin. Following the death of his father and the remarriage of his mother, Saffin immigrated to Massachusetts in 1633 or 1634 in the care of his mother’s family. He completed his preparatory education under the Congregational minister Charles CHAUNCEY and, bypassing college, began his legal career as a trainee in the firm of Foster and Hoar in Scituate, where he also served as a town selectman.

For a few years beginning in 1654, Saffin conducted trade in Virginia. In 1658 he married Martha Willet, daughter of Captain Thomas Willet; the couple had eight children. In 1660 Saffin relocated to Boston, where he served at various levels of the colonial government, in the Governor’s Council, and as speaker of the assembly. Martha Saffin died in 1678.

In 1680 Saffin married his second wife, Elizabeth Lidgett, a widow. Following her death in 1687, Saffin relocated to Bristol, Massachusetts, in what became part of Rhode Island. There he married Rebecca Lee, daughter of the Reverend Samuel Lee. His legal and political career continued to grow in Bristol. He was appointed a judge of common pleas and was elected to the council from 1693 to 1699. During the intervening years,



Saffin accumulated significant wealth as a slave trader and a land speculator.

Saffin's early work, a COMMONPLACE BOOK, was unpublished in his lifetime; it was discovered and published in 1928 as *John Saffin, His Book*. Covering a period of forty-three years (1665–1708), Saffin's book provides information concerning colonial politics, day-to-day life in provincial Massachusetts, notes on the author's reading interests, and Saffin's own poetry. The journal includes fifty-five poems in a variety of styles ranging from epitaphs and love poems to acrostics and SATIRES.

Saffin's poetry also appears in his *Brief and Candid Answer to a Late Printed Sheet, Entitled the Selling of Joseph* (1701), written as a rebuttal to Samuel SEWALL's *The Selling of Joseph* (circa 1700). Both works were based on a dispute that Saffin had with his slave Adam. In 1694 Saffin had agreed to grant Adam his freedom in seven years. Adam was subsequently transferred to two other masters. When the appointed date arrived, Adam demanded his freedom. Saffin threatened to remove Adam from Massachusetts, a change that would have nullified the agreement.

Sewall argued that Adam was free not only by the terms of the agreement but also by his condition as a human. According to Sewall, Saffin had no right to sell Adam and therefore no right to keep him in bondage. Sewall's argument included "To John Saffin," a verse description of Saffin's political persona: "Superannuated Squier, wigg'd and powder'd with pretence. / Much beguiles the just Assembly by his lying Impudence."

Saffin's treatise argued that there were different levels of humanity; some men were ordained to be masters, and others (in particular, blacks), servants. Saffin defended slavery by noting that the biblical Abraham owned slaves and "... our Imitation of him in this Moral Action is as warrantable as that of his Faith. . . ." His retort to Sewall included "The Negroes Character," an eight-line poem that begins: "Cowardly and cruel are those Blacks innate / Prone to Revenge, Imp of inveterate hate. . . ." Though he was a successful merchant and lawyer, John Saffin had a hot temper and sharp tongue that led to his political alienation. His poetry offers a more thoughtful, though nonetheless controversial view of this complex figure.

## Works

Saffin, John. *John Saffin, His Book* (1665–1708); *A Collection of Various Matters of Divinity, Law, & State Affairs Epitomiz'd both in Verse and Prose*. New York: Harbour Press, 1928.

Saffin. "A Brief Candid Answer to The Selling of Joseph." Boston, 1701; reprinted in *Against Slavery: An Abolitionist Reader*. New York: Penguin, 2000.

## Salem Witchcraft Trials (1692)

Legal proceedings in seventeenth-century Salem, Massachusetts, focused on accusations of witchcraft. The trials began after suspicions grew regarding a group of young

girls—including Betty Parris, Ann Putnam, and Abigail Williams—who in February 1692 began behaving strangely and having fits following fortune-telling games allegedly directed by Tituba, a West Indian slave in the home of the Reverend Samuel Parris in Salem. Allegations of witchcraft followed when the girls claimed that Sarah Good, Sarah Osborne, and Tituba caused their "afflictions." The accused were subsequently arrested on February 29, 1692, and jailed in Boston. Shortly thereafter, on May 27, 1692, Governor Sir William Phips convened the Court of Oyer and Terminer ("to hear and determine"), during which 185 people were accused of being witches: 24 women and 6 men were convicted, 20 were hanged, and 1 man, Giles Cory, pressed to death. The main accusation was "spectral" evidence, wherein a person's shape was blamed for certain behaviors. This possession was presumed demonic and therefore justified the executions. Governor Phips ended the witchcraft trials on October 29, 1692. Although witch-hunts had been carried out in Europe since the 1450s, witchcraft allegations in colonial America had largely been dismissed or discredited until the "outbreak" in Salem. Subsequent speculation has included theories that general instability, political and religious, fostered a climate of hysteria, or that possibly the villagers had ingested ergot poisoning, caused when rye is improperly stored. The magistrates and religious leaders of Massachusetts were conflicted, with some, such as Cotton MATHER, defending the trials and others, such as his father, Increase MATHER, opposing them. In 1693 Samuel SEWALL, Puritan leader, publicly recanted his role as a judge in the trials. In 1697 the Massachusetts General Court declared a day of atonement, and in 1711 some families and victims were granted financial restitution. The PAMPHLET exchanges between Cotton Mather and Robert CALEF address key issues surrounding the trials: Cotton Mather wrote *The Wonders of the Invisible World: Being an Account of the Tryals of Several Witches Lately Executed in New-England* (1692); Robert Calef wrote *More Wonders of the Invisible World* (1700). Another contemporary work is Samuel WILLARD's *Some Miscellany Observations on Our Present Debates Respecting Witchcrafts, in a Dialogue between S. & B.* (1692).

## Sources

Godbeer, Richard. *The Devil's Dominion Magic and Religion in Early New England*. Cambridge & New York: Cambridge University Press, 1992.

Hall, David D., ed. *Witch-Hunting in Seventeenth-Century New England: A Documentary History, 1638–1692*. Boston: Northeastern University Press, 1991.

Norton, Mary Beth. *In the Devil's Snare: The Salem Witchcraft Crisis of 1692*. New York: Knopf, 2002.

*Salem Witch Trials: Documentary Archive and Transcription Project*, University of Virginia, <jefferson.village.virginia.edu/salem/home.html>

**Sampson, Deborah** (1760–1827) *soldier*

Disguised in men's clothing, Deborah Sampson was the first woman to join the Revolutionary Army and to see combat. On May 20, 1782, twenty-one-year-old Deborah Sampson enlisted in the Fourth Massachusetts Regiment of the Continental Army at Bellingham under the assumed name of Robert Shurtleff (also Shirtliff or Shurtleff). Three days later, in Worcester, she was mustered into service and served with honor for seventeen months. When she received a leg wound at Tarrytown, Sampson refused to seek medical attention and tended to the bullet wound herself to keep her gender a disguise, an act repeated two more times while in the army. Sampson remained in the army undetected until she contracted a fever, possibly from the measles or yellow fever, that caused her to be delirious, and thus sent to a hospital. When the attending Dr. Barnabus Binney discovered that she was a woman, he treated her in his home in Philadelphia and made arrangements privately with her commanding officer. Upon her recovery Sampson was ordered to deliver a letter to General WASHINGTON, who reportedly discharged her and provided funds for her return trip home. On October 25, 1783, Sampson was honorably discharged from the army at West Point by General Henry Knox.

Sampson returned home and resumed teaching. A year later, in 1784, she married a farmer, Benjamin Gannet Jr., and they had three children. In 1792, to supplement the family's income, Deborah Sampson Gannet successfully petitioned the Massachusetts General Court to pay her £34 for her war-time service. She then collaborated with schoolteacher, Herman Mann, to write her story, hoping that the sales would improve her family's financial situation. In 1797, *The Female Review; or, Memoirs of an American Young Lady* . . . was published, and in 1802 through 1803 Deborah Sampson Gannet began lecturing about her life as a soldier throughout NEW ENGLAND and New York. Dressed in military attire, she traveled over one thousand miles, demonstrating her skills with a musket and delivering speeches that Mann had written, often with embellished tales of her soldier's experience. On February 20, 1804, Paul REVERE wrote to Congress on behalf of Deborah Sampson Gannet to request a pension from the government, due to wounds suffered while in the army. Revere concludes his letter: "I was agreeably surprised to find a small, effeminate, and converseable Woman, whose education entitled her to a better situation in life. I have no doubt your humanity will prompt you to do all in Your power to get her some relief, I think her case much more deserving than hundreds to whom Congress have been generous." In 1809, an impoverished and sickly Deborah Sampson Gannet received a retroactive pension of \$960.00. She died April 29, 1827 in Sharon, Massachusetts.

**Sources**

Mann, Herman. *The Female Review; or, Memoirs of an American Young Lady, Whose Life and Character Are Peculiarly Distin-*

*guished, Being a Continental Soldier, for Nearly Three Years, in the Late American War. During Which Time She Performed the Duties of Every Department, into Which She Was Called, with Punctual Exactness, Fidelity and Honor, and Preserved Her Chastity Inviolable by the Most Artful Concealment of Her Sex.* . . . Dedham, Mass.: Printed by Nathaniel and Benjamin Heaton for the author, 1797. Early American Imprints, 32417.

Young, Alfred F. *Masquerade: The Life and Times of Deborah Sampson, Continental Soldier*. New York: Knopf, 2004.

**Satire**

Satire—the use of ridicule, irony, sarcasm, or similar devices to expose or deride vice and folly—was a well-established conversational and literary form in the Anglo-American world, and American authors made extensive use of it to offer both political and social critiques. Satire played an important role in the conversations held in the colony's COFFEEHOUSES, taverns, and social clubs, and in the emerging salons. Intellectual skill was measured by an individual's ability to hold his or her own in an exchange of wit.

American satire was also produced in more formal ways as plays, poems, narratives, and political cartoons. To a large extent, the satirical forms used by American authors borrowed heavily from British influences, particularly from the works of William Shakespeare (1564–1616) and from the literature of the English Restoration (circa 1660–1700). In turn, the English satirists drew significant inspiration from the classical Greek and Roman comedians and the work of the French comic dramatist Molière (1622–1673). American satirists incorporated these influences into their work, borrowing character types from the classic comic writers and adopting the structures of Molière and the English Restoration.

Mercy Otis WARREN adapted classical imagery and the English poet Alexander Pope's (1688–1744) satirical poem *The Rape of the Lock* (1712–1714) to construct her own satire, *The Squabble of the Sea Nymphs* (1774), which celebrated the dumping of tea into Boston Harbor. Satire was frequently used to express political opinions. Many of these satirical pieces appeared either as broadsides or in newspapers. An early poem by Samuel SEWALL, "To John Saffin" (circa 1700), lampooned SAFFIN's decision to re-enslave a black man who had been legally emancipated.

Protest and rebellion during the revolutionary era had a significant influence on the development of American satire, which was typified by thinly veiled personal attacks. This trend was exemplified by the poem "Jemmibullero" (1765), a blatant attack on PATRIOT leader James (Jemmy) OTIS Jr. Like many other satirical pieces, the poem appeared in the public press and barely skirted the laws of slander and libel. Among the leading satires of this period were Mercy Otis Warren's *The Group* (1775) and Jonathan SEWALL's *A Cure for the Spleen; or, Amusement for a Winter's Evening* (1775).

## Sources

- Bier, Jesse. *The Rise and Fall of American Humor*. New York: Holt, Rinehart & Winston, 1968.
- Dowling, William C. *Poetry and Ideology in Revolutionary Connecticut*. Athens: University of Georgia Press, 1990.
- Granger, Bruce Ingham. *Political Satire in the American Revolution 1763–1783*. Ithaca, N.Y.: Cornell University Press, 1960.
- Hartman, John Geoffrey. *The Development of American Social Comedy from 1787 to 1936*. New York: Octagon, 1971.
- Wells, Colin. *The Devil and Doctor Dwight: Satire and Theology in the Early American Republic*. Chapel Hill: University of North Carolina Press, 2002.

## Seabury, Samuel (1729–1796) pamphleteer

A pamphleteer and Anglican minister, Samuel Seabury was born in Groton, Connecticut, on November 30, 1729, the son of the Reverend Samuel Seabury, a missionary for the Society for Propagating the Gospel in Foreign Parts (SPG), and Abigail Mumford Seabury. He graduated from Yale in 1748 and went to Scotland to study theology and medicine. Once ordained, he returned to America, settling in New Brunswick, New Jersey, and like his father became a missionary for the SPG. He married Mary Hicks in 1755, and in 1766 he moved to Westchester, New York, where he ran an Anglican church and a school. He remained there until the AMERICAN REVOLUTION.

Seabury was a LOYALIST who was opposed to controversy; nevertheless, he entered the PAMPHLET war over British colonial taxation policies in 1774. His essays supporting royal policy, signed “A Westchester Farmer,” were so persuasive that New York City radicals feared their political impact. Historian Moses Coit Tyler (1835–1900) concluded that probably no series of pamphlets was “more readable, none more witty and brilliant, none argumentatively more effective” than Seabury’s. Pro-independence leaders in the city organized ceremonial burnings of Seabury’s essays and attempted to prevent their distribution. Only Alexander HAMILTON’s rebuttals softened the blow to the radical cause.

Seabury’s essays include the figures of speech common to a colonial farmer. In his first letter, *Free Thoughts on the Proceedings of the Continental Congress* (1774), Seabury plays on rural New York’s distrust of the city. He warns that Congress’s decision to boycott English goods in 1774 will impoverish farmers while making urban craftsmen rich. In his second letter, *The Congress Canvassed*, Seabury addresses the New York City merchants directly, warning them that revolutionary enforcement committees will hurt them economically. Replying to Hamilton in *A View of the Controversy*, Seabury proposes a plan for a constitution for the colonies that would be granted by Parliament. He reiterates this proposed compromise in *An Alarm to the Legislature of the Province of New-York*.

Seabury was forced to seek refuge in British-occupied New York once the war began. Learning of his polemical skills, military commanders sought him out and hired him to write essays in local Loyalist newspapers. In 1782–1783 Seabury directed the Loyalist relocation to Nova Scotia from New York City. He was preparing to go himself, but Connecticut’s Episcopal clergy asked him to serve as their bishop. Seabury, a defender of the high church tradition, traveled thousands of miles to visit churches in Connecticut and Rhode Island. He died in New London, Connecticut, in 1796.

## Works

- Seabury, Samuel. *Free Thoughts on the Proceedings of the Continental Congress*. New York?: Printed for James Rivington?, 1774; Early American Imprints, 13602.
- Seabury. *The Congress Canvassed*. New York?: Printed for James Rivington?, 1774; Early American Imprints, 13601.
- Seabury. *An Alarm to the Legislature of the Province of New-York, Occasioned by the Present Political Disturbances, in North America: Addressed to the Honourable Representatives in General Assembly Convened*. New York: Printed for James Rivington, 1775; Early American Imprints, 14453.
- Seabury. *A View of the Controversy between Great-Britain and Her Colonies*. New York: Printed for James Rivington, 1775; Early American Imprints, 13603.

## Sources

- Marshall, Paul Victor. *One, Catholic, and Apostolic: Samuel Seabury and the Early Episcopal Church*. New York: Church Publications, 2004.
- Steiner, Bruce E. *Samuel Seabury, 1729–1796: A Study in the High Church Tradition*. Athens: Ohio University Press, 1972.

## Seixas, Gershom Mendez (1745–1816) theologian

Gershom Mendez Seixas, known as the “Patriot Jewish Minister of the American Revolution,” was born in New York City on January 14, 1745, the son of Isaac Mendez Seixas, a merchant from Lisbon, and Rachel Levy Seixas, daughter of a trading family. Seixas showed little interest in commerce; instead, he was absorbed by education and Jewish studies. His precocity was evident to the community, and at the age of twenty-one, despite his lack of formal training as a rabbi, he was chosen to lead the city’s Spanish-Portuguese congregation, Shearith Israel. In 1768 he was formally appointed the congregation’s hazzen (prayer leader).

Seixas published few treatises, homilies, or sermons. In fact, only two of his sermons appeared in print, and these have a stronger historical than literary significance. In his *Religious Discourse: Thanksgiving Day Sermon, November 26, 1789* (1977), he challenged the Calvinist notion of “by faith alone,” arguing that “faith alone is insufficient to procure salvation. . . .” God, he continued, would reward the Jews for their right actions, and would give them a political nation of their



own someday. Jews would, he predicted, “return to Zion.” But both his assertion that good works are crucial and his Zionism were secondary to the central theme of the sermon: the duty of the citizen. Jews, he wrote, must feel, and show, gratitude for the new nation and its liberties. He urged his congregation to “support the government which is founded upon the strictest principles of equal liberty and justice.”

Seixas’s 1798 sermon *A Discourse Delivered . . . the Ninth of May, 1798* is also patriotic. In it, he reminds his congregation that they are fortunate to be citizens of the United States and assures the United States government that Jewish Americans are indeed loyal to their country. His eagerness to assure the authorities that Jews are PATRIOTS is what prompted Seixas to allow these two sermons to be published.

Seixas was the acknowledged authority on Hebrew literature and rabbinical law in New York City. But he was not only a scholar; he was also an activist and a Patriot. He became the first Jewish circuit rider in America, sometimes traveling as far as Philadelphia to conduct services or officiate at religious ceremonies. When the AMERICAN REVOLUTION split his congregation and his own family, Seixas maintained his support of the American cause. He persuaded Shearith Israel to disband rather than operate under British rule during the long occupation of the city. In August 1776 he preached a farewell sermon; took the synagogue’s Torah (Holy Scriptures) and his new wife, Elkahel Cohen Seixas, whom he had married in 1775 (died 1785) and with whom he had four children, to the safety of Stratford, Connecticut. By 1780 members of his disbanded congregation who had moved to Philadelphia persuaded him to join them in founding Congregation Mickve Israel. Seixas soon became an influential member of Philadelphia society, known for his ecumenical orientation and his willingness to invite Christian clergy to his pulpit.

Seixas returned to New York City in 1784. He was one of the first clergymen to acquiesce in President George WASHINGTON’s call for a formal holiday of thanksgiving, and he may have been one of the fourteen clergymen invited to preside at Washington’s inauguration. He was made a trustee of Columbia College immediately upon his return to the city, and he served on the first Board of Regents for the new University of the State of New York. In 1793 Seixas founded a Hebrew School so American Jews would not have to go to Europe to study. Seixas died on July 2, 1816, survived by his second wife, Hannah Manuel Seixas, and their eleven children.

## Works

Seixas. *A Religious Discourse: Thanksgiving Day Sermon, November 26, 1789*. New York: Printed by A. M’Lean, 1789; Early American Imprints, 22134; reprint, New York: Jewish Historical Society of New York, 1977.

Seixas, Gershom Mendes. *A Discourse, Delivered in the Synagogue in New-York: on the Ninth of May, 1798, Observed as a Day of Humiliation*. New York: Printed by William A. Davis

for Naphtali Judah, 1798; Early American Imprints, 34524; Philadelphia: Jewish Publication Society of America, 1975.

## Sources

Libo, Kenneth, and Abigail Kursheedt Hoffman. *The Seixas-Kursheedts and the Rise of Early American Jewry*. New York: Bloch in conjunction with the American Jewish Historical Society, 2001.

Rosengarten, Theodore, and Dale Rosengarten. *A Portion of the People: Three Hundred Years of Southern Jewish Life*. Columbia: University of South Carolina Press, 2002.

## Sentimental Novel

The sentimental novel employs dramatic, emotional themes and plots as a means to instruct its readers on virtuous behavior. Early American novels were based on eighteenth-century British models provided by Samuel Richardson, Oliver Goldsmith, and Laurence Sterne. The first novel in English and the first novel published by an American in the colonies was a sentimental novel. Samuel Richardson’s *Pamela, or Virtue Rewarded* (1740), published in the colonies in 1744 by Benjamin FRANKLIN, was written in an epistolary style—that is, as a series of letters—common among sentimental novels. The epistolary style allowed presentation of characters’ emotional responses in the first person, without authorial intrusion. These works drew upon emotion as a key to knowledge and virtue, with stories meant to be instructive and even cautionary. Readers were expected to distinguish the “head” from the “heart,” with the implication that intellectual understanding is less dependable than emotions; and yet most of the hapless victims of these novels were in predicaments that resulted from errors of the heart, making them all the more sympathetic.

Susanna ROWSON addresses these concerns in the preface to her popular novel, *CHARLOTTE: A TALE OF TRUTH*:

If the following tale should save one hapless fair one from the errors which ruined poor Charlotte, or rescue from impending misery the heart of one anxious parent, I shall feel a much higher gratification in reflecting on this trifling performance, than could possibly result from the applause which might attend the most elegant finished piece of literature whose tendency might deprave the heart or mislead the understanding.

In keeping with this didactic intention, sentimental novels include proclamations and affirmations of virtue and morality, as in Hannah Webster FOSTER’s *THE COQUETTE*, in which Lucy Sumner writes in a letter to Eliza Wharton: “You have now emerged from that mist of fanciful folly, which, in a measure obscured the brilliance of your youthful days. True, you figured among the first rate coquettes; while your friends, who knew your accomplishments, la-





"Eliza Wharton," an illustration from Hannah Webster Foster's *The Coquette* (1797)

mented the misapplication of them; but now they rejoice at the returning empire of reason." By centering education in the heart and emotions, the sentimental novel engaged the readers in a young woman's predicament of seduction and abandonment. In these early novels, a young heroine typically finds herself in a compromised situation attempting to break free from oppressive male authority.

In addition to romantic scenarios, sentimental novels addressed issues of female education and individual rights, and social institutions, such as marriage and family—topics that appealed to both male and female readers and contributed to the novels' popularity. In William Hill Brown's *The Power of Sympathy* (1789), Mrs. Holmes tells Myra Harrington:

You will observe, my dear friend, that most of the letters I have written to you of late, on female education, are confined to the subject of study. I am sensible of the ridicule sometimes levelled at those who are called learned ladies. Either these ladies must be uncommonly pedantick, or those who ridicule them, uncommonly ignorant—Do not be apprehensive of acquiring that title, or sharing the ridicule, but remember that the knowledge which I wish you to acquire, is necessary to adorn your many virtues and amiable qualifications.

Consistent with a didactic intention, Mrs. Holmes's speech provides for the edification of her readers.

Sentimental novels were widely read. *Charlotte: A Tale of Truth* was published in over forty editions in the first thirty years after publication. These novels sparked debate and extensive discussion in letters, newspapers, and even in other novels. In her introduction to *Revolution and the Word: The Rise of the Novel in America* (2004), Cathy N. Davidson discusses the novel's significant role in shaping American values:

Rereading early American novels, understanding the role the novel played in debates on literary and public education, allows us to see the variety of political and social topics at issue in the early national period. The novels reveal the contest over the shapes the new nation should take, who might be the nation's paradigmatic heroes and heroines, and who was being left out of the



Frontispiece for the first edition of William Hill Brown's *The Power of Sympathy* (1789)

picture in the official version of America's new 'representative democracy'.

The sentimental novel, with its overall theme of vulnerable women being victimized by unscrupulous men, was criticized for its melodramatic renderings of reality and for being ineffective in addressing social injustice. The form was nonetheless a major influence on the sensibilities of eighteenth- and nineteenth-century readers, having its most notable effect with Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), the best-selling novel of the nineteenth century, which was a significant force in shaping attitudes toward slavery.

### Works

- Brown, William Hill. *The Power of Sympathy, Or, The Triumph of Nature Founded in Truth*. Boston: Printed by Isaiah Thomas, 1789; republished as *The Power of Sympathy*, edited by Carla Mulford. New York: Penguin, 1996.
- Brown. *The Better Sort, or, The Girl of Spirit An Operatical Comical Farce*. Boston: Printed by Isaiah Thomas, 1789.
- Brown. *Ira and Isabella Or, the Natural Children*. . . Boston: Belcher & Armstrong, 1807.
- Foster, Hannah Webster. *The Coquette or, The History of Eliza Wharton*. Boston: Printed by S. Etheridge for E. Larkin, 1797; republished as *The Coquette*, edited by Carla Mulford. New York: Penguin, 1996.
- Rowson, Susanna. *Charlotte: A Tale of Truth*. London: William Lane, 1791; republished as *Charlotte Temple*. Philadelphia: Matthew Carey, 1794; Early American Imprints, 27649; New York: Oxford University Press, 1986. New York: Modern Library, 2004.
- Rowson. *Mentoria, or, The Young Lady's Friend: In Two Volumes*. Philadelphia: Printed for Robert Campbell by Samuel Harrison Smith, 1794; Early American Imprints, 27654.
- Rowson. *The Fille De Chambre*. Philadelphia: Printed for H. & P. Rice, 1794; revised as *Rebecca, or, The Fille De Chambre*. Boston: Published by R. P. & C. Williams, Printed by J. Belcher, 1814.
- Rowson. *Reuben and Rachel: Or, Tales of Old Times*. Boston: Printed by Manning & Loring for David West, 1798.
- Tenney, Tabitha. *Female Quixoticism*. . . Boston: Printed by I. Thomas & E. T. Andrews, 1801; edited by Jean Nienkamp and Andrea Collins. New York: Oxford University Press, 1992.

### Sources

- Barnes, Elizabeth. *States of Sympathy: Seduction and Democracy in the American Novel*. New York: Columbia University Press, 1997.
- Davidson, Cathy. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.
- Gould, Philip. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. Cambridge & New York: Cambridge University Press, 1996.



Front cover for a later, retitled edition of Susanna Rowson's popular novel first published in 1791 as *Charlotte: A Tale of Truth*

- Samuels, Shirley. *Romances of the Republic: Women, the Family, and Violence in the Literature of the Early American Nation*. New York: Oxford University Press, 1996.
- Stern, Julia A. *The Plight of Feeling: Sympathy and Dissent in the Early American Novel*. Chicago: University of Chicago Press, 1997.

### Recommended Writings

- Brown, William Hill. *The Power of Sympathy* (1789)
- Rowson, Susanna. *Charlotte: A Tale of Truth* (1791)
- Foster, Hannah Webster. *The Coquette* (1797)
- Tenney, Tabitha. *Female Quixoticism* (1801)



### Studying the Early American Sentimental Novel

Students interested in learning about the genesis of the early American novel should consult these general studies: Herbert Ross Brown's *The Sentimental Novel in America, 1789–1860* (Durham, N.C.: Duke University Press, 1940); Lillie Deming Loshe's *The Early American Novel, 1789–1830* (New York: F. Ungar, 1958); Leslie A. Fiedler's *Love and Death in the American Novel* (New York: Stein & Day, 1966); Henri Petter's *The Early American Novel* (Columbus: Ohio State University Press, 1971); Emory Elliott's *Revolutionary Writers: Literature and Authority in the New Republic 1725–1810* (Oxford: Oxford University Press, 1982); Cathy Davidson's *Revolution and the Word: The Rise of the Novel in America* (New York: Oxford University Press, 1986/2004); and Jane P. Tompkins's *Sensational Designs: The Cultural Work of American Fiction, 1790–1860* (New York: Oxford University Press, 1985). More-recent studies include Karen Ann Weyler's *Intricate Relations: Sexual and Economic Desire in American Fiction, 1789–1814* (Iowa City: University of Iowa Press, 2004); Shirley A. Samuels's *Companion to American Fiction, 1780–1865* (Malden, Mass.: Blackwell, 2004); Sarah Florence Wood's *Quixotic Fictions of the USA, 1792–1815* (Oxford: Oxford University Press, 2005). For a helpful collection of essays on the early American novel, see *A Companion to American Fiction, 1780–1865*, edited by Shirley Samuels (Malden, Mass.: Blackwell, 2004). Examples of early American novels outside of the sentimental tradition include Hugh Henry BRACKENRIDGE's *Modern Chivalry: Containing the Adventures of Captain John Farrago, and Teague O'Regan, His Servant* (Philadelphia: John M'Culloch, 1792–1797) and Gilbert IMLAY's *The Emigrants, &C.: Or the History of an Expatriated Family, Being a Delineation of English Manners, Drawn from Real Characters* (London: Printed for A. Hamilton, 1793).

For a more specific study of the sentimental novel, see Shirley Samuels's *Romances of the Republic: Women, the Family, and Violence in the Literature of the Early American Nation* (New York: Oxford University Press, 1996); Elizabeth Barnes's *States of Sympathy: Seduction and Democracy in the American Novel* (New York: Columbia University Press, 1997); Julia A. Stern's *The Plight of Feeling: Sympathy and Dissent in the Early American Novel* (Chicago: University of Chicago Press, 1997); Donna R. Bontatibus's *The Seduction Novel of the Early Nation A Call for Socio-Political Reform* (East Lansing: Michigan State University Press, 1999); and Earl F. Yarrington's *The Portrayal of Woman's Sentimental Power in American Domestic Fiction: The Novels of Mary Jane Holmes, 1825–1907* (Lewiston, N.Y.: Edwin Mellen Press, 2007). For a print bibliography, see Patricia L. Parker's *Early American Fiction: A Reference Guide* (Boston, Mass.: G.K. Hall, 1984); Barbara Anne White's *American Women's Fiction, 1790–1870: A Reference Guide* (New York: Garland, 1990); and Doreen Alvarez Saar and

Mary Anne Schofield's *Eighteenth-Century Anglo-American Women Novelists: A Critical Reference Guide* (New York: G. K. Hall, 1996).

### Separatist (Pilgrim)

Puritan dissenters, also known as Separatists, demanded further reform within the ANGLICAN CHURCH, including more congregational autonomy. This demand was considered seditious to the Crown, and so the dissenters separated from the Church of England. To avoid persecution, one group, the members of the Scrooby Congregation, fled to Holland in 1608 under the ministerial leadership of John Robinson.

Concerned for their economic survival and their children's assimilation in Holland, and fearing that the Dutch might soon be engaged in a battle with Spain, the Pilgrims departed on the *MAYFLOWER* for the New World to establish PLYMOUTH COLONY in 1620, after twelve years in exile. William BRADFORD, a leader of the Plymouth, Massachusetts, colony, was the first to identify this particular group as "Pilgrims." The Separatists, who had broken from the Church of England, had strict requirements for church membership, including renunciation of the Church of England and reasonable, visible evidence of their conversion. Key historical records and literary texts concerning these events include William BRADFORD's *HISTORY OF PLYMOUTH PLANTATION*, which he wrote between 1630 and 1646, Cotton MATHER's *MAGNALIA CHRISTI AMERICANA*, John WINTHROP's "Modell of Christian Charity" (1630) and his *Journals*, written between 1630 and 1649 (1790), and Samuel SEWALL's *Diary*, recorded between 1674 and 1729 (1878–1882).

### Sources

Demos, John. *A Little Commonwealth: Family Life in Plymouth Colony*, second edition. New York: Oxford University Press, 2000.

Langdon, George D., Jr. *Pilgrim Colony: A History of New Plymouth, 1620–1691*. New Haven: Yale University Press, 1966.

Miller, Perry. *Errand into the Wilderness*. New York: Belknap Press of Harvard University, 1956.

### Sermon

The sermon was one of the most popular forms of literature in colonial America, in part because of the central role of religion and in part because of the increasing distribution of printed matter. For the Protestant churches, in particular, the sermon provided a model for scriptural study and encouraged interpretation of the Scriptures by the congregation.

The seventeenth-century Puritan sermon followed a three-part structure: text or explication, confirmation or doctrine, and uses or application. The first section provides a close reading of Scripture and an opportunity to demonstrate

scriptural interpretation. Section two provides evidence of the lesson from Scripture or from common experience. Section three applies the text in both a general, exemplary manner and in a direct, practical way, leaving the congregation to ponder the overall effects of a particular text and message. On Sundays, when services were held twice a day, the first two components were addressed in the morning service, while the application was delivered in the afternoon. Puritan sermons were written in the “plain style,” which adopted straightforward diction over the more ornate flourishes of contemporary prose. (See also the JEREMIAD, another type of sermon.)

Popular manuals and books on preaching included John Wilkin's (1614–1672) *Ecclesiastes, or, A Discourse Concerning the Gifts of Preaching as it Falls under the Rules of Art* (1646); William Chappell's (1582–1649) *The Preacher, or, The Art and Method of Preaching* (1656); John Edwards's (1637–1716) *The Preacher* (3 volumes, 1705–1707); and Cotton MATHER's *Manuductio ad Ministerium* (1726). Sermons were delivered orally, and preachers were encouraged to memorize their notes or complete drafts. Church members often took sermon notes, and full transcriptions that were later revised by the minister frequently made their way into print. In fact, sermons were among the most common printed materials in early America. According to Sargent Bush Jr., sermons represented 40 percent of all books published in America between 1639 and 1729. For example, Lewis Bayley's (circa 1565–1633), *The Practice of Piety* went through twenty-five editions by 1630; Thomas SHEPARD's *The Sincere Convert* was reprinted twenty-two times (1640–1693); and Thomas HOOKER's *The Poore Doubting Christian Drawne to Christ* was reprinted seventeen times (1629–1700).

Sermons were written not only for religious meetings, but also for special occasions and as platforms for secular community forums. For example, the “election sermon,” upon the opening of the General Court, reinforced the mission of a community; the “execution sermon” reminded colonists of expected moral and civil behavior; and the “funeral sermon” evoked saints who had passed on before. Sermons were also prepared for fast days, thanksgiving days, ordinations, and dedications.

## Sources

- Bercovitch, Sacvan. *The American Jeremiad*. Madison: University Wisconsin Press, 1978.
- Bercovitch. *The Puritan Origins of the American Self*. New Haven: Yale University Press, 1975.
- Bush, Sargent, Jr. “Sermons and Theological Writings,” in *Columbia Literary History of the United States*, edited by Emory Elliott. New York: Columbia University Press, 1998, 56–66.
- Cohen, Charles Lloyd. *God's Caress: Psychology of Puritan Religious Experience*. New York: Oxford University Press, 1986.
- Elliott, Emory. *Power and the Pulpit in Puritan New England*. Princeton University Press, 1975.

## Seven Years' War

See FRENCH AND INDIAN WAR

### Sewall, Jonathan (1728–1796) playwright, propagandist

Jonathan Sewall is noted for his defense of Crown policy in newspaper essays published in *The Boston Evening-Post*; *The Boston Gazette, or, Country Journal*; *The Massachusetts Gazette*; and *The Boston Censor*. He often signed his work with the pseudonyms “Philanthrop” and “Philaethes.” Sewall's essays often read like legal briefs, and were peppered with sarcasm. In addition to these newspaper essays he wrote “The Association of the Delegates” (1774), a verse SATIRE on the Nonintercourse or boycott resolutions issued by the First Continental Congress to force Great Britain to repeal the Townshend Acts. The poem parallels the original document, but Sewall uses an obtuse PATRIOT narrator to interject satiric editorial commentary on the congressional policy. *A Cure for the Spleen; or, Amusement for a Winter's Evening, being the Substance of a Conversation on the Times, over a Friendly Tankard and Pipe* (1775) is a debate, set in a tavern, in which the characters raise or respond to all the American grievances against the Crown. The play's hero, the intelligent Reverend Sharp, voices Sewall's own conviction that the rebels are motivated by self-interest, disappointed ambitions, and a love of demagoguery. During the evening, Sharp rebuts the arguments of Mr. Puff, a representative to the Congress, while a cross section of the Boston community, including a squire and a barber, join in the debate.

Jonathan Sewall was born in Boston on August 24, 1728, to Jonathan and Mary Payne Sewall. He was from a family noted for judges, HARVARD faculty, and political leaders in Massachusetts for almost a century, but his own father was an unsuccessful merchant. Jonathan entered Harvard with financial assistance from his uncle, Samuel SEWALL, and was expelled for pranks played against the well-known minister Jonathan Mayhew (1720–1776). Readmitted after making a public apology, Sewall received his degree in 1748 and taught school in Salem for several years afterward. With further assistance from family and friends, he undertook the study of law and in 1758 began a steadily growing practice in Charleston, Massachusetts.

In the early 1760s Sewall received several key appointments within the royal government of the province. He served first as solicitor-general, then, in 1767, as attorney-general, finally receiving an appointment as a judge of the admiralty. This patronage persuaded Sewall that the Crown was benevolent, a position he continued to maintain as men such as John ADAMS began to denounce the tyrannical tendencies of the royal government.

When Britain's colonial policy changed—signaled by the STAMP ACT—he was satirized in John TRUMBULL's *M'Fingal* (1776) as “the summit of newspaper wit”; however, Sewall's



opponents acknowledged that he was the most dangerous apologist for the Crown in Massachusetts. In September 1774 a mob wrecked Sewall's Cambridge home while he was away; his wife, Esther Quincy Sewall, gave them the contents of the wine cellar to keep them from taking everything else. Sewall, his wife, and their two sons then fled to the safety of British-occupied Boston. In 1775 when the British evacuated Boston, the Sewalls went to England. Sewall's estate was confiscated in 1779, and he was named in the new state's Bill of Attainder, which banished several prominent LOYALISTS, declaring them traitors. He suffered a breakdown while in England, locking himself in his room for almost eighteen months. In 1788 the Sewalls immigrated to St. John, New Brunswick, Canada, where Jonathan Sewall lived as a semirecluse until his death on September 27, 1796.

### Work

Sewall, Jonathan. *A Cure for the Spleen; or, Amusement for a Winter's Evening; Being the Substance of a Conversation on the Times over a Friendly Tankard and Pipe. Taken in Short Hand by Sir Roger de Coverly*. Boston, 1775; Early American Imprints, 14454.

### Sources

Berkin, Carol. *Jonathan Sewall: Odyssey of an American Loyalist*. New York: Columbia University Press, 1974.  
 Raphael, Ray. *The First American Revolution: Before Lexington and Concord*. New York: New Press, 2002.

### Sewall, Samuel (1652–1730) diarist

*January 6, 1696, . . . Three courts sit tomorrow. . . . I had hoped that seeing God pardoned all Israel's iniquities, He would pardon mine, as being part of Israel.*

—*The Diary of Samuel Sewall, 1674–1729*  
 (1878–1882)

Judge Samuel Sewall was born at Bishop Stoke, Hampshire, England, on March 28, 1652. His family settled in Massachusetts when Samuel was nine years old, and at fifteen he was a student at HARVARD. After graduation in 1671, Sewall became a fellow of the college and began his famous diary. In 1675 he married Hannah Hull, daughter of the wealthy merchant John Hull, and joined his father-in-law in business. Samuel had thirteen children with Hannah; she died in 1717. Sewall married Abigail Tilley in October 1719. Following Abigail's death, he married his third wife, Mary Gibbs, in 1722.

Samuel Sewall is best known for his diary, published from 1878 to 1882 as *The Diary of Samuel Sewall, 1674–1729*. The diary has little stylistic merit, and most of the entries are extremely brief, though on the topic of his courtships he wrote more extensively, especially about his unsuccessful wooing of Katherine Winthrop. The diary reveals much about life



*Portrait of Samuel Sewall by John Smibert, 1729*

in Massachusetts during that colony's transition from a religious experiment to a thriving community, from a Puritan to a more secular Yankee culture. It is not, like many Puritan diaries, a record of a spiritual journey. Instead, it reflects the life of a prosperous and active merchant, banker, landowner, councilman, and judge. It is also filled with news of the day: the death of major local figures, important political elections or legislative and judicial decisions, business dealings, and social events.

Sewall's *The Selling of Joseph* (1700), the first antislavery tract published in New England, is a major work. In it Sewall mused, "All things considered, it would conduce more to the Welfare of the Province, to have White Servants for a Term of Years, than to have Slaves for Life. Few can endure to hear of a Negro's being made free; and indeed they can seldom use their freedom well; yet their continual aspiring after their forbidden, renders them Unwilling Servants." Sewall insisted that free men could not be made property; that slavery was not necessary for the colonial economy; and that there was no special curse on Africans that permitted their enslavement.

1692. Aug. 19<sup>th</sup> 1792. This day the Gent Govr  
 Major Philips, Mr. Rufel, Capt. Lynde  
 & my self went to Watertown. Advise  
 ye inhabitants at yr Town-meeting to settle  
 a minister; and if could not otherwise  
 agree, shoud first have a Town-meeting  
 to decide where ye Meetinghouse shoud  
 be set: many say Whitney's Hill  
 woud be a convenient place.

This day George Burrough, John  
 Dolefull, William, Jr Procter, Martha Carrier &  
 Witchcraft George Jacobs were executed at Salem  
 a very great number of Spectators be-  
 ing present. Mr. Cotton Mather was  
 there, Mr. Sims, Hale, Noyes, Chievers  
 &c. All of y<sup>e</sup> said they were innocent,  
 Carrier & all. Mr. Mather says they all  
 died by a Righteous Sentence. Mr. Bur-  
 rough by his Speech, Prayer protestati-  
 on of his Innocence, did much move un-  
 thinking persons, w<sup>th</sup> occasions y<sup>e</sup> speaking  
 loudly concerning his being executed.

Aug<sup>t</sup> 25. Fast at ye old Church respecting  
 ye Witchcraft, Drought &c.

Aug<sup>t</sup> 27. abt 4 y<sup>e</sup> m<sup>o</sup> Cous. Tiffender  
 comes in & tells ye sad News of Simon  
 Gates being dead of ye ~~Small~~ Fever  
 died yesterday & is buried to day. I  
 heard not a word of it, & so neither  
 saw him sick; nor was at his Burial.

Page from Sewall's diary. The entry for August 19, 1692, records the executions of persons convicted in the Salem Witchcraft Trials, for which Sewall was a judge.

He rejected both the slaveholders' defense that the curse of Noah's son Ham condemned Africans to enslavement and that exposure to Christianity was beneficial to blacks even as slaves. Slavery was "atrocious" and criminal, he wrote, and it corrupted the entire society in which it existed. Sewall also tried his hand at poetry, some of which he preserved in the

diary. His verse, though witty, does not enhance his literary reputation.

Sewall entered politics in the 1680s, serving as a member of the provincial council between 1784 and 1786. In 1692 he accepted a fateful appointment as one of nine justices on a special court to try the women and men accused



of witchcraft in Salem Village. Four years later, Sewall had serious misgivings about the execution of nineteen people and the incarceration of over one hundred more. He publicly acknowledged his responsibility for this tragedy. He continued to serve in the judiciary following the witchcraft trials, eventually becoming chief justice of the Superior Court, a position he held until 1728. Sewall died in his Boston home on January 1, 1730.

### Works

Sewall, Samuel. *The Selling of Joseph; a Memorial*. Boston: Printed by Bartholomew Green and John Allen, 1700; Early American Imprints, 951. Edited by Sidney Kaplan. Amherst: University of Massachusetts Press, 1969.

Sewall. *The Diary and Life of Samuel Sewall, 1674–1729*. Boston: Massachusetts Historical Society Collections, 1878–1882, edited by Milton Halsey Thomas. New York: Farrar, Straus & Giroux, 1973.

### Sources

Graham, Judith S. *Puritan Family Life: the Diary of Samuel Sewall*. Boston: Northeastern University Press, 2000.

Winslow, Ola Elizabeth. *Samuel Sewall of Boston*. New York: Macmillan, 1964.

### Recommended Writings

*The Diary and Life of Samuel Sewall* (1674–1729; published 1878–1882)

*The Selling of Joseph* (1700)

### Studying Samuel Sewall

Samuel Sewall was a judge, merchant, and colonial magistrate who, from 1674 to 1729, kept one of the most detailed diaries of colonial America. Biographical sources that students might consult include Ola Elizabeth Winslow's *Samuel Sewall of Boston* (New York: Macmillan, 1964) and T. Benson Strandness's *Samuel Sewall; A Puritan Portrait* (East Lansing: Michigan State University Press, 1967). For studies of Sewall's diary and for historical context of seventeenth-century Boston, see Harvey Wish's introduction to *The Diary of Samuel Sewall*, abridged and edited by Wish (New York: Putnam, 1967); Nathan Henry Chamberlain's *Samuel Sewall and the World He Lived In* (New York: Russell & Russell, 1967); Steven E. Kagle's *American Diary Literature, 1620–1799* (Boston: Twayne, 1979); Judith S. Graham's *Puritan Family Life: The Diary of Samuel Sewall* (Boston: Northeastern University Press, 2000).

For general sources about colonial Boston and NEW ENGLAND, see Charles Lloyd Cohen's *God's Caress: The Psychology of Puritan Religious Experience* (New York: Oxford University Press, 1986); David D. Hall's *Worlds of Wonder, Days of Judgment: Popular Religious Belief in Early New England* (New York: Knopf, 1989); Francis J. Bremer's *Puritanism: Transatlantic Perspectives on a Seventeenth-Century Anglo-American Faith* (Boston: Massachusetts Historical Society, 1993); Bremer's *Shaping*

*New Englands: Puritan Clergymen in Seventeenth-Century England and New England* (New York: Twayne, 1994); Cedric B. Cowing's *The Saving Remnant: Religion and the Settling of New England* (Urbana: University of Illinois Press, 1995); and Laura Lunger Knoppers's *Puritanism and Its Discontents* (Newark: University of Delaware Press, 2003).

For an examination of Sewall's role as a judge in the SALEM WITCHCRAFT TRIALS and his subsequent apology, see Lawrence W. Towner's "The Sewall-Saffin Dialogue on Slavery" (*William and Mary Quarterly*, 21 [1964]: 40–52); David S. Lovejoy's "Between Hell and Plum Island: Samuel Sewall and the Legacy of the Witches, 1692–97" (*The New England Quarterly*, 70 [1997]: 355–368); and Richard Francis's *Judge Sewall's Apology: The Salem Witch Trials and the Forming of an American Conscience* (New York: Fourth Estate, 2005).

For archival work, see the Samuel Sewall Papers (1672–1815), which are housed at the MASSACHUSETTS HISTORICAL SOCIETY; for detailed information, see the finding aid (<<http://www.masshist.org/findingaids/doc.cfm?fa=fa0242>> viewed May 2, 2007). For electronic sources on Samuel Sewall and his antislavery tract *The Selling of Joseph*, students should consult "Samuel Sewall Speaks Out" (<<http://www.pbs.org/wgbh/aia/part1/1p271.html>> viewed May 2, 2007).

### Shays's Rebellion (1786–1787)

Instigated by foreclosures and economic hardships following the Revolutionary War, Daniel Shays (1747?–1825), farmer and veteran captain of the Continental army, along with fellow veteran Luke Day, organized and led a group of farmers from Massachusetts in protest against these conditions. To offset the tremendous war debt, the state had raised taxes and imposed deflationary currency policies. In September 1786, Shays's group forced the release of 1,100 farmers from the county of Hampshire, Massachusetts, who, unable to pay the higher taxes, had been sent to debtors' prison. They also held conventions at which they stated their complaints and concerns, namely: "The present expensive mode of collecting debts"; the use of tax proceeds "to discharge the interest of government securities"; the suspension of habeas corpus; the unlimited power to local police officers granted by the Riot Act. The rebellion ultimately rallied more than four thousand like-minded PATRIOTS, whose fierce battles and strong convictions influenced policy so that the ARTICLES OF CONFEDERATION were reconsidered. Shays's Rebellion elicited a range of literary responses, from sympathetic references in Royall TYLER's *THE CONTRAST* to a mock-heroic epic *The Anarchiad: A Poem on the Restoration of Chaos and Substantial Night* (1786–1787) from the CONNECTICUT WITS that was directed against Daniel Shays and the general political unrest that followed the war. David HUMPHREYS's poem, "The Monkey Who Shaved Himself and His Friends.

A Fable" (1787) also criticized the rebellion; it reads in part: "Who cannot write, yet handle pens, / Are apt to hurt themselves and friends. / Though others use them well, yet fools / Should never meddle with edge tools." More-supportive works include Isaac BACKUS's "An address to the Inhabitants of New-England, Concerning the Present Bloody Controversy therein" (1787) and George Richards Minot's (1758–1802) *The History of the Insurrections, in Massachusetts, in the Year 1786 and the Rebellion Consequent Thereon* (1788).

### Sources

- Gross, Robert A. *In Debt to Shays: The Bicentennial of an Agrarian Rebellion*. Charlottesville: University Press of Virginia, 1993.
- Richard, Leonard L. *Shays's Rebellion: The American Revolution's Final Battle*. Philadelphia: University of Pennsylvania Press, 2003.

### Shepard, Thomas (1605–1649) minister, diarist

Thomas Shepard was born in Towcester, England on November 5, 1605, the day of the Gunpowder Plot (an attempt by Catholic extremists to blow up the Houses of Parliament and assassinate King James I). The son of a grocer's daughter and a grocer's apprentice, Shepard was shuffled from relative to relative from the age of three and was orphaned by age ten. Despite this unsettled childhood, Shepard managed to graduate on scholarship from Emmanuel College, Cambridge, receiving his B.A. in 1623/1624 and his M.A. in 1627. He was ordained a priest in the Church of England, but in 1630 he was silenced for nonconformity by Archbishop William Laud (1573–1645). Unable to preach, Shepard took a post as a tutor and personal chaplain for the family of Sir Richard Darley. He met his wife, Margaret Tauteville, at the Darley estate, and together the two immigrated to Boston in 1634, arriving in 1635. Thomas married twice more after Margaret's death in 1637—Joanna Hooker in 1637 and Margaret Boradel in 1647. Shepard had three sons who survived infancy.

Shepard was called to the pulpit of the church at Newtowne (later Cambridge), Massachusetts, and he played a major role in shaping New England CONGREGATIONALISM. He was a champion of orthodoxy, heading the synod that condemned Anne HUTCHINSON as a religious heretic, and helping to draft the Cambridge Platform in 1649, a document that provided spiritual guidelines and rules of church discipline for all Massachusetts Congregational Churches. Although he was an unimposing figure and was often in poor health, his quiet appeal to the congregation to seek salvation was highly effective. He was, a contemporary declared, a "soul-ravishing" preacher, and Cotton MATHER later called him "Pastor Evangelicus." The colony demonstrated its appreciation and respect for Shepard by locating their new college, HARVARD, in his community.

In his own day, Shepard's sermons were widely read by other ministers who appreciated his lively style. Shepard emphasized Christ's love of humanity, although he occasionally described the horrible fate that awaited sinners, especially hypocrites. His modern reputation, however, is based on his journal, published as *Three Valuable Pieces. Viz; Select Cases Resolved; First Principles of the Oracles of God . . . and a Private Diary* (1747); and on his autobiography, published long after his death in 1647 as *The Autobiography of Thomas Shepard, the Celebrated Minister of Cambridge, N.E.* (1832). The journal and the autobiography are concerned with the central issue in a Puritan life: How can I know I am saved? Shepard traces the odyssey of his conversion, declaring that the challenges presented by external fears—of Native Americans, for example—and by internal dangers such as religious heresies, provided opportunities for him to realize that God would deliver him.

### Works

- Shepard, Thomas. *Three Valuable Pieces. Viz; Select Cases Resolved; First Principles of the Oracles of God . . . and a Private Diary*. Boston: Rogers & Fowle, 1747; Early American Imprints, 6067.
- Shepard. *The Autobiography of Thomas Shepard, the Celebrated Minister of Cambridge, N.E.* Boston: Pierce & Parker, 1832; Boston: Colonial Society of Massachusetts, 1932.

### Sources

- Gordis, Lisa M. *Opening Scripture: Bible Reading and Interpretive Authority in Puritan New England*. Chicago: University of Chicago Press, 2003.
- Holifield, E. Brooks. *Theology In America: Christian Thought From The Age Of The Puritans to the Civil War*. New Haven: Yale University Press, 2003.
- Werge, Thomas. *Thomas Shepard*. Boston: Twayne, 1987.

## Slave Narrative

A slave narrative is an autobiographical account of being enslaved. The phrase "written by himself" or "written by herself" often appears on the front cover to signify authenticity, although accounts were often dictated to others and written in the third person. Narratives were recorded after a slave had achieved freedom, either by manumission (formal freedom, granted by the owner or purchased by the slave), or by escape. Published in newspapers or as books, PAMPHLETS, or broadsides, slave narratives usually testified against the slave's captors and included detailed accounts of cruelty and inhumane treatment. Slave narratives were an important political tool of the abolition movement.

Slave narratives are not always reliable. One of the first printed narratives, Olaudah EQUIANO's *The Interesting Narrative of the Life of Olaudah Equiano* (1789), describes how he and his sister were kidnapped when he was only eleven



years old and sold into slavery. In one passage, Equiano recalls the horrors of the slave ship:

The closeness of the place, and the heat of the climate, added to the number in the ship, which was so crowded that each had scarcely room to turn himself, almost suffocated us. This produced copious perspirations, so that the air soon became unfit for respiration, from a variety of loathsome smells, and brought on a sickness among the slaves, of which many died, thus falling victims to the improvident avarice, as I may call it, of their purchasers. This wretched situation was again aggravated by the galling of the chains, now become insupportable; and the filth of the necessary tubs, into which the children often fell, and were almost suffocated. The shrieks of the women, and the groans of the dying, rendered the whole a scene of horror almost inconceivable.

Recent scholarship has suggested that Equiano was born in South Carolina and fictionalized his passage to America.

Other well-known eighteenth-century slave narratives include James Albert Ukawsaw Gronniosaw's (1712–1775) *A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince* (1770); Ignatius Sancho's (1729–1780) *Letters of the Late Ignatius Sancho, An African. In Two Volumes. To Which Are Prefixed, Memoirs of His Life* (1782); and Ottobah Cugoano's (b. 1757?) "Narrative of the Enslavement of Ottobah Cugoano, a Native of Africa; Published by Himself on the Year 1787."

## Works

Cugoano, Ottobah. *Narrative of the Enslavement of Ottobah Cugoano, a Native of Africa; Published by Himself on the Year 1787*. Chapel Hill, N.C.: Academic Affairs Library, University of North Carolina at Chapel Hill, 1999: <<http://docsouth.unc.edu/neh/cugoano/menu.html>> (viewed May 9, 2007).

Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*, 2 volumes. London: Printed and sold by the author, 1789; Early American Imprints, 23353; edited by Werner Sollors, New York: Norton, 2001.

Gronniosaw, James Albert Ukawsaw. *A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince, As Related by Himself*. Bath: Printed and sold by S. Hazard, 1770; Chapel Hill, N.C.: Academic Affairs Library, University of North Carolina at Chapel Hill, 2001: <<http://docsouth.unc.edu/neh/gronniosaw/menu.html>> (viewed May 9, 2007).

Hammon, Briton. *A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon, a Negro Man*. . . . Boston: Printed and sold by Green & Russell, in Queen-Street, 1760; Chapel Hill, N.C.: Academic Affairs Library, University of North Carolina at Chapel Hill,

2001: <<http://docsouth.unc.edu/neh/hammon/menu.html>> (viewed May 9, 2007).

Marrant, John. *A Narrative of the Lord's Wonderful Dealings with John Marrant A Black*. . . . London: Printed by Gilbert & Plummer, 1785; New York: Garland, 1978.

## Sources

Andrews, William L., ed. *Documenting the American South: North American Slave Narratives*: <<http://docsouth.unc.edu/neh/chronautobio.html>> (viewed May 2, 2007).

Andrews. *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865*. Urbana: University of Illinois Press, 1986.

Andrews, ed. *Classic African American Women's Narratives*. New York: Oxford University Press, 2003.

*Born in Slavery: Slave Narratives from the Federal Writers Project, 1936–1938*. Library of Congress: <<http://rs6.loc.gov/ammem/snhtml/snhome.html>> (viewed May 2, 2007).

Carretta, Vincent, and Philip Gould, eds. *Genius in Bondage: Literature of the Black Atlantic*. Lexington: The University Press of Kentucky, 2001.

Davis, Charles T., and Henry Louis Gates Jr., eds. *The Slave's Narrative*. New York: Oxford University Press, 1985.

Gates, ed. *The Classic Slave Narratives*. New York: New American Library, 1987.

Schomburg Center for Research in Black Culture: <<http://www.nypl.org/research/sc/sc.html>> (viewed May 2, 2007).

## Recommended Writings

Hammon, Briton. *A Narrative of the Uncommon Sufferings, and Surprising Deliverance of Briton Hammon*. . . . (1760)

Gronniosaw, James Albert Ukawsaw. *A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw, an African Prince*. . . . (1770)

Marrant, John. *A Narrative of the Lord's Wonderful Dealings with John Marrant*. . . . (1785)

Cugoano, Ottobah. *Narrative of the Enslavement of Ottobah Cugoano*. . . . (1787)

Equiano, Olaudah. *The Interesting Narrative of the Life of Olaudah Equiano*. . . . (1789)

## Studying Early American Slave Narratives

To begin a study of the slave narrative in early America, students should consult William L. Andrews's *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865* (Urbana: University of Illinois Press, 1986); Marion Wilson Starling's *The Slave Narrative: Its Place in American History* (Washington, D.C.: Howard University Press, 1988); James Tackach's *Slave Narratives* (San Diego, Calif.: Greenhaven Press, 2001); and Henry Louis Gates Jr. and Spencer R. Crew's *Unchained Memories: Readings from the Slave Narratives* (Boston, Mass.: Bulfinch, 2003).

For critical studies of slave narratives in early America, see *Genius in Bondage: Literature of the Black Atlantic*, ed-

ited by Vincent Carretta and Philip Gould (Lexington: University Press of Kentucky, 2001); Carver Wendell Waters's *Voice in the Slave Narratives of Olaudah Equiano, Frederick Douglass, and Solomon Northrup* (Lewiston: Edwin Mellen Press, 2002); Joanna Brooks and John Saillant's *"Face Zion Forward": First Writers of the Black Atlantic, 1785–1798* (Boston: Northeastern University Press, 2002); Audrey A. Fisch's *The Cambridge Companion to the African American Slave Narrative* (Cambridge: Cambridge University Press, 2007). For a study of individual authors, see for Olaudah EQUIANO: Carretta's *Equiano, the African: Biography of a Self-Made Man* (Athens: University of Georgia Press, 2005). For Ottobah Cugoana, see Helena Woodard's *African-British Writings in the Eighteenth Century: The Politics of Race and Reason* (Westport, Conn.: Greenwood Press, 1999). For studies of early American literature that include discussions of slave narratives, see Dana D. Nelson's *The Word in Black and White: Reading "Race" in American Literature, 1638–1867* (New York: Oxford University Press, 1992); Klaus H. Schmidt and Fritz Fleischmann's *Early America Re-Explored: New Readings in Colonial, Early National, and Antebellum Culture* (New York: Peter Lang, 2000); Gesa Mackenthun's *Fictions of the Black Atlantic in American Foundational Literature* (London: Routledge, 2004); and Sharon M. Harris's *Executing Race: Early American Women's Narratives of Race, Society, and the Law* (Columbus: Ohio State University Press, 2005).

Websites that provide primary sources for slave narratives include the University of North Carolina at Chapel Hill's *North American Slave Narratives: Documenting the American South* (<<http://docsouth.unc.edu>> viewed May 2, 2007); *The Gilder Lehrman Center for the Study of Slavery, Resistance and Abolition* (<<http://www.yale.edu/glc>> viewed May 2, 2007); the *Schomburg Center for Research in Black Culture* (<<http://www.nypl.org/research/sc/sc.html>> viewed May 2, 2007); and *African American Women On-Line Archival Collections* (<<http://scriptorium.lib.duke.edu/collections/african-american-women.html>> viewed May 2, 2007).

### Smith, John (circa 1580–1631) travel writer, historian

*Heer nature and liberty affords us that freely, which in England we want, or it costeth us dearely. . .*

—*Description of New England* (1616)

Adventurer and mercenary John Smith was born in England around 1580, the son of George and Ann Smith. He apprenticed to Thomas Sendall, a merchant, and following his father's death in 1596 he inherited enough wealth to establish his independence. He served a four-year term as a soldier in the wars against France, and after a brief rest in England he returned to the continent. Smith is noted for his expert navi-

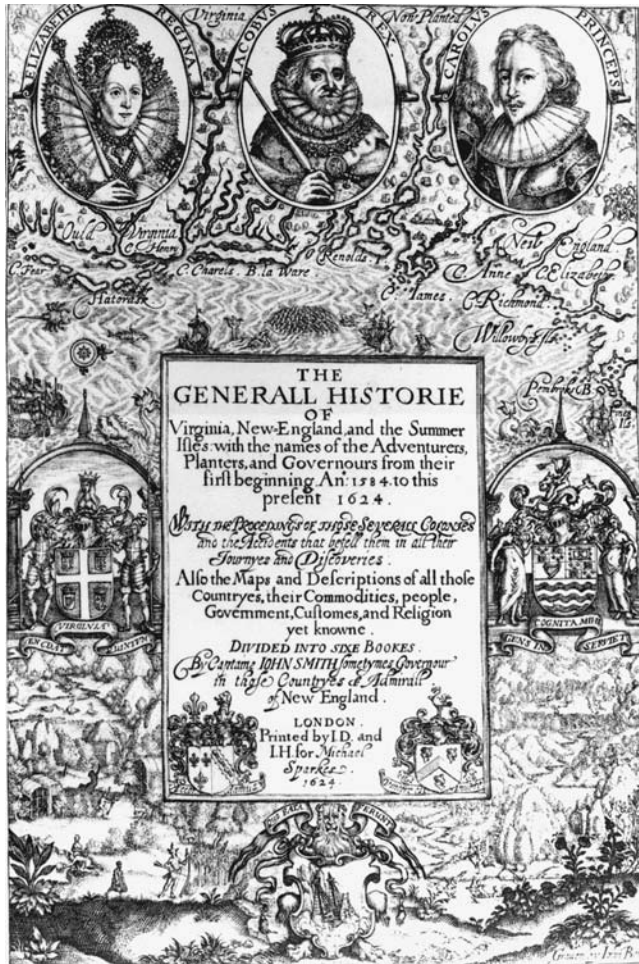


Engraving of John Smith in 1616 at age thirty-seven

gation, his observations on early life in the colonies, and his crafted, embellished writings.

Smith joined the Austrian army in Hungary against the Ottoman Turks. His promotions to captain and major attest to his abilities as a soldier. As told by Smith in his writings, however, this adventure assumes mythical proportions. It also remains squarely within the formulaic framework of his other experiences. En route to Turkey, Smith claims that he was thrown overboard by a group of Catholic pilgrims to quiet the angry gods. As is the case with each of his adventures, this story is a blend of fact and fiction. Smith might have been swept overboard, or he might have abused his company with his anti-Catholic sentiments to the point that they jettisoned him. In any case, he found himself on a deserted island. Smith joined forces with his rescuer, a French merchant, and the two slashed and pirated their way around the Mediterranean, filling both of their purses with gold. This is the second element of Smith's relations: Smith the successful if somewhat unconventional





Engraved title page from the work in which John Smith describes how Pocahontas saved his life

entrepreneur. He made his way to Hungary and achieved his initial goal, to support the Christian army of Archduke Ferdinand of Austria against the Ottoman Turks, outsmarting and outfighting both the enemy and his allies. Smith's prowess as a soldier, one of the main themes of his published adventures, apparently was matched only by his abilities as a lover. In yet another battle, Smith was taken prisoner and sold into slavery. He claimed that his mistress was so taken with his beauty that she helped him escape.

The same formula appears in Smith's history of Virginia. In 1605 he joined the expedition to establish a plantation in Virginia and in so doing filled a number of roles. He was an experienced adventurer and explorer and a successful military officer. During the early phase of settlement, Smith scouted the countryside and negotiated with the Indians, at times intimidating them to secure food. Smith published his version of the experience, *A True Relation of Such Occurrences and Accidents of Noate . . . in Virginia* in London that same year.

As told by Smith, he was captured while outnumbered, but only after he had single-handedly killed many of his captives. Taken to the capital village of Powhatan, the chief warlord of the region, he was condemned to die but was saved from beheading by the chief's favorite daughter, Pocahontas, who was taken by his beauty and nobility. A different interpretation of the story would depict Smith as either a captive or guest of Powhatan, undergoing an adoption ceremony, in which he experienced a ceremonial death in order to be reborn as a member of Powhatan's group. Pocahontas, who had acted as her father's emissary, was his sponsor.

In spite of the boasting, Smith's record of the early days of settlement in Virginia offers important historical information, including insights into the personal and factional infighting among the settlers and the leaders. Smith returned to England in 1609. An advocate of further exploration and settlement, he published an important geographical treatise, *A Map of Virginia, with a Description of the Countrey, the Commodities, People . . .* (1612).

Smith never returned to Virginia, but he continued to explore America, mapping the coastline of New England in 1614. A second expedition ended in failure. In 1616 he published his findings in *A DESCRIPTION OF NEW ENGLAND*. Smith's career as an adventurer came to an end, but he continued to write, editing the *THE GENERALL HISTORIES OF VIRGINIA, NEW-ENGLAND, AND THE SUMMER ISLES*, a history of British settlement to date that included his earlier writings along with writings borrowed from other authors. Composed as six books, the *Generall Histories* included maps, an engraving of Pocahontas, and poems. In 1626 Smith published a guide for seamen, *An Accidence or the Path-way to Experience*, that blended practical information with Smith's tales of personal adventure and heroism. Finally, in 1630, the year before his death, he published a history of all his experiences, including his earliest adventures in Europe, *The True Travels, Adventures, and Observations of Captaine John Smith*.

## Works

- Smith, John, and others. *The Generall Historie of Virginia, New-England, and the Summer Isles*. . . London: Printed by I.D. and I.H. for Michael Sparkes, 1624; Murfreesboro, N.C.: Johnson, 1970?
- Smith. *The True Travels, Adventures, and Observations of Captaine John Smith, in Europe, Asia, Affrica, and America, from Anno Domini 1593. to 1629*. . . London: Printed by J.H. for Thomas Slater, 1630. Edited by John Gould Fletcher. New York: Rimington & Hooper, 1930.
- Smith. *The Complete Works of Captain John Smith (1580–1631)*, 3 volumes, edited by Philip L. Barbour. Chapel Hill: University of North Carolina Press, 1986.
- Smith. *Captain John Smith: A Select Edition of His Writings*, edited by Karen Ordahl Kupperman. Chapel Hill: University of North Carolina Press, 1988.

## Sources

- Hayes, Kevin J. *Captain John Smith: A Reference Guide*. Boston: G. K. Hall, 1991.
- Lemay, J. A. Leo. *The American Dream of Captain John Smith*. Charlottesville: University Press of Virginia, 1991.
- Vaughan, Alden T. *American Genesis: Captain John Smith and the Founding of Virginia*. Boston: Little, Brown, 1975.

## Recommended Writings

- The Generall Historie of Virginia, New-England, and the Summer Isles* (1624)
- The True Travels, Adventures, and Observations of Captaine John Smith, in Europe, Asia, Affrica, and America, from Anno Domini 1593 to 1629. . . .* (1630)

## Studying John Smith

John Smith was an adventurer who founded JAMESTOWN and wrote extensively on the potentials of the Virginia colony. To date, there are over three hundred biographies of John Smith and over two thousand books on the history of the Virginia colony. For an introduction to John Smith, students should consult Philip L. Barbour's introduction to the definitive edition of Smith's writings, *The Complete Works of Captain John Smith (1580–1631)* (Chapel Hill: University of North Carolina Press, 1986). Recent biographies and treatments of Smith's life include J. A. Leo Lemay's *The American Dream of Captain John Smith* (Charlottesville: University Press of Virginia, 1991) and John M. Thompson's *The Journals of Captain John Smith: A Jamestown Biography* (Washington, D.C.: National Geographic Society, 2007). Notable earlier biographies include A. G. Bradley's *Captain John Smith* (London: Macmillan, 1905); Bradford Smith's *Captain John Smith, His Life & Legend* (Philadelphia: Lippincott, 1953); Philip L. Barbour's *The Three Worlds of Captain John Smith* (Boston: Houghton Mifflin, 1964); Paul Lewis's *The Great Rogue; A Biography of Captain John Smith* (New York: McKay, 1966); Everett H. Emerson's *Captain John Smith* (New York: Twayne, 1971); and Alden T. Vaughan's *American Genesis: Captain John Smith and the Founding of Virginia* (Boston: Little, Brown, 1975).

Students interested in research on the founding of Jamestown should consult Vaughan's *American Genesis*; Karen Ordahl Kupperman's *Roanoke: The Abandoned Colony* (Lanham: Rowman & Littlefield, 2007). For studies on Smith and Pocahontas, see Lemay's *Did Pocahontas Save Captain John Smith?* (Athens: University of Georgia Press, 1992) and David Price's *Love and Hate in Jamestown: John Smith, Pocahontas, and the Heart of a New Nation* (New York: Knopf, 2003).

A definitive print reference to consult is Kevin J. Hayes's *Captain John Smith: A Reference Guide* (Boston: G. K. Hall, 1991). Of the many electronic resources available on John Smith and Jamestown, some starting points are: *Cultural Readings*, from the University of Pennsylvania, which includes Smith's map of the Chesapeake region (<[http://www.library.upenn.edu/special/gallery/kislak/promotion/](http://www.library.upenn.edu/special/gallery/kislak/promotion/jsmithvimap.html)

[jsmithvimap.html](http://www.library.upenn.edu/special/gallery/kislak/promotion/jsmithvimap.html)> viewed May 2, 2007). *Jamestown Rediscovery* is devoted to an archeological project with "lists of early settlers, a map, a timeline of early colonial history, and biographical information on John Smith and others" (<<http://www.apva.org/jr.html>> viewed May 2, 2007). *Virtual Jamestown* is another helpful site with particular emphasis on Smith's experiences in Jamestown (<<http://www.iath.virginia.edu/vcdh/jamestown/jsmith.html>> viewed May 3, 2007).

## Smith, William (1727–1803) educator, theologian, poet, historian

William Smith wrote on many subjects, including education and history. While he devoted much of his time to the College of Philadelphia and to Pennsylvania politics, Smith was also active in the ANGLICAN CHURCH in America. He served as the rector of Trinity Church in Oxford Township, Philadelphia County, from 1766 to 1777. He maintained close connections with the leadership of the Anglican Church in London, especially the Society for Propagating the Gospel in Foreign Parts (SPG).

Smith was born in Scotland in 1727, the son of Thomas Smith and Elizabeth Duncan Smith. In his youth he was educated at the Society for the Education of Parochial Schoolmasters. In 1743 he entered the University of Aberdeen. He departed the university in 1747, but whether or not he completed his degree is unclear. In 1751 Smith left his position as a schoolmaster and immigrated to New York as a tutor for the Martin family of Long Island. He remained with the Martins for the next two years.

Smith became embroiled in the debate over King's College (later renamed Columbia University). He supported the establishment of a college but insisted that it should be Anglican. Smith exercised his views in an anonymous pamphlet, *Some Thoughts on Education* (1752). He followed this work in 1753 with a second treatise, *A General Idea of the College of Mirania*. Taken together, Smith's proposals argued in favor of a modern education, divided into two specific curricula. The first, intended for young men preparing for professional careers, offered a liberal education, including history, religion, and language. The second, aimed at mechanics, stressed practical subjects. Smith also had an idealistic vision of the American college—that it would serve as a haven for English culture, offering a safe harbor "When by the sad Vicissitude of Things—The Old had sunk back to its pristine Sloth."

Smith's proposals caught the interest of Benjamin FRANKLIN, a founder and trustee of the Academy of Philadelphia (predecessor to the College of Philadelphia). Encouraged by Franklin and the other trustees, Smith paid a visit to the Academy, recording his impressions in *A Poem on Visiting the Academy of Philadelphia, June 1753* (1753). After his visit Smith was hired as an instructor. He delayed his start long enough to return to England, where he was



ordained as a priest in the Anglican Church. Returning to Philadelphia in 1754, he became an important member of the Academy's faculty. Under his direction, the Academy was restructured as the College of Philadelphia, with Smith as the first provost.

As a highly visible educator, Smith extended his influence well beyond the walls of the college. A major influence on the city's cultural life, his intellectual circle included Benjamin West (1738–1820), the first major American artist; Elizabeth Graeme FERGUSON; Thomas Godfrey (1736–1763); and Francis HOPKINSON. Smith was also active in colonial politics. Although he was a public advocate of proprietary government, he was also an ardent critic of the government's reluctance to support actively the military campaign during the French and Indian War (1754–1763), outlining his position in *A Brief State of the Province of Pennsylvania* (1755). Smith's PAMPHLET isolated non-English settlers as scapegoats and demanded that all members of the Assembly be required to take an oath of allegiance to the king. It also suggested banning all foreign-language newspapers and suspending suffrage for German settlers until they were fully Anglicized. The nativism inherent in Smith's plan prompted a flurry of angry responses. Smith responded to these in *A Brief View of the Conduct of Pennsylvania in 1755* (1756).

In 1757 Smith established his own political organ, *The American Magazine and Monthly Chronicle*, with William Bradford as publisher. Although it was blatantly LOYALIST in its editorial policy, *The American Magazine* was also a forum for the literati of Philadelphia, including Hopkinson and Godfrey. Early in 1758 Smith was arrested and charged with seditious libel against the Pennsylvania assembly. The magazine folded and several months later Smith was released from jail; however, he was arrested a second time in September. That same year he married Hannah Moore; the couple had seven children. In December, Smith sailed to England to pursue an appeal and arrived to a hero's welcome. On the recommendation of the Archbishop of Canterbury, Oxford University awarded him a degree as a doctor of divinity. The Crown exploited a legal technicality to dismiss the case, and Smith sailed for Philadelphia in 1759.

Back in Philadelphia, Smith resumed his academic interests and remained an ardent Anglophile. In 1762 he returned to England, where he spent the next two years raising funds for the College of Philadelphia. In 1765 he published a history celebratory of the English victory in the FRENCH AND INDIAN WAR, *An Historical Account of the Expedition against the Ohio Indians* in 1764. Smith opposed the STAMP ACT on legal grounds, but he rejected rebellion against the mother country. He was torn between his love of England and his vision of America, as evidenced in his *Sermon on the Present Situation of American Affairs* (1775), in which he admits to the validity of the American protests but hopes for some form of reconciliation.

Smith's quasi loyalism came at a cost. In 1779 he was removed as provost of the College of Philadelphia. He accepted a parish posting in Maryland and a position as president of Washington College in Chestertown. In 1783 he was appointed bishop of Maryland. In 1789 Smith succeeded in securing reappointment as provost of the College of Philadelphia, but his success was short-lived. He was ousted in 1791 when the college became part of the newly established University of Pennsylvania.

## Works

Smith, William. *An Historical Expedition against the Ohio Indians*. Philadelphia: Printed by William Bradford, 1765; Ann Arbor: University Microfilms, 1966.

Smith. "Account of the College, Academy, and Charitable School of Philadelphia in Pennsylvania," in *The Works of William Smith*. Philadelphia: Hugh Maxwell & William Fry, 1803; Philadelphia: University of Pennsylvania Library, 1951; Early American Imprints, 11863.

## Sources

Adams, Thomas Randolph. *Trial of the Writings of William Smith, First Provost of the University of Pennsylvania*. Philadelphia: University of Pennsylvania Library, 1950.

Fletcher, Charlotte Goldsborough. *Cato's Mirania: A Life of Provost Smith*. Lanham, Md.: University Press of America, 2002.

Gegenheimer, Albert Frank. *William Smith, Educator and Churchman, 1727–1803*. Philadelphia: University of Pennsylvania Press, 1943.

Smith, Horace Wemyss. *Life and Correspondence of the Rev. William Smith, D.D. . . . With Copious Extracts from his Writings*, 2 volumes. Philadelphia: S. A. George, 1879, 1880; New York: Arno, 1972.

## Spiritual Autobiography

A spiritual autobiography is a first-person account of a religious or spiritual journey that culminates with a conversion to a state of divine grace. The various stages of temptation and struggle leading to the conversion are often related dramatically, conveying realism and creating empathy for an audience who may be experiencing similar trials and seeking guidance and inspiration. Owen C. Watkins observes that spiritual autobiographies "were not written because the writers thought their lives were 'exemplary ones.' . . . [T]hey hoped through the record of their own experience to offer experimental proof of some of the eternal truths of Christianity." Charles Lloyd Cohen explains that the conversion itself "begins with the soul's initial conviction of sin, an event that usually took place before an individual reached twenty-five."

Puritan leader Jonathan EDWARDS, in what was later called his *Personal Narrative*, traced his first "awakening" in his father's congregation as a young boy, followed by "sinful" episodes, until eventually, his doubts were overcome. Writ-

ten around 1739 and initially included in a 1740 letter to his future son-in-law Aaron Burr, Edwards's account follows the typical pattern of a spiritual autobiography, as he relates an increasing acceptance of divine guidance: "The sense I had of divine things, would often of a sudden as it were, kindle up a sweet burning in my heart; an ardor of my soul, that I know not how to express."

For QUAKERS, a spiritual autobiography was meant to be disclosed posthumously. Following a similar pattern of trials and spiritual awakenings, the Quaker text often includes dreams and other intuitive communication that guides the seeker. In John WOOLMAN's 1774 journal, he relates a dream that occurred when he was nine years old. He was watching a moonrise, when a cloud "lighted on a pleasant green . . . and was immediately turned into a tree." The sun rose, but unfortunately its great heat "wrought so powerfully on the little green tree that the leaves gradually withered; and before noon it appeared dry and dead." Though Woolman offers no further explanation, the dream sequence reveals his sensitivity to images and symbols. As Woolman pursues his spiritual quest, he experiences many struggles: "Now though I had been thus straightened to bear the cross, I still found myself in great danger, having many weaknesses attending me and strong temptations to wrestle with." Woolman, like Edwards, reveals the fluctuating patterns of a spiritual quest.

Another Quaker, Elizabeth ASHBRIDGE, began her 1740s spiritual autobiography with a confession, explaining: "most earnestly I desire that whosoever reads the following lines, may take warning and shun the Evils that I have thro' the Deceitfulness of Satan been drawn into." Throughout the narrative Ashbridge demonstrates her earnest intentions and testifies to the wisdom of divine guidance. As these texts suggest, spiritual autobiographies often reflect the biblical experience of Job, who struggled with trials until he at last surrendered to divine will. Other early American PERSONAL NARRATIVES, such as the CAPTIVITY NARRATIVE and the SLAVE NARRATIVE, follow a similar pattern: each tells of an individual's struggles from a state of restriction to a state of release. In this regard the spiritual autobiography provides a template for other first-person narratives.

## Sources

- Caldwell, Patricia. *The Puritan Conversion Narrative: The Beginnings of American Expansion*. Cambridge & New York: Cambridge University Press, 1983.
- Cohen, Charles Lloyd. *God's Caress: The Psychology of Puritan Religious Experience*. New York: Oxford University Press, 1986.
- Shea, Daniel B., Jr. Introduction to *Some Account of the Fore Part of the Life of Elizabeth Ashbridge*. *Journeys in New Worlds: Early American Women's Narratives*, edited by William L. Andrews. Madison: University of Wisconsin Press, 1990, 119–146.

Shea. *Spiritual Autobiography in Early America*. Princeton: Princeton University Press, 1968.

Watkins, Owen C. *The Puritan Experience: Studies in Spiritual Autobiography*. New York: Schocken, 1972.

## Stamp Act & Non-Importation Agreements

The Stamp Act, passed by the British Parliament on March 22, 1765, to be implemented on November 1, 1765, required an official stamp on legal and commercial agreements to make them legally binding and thus imposed taxes on all ships' papers, licenses, bills of lading, indentures, newspapers, books, dice, and playing cards. In 1763 George Greenville, first lord of the treasury, prompted by staggering debt from the Seven Years' War (see FRENCH AND INDIAN WAR, 1754–1763), initiated legislation for the Stamp Act with the stated intention "towards defraying the expences of defending, protecting, and securing, the British colonies and plantations in America." When the Stamp Act was passed two years later, revenue was obtained by requiring that a stamp designating the value of a document be purchased from an official distributor. Otherwise, the document would be considered illegal. The imposition of taxes met with immediate protest from prominent pamphleteers and newspaper journalists, especially since payment was required in the form of gold or silver, commodities that colonists held in limited supply. On August 14, 1765, a group of shopkeepers and artisans who called themselves The Loyal Nine, later known as the Sons of Liberty, hung an effigy of Andrew Oliver (1706–1774), soon to be commissioned as distributor of stamps for Massachusetts. The Stamp Act was repealed in March 1766. Additional sanctions against the colonists included the Townshend Revenue Acts of June 1767, which imposed taxes on paper, tea, glass, lead, and paints. In response to this repeated taxation by the British—the Sugar Act of 1764, the Stamp Act of 1765, and the Tea Act of 1773—American colonists protested, beginning in 1768, with a series of non-importation agreements. Passed on August 1, 1768, the Boston Non-Importation Agreement was one of several embargo acts to protest British taxation. In 1774 The Declaration and Resolves of the First Continental Congress stated, "We have suspended our importation from Great Britain and Ireland; and in less than a year's time, unless our grievances should be redressed, shall discontinue our exports to those kingdoms and the West Indies." These acts agitated the growing unrest and dissatisfaction with British rule in the American colonies.

## Sources

- Morgan, Edmund Sears, and Helen M. Morgan. *The Stamp Act Crisis: Prologue to Revolution*. Chapel Hill: University of North Carolina Press, 1953.
- Thomas, Peter David Garner. *British Politics and the Stamp Act Crisis: The First Phase of the American Revolution, 1763–1767*. Oxford: Clarendon Press, 1975.

**Steendam, Jacob** (circa 1615–circa 1673) *poet*

Little is known about the life of poet Jacob Steendam. He was born in a small Dutch town, probably in 1615. Around 1637 he moved to Amsterdam and began a career with the Dutch West India Company. While working for this major trading monopoly, he traveled to the coast of Guinea, remaining in Africa for almost a decade. When he returned to Holland in 1649, he married Sara de Rosschou; he also published his first collection of poems, *The Goldfinch* (1649–1650). In 1650 Steendam left the company's employ and eventually made his way to the Dutch colony of New Netherlands. Having purchased land on Long Island and houses in New Amsterdam, he became both a merchant and a slave trader. Steendam left the colony when it fell to the English in 1664. He appeared in the East Indies in 1665 and became a resident of Batavia, Java, where he became the governor of the Orphans House.

Steendam was one of the earliest poets in mainland America. Because he wrote only in Dutch and never learned English, his poetry probably was unknown to Americans until it was translated in 1865. His "Complaint of New Netherlands to Her Mother" (1659) was the first poem written in New Netherlands, a Dutch colony. Couched as a child's plea to its mother for protection, the poem was a call to the Dutch government to defend the colony from Indian and English enemies. Steendam's verse described the bounty of the New World: "Milk and butter; fruits to eat / No one can enumerate; / Ev'ry vegetable known / Grain the best that e'er was grown." The Dutch government, Steendam concluded, ought to protect its small portion of such a paradise.

Also written while Steendam was living in New Netherlands, his "Praise of New Netherlands" (1662) is a 300-line poem that repeats the theme of a bountiful new world, and catalogues the pleasures and natural wonders of America. New Netherlands, Steendam declared, was "a very Eden" which provided the colonist with "Whatever does with breadth of life expand / Or comes from out the sea."

**Sources**

Murphy, Henry Cruse, ed. *Anthology of New Netherland: Or, Translations from the Early Dutch Poets of New York, with Memoirs of Their Lives*. New York, 1865; New York: Garrett, 1970.

Murphy. *Jacob Steendam: noch vaster: A Memoir of the First Poet in New Netherland*. The Hague, 1861; New York: Dodd, Mead, 1908.

**Stiles, Ezra** (1727–1795) *minister, diarist*

Ezra Stiles, Congregational minister and president of Yale College, was born in North Haven, Connecticut, to the Reverend Isaac Stiles and Kezia Taylor Stiles (daughter of Edward TAYLOR); his mother died a few days after Ezra's birth. After earning an A.B. degree from Yale in 1746, Stiles stayed at the school to study for an advanced degree and to work as

a tutor. He received an M.A. degree in 1749 and considered a career in the ministry, but he chose instead to study law. Soon after he was admitted to the New Haven bar, however, his commitment to the ministry returned. In 1755 he accepted a call to Newport's Second Congregational Church. Two years later Stiles married Elizabeth Hubbard, who had eight children during their eighteen years of marriage. Elizabeth Stiles died in 1775, and Stiles married Mary Checkley, a widow, in 1782. By this time he was president of Yale College; he held this seat for seventeen years.

Stiles's *Discourse on the Christian Union*, preached in Rhode Island to a gathering of Congregationalist ministers in 1760 and published in Boston the following year, resonated with a large New England audience. Based on Philippians 3:16, "Let us walk by the same Rule," his Discourse advocated the reconciliation and reunification of a denomination that had been deeply divided since the GREAT AWAKENING of the 1730s and 1740s. Stiles was the first Old Light, or orthodox minister, to publicly call for an end to the animosity between Old and New Light, or revivalist, congregations. Reconciliation was essential, he insisted, if the church hoped to win back those who had been alienated by the disputes, and if ministers hoped to advance the cause of civil freedom. Such arguments were not new, but they struck a chord in schism-weary New Englanders.

During the tumult that followed the passage of the STAMP ACT, Stiles wrote to Massachusetts lieutenant governor Thomas HUTCHINSON that he had "hoped never to have seen the day when the Colonies should resist the Parent State: nor will I ever take Part in such Resistance." He was, at the time, certain that "In all parliamentary Resolutions respecting the colonies (except on Religion), so long as the Alternatives are Submission or Civil War, I shall not hesitate to choose and declare for the first, till the consequences of the latter are far less tremendous than the Effects of Oppression." Ten years later, however, in the wake of the bloodshed at Lexington and Concord, Stiles supported the PATRIOT cause.

After the Peace of Paris in 1783, which officially ended the AMERICAN REVOLUTION, Stiles published *The United States Elevated to Glory and Honor* (1783). In this sermon, Stiles argued that America was destined for greatness, for the Lord had provided America with with tremendous natural resources, and as well, with victory over Britain. Stiles also predicted westward expansion and the demographic explosion of the next century, and he spoke confidently of the virtues of democracy. "A well-ordered Democratical Aristocracy," he wrote, "standing upon the annual elections of the people, and revocable at pleasure . . . will approve itself the most equitable, liberal, and perfect." There was, however, little place in his vision of America for African Americans or Native Americans. A slave owner himself, Stiles advocated the removal of all slaves and freed people to Africa.

During the early 1790s Stiles defended the ideals of the French Revolution. In *A History of Three of the Judges of King*



*Charles I* (1794), he accused England of being willing to persecute men who opposed tyranny, and praised France as America's partner in liberty and justice. When French revolutionaries guillotined King Louis XVI in 1793, however, Stiles struggled to reconcile the excesses of the French Revolution with his belief in French justice. Declaring that "Rebellion to tyrants is obedience to God!" Stiles embraced the liberal Lockean values of his time. His faith in the American political system and in the voting electorate made him confident that no violent behavior would ever be required in his own country.

In addition to writing sermons, Stiles kept detailed observations in notebooks, diaries, itineraries, and accounts that have value as primary sources on events and developments surrounding the Revolutionary era and the early Republic.

### Works

Stiles, Ezra. *A Discourse on the Christian Union*. Boston: Printed and sold by Edes & Gill, 1761; Early American Imprints, 9018, 9279, 36368.

Stiles. *The United States Elevated to Glory and Honor. A Sermon Preached before His Honor Jonathan Trumbull, Esq. L.L.D. Governor and Commander in Chief and the Honorable General Assembly Convened at Hartford, at the Anniversary Election, May 8th, 1783*. New Haven, Conn.: Printed by Thomas & Samuel Green, 1783; revised, Worcester, 1785; Early American Imprints, 18198, 19261.

Stiles. *A History of Three of the Judges of King Charles I*. Major-General Whalley, Major-General Goffe, and Colonel Dixwell. Hartford, Conn.: Printed by Elisha Babcock, 1794; Early American Imprints, 27743.

### Source

Morgan, Edmund. *The Gentle Puritan: A Life of Ezra Stiles, 1727–1795*. New Haven, Conn.: Yale University Press, 1962.

### Stockton, Annis Boudinot (1736–1801) poet

Annis Boudinot was born in Darby, Pennsylvania, on July 1, 1736, the daughter of Elias and Catherine Williams Boudinot. Her father, a descendant of French Huguenot refugees, provided Annis with a better education than was common for a woman of her era. In 1753 the Boudinots moved to Princeton, where Annis met and soon married Richard Stockton, a lawyer, political leader, and scion of one of the oldest landed families of the town.

The Stocktons's home, Morven, reflected Annis Stockton's literary identification: it was named for the imaginary land in *Fingal* (1762) by James Macpherson (1736–1796). With slaves and servants to care for a household that eventually included six children, Annis Stockton found the time to write poetry. "Sleep, Balmy Sleep," first published in 1758, tells of her sadness during her husband's extended illness. The poem starts, "Sleep, balmy sleep, has clos'd the eyes of all / But me! ah me! no respite can I gain!" Stockton pro-

duced hundreds of poems—including odes, hymns, songs, and sonnets—and became one of the most published female poets of her generation. She was part of a literary circle that included Elizabeth Graeme FERGUSON, Francis HOPKINSON, John DICKINSON, and Philip FRENEAU. She frequently held literary meetings in her home and invited younger poets whom she encouraged.

Stockton's themes were often domestic and affective, including courtship, marriage, friendship, old age, death of a loved one, grief, and joy. During her courtship, Stockton captured the total absorption two lovers enjoyed with each other: "I find on earth no charms for me / But what's connected with the thought of thee!" Almost thirty years later, as her husband was dying, she observed,

*But vain is prophesy when death's approach  
Thro' years of pain, has sap'd a dearer life.  
And makes me, coard [coward] like, myself reproach,  
that e're I knew the tender name of wife.*

During the AMERICAN REVOLUTION, however, Stockton took up political subjects, composing several odes to General George WASHINGTON.

Both Annis and Richard Stockton were PATRIOTS during the Revolutionary War. When the British army invaded New Jersey, their home was occupied by the enemy and then looted. The departing British took not only the silver but also many of Annis's poems, some of which they destroyed. Richard Stockton was taken prisoner and remained behind British lines until 1777. His mistreatment in captivity may have hastened his death in 1781. Ceding Morven to her oldest son upon his marriage, Annis Stockton moved to another house with her youngest daughter, Abigail. Stockton died in 1801 at her daughter's Burlington County home.

### Work

Stockton, Annis Boudinot. *Only for the Eye of a Friend: The Poems of Annis Boudinot Stockton*, edited by Carla Mulford. Charlottesville: University Press of Virginia, 1995.

### Sources

Bill, Alfred Hoyt. *A House Called Morven, its Role in American History, 1701–1954*. Princeton, N.J.: Princeton University Press, 1954.

Cowell, Pattie, ed. *Women Poets in Pre-Revolutionary America, 1650–1775*. Troy, N.Y.: Whitston, 1981.

Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2003.

### The Swains (1750s–1760s)

This literary circle, organized in the 1750s by William SMITH, provost of the College of Philadelphia, was modeled



after playwright Ben Jonson's (1572–1637) Apollo Club in London. Smith, colonial Philadelphia's leading advocate of politeness and the cultivation of the arts, gathered around him such protégés as painter Benjamin West (1738–1820) and poet Thomas GODFREY (1736–1763). Smith encouraged these young writers and painters, several of whom had their work published in American and English newspapers and showcased in new literary magazines such

as *The American Magazine* and *Monthly Chronicle*. The Swains existed only briefly as an independent gathering; by the 1760s its members had been absorbed into the salon run by Elizabeth Graeme FERGUSON at her home, Graeme Park. Although Smith predicted that these young men would be the vanguard of an American challenge to English domination in the arts, few of the Swains besides West and Francis HOPKINSON established lasting reputations.

### ***Sabin's Dictionary*** (1868–1936) *bibliography*

This comprehensive listing of Americana—formally titled *A Dictionary of Books Relating to America, from Its Discovery to the Present Time, or Bibliotheca Americana*—derives its popular name from its maker, the English-born New York City rare-book dealer Joseph Sabin. Beginning in 1856, Sabin endeavored to list alphabetically every monograph that related to the United States, whether book or pamphlet, written in any language. Before his death he completed fourteen volumes, providing both bibliographical and content information on each entry. Sabin was succeeded in this endeavor by the bibliographer of the New York Public Library, Wilberforce Eames, who completed volumes fifteen through twenty of *Sabin's Dictionary*. The last nine volumes of the work were produced by a staff supervised by R. W. G. Vailn, with volume twenty-nine appearing in 1936. In 1974 a three-volume *Author-Title Index*, the work of John E. Molnar, was published, and that same year Lawrence S. Thompson began publishing *The New Sabin*, a revised and updated version of the original.

### **Sources**

Goff, Frederick R. *Joseph Sabin, Bibliographer, 1821–1881*. Amsterdam, N.Y.: Israel, 1963.  
Molnar, John E. *Author-Title Index to Joseph Sabin's Dictionary of Books Relating to America*. Metuchen, N.J.: Scarecrow Press, 1974.

### ***St. Nicholas*** (1873–1940) *periodical*

This children's magazine was founded in New York City by Roswell Smith. Known for the high quality of its fiction, *St. Nicholas* was edited from 1873 to 1905 by Mary Mapes

DODGE, who was also a contributor. Most prominent authors of juvenile fiction published here, including Americans such as Mark Twain (Samuel Langhorne CLEMENS), Frank R. STOCKTON, and Louisa May ALCOTT, as well as English authors such as Rudyard Kipling and Robert Louis Stevenson. Juvenile authors were also encouraged to send in contributions.

### **Source**

Shaw, John Mackay, comp. *The Poems, Poets & Illustrators of St. Nicholas Magazine 1873–1943: An Index*. Tallahassee: Stroz Library, Florida State University, 1965.

### **Sargent, Epes W.** (1813–1880) *author, poet, editor, dramatist*

Epes W. Sargent, son of Epes Sargent and Hannah Dane Coffin, was born in Gloucester, Massachusetts. He wrote several of the popular “Peter Parley” (see Samuel Griswold GOODRICH) series of books for children in 1827. In the early 1830s he worked on the editorial staffs of the *Boston Daily Advertiser* and the *Boston Daily Atlas*. The first major publications to appear with his signature were the plays *The Bride of Genoa* (1837) and *Velasco* (1839). Always prolific and resourceful, Sargent published a collection of poetry, two novels, and several books of nonfiction. In New York he did editorial work for the *Evening Signal*, the *New World*, and the *New York Mirror*. He achieved great popularity with his series of textbooks and school readers (Sargent's Standard Series). Sargent devoted much of the energy of his later years to the study and discussion of spiritualism.

—E. N. S.

## The Saturday Club

Begun in Boston in 1855 as a literary dinner club, the Saturday Club was inspired by earlier symposia organized by Ralph Waldo EMERSON and Bronson ALCOTT. The moving force behind the founding of the club, however, was the lawyer and publishing agent Horatio Woodman, who combined a social organization with a literary one known as the Magazine Club or the Atlantic Club. The Saturday Club met monthly at the Parker House, and after the founding of *THE ATLANTIC MONTHLY* in 1857, the group hosted banquets for magazine contributors. Writers such as Emerson, Nathaniel HAWTHORNE, and LOUIS AGASSIZ were members, and Oliver Wendell HOLMES was its leader. In 1884 Holmes published a poetic tribute, “At the Saturday Club.”

### Sources

Emerson, Edward W. *The Early Years of the Saturday Club, 1855–1879*. Boston: Houghton Mifflin, 1918.

Howe, M. A. DeWolfe, ed. *The Later Years of the Saturday Club*. Boston: Houghton Mifflin, 1927.

***The Scarlet Letter*** by Nathaniel Hawthorne (Boston: Ticknor, Reed & Fields, 1850) *novel*

The writer Nathaniel HAWTHORNE counted as an ancestor John Hathorne, one of the judges who presided over the infamous Salem witchcraft trials. The later Hawthorne was haunted by this connection, and his feelings of familial guilt eventually resulted in his most famous novel, *The Scarlet Letter*, *A Romance*.

Hawthorne’s novel focuses on the nature of guilt, exploring both the hypocritical impulse in all mankind—an impulse that compels men and women to condemn others while hiding their own mistakes—and the cathartic effects that admitting to and facing shortcomings can have. The novel opens with Hester Prynne standing upon a scaffold, the object of ridicule in the town of Boston. Hester’s sin of adultery is readily apparent in the form of Pearl, the infant daughter she holds, but the townspeople have taken the further step of forcing Hester to wear a large red A upon her chest for the remainder of her life—a continual reminder of her adultery. While *her* sin may be obvious, Hawthorne in these opening pages encourages the reader to recognize that those in the crowd have sins of their own—sins that, unlike Hester’s, are hidden. From the beginning of the novel, then, hypocrisy is a defining characteristic of the community. And as the novel develops, it becomes evident that the hidden sin is often a far weightier burden than Hester’s letter.

Arthur Dimmesdale, Hester’s secret lover and to all appearances an upright minister in the town, chooses to conceal his crime. He is successful at hiding what he has done, but the guilt he feels, coupled with his knowledge of what Hester must endure for his sake, destroys his mental, and, eventually, his physical health. Meanwhile, Hester’s husband, having at

last returned to her, conceals his own relationship to Hester by taking the name Roger Chillingworth. Further, he recognizes Dimmesdale’s crime and preys on the minister’s shame, ultimately helping to drive Dimmesdale to his death. Left without a target for his rage, Chillingworth’s internal frustration festers, and he dies within a year. Hester, in contrast to both men, faces ridicule initially but over time comes to accept her sins and makes a life for herself in the village.

In addition to his central focus on the power of guilt, Hawthorne also examines the prejudices of the Puritan society itself, the obvious injustice of forcing Hester’s sin onto her innocent daughter, and—as Pearl’s name implies—the fact that goodness often springs from what we might initially see as “evil.”

A masterwork of symbolism, *The Scarlet Letter* embodies Hawthorne’s ROMANTICISM and his deep interest in the relationship between God and man. In true transcendental fashion, Hawthorne makes of the elements of nature messages from God—an A made of stars in the sky, a rose that grows beside the prison door, a woods where Hester and Dimmesdale feel a measure of freedom. In doing so, he ultimately overturns the Puritan conception of God in favor of a God who resides as spirit in all of us and in all of nature and who ultimately sanctifies our lives and actions even when society does not.

### Sources

Hawthorne, Nathaniel. *The Scarlet Letter: An Authoritative Text*, edited by Seymour Gross. New York: Norton, 1988.

Bloom, Harold, ed. *Nathaniel Hawthorne’s The Scarlet Letter*. Philadelphia: Chelsea House, 2004.

— Revised by King Adkins

**Schoolcraft, Henry Rowe** (1793–1864) *ethnologist, nonfiction writer*

Born in Watervliet, New York, Henry Rowe Schoolcraft is regarded as a pioneer of modern Native American studies. In 1818 he defected from the family glassmaking business and traveled down the Ohio River to Missouri in order to make a geographical, geological, and mineralogical survey, which he published in 1819 as *A View of the Lead Mines of Missouri*. These findings led to his inclusion as a geologist in the 1820 expedition to northern Michigan and Lake Superior led by Lewis Cass, a journey Schoolcraft described in *A Narrative Journal of the Travels . . . from Detroit through the Great Chain of the American Lakes to the Sources of the Mississippi River* (1821).

In 1822 Schoolcraft was appointed Indian agent for northern Michigan, where he married Jane Johnston SCHOOLCRAFT, the granddaughter of an Ojibway chieftain, and began his research in indigenous culture. He was the first white person to publish translations of Indian poetry and among the first to relate Indian legends and religious beliefs. His in-

vestigations led to the publication of many influential books, including *Algic Researches* (1839), concerning the Indians of the Allegheny region. This book in particular had a profound influence on Henry Wadsworth LONGFELLOW, whose poem *THE SONG OF HIAWATHA* (1855) repeated Schoolcraft's confusion of the Onondaga Hiawatha with an Ojibwa.

In 1841, when the Whig Party came to dominate federal government, Schoolcraft lost his post as Indian agent and moved back east, where he continued writing about American Indians. His work culminated in the six-volume *Historical and Statistical Information Respecting . . . the Indian Tribes of the United States* (1851–1857).

#### Source

Bremer, Richard G. *Indian Agent and Wilderness Scholar: The Life of Henry Rowe Schoolcraft*. Mount Pleasant: Clarke Historical Library, Central Michigan University, 1987.

#### Schoolcraft, Jane Johnston (1800–1842) poet, translator, nonfiction writer

Born in Sault St. Marie, Jane Johnston (Bamewawagezhikaquay/Woman of the Sound the Stars Make Rushing Through the Sky) was one of eight children of Ozhagusco-daywayquay (Susan Johnston) and Irish-born fur trader John Johnston. Bilingual and homeschooled in both parents' cultures, Jane married Henry Rowe SCHOOLCRAFT, Michigan Territory's first "Indian Agent," in 1823. Jane and her family provided much of the material that made Henry famous as one of America's first ethnographers (see, for example, his *Algic Researches* [1839]) and that served as a key source for Henry Wadsworth LONGFELLOW's best-seller *THE SONG OF HIAWATHA* (1855). Though she did not seek publication, Jane Johnston Schoolcraft is often identified as the first American Indian literary writer. She is thought to be the first to write poems in an indigenous language and the first to record traditional stories; she also wrote nonfiction and translated Ojibway oral tales and songs. Her fifty extant original poems in English and Ojibwa reflect her multicultural ethos. Jane died unexpectedly at age forty-one, survived by her husband and two of their children.

#### Sources

Brazer, Marjorie Cahn. *Harps upon the Willows: The Johnston Family of the Old Northwest*. Ann Arbor: Historical Society of Michigan, 1993.

Brehm, Victoria. *The Women's Great Lakes Reader*. Duluth, Minn.: Holy Cow Press, 1998; Tustin, Mich.: Ladyslipper Press, 2000.

Mumford, Jeremy. "Mixed-Race Identity in a Nineteenth-Century Family: The Schoolcrafts of Sault Ste. Marie, 1824–27," *Michigan Historical Review*, 25 (Spring 1999): 1–23.

Schoolcraft, Jane Johnston. *The Sound the Stars Make Rushing Through the Sky: The Writings of Jane Johnston Schoolcraft*,

edited by Robert Dale Parker. Philadelphia: University of Pennsylvania Press, 2007.

Stone-Gordon, Tammy. "The Other Schoolcraft," *Michigan History*, 78, no. 2 (1994): 26–29.

—Elizabeth McNeil

#### *Scribner's Monthly* (1870–1881) periodical

Founded by the elder Charles Scribner in 1870 as an adjunct to his publishing business, *Scribner's Monthly* was distinguished by its many departments and its publications of serial fiction, such as Bret HARTE's *Gabriel Conroy* (1875–1876) and George Washington CABLE's *The Grandissimes* (1880). Graced by well-executed engravings and fine typography, the magazine's superior quality was maintained after 1881, when some of its founders took it over and renamed it *The Century Illustrated Monthly Magazine* (see *THE CENTURY MAGAZINE*).

#### Source

John, Arthur. *The Best Years of the Century: Richard Watson Gilder, Scribner's Monthly, and the Century Magazine, 1870–1909*. Urbana: University of Illinois Press, 1981.

#### Charles Scribner's Sons (1846–1984) publishing house

The company that later became Charles Scribner's Sons began in 1846 when lawyer Charles Scribner teamed with dry-goods seller Isaac D. Baker. Whereas most other publishers of the time were outgrowths of bookselling and/or printing businesses, Scribner and Baker was a publishing firm exclusively. The company was fortunate to sign, as one of its first authors, historian J. T. Headley, who wrote several popular works for them. Other early successes included Nathaniel Parker WILLIS's *Rural Letters* (1849) and Donald Grant MITCHELL's *Reveries of a Bachelor* (1850). The firm also developed several popular textbook series. The firm's name, which changed as partners came and went, finally stabilized in 1878, when Charles Scribner's three sons assumed ownership.

During the last three decades of the century, the Scribners continued to sign popular authors. Among the company's publications during this period are Mary Virginia TERHUNE's *Common Sense in the Household* (1871), George Washington CABLE's *OLD CREOLE DAYS* (1879), Henry ADAMS's *The History of the United States* (1889–1891), and books of poetry and criticism by Sidney LANIER. The firm also became involved in several magazine-publishing ventures: *SCRIBNER'S MONTHLY* (1870–1881), edited by one of Scribner's best-selling authors, Josiah G. Holland; *ST. NICHOLAS* (1873–1840); and *Scribner's Magazine* (1887–1939).

The firm's greatest era as a literary publisher came in the twentieth century, when it published original work by such



authors as Edith Wharton, F. Scott Fitzgerald, John P. Marquand, Ring Lardner, Thomas Wolfe, and Marjorie Kinnan Rawlings. A series of acquisitions and mergers began in the 1970s, and the company merged with Macmillan in 1984. Charles Scribner's Sons is now an imprint of Simon & Schuster, the publishing arm of media conglomerate Viacom, Inc.

### Sources

"Charles Scribner's Sons: The History of a Publishing House, 1846–1894," *Scribner's Magazine*, 15 (1894).

Delaney, John, ed. *The House of Scribner, 1846–1904*. Dictionary of Literary Biography Documentary Series, volume 17. Detroit: Gale Research, 1995.

—Brett Barney

### Sealsfield, Charles (1793–1864) *travel writer, journalist, novelist*

Born Carl Postl in present-day Popice, Czech Republic, Charles Sealsfield fled the repressive Austrian regime in 1823 and traveled extensively in the United States under his assumed name, describing himself as a "Citizen of the United States, clergyman, native of Pennsylvania." His first book, a nonfiction work based on these travels, appeared in German in 1827. In 1828 Sealsfield brought out an English translation of this work and also an English-language nonfiction book about Austria, followed by a novel written in English, *Tokeah; or, The White Rose* (1829). Although Sealsfield settled permanently in Switzerland and published later novels in German, the American Southwest remained his setting of choice. In the 1840s Sealsfield gained fleeting fame in his adopted country when unauthorized translations of his novels were published amid extravagant claims for him as the "greatest American author." Edgar Allan Poe and Nathaniel Hawthorne denounced Sealsfield in the debate that ensued, while Henry Wadsworth Longfellow appears to have admired him. Sealsfield published nothing new during the last two decades of his life, and his true identity and origin came to light only upon his death.

### Source

Grünzweig, Walter. *Charles Sealsfield*. Boise, Idaho: Boise State University, 1985.

—Brett Barney

### Sedgwick, Catharine Maria (1789–1867) *novelist*

Born in the Berkshire Hills region of western Massachusetts, Catharine Maria Sedgwick distinguished herself as one of the leading figures of the emerging American literary culture of the early nineteenth century. Her fiction, admired in Europe as well as in America, often drew on Berkshire scenes and concentrated on the domestic and local customs she consid-

ered the bedrock of the republic. Early novels such as *A New England Tale* (1822) and *Redwood* (1824) had a Unitarian flavor (see UNITARIANISM) that appealed strongly to liberal Protestants of the era—among them many of the prominent writers of her day—and her Stockbridge home became a gathering place for writers from all over the country. She was liberal politically, too, using her novel *Clarence* (1830) to mock the kind of Federalism espoused by her family, embracing Jacksonian democracy instead. Sedgwick explored female identity in her most famous work, the historical romance *HOPE LESLIE* (1827); and in her last novel, *Married or Single?* (1857), which contrasts the lifestyles of a variety of women.

### Sources

Damon-Bach, Lucinda L., and Victoria Clements, eds. *Catharine Maria Sedgwick: Critical Perspectives*. Boston: Northeastern University Press, 2002.

Foster, Edward H. *Catharine Maria Sedgwick*. New York: Twayne, 1974.

Gould, Philip. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. New York: Cambridge University Press, 1996.

Sedgwick, Catharine Maria. *The Power of Her Sympathy: The Autobiography and Journal of Catharine Maria Sedgwick*, edited by Mary Kelly. Boston: Massachusetts Historical Society; Distributed by Northeastern University Press, 1993.

### "Self-Reliance" by Ralph Waldo Emerson (1841) *essay*

This essay is in many ways the definitive statement of Ralph Waldo EMERSON's Transcendentalist philosophy (see TRANSCENDENTALISM)—that is, the belief that the individual should be at the center of spiritual, moral, and intellectual life. In "Self-Reliance" Emerson urges every person "to believe your own thought," rather than be bound by the ideas of others, which encouraged conformity. Even a democratic society like the United States, which claimed to value individualism, expected "consistency" from and among its members. Emerson's critique has become one of the most oft-repeated quotes from his essay: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines." Emerson was not promoting selfish egotism, but rather believed that the existence of more self-reliant individuals would ultimately benefit society by transforming American thought, religion, and art in new and innovative ways.

### Sources

Cayton, Mary Kupiec. *Emerson's Emergence: Self and Society in the Transformation of New England, 1800–1845*. Chapel Hill: University of North Carolina Press, 1989.

Emerson, Ralph Waldo. *Essays: First Series*. Boston: Munroe, 1841.

Kateb, George. *Emerson and Self-Reliance*. Thousand Oaks, Calif.: Sage Publications, 1995.

Newfield, Christopher. *The Emerson Effect: Individualism and Submission in America*. Chicago: University of Chicago Press, 1996.

—Tiffany K. Wayne

### Shaw, Henry Wheeler (1818–1885) *humorist*

*A sekret ceases tew be a sekret if it iz once confided  
— it iz like a dollar bill, once broken, it iz never a  
dollar agin.*

—*Affurisms* (1865)

Born in Massachusetts, Henry Wheeler Shaw pursued various occupations—explorer, farmer, riverboat captain, real estate agent, auctioneer—until, in middle age, he settled into a literary life. Writing for small newspapers, he adopted many of the idiosyncrasies of his contemporary, Artemus Ward (Charles Farrar BROWNE), including wild misspellings, malapropisms, and unusual syntax, in executing his humorous sketches (ostensibly written by his alter ego, Josh Billings). He finally attracted the attention of Artemus Ward himself, who arranged for the publication of Shaw's first book, *Josh Billings, Hiz Sayings* (1865). Other Josh Billings books, together with the humorous annual *Allminax* (1870–1879), made Shaw a much-quoted—and misquoted—CRACKERBARREL philosopher, and enabled him to have a successful second career as a popular lecturer.

#### Source

Kesterson, David B. *Josh Billings (Henry Wheeler Shaw)*. New York: Twayne, 1973.

### Shillaber, B. P. (1814–1890) *humorist, editor*

One of the pioneers of American regional humor, Benjamin Penhallow Shillaber was born in Portsmouth, New Hampshire. Unable to afford college, at fifteen he began an apprenticeship with a local newspaper. In 1833 he moved to Boston, where he worked as a compositor in the printing house of Tuttle and Weeks and later with the *Post*. It was while at the *Post* that Shillaber first created Ruth Partington, the character for which he became famous. A good-hearted and unsophisticated widow tending to malapropism, Partington was popular with readers. Shillaber continued to generate humor pieces about Mrs. Partington and her family at *THE CARPET-BAG*, which he edited between 1851 and 1853. By 1854 he had generated enough short anecdotes and sketches to make up a book, *Life and Sayings of Mrs. Partington, And Others of the Family*. By the time it was ready for sale, twenty thousand copies had been ordered. The success of the book also

boosted sales of Shillaber's first book, *Rhymes with Reason and Without*, a collection of verse that he had published the year before.

For the remainder of his life Shillaber did editorial work, lectured occasionally, and published books, many of which continued to record the adventures and wisdom of Mrs. Partington and her associates. Though it has since faded from memory, the name "Mrs. Partington" was universally familiar in the second half of the nineteenth century. Humorist George Ade wrote that "all of us who have memories recall Mrs. Partington. . . . For many years she was more quoted than Shakespeare." It is widely believed that Mrs. Partington and her mischievous nephew, Ike, were models for the Tom Sawyer and Widow Douglas characters in Mark Twain's fiction (see Samuel Langhorne CLEMENS).

#### Source

Reed, John Q. *Benjamin Penhallow Shillaber*. New York: Twayne, 1972.

—Brett Barney

### Sigourney, Lydia Huntley (1791–1865) *poet, novelist*

Although she is rather obscure today, Lydia Sigourney was one of the most popular American poets of the nineteenth century. Sigourney was widely regarded as the leading woman poet in the United States during a time when women's writing was considered a distinct—and inferior—class of literature. She wrote over sixty books spanning many genres, including poetry, children's literature, and nonfiction. Some of her most enduring poems are "Death of an Infant," "To a Shred of Linen," and "Indian Names."

Sigourney's poetry is sentimental and, like other poetry in the genteel tradition, it fell out of favor as popular tastes changed. However, interest in Sigourney's writings has recently resurged as scholars have studied her as a prominent figure within the neglected women's literary tradition. Many of the thousands of pieces that Sigourney published in periodicals touched upon issues very relevant to her female readers, including motherhood, domestic life, and Christian morality. Sigourney was also widely regarded as a talented elegist, due to her practice of writing poems on the deaths of members of her community. Though her poems were mostly conventional, their inoffensiveness allowed her, as one of the first professional women writers in the United States, to stand as a model for the possibilities then open to women but not to be damaged by involvement in controversial politics.

#### Source

Haight, Gordon. *Mrs. Sigourney, The Sweet Singer of Hartford*. New Haven, Conn.: Yale University Press, 1930.

—Amanda Gailey

**Simms, William Gilmore** (1806–1870) *novelist*

... what is the modern romance itself? The reply is instant. Modern romance is the substitute which the people of to-day offer for the ancient epic.

—*The Yemassee* (1844)

Born in Charleston, South Carolina, to a poor storekeeper, William Gilmore Simms aspired to reach the top of the social and literary hierarchy of his native state. Although he was never fully accepted as a member of the aristocratic class to which he aspired, Simms succeeded in bringing the conventions of the historical ROMANCE, as developed by Sir Walter Scott, to the storytelling of the South.

Simms learned much about southern history and lore from his grandmother, who had lived through the American Revolution. He was a precocious youth and at the age of ten entered the College of Charleston, where he studied to be a druggist. During this time he wrote his first poems. Simms was later admitted to the bar and served in the state legislature. He traveled throughout the South, developing a deep appreciation of the people and culture.

*Guy Rivers* (1834), the story of Georgia outlaws, was the first Simms novel to blend LOCAL COLOR with the historical romance's evocation of the past and of a culture's manners. Simms extended this formula to what is regarded as his masterpiece, *THE YEMASSEE* (1835), a stirring account of Indian warfare in South Carolina. That same year he also published *The Partisan*, set during the American Revolution. He had now found the basic elements of his story: white settlers' clashes with Indians; their clashes with the colonial master; the lawless life of the frontier. These three subjects became the focus of his "Border Romances," which stretched from the colonial period to the mid nineteenth century.

Among Simms's most important titles are *Mellichampe* (1836); *Richard Hurdis* (1838); *Border Beagles* (1840); *The Kinsmen* (1841); *Beauchampe* (1842); *Helen Halsey: Or, The Swamp State of Conelachita* (1845); *Katharine Walton* (1851); *The Sword and the Distaff* (1852); *The Forayers* (1855); *Charlemont* (1856); and *The Cassique of Kiawah* (1859). His work helped shaped the bedrock belief in the "Old South," a time of gracious manners and conservative order that southern planters and other patriots evoked when criticized by northerners for the institution of slavery. Simms's novels celebrated an ideal and did not examine closely the realities of the South. They presented stereotyped characters and melodramatic plots. Even so, as the poet and historian of his region he has been compared to James Fenimore Cooper. If Simms did not create memorable characters or evoke the land as graphically as Cooper, he has been praised for being more accurate than Cooper in observing social manners and customs.

Simms perpetuated the legend of the South by editing magazines such as the *Southern and Western Monthly Magazine and Review* (1845) and the *Southern Quarterly Review*

(1849–1854) and writing essays and biographies that championed slavery. His other writings include *The History of South Carolina* (1840) and *The Geography of South Carolina* (1843). Even though his home and library were destroyed by Federal troops near the end of the CIVIL WAR, there was enough material for a five-volume edition of his *Letters* (1952–1956) to be published.

**Sources**

- Busick, Sean R. *A Sober Desire for History: William Gilmore Simms as Historian*. Columbia: University of South Carolina Press, 2005.
- Guilds, John Caldwell. *Long Years of Neglect: The Work and Reputation of William Gilmore Simms*. Fayetteville: University of Arkansas Press, 1988.
- Guilds, and Caroline Collins, eds. *William Gilmore Simms and the American Frontier*. Athens: University of Georgia Press, 1997.
- Ridgely, J. V. *William Gilmore Simms*. New York: Twayne, 1962.
- Wimsatt, Mary Ann. *The Major Fiction of William Gilmore Simms*. Baton Rouge: Louisiana State University Press, 1989.

**The Sketch Book** by Washington Irving

(1819–1820) *story and essay collection*

Often cited as the starting point of the American short story, Washington IRVING's *The Sketch Book of Geoffrey Crayon, Gent.*, was highly successful both in America and abroad. The volume includes sketches in which Irving, through the genial persona Crayon, presents his observations as an American in England, but the most influential pieces in the book feature American scenes. "RIP VAN WINKLE" and "THE LEGEND OF SLEEPY HOLLOW" draw heavily on German folktales, but Irving also made use of American FOLKLORE in constructing the stories. Essays such as "English Writers on America" and "Traits of Indian Character" are decidedly nationalistic in tone. While Irving's previous works had an eighteenth-century flavor, here he moved into the romantic realm carved out by Sir Walter Scott (see ROMANTICISM), marking a path that would be followed by later American romantics such as Nathaniel HAWTHORNE and Herman MELVILLE.

**Sources**

- Roth, Martin. *Comedy and America: The Lost World of Washington Irving*. Port Washington, N.Y.: Kennikat Press, 1976.
- Rubin-Dorsky, Jeffrey. *Adrift in the Old World: The Psychological Pilgrimage of Washington Irving*. Chicago: University of Chicago Press, 1988.

**Slave Narrative**

The slave narrative is a genre of literature in which an escaped or freed slave recounts both his or her suffering under slavery and the tribulations of earning freedom. Slave narra-



tives were especially popular in the decades before the CIVIL WAR, when they were frequently promoted by abolitionists to win the sympathies of Northern audiences.

Although as a form of biography each narrative was shaped by the unique life events of the individual, like all literary forms the slave narrative developed a set of characteristic conventions, with those written by men and those written by women following slightly different patterns. Most slave narratives, male or female, begin with a depiction of a happy, innocent childhood that is soon destroyed through the brutality of slavery. For male narrators, suffering usually comes from overwork and torture; for female narrators, it comes most often from sexual abuse. Male narrators usually fight for their freedom through active resistance and escape; female narrators typically win their freedom through patient endurance. The gender differences in these narratives appealed to Northern readers' deeply held beliefs about human dignity: that by physically subjugating a man or sexually abusing a woman, slave owners were violating fundamental human rights.

Slave narratives began appearing in the eighteenth century; early examples include *The Interesting Narrative of the Life of Olaudah Equiano* (1798), and *History of Mary Prince, a West Indian Slave* (1831). Frederick DOUGLASS'S *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS* (1845) was perhaps the most influential male slave narrative; it chronicles his failed attempt to escape slavery and his eventual flight to New York. Harriet JACOBS'S *INCIDENTS IN THE LIFE OF A SLAVE GIRL* (1861), which recounts Jacobs's years of sexual abuse at the hands of her master, was widely effective at stirring Northerners' sympathies at the dawn of the Civil War.

Other published slave narratives of the nineteenth century include *Narrative of Henry Watson, a Fugitive Slave* (1849); *Twelve Years a Slave: Narrative of Solomon Northrup* (1853); *Experience and Personal Narrative of Uncle Tom Jones, Who Was for Forty Years a Slave* (1858); *Narrative of the Life of J. D. Green, A Runaway Slave, from Kentucky: Containing an Account of His Three Escapes, in 1839, 1846, and 1848* (1864); *Life of James Mars, A Slave Born and Sold in Connecticut, Written by Himself* (1866); and *Wonderful Eventful Life of Rev. Thomas James by Himself* (1887).

### Sources

*American Slave Narratives: An Online Anthology*. <<http://xroads.virginia.edu/~hyper/wpa/wpahome.html>> (viewed August 7, 2007).

"I Will be Heard": *Abolitionism in America*. <<http://rmc.library.cornell.edu/abolitionism/index.htm>> (viewed August 7, 2007).

Starling, Marion Wilson. *The Slave Narrative: Its Place in American Literary History*. New York: New York University, 1949.

Tackach, James, ed. *Slave Narratives*. San Diego, Calif.: Greenhaven Press, 2001.

—Revised by Amanda Gailley

### Smith, Charles Henry (1826–1903) *journalist, humorist*

Born in Georgia, Charles Henry Smith practiced law before joining the Confederate Army during the CIVIL WAR. He began his writing career during the first year of the war, contributing to a Georgia newspaper humorous letters addressed to "Mr. Abe Linkhorn" and signed Bill Arp. These letters, which satirized the North through Smith's adoption of a deliberately unschooled, uncouth persona, proved highly popular with readers. Smith continued writing Bill Arp letters to *The Atlanta Constitution* for the next twenty-five years, evolving over time into a shrewd CRACKERBARREL philosopher, holding forth on such diverse topics as women's suffrage (see SUFFRAGISM), income tax, and equal rights. Although in 1866 Smith dropped the use of comic misspellings, he often employed the dialects of the Georgia "cracker" and the African American in a style said to have influenced Joel Chandler HARRIS. Smith's newspaper pieces were collected in books such as *Bill Arp So Called* (1866) and *Bill Arp: From the Uncivil War to Date* (1903).

### Sources

Austin, James C. *Bill Arp*. New York: Twayne, 1969.

Parker, David B. *Alias Bill Arp: Charles Henry Smith and the South's "Goodly Heritage"*. Athens: University of Georgia Press, 1991.

### Smith, Elizabeth Oakes (1806–1893) *poet, novelist, women's rights activist*

Elizabeth Oakes Smith was born to David and Sophia Prince in North Yarmouth, Maine. At the insistence of her mother, she married Seba Smith, a Portland journalist who was twice her age. Upon moving to New York in 1839, she immersed herself in the city's literary salons and befriended Edgar Allan POE, the sisters Alice and Phoebe CARY, and Margaret FULLER. Oakes Smith later became a leader in the women's rights movement and took part in the Seneca Falls Convention. Her most notable works include her most successful poem, "The Sinless Child" (1843) and the collection of feminist lectures and essays *Woman and Her Needs* (1851).

### Sources

Bennett, Paula Bernat, ed. *Nineteenth Century American Women Poets*. Malden, Mass.: Blackwell, 1998.

Gray, Janet, ed. *She Wields a Pen*. London: Dent, 1997.

Richards, Eliza. *Gender and the Poetics of Reception in Poe's Circle*. Cambridge, Mass.: Cambridge University Press, 2004.

—Sarah Elizabeth Klotz

### Smith, F. Hopkinson (1838–1915) *short-story writer, novelist, illustrator*

Born in Baltimore, Francis Hopkinson Smith worked in his brother's iron foundry until after the CIVIL WAR. He moved



to New York City and worked as an engineer on many construction projects in the area, including the base for the Statue of Liberty. Painting had long been his avocation, however, and when, at age fifty, he turned to a writing career, he was able to combine his pictorial and literary gifts. He wrote and illustrated two popular books of travel sketches: *Well-Worn Roads of Spain, Holland, and Italy* (1887) and *A White Umbrella in Mexico* (1889). His next work, a LOCAL-COLOR novella based on his own after-dinner stories, *Colonel Carter of Cartersville* (1891), sold so well that Smith was able to retire from engineering altogether. Over the next twenty-three years he published numerous collections of stories and novels, among them the autobiographical *The Fortunes of Oliver Horn* (1902), a novel concerning the life of a young painter in Baltimore and New York.

**Smith, Richard Penn** (1799–1854) *playwright, novelist*

Richard Penn Smith was a Philadelphia lawyer who also edited his hometown newspaper, *The Aurora*, from 1822 to 1827. In 1825 he began to act on his love of the theater, and over the next decade he produced some twenty plays. Borrowing heavily from foreign works, he introduced the romantic tragedy and historical themes to American drama. Of his works that are based on American history, *William Penn; or, The Elm Tree* (1829) and *The Triumph at Plattsburg* (1830), set during the War of 1812, are original creations. Most of Smith's other plays were adaptations, mainly of French works, such as his *The Eighth of January* (1829), concerning Andrew Jackson's victory at the Battle of New Orleans, which borrows heavily from a French melodrama. Among his best-known adaptations is *The Actress of Padua* (1836), based on a tragedy by Victor Hugo.

Smith also wrote a collection of tales and *The Forsaken* (1831), a novel set during the Revolutionary War. His prose works probably include the ghostwritten autobiography of the frontiersman and politician Davy Crockett, (see DAVID CROCKETT) *Col. Crockett's Exploits and Adventures in Texas* (1836).

**Source**

McCullough, Bruce C. *The Life and Writings of Richard Penn Smith*. Menasha, Wis.: George Banta, 1917.

**Smith, Seba** (1792–1868) *humorist*

Seba Smith grew up in Maine and graduated from Bowdoin College in 1818. He founded the *Portland Courier* (1829) and won popularity for his creation of the fictional Major Jack Downing, a rustic Yankee who dispensed down-to-earth advice in a comic, unpretentious style. Major Jack, who commented on local and national politics, became a confidant of Andrew Jackson's and a satirical authority on Jacksonian

democracy. Smith wrote, however, as an unaffiliated pundit, speaking simple truths while avoiding partisan politics. He resembles James Russell LOWELL's Hosea Biglow (see *THE BIGLOW PAPERS*) and Finley Peter Dunne's Mr. Dooley, as well as other twentieth-century homespun political philosophers such as Will Rogers.

Smith collected his newspaper sketches in *Letters Written During the President's Tour "Down East," by Myself, Major Jack Downing, of Downingville* (1833); *Jack Downing's Letters* (1845); and *'Way Down East, or Portraits of Yankee Life* (1854). These books comment on contemporary affairs and provide LOCAL COLOR portraits of New England.

**Sources**

Rickels, Milton, and Patricia K. Rickels. *Seba Smith*. Boston: Twayne, 1977.

Wyman, Mary Alice. *Two American Pioneers, Seba Smith and Elizabeth Oakes Smith*. New York: Columbia University Press, 1927.

**"Snow-Bound"** by John Greenleaf Whittier (1866) *poem*

A narrative poem in rhymed couplets by John Greenleaf WHITTIER, *Snow-Bound: A Winter Idyl* recalls a blizzard that occurred during the author's youth. The poem begins with a description of the natural world as the storm envelopes the family farm. Taking refuge indoors, the family members pass the week-long isolation reminiscing around the fire, each one taking a turn telling stories. Although a wistful and tender evocation of rural farm life during the first part of the nineteenth century, the poem is nevertheless realistic in its depiction of the hardships such a life entailed. Considered Whittier's finest work, *Snow-Bound* was an immediate critical and popular success. Often compared favorably with Oliver Goldsmith's "The Deserted Village," the poem earned Whittier \$10,000 dollars in its first edition.

**Sources**

Leary, Lewis. *John Greenleaf Whittier*. New York: Twayne, 1961.

Whittier, John Greenleaf. *Snow-Bound. A Winter Idyl*. Boston: Ticknor & Fields, 1866.

—Brett Barney

**The Song of Hiawatha** by Henry Wadsworth Longfellow (1855) *poem*

Inspired by the Finnish epic poem *Kalevala*, Henry Wadsworth LONGFELLOW's long narrative poem is written in unrhymed trochaic tetrameter. Based in part upon the Native American research of Henry Rowe SCHOOLCRAFT, the poem tells the story of Hiawatha, a member of the Ojibway tribe. Raised by his grandmother and estranged from his parents because of wrongs his father has committed against his mother, Hiawatha seeks and achieves vengeance. He

serves as the founder and prophet of his people, in part due to his ability to commune with nature.

*Hiawatha* was immediately and enormously popular: within six months, thirty thousand copies had been sold, and generations of schoolchildren recited its verses. Its memorable rhythm and sentimental tone have also made it widely parodied.

### Sources

Calhoun, Charles C. *Longfellow: A Rediscovered Life*. Boston: Beacon, 2004.

Longfellow, Henry Wadsworth. *The Song of Hiawatha*. Boston: Ticknor & Fields, 1855.

—Julie M. Cox

### “Song of Myself” by Walt Whitman (1855)

*poem*

After appearing as the untitled opening poem in the first edition of Walt Whitman’s *LEAVES OF GRASS*, “Song of Myself” was revised for each of the five subsequent editions. Called “Song of Walt Whitman, an American” in 1856, it received its final title only in the last edition, published in 1881. “Song of Myself” is a manifesto in which the poetic persona declares his unity with humanity and the universe—“Walt Whitman, a kosmos”—while he glorifies individuality: “I exist as I am, that is enough.” Early readers found “Song of Myself” unlike conventional poetry in several ways. Whitman’s poem uses plainer diction, more openly deals with sensuality, and has a looser form—characteristics exemplified in this line, describing a group of swimmers: “The young men float on their backs, their white bellies bulge to the sun, they do not ask who seizes them fast.” With more than 1,300 lines, it is Whitman’s longest poem, and amplitude is perhaps its most salient feature. One famous line declares, “I am large, I contain multitudes.” Whitman’s message of inclusion is conveyed by his cataloguing of people and things—one long section consists wholly of one- or two-line caricatures—and by his discussion and unification of opposites: birth is no better than death, goodness no different from wickedness. Even the poem’s irregular form—unrhymed lines of varying length and indeterminate meter—reinforces the poet’s message of expansiveness. Immensely influential, “Song of Myself” has consistently drawn admirers by its frankness, its liberality, and its challenge to poetic conventions.

### Sources

Bloom, Harold, ed. *Walt Whitman’s “Song of Myself”*. Philadelphia: Chelsea House, 2003.

Greenspan, Ezra, ed. *Walt Whitman’s “Song of Myself”: A Sourcebook and Critical Edition*. New York: Routledge, 2005.

Miller, Edwin H. *Walt Whitman’s “Song of Myself”: A Mosaic of Interpretations*. Iowa City: University of Iowa Press, 1989.

### “Sonnet—To Science” by Edgar Allan Poe (1829)

*poem*

First published in *Al Aaraaf, Tamerlane, and Minor Poems*, Edgar Allan Poe’s second collection of poetry, this poem takes the form of an English sonnet. Its content establishes a distinction between the “dull realities” of science and the higher, more imaginative realms of poetry. Unlike the rigid, mechanical, and logical laws of science, poetry has its own rules and its own sense of order. “Sonnet—To Science” reflects the rising interest in science that characterized Poe’s time and draws attention to the challenge many of his contemporaries faced in reconciling science and art.

### Sources

Poe, Edgar Allan. *Al Aaraaf, Tamerlane, and Minor Poems*. Baltimore: Hatch & Dunning, 1829.

Poe. *Selected Writings of Edgar Allan Poe*, edited by Edward H. Davidson. Boston: Houghton Mifflin, 1956.

—Chris Lang

### *The Southern Literary Messenger* (1834–1864)

*periodical*

Founded in Richmond, Virginia, by Thomas W. White, *The Southern Literary Messenger* is best remembered for its association with Edgar Allan Poe, whose first contribution, the story “Berenice,” appeared in March 1835. That December Poe became the magazine’s editor, and, continuing to contribute his own work, he also succeeded in increasing the circulation of the magazine from 500 to more than 3,500 subscribers. Poe’s ruthless reviews of literature brought the magazine into conflict with numerous authors, and in January 1837, when his drinking problems began to interfere with his work, he was fired. White then took over the editorship, which he held until his death in 1843. Afterward, the magazine lost its literary bent, concentrating instead on military matters until it expired toward the end of the CIVIL WAR.

### Sources

Jackson, David K. *Poe and the Southern Literary Messenger*. Richmond, Va.: Press of Dietz Printing, 1934.

Minor, Benjamin B. *The Southern Literary Messenger, 1834–1864*. Columbia: University of South Carolina Press, Published in Cooperation with the Institute for Southern Studies of the University of South Carolina, 2007.

### Southwestern Humor (circa 1830–1865)

The term Southwestern humor is used to describe (somewhat confusingly, for contemporary readers) a class of works written during the decades before the CIVIL WAR and set in the “Old Southwest”—a region only vaguely defined but imagined by some to encompass the present-day

states of Kentucky, Tennessee, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Missouri, and Texas. Like other regional literatures, Southwestern humor relies heavily on the depiction of vernacular speech and lifestyles characteristic of the area (see DIALECT OR VERNACULAR WRITING). Comic effects are often achieved through contrasts between the narrator's educated speech and manners and the dialect and vulgarity of those he encounters (the narrators in this distinctly masculine form are almost invariably male). Much Southwestern humor draws on folktale conventions, especially upon the exaggeration of the TALL TALE. Frequent use is made of stock characters such as the "roarer" (braggart), the backwoodsman, and the confidence man. Narration is often devoted to activities considered peculiarly or particularly regional: camp revivals, cockfights, and gambling, for example.

Augustus Baldwin LONGSTREET's *GEORGIA SCENES* (1835) and early issues of *Davy Crockett's Almanack* (see DAVY CROCKETT) contain important early examples of the genre. Other significant works include William T. Thompson's *Major Jones's Courtship* (1843), Johnson Jones Hooper's *Some Adventures of Simon Suggs* (1845), T. B. THORPE's *The Mysteries of the Backwoods* (1846), Joseph Glover BALDWIN's *The Flush Times of Alabama and Mississippi* (1853), and George Washington HARRIS's *Sut Lovingood* (1867). Many Southwestern humor pieces were first published in newspapers; William T. Porter's *SPIRIT OF THE TIMES* played an especially important role in bringing national attention to authors such as Hooper, Thorpe, and Harris. The influences of Southwestern humor conventions are evident in the writings of Samuel L. CLEMENS (Mark Twain), among others, and critics have also seen their influence continuing into the mid-twentieth-century work of Southern writers such as William Faulkner, Flannery O'Connor, and Dorothy Allison.

## Sources

- Cohen, Hennig, and William B. Dillingham. *Humor of the Old Southwest*, third edition. Athens: University of Georgia Press, 1994.
- Essid, Joe, and Erin Bartels. *Spirit of the Southern Frontier: An Archive of Antebellum Humor, Journalism, and Folkways*. <<http://writing2.richmond.edu/spirit/about.html>> (viewed August 7, 2007).
- Griffith, Nancy Snell. *Humor of the Old Southwest: An Annotated Bibliography of Primary and Secondary Sources*. Westport, Conn.: Greenwood Press, 1989.
- Inge, M. Thomas, and Edward J. Piacentino, eds. *The Humor of the Old South*. Lexington: University Press of Kentucky, 2001.
- Justus, James H. *Fetching the Old Southwest: Humorous Writing from Longstreet to Twain*. Columbia: University of Missouri Press, 2004.

—Brett Barney

## Southworth, E. D. E. N. (1819–1899) novelist

Though she became a widely read novelist during the last half of the nineteenth century, Emma Dorothy Eliza Nevitte had a difficult start in life. Her father died when she was three years old, and her mother's second husband, Joshua L. Henshaw, was an unkind stepfather. After Southworth graduated from a school run by Henshaw in 1835, she began a career as a teacher. She married Frederick Southworth in 1840. The marriage was evidently an unhappy one; when in 1844 her husband deserted the family, Southworth moved to Washington, D.C. and attempted to provide for herself and her two young children by resuming teaching. After finding a teacher's salary inadequate for her family's needs, Southworth turned to authorship, contributing fiction to *THE NATIONAL ERA*, an abolitionist newspaper. Her first full-length novel, *Retribution*, was originally serialized in fifteen issues of *The National Era* in 1849 and was later published in book form. Southworth was a prolific writer, authoring more than sixty novels, most of which followed a similar course of serial and then book publication. During the early part of her career, the novels appeared in *The National Era*; later, her work was printed first in *The Saturday Evening Post*. One of America's best-paid writers of her time, Southworth signed an exclusive contract in 1856 for the serialization of her novels in Robert Bonner's *NEW YORK LEDGER*, a newspaper famous for its popular stories. Her serials were credited with increasing the circulations of both *The National Era* and *The Ledger*; circulation of the latter doubled after Southworth began writing exclusively for it. In an interview with the *Washington Post* several years before her death, Southworth stated that of all the people she had met over the course of her life, she never found one who had not read some of her books. She also maintained that all of her stories were true or based on truth, even the ones that seemed the most improbable. Often her stories center on female characters who find themselves abandoned and left to their own resources. Her protagonists meet their situations with passion and ingenuity, and Southworth's extraordinary appeal to her contemporary readership lay in her ability to imagine sensational or melodramatic plots for her characters who nonetheless operated within the norms of expected nineteenth-century feminine behavior. Her most famous novel is *The Hidden Hand*, first serialized in 1859, then twice again serialized before being published as a book in 1888.

Southworth never officially divorced her husband, nor did she remarry after his death in the early 1860s. An abolitionist and a supporter of social change and women's rights, Southworth had to work hard her entire life to maintain a degree of financial self-sufficiency, despite her literary success. Though well regarded in her lifetime, her novels were often dismissed by later critics, who considered Southworth merely a popular writer. More recently, her writings have been recovered by feminist-minded scholars interested in Southworth's representations of women and gender roles.

## Sources

Boyle, Regis Louise. *Mrs. E. D. E. N. Southworth, Novelist*. Washington, D.C.: Catholic University of America Press, 1939.

Southworth. *The Hidden Hand or, Capitola the Madcap*, edited by Joanne Dobson. New Brunswick, N.J.: Rutgers University Press, 1988.

—Sabrina Ehmke Sergeant

## *Spirit of the Times* (1831–1902) periodical

Founded in 1831 by William T. Porter, *Spirit of the Times* is generally considered to have been the first nonspecialized sports journal in the United States. Horace GREELEY worked as a typesetter on early issues. *Spirit of the Times* covered a wide variety of sports, including horse racing, baseball, fishing, yachting, fox hunting, and (late in the century) football; it also published theater news, nature sketches, and humor pieces. The magazine's eclecticism is indicated by some of its subtitles: *A Gazette of the Literary, Fashionable and Sporting World* and *A Chronicle of the Turf, Field Sports, Literature and the Stage*. Thomas B. THORPE and George Washington HARRIS are among several authors who first gained recognition as humor writers for the magazine. "THE BIG BEAR OF ARKANSAS" by Thorpe first appeared in *Spirit of the Times* in 1841; the periodical also featured some of Harris's "Sut Lovingood" sketches.

## Source

Yates, Norris Wilson. *William T. Porter and the Spirit of the Times: A Study of the Big Bear School of Humor*. Baton Rouge: University of Louisiana Press, 1957.

—Brett Barney

## Spofford, Harriet Prescott (1835–1921) short-story writer, novelist, poet

Born in Calais, Maine, Harriet Prescott began her writing career out of financial necessity. She published in Boston newspapers but failed to raise either much money or her profile until, in 1858, she submitted "In a Cellar," a story about jewels and international diplomacy, to *THE ATLANTIC MONTHLY*, where it was published the following year to great acclaim. Over the next sixty years she published hundreds of stories, novels, poems, and essays, most of which clung to romantic (see ROMANCE) and GOTHIC conventions even after these genres went out of style. "The Amber Gods" (1863), the title story of her first collection, remains her best-known work, and with its vain, untrustworthy narrator, perhaps her most modern. In 1865 Harriet Prescott married Richard S. Spofford; they lived in Washington, D.C., whose LOCAL COLOR she captured in *Old Washington* (1906).

## Source

Halbeisen, Elizabeth Kobus. *Harriet Prescott Spofford: A Romantic Survival*. Philadelphia: University of Pennsylvania Press, 1935.

## Stanton, Elizabeth Cady (1815–1902) suffragist, editor, autobiographer

*There is not one impulse of gratitude in my soul for any of the fragmentary privileges which by slow degrees we have wrung out of our oppressors during the last half century, nor will there be so long as woman is robbed of all the essential rights of citizenship.*

—Letter, NWSA Convention (1889)

A native of Johnstown, New York, Elizabeth Cady attended the coed academy in Johnstown until the age of fifteen, when she enrolled in the highly regarded Troy Female Seminary in Troy, New York. Her father was a prominent lawyer whose office adjoined their house; she read law there, and he pointed out to her gender inequities in the law, which she later attacked.

In 1840 Elizabeth Cady married the journalist and abolitionist Henry Stanton. Her career as an activist began on her honeymoon, when the couple attended a World Anti-Slavery Convention in London. Elizabeth Cady Stanton met the Philadelphia abolitionist Lucretia Mott, but because women delegates were excluded from the conference, neither woman was allowed to take the floor. Eight years later they organized the first Women's Rights Convention in Seneca Falls, New York, where Stanton wrote a Declaration of Sentiments calling for higher education and professional opportunities for women, property rights for married women, the right of women to divorce, and a woman's right to vote (see SUFFRAGISM).

Over the next decade, Stanton reared seven children while continuing to attend women's rights conventions. In 1852 she met her lifelong friend and collaborator, Susan B. ANTHONY. Both women made a radical gesture by wearing the clothing popularized by Amelia BLOOMER. Although Stanton said that she "forged the thunderbolts" and Anthony "fired them," Stanton was in truth a successful writer and orator. Her statement may have referred to the difference in the two women's temperaments, which frequently tested, but never dissolved, their working relationship.

During the CIVIL WAR, Stanton and Anthony worked for the Women's Loyal League, which raised money for the Union army. When the war was over they assumed that they, together with African Americans, had been granted the voting franchise by the Fourteenth and Fifteenth Constitutional Amendments. Bitterly disappointed by the defeat of the movement for women's suffrage, Stanton and Anthony split off from Lucy STONE's American Woman Suffrage Associa-



tion, which worked for black-male suffrage, and founded the National Woman Suffrage Association (NWSA). Between 1868 and 1870, the NWSA published a periodical, *Revolution*, edited by Stanton and Anthony. Stanton's bid for a seat in the U.S. Congress failed in 1868, but the next year she was elected president of the NWSA. In 1890, when the organization reunited with the American Woman Suffrage Association to become the National American Woman Suffrage Association, Stanton became the new group's first president.

In her later years Stanton became increasingly radical. Together with Anthony and fellow suffragist Mathilda Gage, Stanton wrote the first three volumes of *History of Woman Suffrage* (1881–1886). The 1895 publication of *The Woman's Bible*, by Stanton and a twenty-five-member "Revising Committee," concluded that "the Bible in its teachings degrades Women from Genesis to Revelation." This evaluation proved incendiary, causing Stanton to be censured not only by organized religion but also by the National American Woman Suffrage Association. Stanton published her autobiography, *Eighty Years and More*, in 1898.

#### Sources

Banner, Lois W. *Elizabeth Cady Stanton: A Radical for Woman's Rights*. Boston: Little, Brown, 1980.

DuBois, Ellen Carol, ed. *The Elizabeth Cady Stanton–Susan B. Anthony Reader: Correspondence, Writings, Speeches*. Boston: Northeastern University Press, 1992.

Gornick, Vivian. *The Solitude of Self: Thinking about Elizabeth Cady Stanton*. New York: Farrar, Straus & Giroux, 2005.

Griffith, Elisabeth. *In Her Own Right: The Life of Elizabeth Cady Stanton*. New York: Oxford University Press, 1984.

#### Stedman, Edmund Clarence (1833–1908) poet, critic

Born in Connecticut, Edmund Clarence Stedman studied at Yale for two years before moving to New York City, where he worked as a journalist and a stockbroker. The influence of the latter experience can be seen in his most famous work, the poem "Pan in Wall Street" (1869). An influential critic, Stedman was a supporter of Edgar Allan Poe, whose work he edited with critic George E. Woodberry (1855–1930) and published in ten volumes in 1894–1895. Stedman also was among the first to recognize Walt Whitman as a formidable writer of the nineteenth century. Although Stedman published numerous volumes of poetry, collected in *Poetical Works* (1873), his criticism—particularly that in *Victorian Poets* (1875) and *Poets of America* (1886, revised 1887)—is considered his major achievement. His *Library of American Literature from the Earliest Settlement to the Present Time* (11 volumes, 1889–1890) and *An American Anthology* (1900), a collection of 1,740 poems by 573 authors, helped to promote an appreciation of American literature.

#### Source

Scholnick, Robert J. *Edmund Clarence Stedman*. Boston: Twayne, 1977.

#### Stephens, Ann Sophia (1810–1886) editor, novelist

Ann Sophia Stephens was born in Connecticut. She wrote prolifically in multiple genres and edited and co-edited periodicals, including the *Ladies' Companion*, *GRAHAM'S MAGAZINE*, *Peterson's Magazine*, *Frank Leslie's Lady's Gazette*, and *Mrs. Stephens' New Monthly*. Stephens became a celebrity author of serialized novels, which kept her name constantly in the view of readers of popular magazines. *Fashion and Famine* (1854) and *The Old Homestead* (1855) were best-sellers. She contributed seven works to Erastus BEADLE's series of DIME NOVELS, beginning with *MALAESKA* (1860). Well known as a writer of historical romances, Stephens chose diverse women protagonists—white, Native American, and multiracial. Alongside Sara Josepha HALE, she is among the most important women editors of nineteenth-century America.

#### Source

Patricia Okker. *Social Stories: The Magazine Novel in Nineteenth-Century America*. Charlottesville: University Press of Virginia, 2003.

—Amy Cummins

#### Stockton, Frank R. (1834–1902) short-story writer, novelist

Born in Philadelphia, Frank R. Stockton was by training an engraver and draftsman. He began his literary career writing children's stories, many of which appeared in *ST. NICHOLAS* magazine, where Stockton was an assistant editor from 1873 to 1881. Early in his career he also worked for various Philadelphia and New York newspapers, contributed humor pieces to magazines such as *VANITY FAIR*, and joined the staff at *Scribner's Monthly*. His first novel, *Rudder Grange* (1879), about a newlywed couple who set up housekeeping aboard a canal boat, made him a celebrity. Due to the popularity of the book, Stockton later produced two sequels: *The Rudder Granges Abroad* (1891) and *Pomona's Travels* (1894).

The success of his story "THE LADY OR THE TIGER?" (1882) made it possible for Stockton to devote himself to writing adult fiction that, like his children's fiction, emphasized the fanciful and the absurd. In what is generally considered his best novel, *The Casting Away of Mrs. Lecks and Mrs. Aleshine* (1886), for example, Stockton used realistic details to underscore absurdity in a plot involving two widows, an overpopulated desert island, and a series of marriages. Two years later he published a sequel, *The Dusantes* (1888).

Stockton also wrote one of the first science-fiction stories, "A Tale of Gravity," which appeared in the December 1884 issue of *THE CENTURY MAGAZINE*. Many of his later works, such as *The Great War Syndicate* (1889), *The Great Stone of Sardis* (1898), and *A Vizier of the Two Horned Alexander* (1899), also are concerned with pseudoscientific matters.

Stockton spent the last three years of his life in West Virginia, territory he had explored in the novels *The Late Mrs. Null* (1886) and *Ardis Claverden* (1890). In 1902 he published *Kate Bonnet*, a send-up of romantic pirate tales.

### Sources

Golemba, Henry L. *Frank R. Stockton*. Boston: Twayne, 1981.  
Griffin, Martin J. *Frank R. Stockton: A Critical Biography*. Philadelphia: University of Pennsylvania Press, 1939.

### Stoddard, Charles Warren (1843–1909) poet, travel writer

Born in Rochester, New York, Charles Warren Stoddard was educated in Oakland, California, and it was in the Golden State that he made the acquaintance of Bret HARTE. Stoddard contributed to Harte's magazine, *THE GOLDEN ERA*, and Harte edited Stoddard's first book of verse, *Poems* (1867). Stoddard then commenced a prolonged period of foreign travel that was recommended to improve his health. Two trips to Hawaii and one to Tahiti resulted in his homoerotic *South-Sea Idyls* (1873), which attracted many readers—Robert Louis Stevenson among them—and started a literary vogue for Polynesian culture. Journeys to Egypt and the Levant resulted in the travel accounts *Mashallah!* (1881) and *A Cruise under the Crescent* (1898).

During a prolonged stay in Hawaii (1881–1884) Stoddard wrote *The Lepers of Molokai* (1886), which attracted public attention to the priests who ministered to the Hawaiian leper colony. During this three-year Hawaiian sojourn, Stoddard also wrote an account of his conversion to Roman Catholicism, *A Troubled Heart and How It Was Comforted at Last* (1885). Critical attention to Stoddard's work has often been colored by his open homosexuality, which included a series of relationships with young boys, whom he referred to as his "kids." When he returned to the mainland, Stoddard took a position as professor of English at the University of Notre Dame (1885–1886), where he resigned after being reprimanded for liaisons with his students, then at the Catholic University of America (1889–1902).

### Sources

Austen, Roger. *Genteel Pagan: The Double Life of Charles Warren Stoddard*. Amherst: University of Massachusetts Press, 1991.  
Gale, Robert L. *Charles Warren Stoddard*. Boise, Idaho: Boise State University Press, 1977.

### Stoddard, Elizabeth Barstow (1823–1902) novelist, short-story writer, poet

Born in Mattapoisett, Massachusetts, Elizabeth Barstow moved in her late twenties to New York City, where she attended literary salons and met her husband, poet Richard Henry STODDARD. Elizabeth published three novels in quick succession: *The Morgesons* (1861), *Two Men* (1865), and *Temple House* (1867). All three novels were well received critically but were condemned for their immorality. Stoddard placed poetry, sketches, and short fiction in periodicals throughout her life and published a children's book, *Lolly Dinks' Doings* (1874) and a collection of poetry, titled *Poems* (1895). Much of her writing complicates the traditional distinction between ROMANTICISM and REALISM, as well as typical sentimental representations of womanhood.

### Sources

Buell, Lawrence, and Sandra A. Zagarell. Biographical and critical introduction to *The Morgesons and Other Writings, Published and Unpublished*, by Elizabeth Stoddard. Philadelphia: University of Pennsylvania Press, 1984, pp. xi–xxv.  
Putzi, Jennifer. Introduction to *Two Men*, by Elizabeth Stoddard. Lincoln: University of Nebraska Press, 2008.  
Smith, Robert McClure, and Ellen Weinauer, eds. *American Culture, Canons, and the Case of Elizabeth Stoddard*. Tuscaloosa: University of Alabama Press, 2003.

—Jennifer Putzi

### Stoddard, Richard Henry (1825–1903) poet, editor

Born in Massachusetts, Richard Henry Stoddard was raised in poverty in New York City, where he managed to educate himself while working as an iron molder. He wrote verse influenced by the English Romantic and Victorian poets, and in 1852 he published a collection, *Poems*. Unable to support his family through literary endeavors, he prevailed upon his friend Nathaniel HAWTHORNE in 1853 to help him obtain a position as an inspector at the New York customhouse (a favor Stoddard later performed for Herman MELVILLE). On the basis of reviews he had written during the previous two decades for the *New York World*, Stoddard became literary editor of the *New York Mail and Express* in 1880.

Stoddard's poetry collections, including *Songs of Summer* (1857), *Abraham Lincoln: An Horatian Ode* (1865), and *The Lion's Cub, and Other Poems* (1890), were greatly admired in their day. Starting in 1870 Stoddard and his wife, the novelist and poet Elizabeth Drew STODDARD, hosted a literary salon that was considered the center of New York literary life; the salon was frequented by well-known figures such as Bayard TAYLOR as well as by relative unknowns such as Melville. Stoddard's position as a book reviewer gave him enormous power, which he used to introduce new authors to the reading public and to dictate literary fashions. Stoddard later went

completely out of fashion; critics dismissed his verse as too mannered, too sentimental, and too derivative.

### Stone, Lucy (circa 1818–1893) *novelist, editor*

Lucy Stone devoted her life to the causes of ABOLITIONISM and SUFFRAGISM. She began teaching school at age sixteen, and after she entered Oberlin College in 1843 she spent summers teaching at a school for African American adults who had been barred from schooling because of slavery or racial prejudice. She was the first woman to receive a bachelor's degree in the state of Massachusetts. After attending a debate led by Abby Kelley Foster and Stephen S. Foster, Stone resolved to become a public speaker. Her first address came in 1847, when she spoke on the topic of women's rights. Her marriage to Henry Blackwell in 1853 began a forty-year partnership of mutual respect. With Susan B. ANTHONY in 1866 Stone cofounded the American Equal Rights Association, which advocated the extension of suffrage to blacks and women. Parting ways with Anthony and Elizabeth Cady STANTON, Stone insisted on supporting the Fifteenth Amendment, which granted black men the right to vote. She and her husband established the American Woman Suffrage Association (AWSA) in 1870 as a rival to Anthony and Stanton's National Woman's Suffrage Association. Stone edited *The Woman's Journal*, the magazine of the AWSA. She continued to deliver speeches, always extemporaneous, throughout her life, addressing an audience at the Chicago World's Fair shortly before her death.

### Sources

Lesser, Carol, and Marlene Deahl Merrill, eds. *Friends and Sisters: Letters between Lucy Stone and Antoinette Brown Blackwell, 1846–1893*. Urbana: University of Illinois Press, 1987.

Wheeler, Leslie, ed. *Loving Warriors, Selected Letters of Lucy Stone and Henry B. Blackwell, 1853–1893*. New York: Dial, 1981.

### Stowe, Harriet Beecher (1811–1896) *novelist*

*"So you're the little woman who wrote the book that started this great war!"*

—President Abraham Lincoln's greeting of Harriet Beecher Stowe, according to Beecher family lore

Harriet Beecher was born in Litchfield, Connecticut, to Roxana Foote Beecher and Reverend Lyman Beecher, a prominent Calvinist clergyman. After a stint as pupil and instructor at her sister Catherine Beecher's Hartford Female Seminary, Harriet accompanied her father to Cincinnati in 1832. She married widower and biblical scholar Calvin Stowe in 1836. Stowe began her apprenticeship as a professional author in Cincinnati with the Semi-Colon Club, an informal

literary and social gathering whose members encouraged her to publish.

Stowe began publishing moral tales and sketches in Cincinnati. Her religious, temperance, and antislavery themes appealed to *GODEY'S LADY'S BOOK* and to the *New-York Evangelist*. Cincinnati bordered Kentucky, a slave state, and the city featured an active antislavery movement. In 1850 Stowe settled in New Brunswick, Maine. Outraged over the Fugitive Slave Law, she wrote *UNCLE TOM'S CABIN* (1851–1852), which was serialized in *THE NATIONAL ERA* and published by John P. Jewett in 1852. The influence of this best-selling novel on nineteenth- and early-twentieth-century culture is incalculable.

Stowe's next two important works, *A Key to Uncle Tom's Cabin* (1853) and *DRED; A TALE OF THE GREAT DISMAL SWAMP* (1856), revisit antislavery themes. The *Key* argues the injustice of slave law in righteous, but controlled, fury while identifying facts upon which *Uncle Tom's Cabin* was based, according to Stowe, whereas *Dred* dramatizes corruption and the threat of slave rebellion.



Harriet Beecher Stowe



Though antislavery themes also influence Stowe's *THE MINISTER'S WOOING* (1859), this later work is usually grouped with her local color works such as *THE PEARL OF ORR'S ISLAND* (1862) and *OLDTOWN FOLKS* (1869). Stowe's *Lady Byron Vindicated* (1870) incited public controversy by detailing poet George Gordon, Lord Byron's rumored incestuous relationship with his half sister. Shortly afterward, Stowe publicly defended her brother, New York clergyman Henry Ward Beecher, against charges of an adulterous affair.

Stowe's society novels include *My Wife and I* (1871), *Pink and White Tyranny* (1871), and *We and Our Neighbors* (1875). Her regional fictions also include *Sam Lawson's Oldtown Fireside Stories* (1872), *Poganuc People* (1872), and *Palmetto-Leaves* (1873). Stowe's remaining output—domestic advice manuals, geographies, travel narratives, sketches of historical and religious personages, moral sketches for the young—are studied, if at all, for insight into her fiction.

—Wesley Raabe

### Principal Books by Stowe

*Primary Geography for Children, on an Improved Plan*, with Catharine Beecher. Cincinnati: Corey & Fairbank, 1833.

*Prize Tale: A New England Sketch*. Lowell, Mass.: Gilman, 1834.

*The Mayflower; or, Sketches of Scenes and Characters among the Descendants of the Pilgrims*. New York: Harper, 1843; enlarged as *The May Flower, and Miscellaneous Writings*. Boston: Phillips, Sampson, 1855.

*Uncle Tom's Cabin; or, Life among the Lowly*, 2 volumes. Boston: Jewett / Cleveland: Jewett, Proctor & Worthington, 1852.

*Earthly Care, A Heavenly Discipline*. Boston: Jewett / Cleveland: Jewett, Proctor & Worthington, 1853 [i.e., 1852].

*The Two Altars; or, Two Pictures in One*. Boston: Jewett, 1852.

*A Key to Uncle Tom's Cabin; Presenting the Original Facts and Documents upon Which the Story is Founded. Together with Corroborative Statements Verifying the Truth of the Work*. Boston: Jewett / Cleveland: Jewett, Proctor & Worthington, 1853.

*Uncle Sam's Emancipation; Earthly Care, A Heavenly Discipline; and Other Sketches*. Philadelphia: Hazard, 1853.

*Sunny Memories of Foreign Lands*, 2 volumes. Boston: Phillips, Sampson / New York: Derby, 1854.

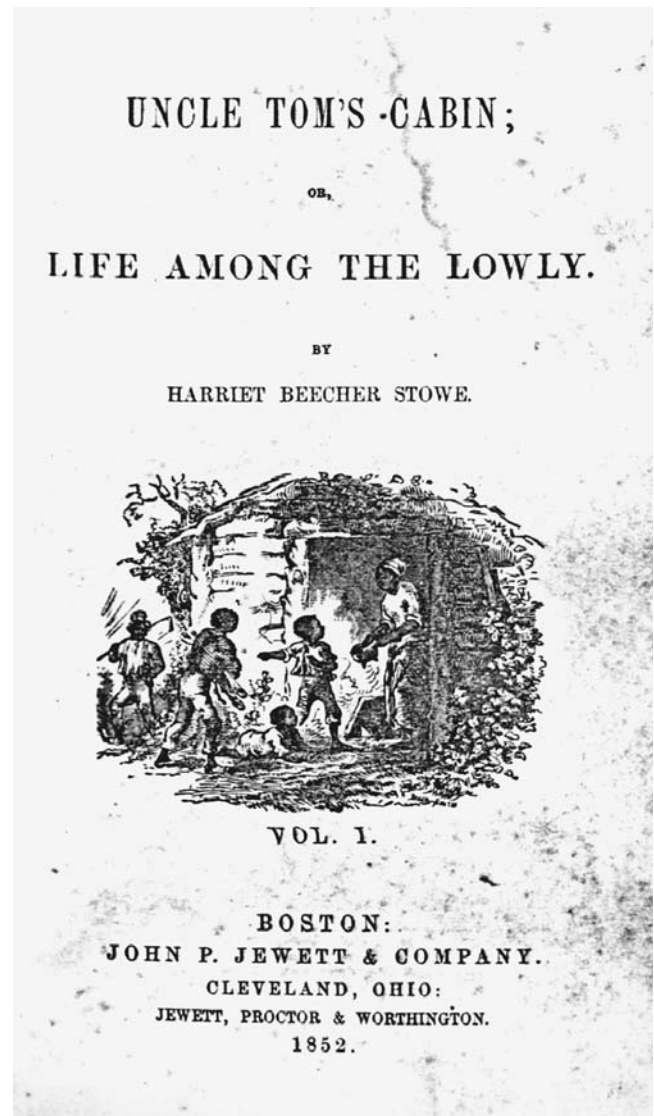
*The Christian Slave. A Drama, Founded on a Portion of Uncle Tom's Cabin*. Boston: Phillips, Sampson, 1855?

*Dred; A Tale of the Great Dismal Swamp*, 2 volumes. Boston: Phillips, Sampson, 1856; republished as *Nina Gordon: A Tale of the Great Dismal Swamp*, 2 volumes. Boston: Ticknor & Fields, 1866.

*Our Charley, and What to Do with Him*. Boston: Phillips, Sampson, 1858.

*The Minister's Wooing*. New York: Derby & Jackson, 1859.

*The Pearl of Orr's Island: A Story of the Coast of Maine*. Boston: Ticknor & Fields, 1862.



Title page for the first edition of Stowe's abolitionist novel said to have sold more than 300,000 copies in its first year of publication

*Agnes of Sorrento*. Boston: Ticknor & Fields, 1862.

*House and Home Papers*, as Christopher Crowfield. Boston: Ticknor & Fields, 1865.

*Little Foxes; or, The Insignificant Little Habits which Mar Domestic Happiness*, as Crowfield. Boston: Ticknor & Fields, 1866.

*Religious Poems*. Boston: Ticknor & Fields, 1867.

*Queer Little People*. Boston: Ticknor & Fields, 1867; enlarged edition, New York: Fords, Howard & Hulbert, [1881].

*The Chimney-Corner*, as Crowfield. Boston: Ticknor & Fields, 1868.



Not one throb of anguish  
 Not one tear of the oppressed  
 Is forgotten by the hand  
 Sorrow the Lord of Glory.  
 In his patient generous bosom  
 He bears the anguish of a world,  
 Uncle Tom's Cabin  
 Chap 12<sup>th</sup>  
 Harriet Beecher Stowe  
 Feb 7<sup>th</sup> 1894.

*Men of Our Times; or Leading Patriots of the Day. Being Narratives of the Lives and Deeds of Statesmen, Generals, and Orators.* Hartford, Conn.: Hartford Publishing / New York: Denison / Chicago: Stoddard, 1868; enlarged as *The Lives and Deeds of Our Self-Made Men.* Hartford, Conn.: Worthington, Dustin / Cincinnati: Queen City / Chicago: Parker, 1872.

*Oldtown Folks.* Boston: Fields, Osgood, 1869.

*The American Woman's Home: or, Principles of Domestic Science; Being a Guide to the Formation and Maintenance of Economical, Healthful, Beautiful, and Christian Homes,* by Stowe and Catharine E. Beecher. New York: Ford / Boston: Brown, 1869.

*Lady Byron Vindicated: A History of the Byron Controversy, from Its Beginning in 1816 to the Present Time.* Boston: Fields, Osgood, 1870.

*Little Pussy Willow.* Boston: Fields, Osgood, 1870; enlarged edition, New York: Fords, Howard & Hulbert, 1880.

*Pink and White Tyranny: A Society Novel.* Boston: Roberts, 1871.

*My Wife and I: or, Harry Henderson's History.* New York: Ford, 1871.

*Oldtown Fireside Stories.* Boston: Osgood, 1872; enlarged as *Sam Lawson's Oldtown Fireside Stories.* Boston: Osgood, 1872; enlarged again, Boston: Houghton, Mifflin, 1881.

*Palmetto-Leaves.* Boston: Osgood, 1873.

*Woman in Sacred History: A Series of Sketches Drawn from Scriptural, Historical, and Legendary Sources.* New York: Ford, 1874; enlarged edition, New York: Ford, 1874.

*We and Our Neighbors: or, The Records of an Unfashionable Street. (Sequel to "My Wife and I.") A Novel.* New York: Ford, 1875.

*Betty's Bright Idea. Also, Deacon Pitkin's Farm, and the First Christmas of New England.* New York: Ford, 1876 [1875].

*Footsteps of the Master.* New York: Ford, 1877.

*Poganuc People: Their Loves and Lives.* New York: Fords, Howard & Hulbert, 1878.

*A Dog's Mission; or, The Story of the Old Avery House. And Other Stories.* New York: Fords, Howard & Hulbert, 1880.

*The Writings of Harriet Beecher Stowe . . . In Sixteen Volumes.* Boston: Houghton, Mifflin, 1896.

*Regional Sketches: New England and Florida,* edited by John R. Adams. New Haven, Conn.: College and University Press, 1972.

## Letters

Fields, Annie. *Life and Letters of Harriet Beecher Stowe.* Cambridge: Riverside Press, 1897.

## Studying Harriet Beecher Stowe

The critical literature on Harriet Beecher Stowe is dominated by discussions of *UNCLE TOM'S CABIN*. But if you were to survey the range of opinions, you could be excused for wondering whether critics have read the same book. James

Baldwin in "Everybody's Protest Novel" (*Partisan Review*, 16 [June 1949]: 578–585) calls *Uncle Tom's Cabin* a "very bad novel," but Jane Tompkins in "Sentimental Power," a chapter from *Sensational Designs* (New York: Oxford University Press, 1985, pp. 122–146), calls it "dazzling." Both essays have been remarkably influential; both are included in Elizabeth Ammons's reprint of *Uncle Tom's Cabin* (New York: Norton, 1994), and together they provide essential background for more recent critical literature. While according to today's standards most readers will agree that Stowe's depiction of black characters is racist and that her advocacy of women's influence over society from within the home is outdated, attentive readers of Stowe's seemingly artless novel have discovered that it resists easy dismissal, especially from discussions of gender and ethnicity in American literature and culture.

As the amount of critical discussion is daunting, students may find that the work's publishing history provides useful contexts. Stowe's novel was initially published in *THE NATIONAL ERA*, an antislavery newspaper, and Barbara Hochman ably discusses it in the context of the paper and its other offerings ("Uncle Tom's Cabin in the *National Era*: An Essay in Generic Norms and the Contexts of Reading," *Book History*, 7 [2004]: 143–169). For John P. Jewett's 1852 edition as an unrivaled best-seller, see Michael Winship, "'The Greatest Book of Its Kind': A Publishing History of 'Uncle Tom's Cabin'" (*American Antiquarian Society*, 109 [2002]: 308–322). Another approach is to consider the work's theatrical adaptations, and Sarah Meer's *Uncle Tom Mania* (Athens: University of Georgia Press, 2006) is an excellent place to begin.

Wider selections from recent Stowe criticism are provided in three essay collections: *Transatlantic Stowe: Harriet Beecher Stowe and European Culture*, edited by Denise Kohn and others (Iowa City: University of Iowa Press, 2006); *The Cambridge Companion to Harriet Beecher Stowe*, edited by Cindy Weinstein (Cambridge: Cambridge University Press, 2004); and *Approaches to Teaching Stowe's Uncle Tom's Cabin*, edited by Elizabeth Ammons and Susan Belasco (New York: Modern Language Association, 2000). Robert S. Levine's introduction to *DRED* (1856) provides a helpful overview of the historical and critical reception of that work (Chapel Hill: University of North Carolina Press, 2006, pp. viii–xxxiii). The two book-length bibliographies, Margaret Holbrook Hildreth's *Harriet Beecher Stowe: A Bibliography* (Hamden, Conn.: Archon Books, 1976) and Jean W. Ashton's *Harriet Beecher Stowe: A Reference Guide* (Boston: G. K. Hall, 1977), are dated, but they provide a record of earlier critical opinion. Comprehensive assessments of recent criticism are provided by survey essays in *American Literary Scholarship*, edited by David J. Nordloh and others.

Stowe's *LOCAL COLOR* and society novels are treated in Ann Douglas's *The Feminization of American Culture* (New York: Knopf, 1977). The local color works include *THE MINISTER'S WOOING* (1859), *THE PEARL OF ORR'S ISLAND* (1862), *OLDTOWN FOLKS* (1869), *Sam Lawson's Oldtown Fireside*

*Stories* (1872), *Palmetto-Leaves* (1873), and *Pogonuc People* (1878). Lawrence Buell's *New England Literary Culture* (New York: Cambridge University Press, 1986) compares some of Stowe's regional writings to those of Nathaniel Hawthorne. Lisa Watt Macfarlane in "The New England Kitchen Goes Uptown: Domestic Displacements in Harriet Beecher Stowe's New York" (*New England Quarterly*, 64, no. 2 [1991]: 272–291) analyzes two of Stowe's society novels, *My Wife and I* (1871) and *We and Our Neighbors* (1875). Stowe's remaining output—domestic advice manuals, geographies, travel narratives, sketches of historical and religious personages, moral sketches for the young—are less frequently studied.

Joan D. Hedrick's *Harriet Beecher Stowe: A Life* (New York: Oxford University Press, 1994) is highly recommended. It can be supplemented by biographies of Stowe's noted siblings: Kathryn Kish Sklar, *Catharine Beecher: A Study in American Domesticity* (New Haven: Yale University Press, 1973); Barbara Anne White, *The Beecher Sisters* (New Haven: Yale University Press, 2003); and Debby Applegate, *The Most Famous Man in America: The Biography of Henry Ward Beecher* (New York: Doubleday, 2006). The published record of Stowe's letters is woefully inadequate as compared to other literary authors of her stature.

The *Uncle Tom's Cabin & American Culture* website (<<http://www.iath.virginia.edu/utc/>> viewed August 7, 2007) provides online texts of *Uncle Tom's Cabin*, as well as sources, reviews, interpretive essays, and exhibits. Chadwyck-Healey's *Literature Online* (LION), a database available only through library subscription, provides searchable texts of a larger selection of Stowe's writings. Students who do not have access to LION can find a generous selection of Stowe's texts at *Wright American Fiction, 1851–1875* (<<http://www.letrs.indiana.edu/web/w/wright2/>> viewed August 7, 2007).

—Wesley Raabe

## Suffragism (circa 1848–1920)

The struggle for the right to vote primarily concerned two groups of Americans, blacks and women. Inevitably, the abolitionist movement (see ABOLITIONISM) and the suffragist movement were bound together for much of the second half of the nineteenth century. The public call for suffragism can be traced to the Woman's Rights Convention at Seneca Falls, New York, in July 1848, organized by Elizabeth Cady Stanton and Lucretia Mott. Both active in the antislavery campaign, the two had met eight years earlier at a World Anti-Slavery Convention where women delegates were de-

nied the floor because of their gender. Realizing that women could not fight slavery if they themselves were denied the voting franchise, Stanton and Mott drafted a Declaration of Sentiments, modeled on the Declaration of Independence, in which the most radical demand was for what came to be known as woman suffrage.

During the CIVIL WAR most suffragists turned their attention to the war effort, but immediately afterward many found their hopes dashed when the Fourteenth Amendment, ratified in 1866, granted the full rights of citizenship to African American men alone. The Fifteenth Amendment, ultimately ratified in 1870 and specifically granting African American men the right to vote, split the suffragist movement in two. While some feminist leaders like Lucy Stone and Julia Ward Howe urged women to set their aspirations aside in order to work for black suffrage, another camp, led by Stanton and Susan B. Anthony refused to subordinate their own demands for the franchise. In the women's rights magazine *Revolution*, Stanton expressed opposition to the Fifteenth Amendment due to its exclusion of women's voting rights.

Stanton began to lobby for a woman suffrage amendment to the Constitution in 1869. The movement for a Constitutional amendment gained momentum during the Progressive Era, which lasted roughly from 1890 to World War I. During this period the suffragists healed their rift and linked the need for a women's ballot to such causes as labor reform, peace, and temperance. Reformers like Jane Addams, Ida B. Wells-Barnett, and the author Charlotte Perkins Gilman all spoke out in favor of woman suffrage.

Eventually, World War I freed women from many traditional social constraints. With so many men fighting the war in Europe, women flooded into the workplace. President Woodrow Wilson, previously opposed to woman suffrage, now bowed to necessity and, citing the need for national unity in time of war, endorsed the Nineteenth Amendment. When it was ratified in 1920, women were granted full citizenship, including the right to vote.

## Sources

Kugler, Israel. *From Ladies to Women: The Organized Struggle for Woman's Rights in the Reconstruction Era*. New York: Greenwood Press, 1987.

Stalcup, Brenda. *Women's Suffrage*. San Diego, Calif.: Greenhaven Press, 2000.

Terborg-Penn, Rosalyn. *African American Women in the Struggle for the Vote, 1850–1920*. Bloomington: Indiana University Press, 1998.



### The Sacco-Vanzetti Case (1921–1927)

The case of two Italian immigrants accused of robbery and murder touched off a series of protests. Their 1921 trial and execution on August 22, 1927, inspired novels, verse, and drama by many American writers.

Nicola Sacco and Bartolomeo Vanzetti were tried and convicted for the murder of a paymaster of a shoe company and his guard in South Braintree, Massachusetts, on April 15, 1920. The two men were anarchists, and many people at the time assumed their execution was a result of prejudice against their political beliefs and their ethnicity. The Russian Revolution of 1917 had provoked a “Red Scare” and hostility against labor unions such as the International Workers of the World. Both men denied any involvement in the murders. In 1961 tests on Sacco’s gun seemed to confirm his complicity in the crime; the case continues to be debated.

Anger and grief over the fate of these two men poured out in works such as Maxwell ANDERSON’s play *WINTERSET* (produced 1935); John DOS PASSOS’s *The Big Money* (1938), the final novel of his *U.S.A.* trilogy; James T. FARRELL’s *Bernard Clare* (1946) and Katherine Anne PORTER’s *The Never-Ending Wrong* (1977), an account of her involvement in the case.

### Sources

- Avich, Paul. *Sacco and Vanzetti: The Anarchist Background*. Princeton, N.J.: Princeton University Press, 1991.
- Felix, David. *Protest: Sacco-Vanzetti and the Intellectuals*. Bloomington: Indiana University Press, 1965.

Sacco, Nicola. *The Letters of Sacco and Vanzetti*, edited by Marion Denman Frankfurter and Gardner Jackson. New York: Viking, 1928.

Young, William, and David E. Kaiser. *Postmortem: New Evidence in the Case of Sacco and Vanzetti*. Amherst: University of Massachusetts Press, 1985.

### *The Sacred Wood* by T. S. Eliot (London: Methuen, 1920) criticism

T. S. ELIOT’s first volume of literary criticism, *The Sacred Wood*, is comprised of his literary journalism (mostly book reviews) of 1917–1920 and several longer essays from the same period. In the most substantial essay, “Tradition and the Individual Talent,” Eliot maintained that the two terms, usually considered opposites, should be thought of as complements, both necessary for a healthy literary culture. He defined “tradition” as an “ideal order of monuments,” a living whole that was continuously being modified by the appearance of new works of art. In essays on Dante, William Blake, and English Renaissance dramatists, including William Shakespeare, Eliot outlined post-Romantic concepts of impersonality and objectivity, arguing that emotion in art should be expressed by finding an “objective correlative”—an object that would be the “formula for that particular emotion.” Poetry, he suggested, need not serve social or moral ends; criticism, on the other hand, should serve poetry by illuminating it. In arguing that critics should treat poetry “primarily as poetry and not another thing,” he anticipated the NEW CRITICISM. Received



as a postwar recovery of detachment in criticism, *The Sacred Wood* has remained a touchstone of literary neoclassicism.

### Source

Shusterman, Richard. *T. S. Eliot and the Philosophy of Criticism*. New York: Columbia University Press, 1988.

—Jewel Spears Brooker

***Sanctuary*** by William Faulkner (New York: Cape & Smith, 1931) novel

William FAULKNER originally wrote *Sanctuary*—which he called “the most horrific tale I could imagine”—as a money-making venture; however, he heavily revised the galleys of his original draft rather than allow it to be published. The novel tells the story of Temple Drake, a University of Mississippi coed who on a weekend outing with her boyfriend ends up at the Old Frenchman Place, the home of Lee Goodwin, a bootlegger. There, she is raped with a corn cob by Popeye, an impotent mobster working with Goodwin. Popeye, who murders one of Goodwin’s workers, kidnaps Temple and sets her up in a Memphis brothel. Another key character in the novel is lawyer Horace Benbow, who defends Lee Goodwin when he is wrongly accused of the murder. Benbow tracks down Temple in the brothel, but instead of exonerating Goodwin she lies and testifies to his guilt. Shortly thereafter, Goodwin is lynched by townspeople on the courthouse square. Popeye is later hanged for a murder he did not commit. *Sanctuary* sold better than any of Faulkner’s previous novels and attracted international notice.

### Sources

Arnold, Edwin T. *Reading Faulkner: Sanctuary*. Jackson: University Press of Mississippi, 1996.

Bloom, Harold, ed. *Modern Critical Interpretations of William Faulkner’s Sanctuary*. New York: Chelsea House, 1988.

Canfield, J. Douglas, ed. *Twentieth Century Interpretations of Sanctuary*. Englewood Cliffs, N.J.: Prentice-Spectrum, 1982.

Faulkner, William. *Sanctuary: The Original Text*, edited by Noel Polk. New York: Random House, 1981.

Rousselle, Melinda McLeod. *Annotations to William Faulkner’s Sanctuary*. New York: Garland, 1989.

—John B. Padgett

**Sandburg, Carl** (1878–1967) poet, biographer, children’s author

*My people are gray,  
pigeon gray, dawn gray, storm gray.  
I call them beautiful,  
and I wonder where they are going.*

—“My People” (1922)

Carl Sandburg, son of poor Swedish immigrant parents, was born and raised in Galesburg, Illinois. As a boy he did many odd jobs to supplement the family income. In 1897, he traveled as a hobo and observed great disparities between the poor and the rich, an experience that instilled in him a distrust of capitalism. After serving in the SPANISH-AMERICAN WAR, he returned to his hometown and enrolled at Lombard College, where he studied the classics. He never finished his degree, but his college years contributed to shaping his literary talents and political views.

After leaving Lombard, Sandburg worked as a journalist in Milwaukee and for the Social Democratic Party in Wisconsin, serving briefly as the secretary for the first socialist mayor of Milwaukee. He published his first poems, *In Reckless Ecstasy* (1904), under the name Charles A. Sandburg because he believed “Carl” revealed his Swedish heritage too plainly. He married and began a family before moving to Chicago, where he again worked as a journalist.

Sandburg remained unknown as a poet until 1914 when a group of his poems were published by Harriet MONROE in *POETRY* and he was awarded the Levinson Prize. In quick succession, as Carl Sandburg, he published books of poetry that made him a leader of the CHICAGO RENAISSANCE: *Chicago Poems* (1916), which includes “CHICAGO” and “Fog”; *Cornhuskers* (1918), a celebration of the life of the plains that includes “PRAIRIE” as well as war poems inspired by his experience as a correspondent during WORLD WAR I; and *Smoke and Steel* (1920), a collection that mixes poems about human cruelty with lyrical domestic poems. Sandburg showed an abiding interest in the speech of Midwesterners by using the language of the working class, which was a distinctive feature of his poetry.

While he continued to publish poetry, Sandburg also wrote children’s fiction: *Rootabaga Stories* (1922), *Rootabaga Pigeons* (1923), and *Potato Face* (1930). Charming and whimsical, these stories were well received. He became a successful lecturer and wandering troubadour, singing folk songs, reading his poetry, and talking philosophy. He collected ballads and published them in *The American Songbag* (1927). His main project became his six-volume life of Abraham Lincoln (1926–1939), for which he won a PULITZER PRIZE in history in 1940. As he worked on the Lincoln biography, Sandburg was also writing the prose poem *THE PEOPLE, YES* (1936), a poem of affirmation that was published during the depths of the GREAT DEPRESSION.

In 1945, Sandburg relocated to Flat Rock, North Carolina, where he lived until his death. His only novel, *Remembrance Rock*, a family saga ranging from the beginnings of America at Plymouth Rock to the 1940s, was published in 1948. He won a Pulitzer Prize in literature for his *Complete Poems* (1950) and also published a lively autobiography, *Always the Young Strangers*, in 1953. Chiefly remembered for his work on Lincoln and for his poetry, Sandburg brought a robust new voice to urban life and is regarded as an important suc-

cessor to Walt Whitman because of his free-verse technique and because his poems celebrate the American spirit and the common people.

### Sources

- Callahan, North. *Carl Sandburg, Lincoln of Our Literature: A Biography*. New York: New York University Press, 1970.
- Mitgang, Herbert, ed. *The Letters of Carl Sandburg*. New York: Harcourt, Brace & World, 1968.
- Salwak, Dale. *Carl Sandburg: A Reference Guide*. Boston: G. K. Hall, 1988.
- Yannella, Philip. *The Other Carl Sandburg*. Jackson: University of Mississippi, 1996.

—Skye L. Suttie

### Sandoz, Mari (1896–1966) *historian, biographer, novelist*

Mari Sandoz, who grew up in an impoverished farm family in the high plateau of the Niobrara River region of northwestern Nebraska, had an eighth-grade education when she began her teaching career in county schools. She was eventually able to attend the University of Nebraska as a special student. *Old Jules* (1935)—a biography of the land and the frontier community in which she grew up as well as of her irascible Swiss-immigrant father—is the first of her many books about the trans-Missouri region. In such subsequent nonfiction works such as *Crazy Horse: The Strange Man of the Oglalas* (1942), *Cheyenne Autumn* (1953), *The Buffalo Hunters: The Story of the Hide Men* (1954), *The Cattlemen: From the Rio Grande across the Far Marias* (1958), and *The Beaver Men: Spearheads of Empire* (1964), Sandoz evokes the history of the Great Plains region. Her novels include *Slogum House* (1937), the story of a ruthless woman, an allegorical representative of fascism, who involves her family in theft, prostitution, and murder; *Capital City* (1939), which concerns political corruption; and *The Tom-Walkers* (1947), about members of the Stone family who suffer wounds in the Civil War, WORLD WAR I, and WORLD WAR II.

### Source

- Stauffer, Helen Winter. *Mari Sandoz: Story Catcher of the Plains*. Lincoln: University of Nebraska Press, 1982.

### Santayana, George (1863–1952) *philosopher, poet, novelist*

Born in Spain, George Santayana was brought to the United States in 1872. His education included studies in Germany and England, and he earned a Ph.D. from Harvard in 1889, where until 1912 he taught philosophy. Santayana's neo-traditionalist poetry, written mainly before he entered his forties, was published in *Sonnets and Other Verses* (1894; enlarged 1896), the verse play *Lucifer: A Theological Trag-*

*edy* (1899; revised 1924), and *A Hermit of Carmel* (1901). He wrote about aesthetics in *The Sense of Beauty* (1896) and produced a five-volume work of philosophy, *The Life of Reason* (1905–1906). Much of Santayana's work in philosophy and literature has to do with attempts to reconcile the materialist and idealist views of life—that is, the conflict between those who see the world in terms of matter and motion and those who see it as immaterial or as a projection of the mind.

Although Santayana wrote many other works of philosophy, his standing in American literature is due primarily to his novel *The Last Puritan* (1935), which explores the decline of Calvinism and the Puritan mentality in American culture. Also important is his memoir, *Persons and Place*, published as separate volumes: *The Backgrounds of My Life* (1944), *The Middle Span* (1945), and *My Host the World* (1953).

### Sources

- Dawidoff, Robert. *The Genteel Tradition and the Sacred Rage: High Culture vs. Democracy in Adams, James, and Santayana*. Chapel Hill: University of North Carolina Press, 1992.
- Price, Kenneth M., and Robert C. Letiz III, eds. *Critical Essays on George Santayana*. Boston: G. K. Hall, 1991.

### Saroyan, William (1908–1981) *short-story writer, novelist, playwright*

William Saroyan was born to Armenak and Takooki Saroyan, Armenian immigrants living in Fresno, California. His father died when Saroyan was three, and he and his siblings were sent to an orphanage in Oakland. In 1915 the children returned to live with their mother. The legacy of his parents' expatriation combined with his childhood experiences instilled in Saroyan a sense of rootlessness that informs his fiction.

Saroyan's first success was his *The Daring Young Man on the Flying Trapeze and Other Stories* (1934), a collection of stories that, faithful to the book's preface, defy convention and express an almost anarchic individualism. Saroyan began a successful career in theater when a dramatic version of one of his short stories ran on Broadway as *My Heart's in the Highlands* (produced 1939)—although Saroyan apparently never approved of the play. The production of *THE TIME OF YOUR LIFE* (produced 1939) failed to impress Saroyan as well, but the published version won the 1940 PULITZER PRIZE. Saroyan refused the \$1,000 prize on the grounds that giving awards to artists in effect tells the audience what to think about art.

Saroyan's most notable novels are *THE HUMAN COMEDY* (1943) and *The Laughing Matter* (1953). His memoirs and other short prose are collected in *My Name is Aram* (1940), *The Bicycle Rider in Beverly Hills* (1952), and *Here Comes, There Goes, You Know Who* (1961).

### Sources

- Keyishian, Harry, ed. *Critical Essays on William Saroyan*. New York: G. K. Hall, 1995.

Lee, Lawrence, and Barry Gifford. *Saroyan: A Biography*. New York: Harper & Row, 1984.

Saroyan, Aram. *William Saroyan*. San Diego: Harcourt Brace Jovanovich, 1983.

***The Saturday Evening Post*** (1821–1969) *periodical*  
Originally a local Philadelphia publication, *The Saturday Evening Post* rose to a circulation of 90,000 in 1855 but declined to such an extent that it was purchased for \$1,000 by Cyrus Curtis in 1897. In the twentieth century the weekly became a national magazine under managing editor George Horace Lorimer (1899–1936), reaching the one-million mark in circulation by 1909 and the three-million mark before he retired. With its covers often supplied by Norman Rockwell, who was associated with the magazine from 1919 to 1963, the *Post* abetted and created middle-class American values and attitudes, from its articles and fiction to its abundant advertising. Although the popular stories published in the magazine were often formulaic and were attacked by critics such as Upton SINCLAIR as being as “standardized as soda crackers,” Lorimer’s magazine also published the work of many distinguished authors, from Frank NORRIS, Stephen CRANE, Jack LONDON, Willa CATHER, and David Graham PHILLIPS to Ring LARDNER, F. Scott FITZGERALD, William FAULKNER, and John P. MARQUAND. *The Saturday Evening Post* continued to thrive through the 1950s but began to decline in readership in the 1960s. It ceased publication in 1969, but was revived in 1971, appearing less frequently.

#### Source

Cohn, Jan. *Creating America: George Horace Lorimer and “The Saturday Evening Post.”* Pittsburgh: University of Pittsburgh Press, 1989.

#### ***The Saturday Review of Literature*** (1924–1942) *periodical*

*The Saturday Review of Literature* was founded by Yale University professor Henry Seidel Canby, who had been the editor of the weekly “Literary Review” section of the *New York Post*. When the newspaper was bought by Cyrus Curtis, the publisher of *THE SATURDAY EVENING POST* and *Ladies’ Home Journal*, Canby and his staff resigned, which then led to the creation of the new, independent magazine. According to Canby, who was the editor from 1924 to 1936, the weekly “was *The Literary Review* come of age, more humorous, wiser, more literary, better printed, but with the same will to further the cause of good thinking, good feeling, good writing, and good books.” Although Canby, who was also chairman of the editorial board of the BOOK-OF-THE-MONTH CLUB, was sometimes attacked for fostering mediocrity in American letters, his magazine became the most influential literary review in the country. The review became more liberal and active

under editor Norman Cousins, who became its guiding force for nearly forty years. In 1942 he shortened the title to *The Saturday Review* to reflect its inclusion of world events, recordings, drama, radio, television, and travel.

#### **Schulberg, Budd** (1914– ) *novelist, screenwriter*

Budd Wilson Schulberg’s childhood and first employment in Hollywood influenced much of his writings, including *WHAT MAKES SAMMY RUN?* (1941), *The Disenchanted* (1950), and *Moving Pictures: Memoirs of a Hollywood Prince* (1981). Another interest that shaped Schulberg’s career is boxing, a passion since his childhood. His knowledge of the ring is evident in his novel *The Harder They Fall* (1947), his screenplay for the movie *On the Waterfront* (1954), and the nonfiction *Loser and Still Champion: Muhammad Ali* (1972).

Schulberg’s father, B. P. Schulberg, was a major Hollywood figure of the 1920s and 1930s when he ran Paramount Studios. After graduating from Dartmouth College in 1936, Schulberg began his screenwriting career, joined the Communist Party, and had short stories published in mass-circulating magazines. In his first novel, *What Makes Sammy Run?*, Smelka Glickstein of New York’s LOWER EAST SIDE ghetto metamorphoses into slick Sammy Glick, the archetypal heel who stops at nothing to achieve movie-mogul status. With its caustic depiction of the movie industry’s inner workings and personalities, the book outraged movie people and won the National Critics’ selection as Best First Novel of the Year.

During WORLD WAR II, Schulberg served as a lieutenant in the U.S. Navy (1943–1946) and participated in gathering photographic evidence of war crimes for *The Nazi Plan*, a four-hour cinematic indictment that opened the Nuremberg Trials. He resumed his literary career with *The Harder They Fall*, an exposé of the greed that turned a “fine sport into a dirty business.” Through the brutal exploitation of an Argentine peasant billed as El Toro Molina, a character loosely based on Italian heavyweight Primo Carnera, Schulberg shows how the corruption of boxing degrades all who are involved.

Schulberg based his penetrating novel *The Disenchanted* in part upon his collaboration with F. Scott FITZGERALD on the movie *Winter Carnival* (1939). One-time brilliant novelist Manly Halliday is teamed with writer Shep Stearns to write the screenplay for *Love on Ice*, a romantic comedy shot on location at a New England college based on Dartmouth. Their trip to the campus starts with celebratory champagne that triggers Halliday’s bender. His comeback and Stearns’s opportunity at a bright writing future crash as Halliday succumbs to the ghosts of his past. The 1959 play adaptation was written by Schulberg and Harvey Breit.

In May 1951 amid the “red scare,” Schulberg testified before the House Un-American Activities Committee (HUAC) about Hollywood communists. “What’s painful,” Schulberg later explained, “is to have believed in something that sounded so right, and that turned out the way the Soviet Union turned out.”



*On the Waterfront*, a movie about mob control of the docks, was directed by Elia Kazan and won eight Oscars, including best screenplay for Schulberg. Kazan and Schulberg collaborated again on *A Face in the Crowd* (1957), drawn from his story "Your Arkansas Traveller," in which a singing hobo becomes a television sensation whose belief in his fame and power leads to his downfall. Schulberg's next movie, *Wind Across the Everglades* (1958), is set in the early twentieth century and deals with an alcoholic conservationist's efforts at protecting the Florida Everglades from real-estate developers and poachers. In response to the destruction of the 1965 Los Angeles riots, Schulberg created the Watts Writers' Workshop, producing *From the Ashes* (1967), a collection drawn from these first writing efforts.

### Sources

Beck, Nicholas. *Budd Schulberg: A Bio-Bibliography*. Lanham, Md.: Scarecrow Press, 2001.

Schulberg, Budd. "Two Conversations," interviews by Kurt Vonnegut and Matthew J. Brucoli, *Paris Review*, no. 160 (Winter 2001): 87–137.

—Michael Edelson

### Schwartz, Delmore (1913–1966) poet, editor, short-story writer

A native of Brooklyn, Delmore Schwartz is often included in histories of the New York Intellectuals. He studied philosophy at Washington Square College of New York. His varied first book, *In Dreams Begin Responsibilities* (1938), which included a title story as well as a play and poems, was published by NEW DIRECTIONS. His early success and his publication of critical essays on poetry in periodicals led to his becoming the poetry editor at *PARTISAN REVIEW* in 1943. His short stories, many of which deal with urban Jewish life, are collected in *The World Is a Wedding* (1948).

Schwartz has been praised for the lyrical quality of his poetry and prose. In both forms he was a poet of alienation, evoking his characters' sense of isolation and defeat in poignant terms. His life was the stuff of legend—in part because he made such witty and biting remarks about his fellow writers. In Saul Bellow's novel *Humboldt's Gift* (1975), he figures as the character Von Humboldt Fleisher. Schwartz's *Last and Lost Poems* appeared in 1979.

### Source

Atlas, James. *Delmore Schwartz: The Life of an American Poet*. New York: Farrar, Straus & Giroux, 1977.

### Science Fiction

"Science fiction," so named in June 1929 by editor Hugo Gernsback in the first issue of *Science Wonder Stories*, flourished in the late nineteenth and early twentieth centuries in

books and popular magazines. Before 1895 most American science fiction described technological marvels, utopias, or time travel; after 1895 H. G. Wells's scientific romances became the dominant influence on science-fiction writers, among them Jack LONDON.

The most significant development was the success of the PULP MAGAZINES. Much American science fiction before the 1920s was published in general pulp magazines such as *Argosy* and *All-Story*. Edgar Rice BURROUGHS began his John Carter of Mars stories in *All-Story* in 1912; A. Merritt published *The Moon Pool* there in 1918 and 1919; and Ray Cummings's *The Girl in the Golden Atom* first appeared there in 1919 and 1920. Such works were typically romantic adventures on other planets, in hollow earths, in microscopic worlds, or in other dimensions. While some were collected into books, most remained in the magazines.

Gernsback first published his futuristic novel *Ralph 124C41+* in his magazine *Modern Electrics* in 1911 and 1912, but he was more influential as an editor, creating the first pulp magazine devoted to what he then called "scientifiction," *Amazing Stories*, in 1926. There he published writers such as E. E. "Doc" Smith, whose *The Skylark of Space* (1928) helped to create the space opera, and Philip Francis Nowlin, the creator of Buck Rogers. After losing control of *Amazing Stories*, Gernsback created other magazines but found it difficult to compete with *Astounding Stories of Super-Science*, created in 1930. In its early years *Astounding Stories* published writers such as Edmond Hamilton, Clifford D. Simak, Stanley G. Weinbaum, and Jack Williamson. The "cosmic horror" of H. P. LOVECRAFT also appeared in *Astounding Stories* but more frequently in *Weird Tales*, founded in 1923.

John W. Campbell Jr. became editor of *Astounding Stories* in 1937, renaming it *Astounding Science-Fiction* in 1938. Encouraging authors to focus on ideas instead of action and adventure and to write stories that could be read as realistic fiction centuries in the future and thus moving away from pulp science fiction's weaknesses, Campbell helped to initiate the Golden Age of Science Fiction. Writers associated with this period include Isaac Asimov, L. Sprague de Camp, Lester del Rey, Robert A. Heinlein, and Theodore Sturgeon; later writers who also serve as examples of science-fiction fans becoming authors include Ray Bradbury and Frederik Pohl.

Science fiction also appeared between 1895 and 1945 in comic books and strips, in movies, and on the radio. *Buck Rogers in the 25<sup>th</sup> Century* (1929–1967) and *Flash Gordon* (1934–2003) were two popular comic strips, and both characters also appeared in motion pictures. Many superhero comic books, beginning in 1938 with the creation of Superman, were also influenced by science fiction. Most science-fiction movies and radio shows tended to adapt earlier literary works, such as *Frankenstein* (1930), *Dr. Jekyll and Mr. Hyde* (1932), *The Invisible Man* (1933), *Lost Horizon* (1936), and Orson Welles's famous radio broadcast of *The War of the Worlds* (1938).



### Sources

- Aldiss, Brian W., and David Wingrove. *Trillion Year Spree: The History of Science Fiction*. New York: Atheneum, 1986.
- Carter, Paul A. *The Creation of Tomorrow: Fifty Years of Magazine Science Fiction*. New York: Columbia University Press, 1977.
- Clareson, Thomas D. *Understanding Contemporary American Science Fiction: The Formative Period (1926–1970)*. Columbia: University of South Carolina Press, 1990.
- James, Edward. *Science Fiction in the Twentieth Century*. Oxford: Oxford University Press, 1994.

—Darren Harris-Fain

### Scott, Evelyn (1893–1963) *novelist*

Born as Elsie Dunn in Tennessee, Evelyn Scott was raised in small towns in her native state and in New Orleans, where she attended Sophie Newcomb College. In 1913 she changed her name and moved to Brazil, beginning a period of nearly forty years in which she lived mostly as an expatriate in South America, Europe, and Canada. The author of twenty books, Scott in her first three novels—*The Narrow House* (1921), *Narcissus* (1922), and *The Golden Door* (1925)—explores the problems she sees in conventional marriages through an examination of three generations of the Farley family. She continued to write about characters in search of significant lives in her historical trilogy—*Migrations: An Arabesque in Histories* (1927), the Civil War novel *The Wave* (1929), and the generational saga *A Calendar of Sin* (1935)—covering the years from 1850 to 1914. Scott's other works include the autobiographical novel *Eva Gay* (1933) and two autobiographical accounts, *Escapade* (1923) and *Background in Tennessee* (1937).

### Sources

- Callard, D. A. *Pretty Good for a Woman: The Enigmas of Evelyn Scott*. London: Cape, 1985.
- White, Mary Wheeling. *Fighting the Current: The Life and Work of Evelyn Scott*. Baton Rouge: Louisiana State University Press, 1998.

### Scott, Winfield Townley (1910–1968) *journalist, novelist*

Born in Massachusetts and educated at Brown University, from which he graduated in 1931, Winfield Townley Scott worked on the staff of *The Providence Journal* and began writing poetry of a distinctly regionalist flavor (see REGIONALISM), influenced by Edwin Arlington ROBINSON and Robert FROST. Scott's poetry collections include *Elegy for Robinson* (1936), *Wind the Clock* (1941), *Mr. Whittier* (1948), and *Collected Poems, 1937–1962* (1962). After his death his notebooks were published as *A Dirty Hand* (1969).

### Source

- Donaldson, Scott. *Poet in America: Winfield Townley Scott*. Austin: University of Texas Press, 1972.

### The Scottsboro Boys Case (1931–1937)

The trials of nine young African American men charged with the rape of two white women galvanized the protests of the literary community and became the subject of protests by many writers, including Langston HUGHES and Lincoln STEFFENS.

The “Scottsboro boys” ranged in age from thirteen to nineteen, and only one of them was not sentenced to death. All served prison sentences. The cases were brought to the U.S. Supreme Court twice. The court found that the defendants had not received fair trials because African Americans had been excluded from serving on the juries. The case became a cause célèbre for the Communist Party and for other groups and individuals protesting American racism and injustice.

### Sources

- Carter, Dan T. *Scottsboro: A Tragedy of the American South*, revised edition. Baton Rouge: Louisiana State University Press, 1979.
- “Famous American Trials: ‘The Scottsboro Boys’ Trials 1931–1937.” <<http://www.law.umkc.edu/faculty/projects/ftrials/scottsboro/scottsb.htm>> (viewed February 1, 2007).
- Goodman, James E. *Stories of Scottsboro*. New York: Pantheon, 1994.

### Scribner's Magazine (1887–1938) *periodical*

Founded by Charles Scribner II (1854–1930), this magazine emphasized literary fiction, biography, and cultural criticism. Beginning in 1914 under the editorship of critic Robert Bridges, Scribner's featured Edith WHARTON and Theodore Roosevelt as its important contributors. In the 1920s and 1930s it published such writers as F. Scott FITZGERALD, Ernest HEMINGWAY, Thomas WOLFE, and William FAULKNER. The magazine serialized Hemingway's *A FAREWELL TO ARMS* (1929) and *Green Hills of Africa* (1935) and Fitzgerald's *TENDER IS THE NIGHT* (1934).

### Source

- Allen, Frederick Lewis. “Fifty Years of Scribner's Magazine,” *Scribner's Magazine*, 101 (January 1937): 19–24.

### Charles Scribner's Sons (1846–1984) *publishing house*

Based in New York, the house of Scribner enjoyed financial success and literary standing under Charles Scribner II (1854–1930). Its authors during the nineteenth century included George Washington Cable, Thomas Nelson Page,

Edith WHARTON, and Henry James. The imprint achieved literary glory in the 1920s and 1930s under the editorial direction of Maxwell PERKINS (1884–1947) when it changed from a conservative house to the publisher of F. Scott FITZGERALD, Ernest HEMINGWAY, and Thomas WOLFE. After the death of Perkins, the house was unable to maintain its list of important young American writers. Charles Scribner's Sons merged with Macmillan in 1984; the Scribner imprint is now used by Simon & Schuster.

### Sources

Delaney, John, ed. *The House of Scribner, 1846–1905: An Illustrated Chronicle*, Dictionary of Literary Biography Documentary Series, volume 13. Detroit: Brucoli Clark Layman/Gale Research, 1997.

Delaney, ed. *The House of Scribner, 1905–1930: An Illustrated Chronicle*, Dictionary of Literary Biography Documentary Series, volume 16. Detroit: Brucoli Clark Layman/Gale Research, 1997.

Delaney, ed. *The House of Scribner, 1931–1984*, Dictionary of Literary Biography Documentary Series, volume 17. Detroit: Brucoli Clark Layman/Gale Research, 1998.

—Morris Colden

***The Sea-Wolf*** by Jack London (New York: Macmillan, 1904) *novel*

*The Sea-Wolf*, Jack LONDON's third novel, was published in the year following the enormous success of *THE CALL OF THE WILD* (1903), the book that established his reputation. First published in serial form in *Century Magazine* from January through November of 1904, *The Sea-Wolf* has remained one of London's most popular and critically acclaimed novels. A naturalistic work (see NATURALISM), *The Sea-Wolf* focuses on the struggle of the effete gentleman narrator, Humphrey Van Weyden, who is forced to adapt to the demanding, primitive environment aboard the sealing schooner *Ghost*. The story is most memorable for London's depiction of the ship's vicious captain, Wolf Larsen, a man who believes "Might is right, and that is all there is to it. Weakness is wrong." London claimed the novel "was an attack upon the superman philosophy" of Friedrich Nietzsche, which he intended for Larsen to epitomize.

### Source

Watson, Charles N., Jr. *The Novels of Jack London: A Reappraisal*. Madison: University of Wisconsin Press, 1983.

—John Cusatis

**"The Secret Life of Walter Mitty"** by James Thurber (1939) *short story*

James THURBER's comic masterpiece "The Secret Life of Walter Mitty," originally published in *THE NEW YORKER*,

employs characters and subjects recurrent in his work: the "little man" bedeviled by a domineering wife and other aggressive figures (in this case, an irritated traffic policeman, an insolent parking attendant, mocking female passers-by), by uncooperative machinery (here, automobiles, tire chains, "derisive" revolving doors), and by humdrum, aggravating life in general. Mitty combats these irritations by daydreaming, by casting himself as heroic figures drawn from Hollywood movies and popular fiction. Commander Mitty pilots a Navy hydroplane through a ferocious storm; Dr. Mitty repairs an "anesthetizer" with a fountain pen as he begins emergency surgery on a "millionaire banker and close personal friend of Roosevelt"; sportsman Walter Mitty reveals at his murder trial the prowess to have committed the crime; brandy-drinking Captain Mitty takes off alone on a suicide mission to blow up a German ammunition dump; and "Walter Mitty the Undefeated" disdainfully flips away his cigarette as he stands before a firing squad. The name Walter Mitty has become synonymous with a person who uses daydreams to escape reality. But the central critical question about the character is whether his daydreaming should be regarded as triumphant or pathetic. The story was collected in *My World—and Welcome to It* (1942).

### Source

Long, Robert Emmet. *James Thurber*. New York: Continuum/Ungar, 1988.

—Judith S. Baughman

**Sedgwick, Anne Douglas** (1873–1935) *novelist*

When she was nine, Anne Douglas Sedgwick was taken from her native New Jersey to London, where she lived most of her life, marrying the English author Basil de Sélincourt in 1908. Sedgwick in her work took up Henry James's international theme, the relationship between Americans and old-world Europeans. *Franklin Winslow Kane* (1910), for example, hinges on the contrast between an American and an English couple. *Adrienne Toner* (1922) portrays a young American woman who fascinates her English friends. Sedgwick's stories are collected in *The Nest* (1913) and *Christmas Roses* (1920).

### Source

*Anne Douglas Sedgwick: A Portrait in Letters*, edited by Basil de Sélincourt. Boston & New York: Houghton Mifflin, 1936.

**Seeger, Alan** (1888–1916) *poet*

Alan Seeger graduated from Harvard and was living in Paris at the start of WORLD WAR I. A romantic and a fatalist, he enlisted in the French Foreign Legion in a spirit of adventure. Seeger sometimes wrote of the ugliness of war in his prose, published as *Letters and Diary of Alan*

Seeger (1917), but does so rarely in his verse, which was collected as *Poems* (1916) before he was killed in an attack on Belloy-en-Santerre. His most famous poem was "I Have a Rendezvous with Death," in which a soldier imagines his meeting with Death will occur "On some scarred slope of battered hill, / When Spring comes round again this year / And the first meadow-flowers appear." Seeger, who died on the Fourth of July, was posthumously awarded the Croix de Guerre and the Médaille Militaire.

#### Source

Werstein, Irving. *Sound No Trumpet: The Life and Death of Alan Seeger*. New York: Crowell, 1967.

#### *The Seven Arts* (1916–1917) periodical

This LITTLE MAGAZINE, published monthly, promoted American talent and printed works considered too radical for conventional literary magazines. It had distinguished editors, including Waldo FRANK and Van Wyck Brooks. Among its contributors were Vachel LINDSAY, Sherwood ANDERSON, John REED, John DOS PASSOS, Theodore DREISER, and Robert FROST. The magazine's pacifist stance led to its demise during WORLD WAR I.

#### *Sewanee Review* (1892– ) periodical

Established at the University of the South, the *Sewanee Review* is the nation's oldest literary quarterly. Under the editorship of Andrew LYTTLE (1942–1944; 1961–1973) and Allen TATE (1944–1946), the journal in the 1940s attained widespread influence in the literary community. A succession of academic editors have maintained the journal's high quality. It is respected for its publication of Southern literature and its promulgation of the NEW CRITICISM.

#### Shapiro, Karl (1913–2000) poet, critic, novelist

Karl Shapiro attended the University of Virginia and Johns Hopkins University but did not earn a degree. He began to publish poetry in the 1930s, but his most intense period of writing occurred after he was drafted into the army and served in the Medical Corps in the South Pacific. Born in Baltimore, Shapiro in his poetry was conscious of his identity both as a southerner and as a Jew. His first significant collection, *Person, Place and Thing* (1942), was followed by *V-Letter and Other Poems* (1944), which won the PULITZER PRIZE, and the long poem *Essay on Rime* (1945), in which he attacked modern poetry. Influenced by W. H. AUDEN and William Carlos WILLIAMS, Shapiro was against what he regarded as the overly intellectualized verse of T. S. ELIOT, Ezra POUND, and the practice of poetry as approved by the New Critics (see NEW CRITICISM). He wrote intense love lyrics as well as satirical verse, often engaging with political, social,

and ethnic issues as well as the nature of war. His later collections include *Trial of a Poet* (1947), *Poems of a Jew* (1958), *The Bourgeois Poet* (1964), *White-Haired Lover* (1968), *Adult Bookstore* (1976), and *The Wild Card: Selected Poems, Early and Late* (1998).

Shapiro edited *POETRY* (1950–1956) and taught at the University of Nebraska and the University of California at Davis. His prose includes provocative literary criticism such as *Beyond Criticism* (1953), a study of poetry, and *In Defense of Ignorance* (1960), an argument against excessive intellectualism in art. He also published a novel, *Edsel* (1971), about a poet-professor at a midwestern university, and his autobiography in two volumes, *Poet* (1988) and *Reports of My Death* (1990).

#### Sources

Bartlett, Lee. *Karl Shapiro: A Descriptive Bibliography 1933–1977*. New York: Garland, 1979.

Reino, Joseph. *Karl Shapiro*. Boston: Twayne, 1981.

#### Sherwood, Robert E. (1896–1955) playwright, biographer

Robert Emmet Sherwood was educated at Harvard and served in WORLD WAR I. In 1919 he became a critic for *VANITY FAIR*, moving the next year to *Life* magazine, where he reviewed movies seriously, applying to this new art standards then reserved for the theater. He began having his own plays produced in the 1920s and achieved notable success with *THE PETRIFIED FOREST* (produced 1935) and two PULITZER PRIZE-winning dramas: *Idiot's Delight* (produced 1936) and *Abe Lincoln in Illinois* (produced 1938). His work, which directly and realistically presents important public figures and issues, has been criticized for being too didactic.

Sherwood also achieved success in Hollywood, working on more than twenty movies from the 1920s to the 1950s. He collaborated with others on the screenplay for *Rebecca* (1940), Alfred Hitchcock's classic movie based on the Daphne du Maurier novel. He won an Academy Award for his script for *The Best Years of Our Lives* (1946), an ambitious movie about American soldiers returning home, which he adapted from MacKinlay Kantor's novel.

Sherwood served in the Franklin Delano Roosevelt administration during WORLD WAR II. In *Roosevelt and Hopkins: An Intimate History* (1948), he wrote about his experience in the Office of War Information and earned another Pulitzer Prize.

#### Sources

Brown, John Mason. *The Worlds of Robert E. Sherwood: Mirror to His Times, 1896–1939*. New York: Harper & Row, 1965.

Shuman, R. Baird. *Robert E. Sherwood*. New York: Twayne, 1964.



**Sholem Aleichem** (1859–1916) *short-story writer, critic, poet, dramatist*

Born near Kiev as Sholem Yankov Rabinowitz, the writer who came to be known as his narrative persona Sholem Aleichem (“Peace be with you” in Hebrew) began his literary career in Ukraine. Forced to leave his homeland because of anti-Semitic pogroms, he came to the United States in 1906. He settled briefly in New York City, where he contributed short stories about Jewish village life to Yiddish periodicals published in the LOWER EAST SIDE, a primarily Jewish immigrant neighborhood at the time. He returned to Europe in 1907 and remained there until the outbreak of WORLD WAR I forced him to flee once more to America.

Sholem Aleichem wrote in Hebrew, Russian, and Yiddish, but he favored the last as a literary medium. *Ale verk fun Sholem Aleykhem* (Complete Works of Sholem Aleichem) was published in twenty-eight volumes in New York (1917–1923). He is regarded as a classic Yiddish writer, and his works have been translated into English and major European languages. In 1964 his tales of Tevye the dairyman were adapted as the Broadway musical *Fiddler on the Roof*, which played for 3,242 performances, setting a record at the time for Broadway’s longest-running musical production.

**Sources**

Falstein, Louis. *The Man Who Loved Laughter: The Story of Sholom Aleichem*. Philadelphia: Jewish Publication Society, 1968.

Frieden, Ken. *Classic Yiddish Fiction: Abramovitsh, Sholem Aleichem, and Peretz*. Albany: State University of New York Press, 1995.

Gittleman, Sol. *Sholom Aleichem: A Non-Critical Introduction*. The Hague, Netherlands: Mouton, 1974.

**The Short Story**

The American short story was shaped by the evolution of the periodical and literary marketplace in the first half of the twentieth century. As was shown by the successful career of William Sydney PORTER, better known by his pen name O. Henry, short stories appealed to a busy public. Writing for the *New York Sunday World* (1903–1906), O. Henry entertained an audience of perhaps a million New Yorkers weekly with his stories full of colorful language that favored the underdog and often had a surprise ending. From O. Henry can be traced the rise of the short story as a commodity, particularly in popular magazines such as *Collier’s Weekly*, *Cosmopolitan*, *Ladies’ Home Journal*, *Redbook Magazine*, *Woman’s Home Companion*, and *THE SATURDAY EVENING POST*, which paid writers well and published hundreds of stories every year by established writers as well as by newcomers. In opposition to the more-formulaic fiction of the mass-market magazines, serious literary magazines such as *THE AMERICAN MERCURY*, *Harper’s*, *SCRIBNER’S MAGAZINE*, and *THE SMART SET* along

with *LITTLE MAGAZINES*—important expatriate journals such as *THE LITTLE REVIEW*, *The Transatlantic Review*, *This Quarter*, and *transition* and stateside journals such as *THE DIAL*, *The Double Dealer*, *PARTISAN REVIEW*, *THE SOUTHERN REVIEW*, and *STORY*—provided opportunities for writers to experiment with form and to explore more-daring themes. In New York, *THE CRISIS* and other African American periodicals provided outlets for the story writers of the *HARLEM RENAISSANCE*. And more chances to publish were provided by *PULP MAGAZINES*, so called because they were printed on cheap paper. While these magazines paid authors little, they provided forums for the development of genre fiction, including *DETECTIVE FICTION*, *SCIENCE FICTION*, and *WEST-ERNS*. Notable pulps included *BLACK MASK*, *Amazing Stories*, and *Weird Tales*.

At the turn of the century one of the most significant practitioners of the literary story was Stephen CRANE, an influential realistic-naturalistic writer whose work included “THE OPEN BOAT” (1897), “The Bride Comes to Yellow Sky” (1898), and “The Blue Hotel” (1898). A distinctive stylist who made striking use of color imagery and irony, Crane often examined the limited perspectives of his characters. Exploring the same naturalistic themes as Crane, Jack LONDON characterized his own style as “impassioned realism,” dramatizing the relentless control of nature over humans in stories such as “To Build a Fire” (1908).

In the 1910s Ring Lardner, a sportswriter by background, brought a mastery of vernacular speech and writing to his stories about Jack Keefe, a boorish baseball player who reveals himself through his letters to his friend in *YOU KNOW ME AL* (1916). Lardner, whose collections included *HOW TO WRITE SHORT STORIES [WITH SAMPLES]* (1924), specialized in humorous—mostly sardonic—monologues. “CHAMPION” (1916), “HAIRCUT” (1925), and “The Love Nest” (1925) are among his best-known stories.

Sherwood ANDERSON’s short-story cycle *WINESBURG, OHIO* (1919) moved fiction into a greater psychological exploration of the consciousness of isolated souls who suffer without ever discovering the deepest roots of their unexplored yearnings. Anderson probed the psychological split between the natural environment and his characters’ sense of isolated desperation. His alienated characters are regarded by their contemporaries as grotesques, a point Anderson emphasizes in titling a chapter of *Winesburg* “The Book of the Grotesque.”

In Anderson’s sensitive and probing exploration of misfits can be found the origins of William FAULKNER’s Gothic and eccentric characters in stories such as “A Rose for Emily” (1931). Faulkner paid tribute to Anderson as his mentor, pointing out that it was Anderson who provided the model for both the themes and techniques of modern short fiction. Anderson’s sense of place and his re-creation of small-town life, for example, clearly inspired Faulkner to explore—as he put it—his “postage stamp of native soil.”



In his first short-story collection, *IN OUR TIME* (1925), Ernest HEMINGWAY in Nick Adams creates a central character whose view of existence is bleaker than is George Willard's in *Winesburg, Ohio*. His collection is also like Anderson's in presenting short stories so interrelated in terms of theme, technique, and character that they were virtually an episodic novel. Faulkner created this kind of integrated short story collection in *Go Down, Moses* (1942).

Both Hemingway and Faulkner perceived that Anderson had invented a supple form of short-story collection that elevated fiction to the heights of the most sophisticated music, employing contrapuntal effects akin to the work of European masters like James Joyce and D. H. Lawrence. In *Winesburg, Ohio*, for example, each story examines a character's life in the town, a story that implicitly comments on and sometimes provides a counterpoint to the protagonist George Willard's aspirations and beliefs.

No major writer was more successful in the short-story market of the 1920s than was F. Scott FITZGERALD, the writer who gave a name to the decade with his collection *TALES OF THE JAZZ AGE* (1922). Fitzgerald was able to place stories that were too strong for the mass-market magazines in "literary" magazines—the naturalistic "MAY DAY" (1920) and the satiric "THE DIAMOND AS BIG AS THE RITZ" (1922) in *The Smart Set*, the controversial "Absolution" (1924) in *The American Mercury*—while publishing most of his best stories in *The Saturday Evening Post*, including "WINTER DREAMS" (1922), "ONE TRIP ABROAD" (1930), and "BABYLON REVISITED" (1931).

*THE NEW YORKER*, which began publishing in 1925, developed into a major force in American letters and affected the evolution of the short story. Authors associated with the magazine included the witty writers James THURBER, S. J. PERELMAN, Dorothy PARKER, and E. B. White. John O'HARA, who published more stories in *The New Yorker* than any other writer, became identified with the magazine as the most prominent practitioner of what came to be known as "the *New Yorker* story." Some of his notable early stories are "It Must Have Been Spring" (1934), "Over the River and Through the Wood" (1934), "THE DOCTOR'S SON" (1935), and "Do You Like It Here?" (1939). Another influential writer for the magazine was Irwin Shaw, whose *New Yorker* stories included "The Girls in Their Summer Dresses" (1939) and "Walking Wounded" (1944). Philip Stevick characterizes the stories published in the magazine as "knowing, arch, indirect, and very well written, a body of fiction . . . that has profoundly altered our sense of what a story can be." The *New Yorker* story gained a reputation of being a "relatively plot-free, mood-intense, character-driven story."

Fitzgerald, Hemingway, and Faulkner all used the short-story form in the 1920s and early 1930s to portray post-WORLD WAR I disillusionment. Parker used the life of a party girl to explore similar themes in "Big Blonde" (1929). Hazel Morse, for all her good times, suffers from despair. Like other

modern masters of the short story, Parker dramatizes the telling moments in her characters' lives, avoiding both melodrama and sentimentality. Hazel, for example, does not succeed in her suicide attempt; she does not die of drink; instead she persists, coping as best she can with the shambles of her life.

In stories such as "Flowering Judas" (1930), Katherine Anne PORTER exhibited a command of the intricate detail of short fiction. Porter went beyond Parker, however, in exploring not only the fate and the psychology of individuals but also how their plight reflected the nature of existence itself. Thus, in "Flowering Judas" the main character, Laura, confronts her realization that the Mexican Revolution will not fulfill her political ideals. What is more, she sees that there is something inherent in idealism itself that dooms it to destruction.

In "Petrified Man" (1941), Eudora WELTY explores the environs of a beauty shop, in which each character's cruelty is revealed almost exclusively through dialogue. Like Parker, Welty is a master of irony, describing the run-down shop in which these women seek to beautify themselves. But there is a good deal of comedy in the way the characters speak, which is itself a mark of what Welty has contributed to the short-story genre: the use of satire for purposes of both social criticism and good-natured celebration of an infinite variety of human types.

In the 1930s and early 1940s such writers as Richard WRIGHT and Ralph Ellison explored racial themes in compelling short stories. In "Big Boy Leaves Home" (1938), Wright takes "Big Boy" through a 24-hour period, re-creating African American speech patterns and adapting his theme—white hostility to blacks—to the mainstream American short story's probing of a youth's initiation into life, as exemplified by Anderson's George Willard and Hemingway's Nick Adams. In "King of the Bingo Game" (1944) Ellison showed how he had absorbed Wright's social criticism and applied it to a somewhat broader, more universal study of the alienated or underground man. The protagonist of Ellison's story, a southerner confronting the alien environment of the North, has trouble as much with other African Americans as with whites as he searches for a fulfilling identity.

In every generation major American writers have contributed to the evolution of the short story. Among the classics are Zora Neale HURSTON's "Sweat" (1926), Erskine CALDWELL's "Saturday Afternoon" (1931), Willa CATHER's "Neighbour Rosicky" (1932), Langston HUGHES's "The Blues I'm Playing" (1934), William SAROYAN's "The Daring Young Man on the Flying Trapeze" (1934), Conrad AIKEN's "Silent Snow, Secret Snow" (1934), Kay BOYLE's "Astronomer's Wife" (1936), William Carlos WILLIAMS's "The Use of Force" (1938), John STEINBECK's "The Chrysanthemums" (1938), and Irwin Shaw's "The Eighty-Yard Run" (1941).

## Sources

Gelfant, Blanche H., and Lawrence Graver, eds. *The Columbia Companion to the Twentieth-Century American Short Story*. New York: Columbia University Press, 2001.

Gerlach, John. *Toward the End: Closure and Structure in the American Short Story*. Tuscaloosa: University of Alabama Press, 1985.

Lohafer, Susan. *Coming to Terms with the Short Story*. Baton Rouge: Louisiana State University Press, 1983.

May, Charles. *The Short Story: The Reality of Artifice*. New York: Twayne, 1995.

Stevick, Philip, ed. *The American Short Story: 1900–1945: A Critical History*. New York: Twayne, 1984.

Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: University of Oklahoma Press, 1973.

Werlock, Abby H. P. *The Facts On File Companion to the American Short Story*. New York: Facts On File, 2000.

—Patrick Meanor

### **Show Boat** by Oscar Hammerstein II (produced 1927) musical play

Edna FERBER's popular novel *Show Boat* (1926) was the source of a landmark American musical of the same title that opened December 27, 1927, on Broadway for 572 performances. The success as a musical of Ferber's epic story of life on the *Cotton Blossom*, a Mississippi River showboat, results from Oscar HAMMERSTEIN II's skillful focusing of the sweeping tale on the forty-year travails of Magnolia Hawks, daughter of bighearted showboat owner Captain Andy, and her husband, gambler Gaylord Ravenal. Hammerstein sets the couple's bittersweet marriage against both the humor of Captain Andy's relationship with his domineering wife and a tragic subplot involving Julie La Verne, mulatto star of his showboat. Although Magnolia ultimately finds stage success and personal fulfillment, Hammerstein makes it clear that her happiness comes at the expense of people such as Julie.

Hammerstein's libretto and lyrics, set to the melodies of composer Jerome Kern, include new songs such as "Make Believe," "You Are Love," "Can't Help Lovin' Dat Man," "Life Upon the Wicked Stage," "Why Do I Love You," and "Ol' Man River" as well as period music from the 1880s to the 1920s. The seamless integration of song and story in *Show Boat* contributed to establishing a new model for the musical in the twentieth century.

### **Source**

Krueger, Miles. *Show Boat: The Story of a Classic American Musical*. New York: Oxford University Press, 1978.

—James Fisher

### **Simon and Schuster** (1924– ) publishing house

Richard Simon and M. Lincoln Schuster launched their publishing company in 1924, which began with the world's first crossword puzzle book. The firm published literary fiction and serious nonfiction; and it became widely known for its

Inner Sanctum Mysteries and Little Golden Books for children. Simon and Schuster was one of the Pocket Books original partners in 1938.

—Morris Colden

### **Sinclair, Upton** (1875–1968) journalist, novelist

Upton Sinclair, most famous for his 1906 muckraking novel *THE JUNGLE* (see MUCKRAKING MOVEMENT), focused his work on politics and economics throughout his career. Sinclair's writing depicts his dreams of social justice and his belief in socialism. He believed that the purpose of literature was to improve the human condition, and his writing often made a difference in the lives of Americans.

Upton Beall Sinclair Jr. grew up in Baltimore and New York City; his father was an unsuccessful salesman and alcoholic, and his mother was from a wealthy Baltimore family. Sinclair began his writing career while attending the City College of New York by writing boys' adventure stories under pseudonyms, but after attending Columbia University, he began to turn his talent toward socially significant causes.

Several of Sinclair's early novels showed socialist tendencies, but with *Manassas* (1904), a novel about the son of a plantation owner who becomes an abolitionist, he began to write fiction in which the evident purpose is the revelation of the injustices of society. A turning point of his career occurred when the editor of *Appeal to Reason*, a socialist publication, sent Sinclair to research the "wage slaves" of the meatpacking plants and stockyards in Chicago. Disguised as a worker, Sinclair witnessed the filth, poverty, and corruption that he depicts in *The Jungle*. When *The Jungle* was published, the nation was outraged but not primarily at the plight of the workers. President Theodore Roosevelt read the novel and ordered an immediate investigation into the meat industry. The furor over Sinclair's work led to the Pure Food and Drug Act and the Meat Inspection Act, both signed into legislation on June 30, 1906. "I aimed at the public's heart," Sinclair said, "and by accident I hit it in the stomach."

Sinclair continued to work toward and write about social change throughout his life. In the wake of his great success, he established HELICON HOME COLONY, a short-lived experiment in communal living. Although his later work never approached the impact of *The Jungle*, Sinclair produced many books that addressed significant problems. He took up the cause of workers again in *King Cole* (1917), a novel that was inspired by the 1914 massacre of striking coal miners in Ludlow, Colorado. Beginning in 1918 with *The Profits of Religion* (1918), he wrote a series of nonfiction works in which he discussed the damaging effects of capitalism on American institutions, including journalism in *The Brass Check* (1920) and art and literature in *Mammonart* (1925). His long novel *Oil!* (1927) is based on the oil scandals during President Warren G. Harding's administration. In the novel *Boston* (1928) Sinclair presents a

sympathetic portrayal of the anarchists Nicola Sacco and Bartolomeo Vanzetti (see SACCO-VANZETTI CASE), who may have been wrongly convicted of murder.

Sinclair, who had moved permanently to California around 1914, became heavily involved in politics in the 1930s. After publishing an economic plan for ending poverty titled *I, Governor of California, and How I Ended Poverty* (1933), he became the Democratic candidate for the position he had written about. Although he lost his bid for the governorship, his campaign is believed to have influenced President Franklin D. Roosevelt to pay more heed to the left wing of his party. Sinclair later revised and published his plan as *We, People of America and How We Ended Poverty: A Story of the Future* (1936).

In 1940 Sinclair published *World's End*, the first in a series of eleven historical novels featuring Lanny Budd, the son of an American munitions manufacturer, covering the years from 1913 to 1950. The third novel in the series, *Dragon's Teeth* (1942), which treats Adolf Hitler's rise to power, won a PULITZER PRIZE. Sinclair wrote about his own life in *American Outpost* (1932) and *The Autobiography of Upton Sinclair* (1962).

### Sources

- Bloodworth, William A. *Upton Sinclair*. Boston: Twayne, 1977.  
 Gottesman, Ronald. *Upton Sinclair: An Annotated Checklist*. Kent, Ohio: Kent State University Press, 1973.  
 Heims, Dieter, ed. *Upton Sinclair: Literature and Social Reform*. New York: Peter Lang, 1990.  
 Scott, Ivan. *Upton Sinclair: The Forgotten Socialist*. Lanham, Md.: University Press of America, 1996.

—Crystal McCage

### Singer, Isaac Bashevis (1904–1991) *novelist, short-story writer*

The recipient of the Nobel Prize in literature (1978), Isaac Bashevis Singer was born in Leoncin, Poland, and spent most of his boyhood in Warsaw. Although he trained as a rabbi, Singer was attracted to literature and was mentored by his older brother, Israel Joshua, also a writer. Isaac began publishing his work in 1925. By 1935 he had settled in America.

Singer's work in America was published in *Der forverts* (Jewish Daily Forward) in Yiddish. His first work to be translated into English was the novel *The Family Moskat* (1950), which had been originally published as *Di familye Mushkat* earlier that year, but it was not until 1953, with Saul Bellow's translation of "Gimpel the Fool" in the *PARTISAN REVIEW*, that Singer attracted the attention of critics and general readers. Thereafter, his stories appeared in *Commentary*, *THE NEW YORKER*, *Harper's*, and *Esquire*.

A sentence from "Gimpel the Fool" has often been cited to explain Singer's approach to fiction: "No doubt the world is entirely an imaginary world, but is only once removed from the real world." Singer has been praised for his ability to combine fantasy and reality, the imaginative world and the

world of reason, in his stories and novels. Although he was not a devout believer, he draws on Jewish faith to challenge the rationalistic view of the world. *Satan in Goray*, Singer's first novel, published in Yiddish in 1935 and translated into English in 1955, typifies his use of the Gothic, historical, and mystical elements of the Jewish tradition. This work also reflects the influence of Edgar Allan Poe and Fyodor Dostoevsky, for Singer was deeply read in European and American literature. The novel centers on two historical events: the Cossack rebellion of 1648–1649, which resulted in the deaths of one hundred thousand Jews, and the messianic movement called Shabbeteanism, named after the self-proclaimed messiah Shabbetai Zevi of the same period. The novel traces the fate of the Jewish survivors of the Cossack pogrom.

*The Magician of Lublin* (1960) is a more symbolic novel but also a more psychological study, focusing on a single individual, Yasha Mazur, who becomes, like every individual, a magician in the sense that he walks a "tightrope merely inches from disaster." In spite of this sense of impending doom, Mazur is an exuberant character, battling the evil within himself. He says "everything is fate," yet he is constantly making choices and exercising his will.

These two novels, like Singer's other major works—*The Slave* (1962), *The Manor* (1967), *The Estate* (1969), and *Enemies: A Love Story* (1972)—express the sensibility of a man fully engaged in twentieth-century history. But Singer also offers an alternative perspective on that history by searching a more remote past and calling on the forces of the supernatural to define the limitations of the modern world found in the Enlightenment values of reason and humanistic standards. The demonic imagery of his stories and novels is a constant reminder of how difficult it is for human beings to control their irrational impulses. At the same time, the sheer charm, humor, and ironies of Singer's stories make them entertainment of the highest order.

Singer collected his stories in several volumes, including *Gimpel the Fool and Other Stories* (1957), *The Spinoza of Market Street and Other Stories* (1961), and *A Friend of Kafka and Other Stories* (1970). His *Collected Stories* was published in 1982. He also published several volumes of fiction for children and wrote a memoir about his life in Poland, *In My Father's Court* (1966).

### Sources

- Farrell, Grace, ed. *Critical Essays on Isaac Bashevis Singer*. New York: G. K. Hall, 1996.  
 Hadda, Janet. *Isaac Bashevis Singer: A Life*. New York: Oxford University Press, 1997.

### Singer, Israel Joshua (1893–1944) *novelist*

Like his younger brother Isaac, Israel Joshua Singer was born in Poland, where he began his career as a Yiddish novelist. He came to the United States in 1933. Although Israel and his



brother continued to write about Poland in Yiddish, translations of their work have a significant impact on American literature. Israel's *The Brothers Ashkenazi* (1936) is a saga of Polish Jews that merits comparison with Fyodor Dostoevsky's *The Brothers Karamozov* (translated 1912). Singer also published *The Carnovsky Family* (1943), the story of a Jewish family wandering across Europe.

### Sources

Norich, Anita. *The Homeless Imagination in the Fiction of Israel Joshua Singer*. Bloomington: Indiana University Press, 1991.  
Sinclair, Clive. *The Brothers Singer*. New York: Schocken Books, 1983.

***Sister Carrie*** by Theodore Dreiser (New York: Doubleday, Page, 1900) *novel*

Theodore DREISER's first novel contrasts the fates of its two main characters: Carrie Meeber, a poor country girl who eventually becomes a Broadway star; and George Hurstwood, the prosperous manager of a Chicago bar who loses home, family, self-respect, and his life after taking up with Carrie and committing a robbery.

The title of Dreiser's novel makes oblique allusion to the personal motivation behind the story. Carrie, from Wisconsin, is based on the author's sister Emma; but into Carrie's story Dreiser wove many of his own hard experiences in a society on the make: the poverty of city life, as reflected in Carrie's sister's apartment in Chicago; the slick, glittering feel of classy bars, as reflected in Fitzgerald and Moy's, which Hurstwood manages; the attitudes of the shallow, flashy Drouet, Carrie's original seducer; the cruel manipulations of cold women, as in Hurstwood's wife and daughter; the rise in fortune of a show-business personality in Carrie's acting career; and the complex of opportunism, self-defeat, and despair in the fall of Hurstwood.

Beginning in Chicago and moving at its almost exact center to the faster-paced, more ruthless New York, the novel traces the fulfillment of the impoverished Carrie's wants. In the third chapter, Carrie "could not help feeling the claim of each trinket and valuable upon her personally." Shortly after, she becomes the mistress of Drouet, a "drummer" (salesman) whom she met on a train; she has an apartment and is a kept woman. Her finer nature realizes Drouet's superficiality, and half against her will she lets herself be carried away by the more polished Hurstwood. His fortunes decline at the same measure as Carrie's improve. By the end of the novel she is a well-off and successful actress and Hurstwood a failure and suicide. However, Carrie's luxurious rooms and money bring her no profound satisfaction.

Human actions in this classic work of NATURALISM happen almost in spite of intention. Carrie's sister and Drouet are locked into lives limited by their understandings and personalities. Carrie, who is more complex, triumphs on the

stage only because she chances to ad lib a line that makes her noticed. When Hurstwood steals, it is almost as though the event happens to him: "While the money was in his hand the lock clicked. . . . Did he do it?" The sweep of circumstances pushes these characters. They lack free will. No blame or praise can rightly be attributed to their actions; and as a result no satisfaction is possible for them. When a friend asks Carrie about her success, "How in the world did this happen?" Carrie answers, "I don't know."

Dreiser's style can be awkward: "The, to Carrie, very important theatrical performance was to take place at the Avery on conditions which were to make it more noteworthy than was at first anticipated." His sentimental diction has some of the gaudiness of Drouet's flashy clothes. However, his deep understanding of his characters, his profound sympathy for each, his steadfast refusal to dismiss any of them, and his exact observation of the world they inhabit makes *Sister Carrie* a work of impact and authority.

### Sources

Dreiser, Theodore. *Sister Carrie*, edited by Neda M. Westlake and others. Philadelphia: University of Pennsylvania Press, 1981.  
Dreiser. *Sister Carrie: An Authoritative Text, Backgrounds, and Sources Criticism*, third edition, edited by Donald Pizer. New York: Norton, 2006.  
Pizer, Donald, ed. *New Essays on Sister Carrie*. New York: Cambridge University Press, 1991.

—Roger Lathbury

***The Skin of Our Teeth*** by Thornton Wilder  
(produced 1942) *play*

*The Skin of Our Teeth*, Thornton WILDER's second play to win the PULITZER PRIZE in drama, is best described by the oxymoron "philosophical farce." An example of metatheatricality, it is an allegorical play within a play, with both lines of action dramatizing humanity's struggle to survive. In the interior play, the Antrobus family represents Every Family as they face the threat of extinction from within (Oedipal conflict, adultery) and without (war, a harsh environment, even divine judgment). In the first two acts, taking place simultaneously in present-day New Jersey and in the Ice Age and biblical times, inventor George Antrobus, his wife Maggie, and their children Henry and Gladys face daunting obstacles to their survival (advancing glaciers, Noah's flood). In the outer play, the performance is periodically interrupted, for example when the Antrobuses's maid Sabina stops the action to address the audience as an actress named Miss Somerset, making the completion of the play very much in doubt. Critics found Tallulah Bankhead, the originator of the role of Sabina, hilarious in her breaking the fourth wall to complain tongue in cheek about the author. Although some scholars read *The Skin of Our Teeth* as dramatizing a cyclical or even entropic view of history, the conclusion seems to affirm progress. In



the third act Mr. Antrobus returns from war ready to give in to weariness and disillusionment, but ultimately he regains the desire to begin again: "All I ask is the chance to build new worlds and God has always given us that. And has given us [*opening the book*] voices to guide us; and the memory of our mistakes to warn us. . . . We've come a long ways. We've learned. We're learning. And the steps of our journey are marked for us here." In short, the show must go on.

—Lincoln Konkle

### ***The Smart Set* (1900–1930) periodical**

*The Smart Set: A Magazine of Cleverness* was founded in March 1900 by publisher William D'Alton Mann. It is remembered because of its association with H. L. MENCKEN, who became book reviewer in 1908 and was co-editor, with George Jean NATHAN, from 1914 through 1923, after which they left to found *THE AMERICAN MERCURY*. The two editors were also part owners. Their influential criticism promoted the new realism in fiction and drama that had been developing since the end of the nineteenth century. Works by Eugene O'NEILL, Dorothy PARKER, Theodore DREISER, Willa CATHER, and Aldous Huxley appeared in the magazine, as well as the first commercially published story by F. Scott FITZGERALD and the first publication in America by James Joyce. *The Smart Set* survived until June 1930.

### **Sources**

Curtiss, Thomas Q. *The Smart Set: George Jean Nathan & H. L. Mencken*. New York & London: Applause, 1998.

Dolmetsch, Carl R., ed. *The Smart Set: A History and an Anthology*. New York: Dial, 1966.

—Richard Schrader

### **Smith, Betty (1904–1972) novelist**

Betty Smith is best known for her novel *A Tree Grows in Brooklyn* (1943). The novel evokes the early-twentieth-century borough and the life of Frances Nolan, who overcomes poverty and other hardships to become as stalwart as the tree that grows through cracks in the sidewalk. Smith's other novels include *Tomorrow Will Be Better* (1948) and *Maggie-Now* (1958), stories of slum girls growing up in the city.

### **Smith, Lillian (1897–1966) novelist, memoirist, essayist**

*When Southern writers are discussed, I am not mentioned; when women writers are mentioned, I am not among them.*

—*The Winner Names the Age* (1978)

Lillian Smith was born in Jasper, Florida, and attended Piedmont College in North Georgia and Peabody Conservatory in

Baltimore. In 1922 she traveled to China to give musical instruction at a missionary school, but she returned to Georgia in 1925 and eventually took over Laurel Falls Girls Camp, the summer camp her family had established in Clayton, Georgia.

In 1936 Smith and her life partner Paula Snelling started *Pseudopodia*, a magazine designed to give liberal-minded southerners an outlet to voice their opinions, particularly those that attacked racial segregation. She achieved national notoriety for her first novel, *Strange Fruit* (1944), the story of a tragic interracial love affair in the South. The target of many indecency charges, the novel was the number-one fiction best-seller of 1944; it eventually sold more than three million copies and was translated into more than a dozen languages. In 1949 Smith published *Killers of the Dream*, a memoir that sought to systematically debunk the notion of white racial superiority. It was roundly attacked by critics on the Right and Left. Fellow southerners labeled the memoir as extremist, and leftist critics attacked her strident anticommunism as shortsighted and chauvinistic. Smith defended the book as both a necessary exposé of southern bigotry and a warning against totalitarianism of any kind.

When the Civil Rights Movement exploded on the heels of the *Brown v. Board of Education* Supreme Court decision in 1954, Smith emerged as a leading Southern activist for integration. In nonfiction works such as *Now Is the Time* (1955), her revised and expanded version of *Killers of the Dream* (1961), and *Our Faces, Our Words* (1964), Smith continued to urge southern support for the changes brought on by the black freedom struggle. She also published *The Journey* (1954), a book on her struggle with breast cancer, and one other novel, *One Hour* (1959), an attack on McCarthyism. Three important collections have been posthumously published: *From the Mountain* (1972), an anthology of early magazine pieces; the essay collection, *The Winner Names the Age* (1978); and *How Am I to Be Heard?: Letters of Lillian Smith* (1993).

Although some critics have tried to give Smith's literary works their due, Smith the activist continues to be regarded as more important than Smith the writer. In one of her letters, Smith surveyed the literary landscape and, despite her best-selling status, bemoaned, "How I am to be heard?" Although none of her works have entered the canons of either southern or women's literature, she remains an important figure in literary history.

### **Sources**

Belton, Don. "Lillian Smith: Walking a Trembling Earth," *Hollins Critic*, 20.3 (June 1983): 1–12.

Brantley, Will. *Feminine Sense in Southern Memoir: Smith, Glasgow, Welty, Hellman, Porter and Hurston*. Jackson: University of Mississippi Press, 1995.

Hobson, Fred. *But Now I See: The White Southern Racial Conversion Narrative*. Baton Rouge: Louisiana State University Press, 1999.

Loveland, Anne C. *Lillian Smith: A Southerner Confronting the South*. Baton Rouge: Louisiana State University Press, 1986.  
 Sosna, Morton Philip. *In Search of the Silent South: Southern Liberals and the Race Issue*. New York: Columbia University Press, 1977.

—Christopher Metress

### Smith, Thorne (1892–1934) humorist

Thorne Smith made his name writing about his navy experiences in WORLD WAR I in *Biltmore Oswald: The Diary of a Hapless Recruit* (1918) and *Out O'Luck: Biltmore Oswald Very Much at Sea* (1919). His comic novels often combine rampant alcohol consumption, sexual innuendo, and elements of fantasy, including statues of Greek gods that come alive in *The Night Life of the Gods* (1931), a married couple who switch souls in *Turnabout* (1931), and the fountain of youth in *The Glorious Pool* (1934). Smith's most popular book was *Topper* (1926), the fantasy tale of a whimsical couple who return from death to haunt the straitlaced banker Cosmo Topper. He wrote a sequel, *Topper Takes a Trip* (1932).

### The Snopes Trilogy by William Faulkner: *The Hamlet* (New York: Random House, 1940), *The Town* (New York: Random House, 1957), and *The Mansion* (New York: Random House, 1959) novels

William FAULKNER wrote about the large, diverse Snopes family in novels and stories throughout his career, mentioning the family in his first novel about YOKNAPATAWPHA COUNTY, *Sartoris* (1929). The Snopes trilogy charts the rise of Flem Snopes from being the white-trash son of Ab, a sharecropper known for burning the barns of his employers, to his eventual position as owner of a bank and his murder by a vengeful cousin. *The Hamlet* (1940) is set largely in the community of Frenchman's Bend (the hamlet of the title) and follows Flem as he breaks free from his family's dependence on sharecropping by taking a job in a store owned by Will Varner, the principal landowner in the area. He then marries Varner's daughter, Eula, who is pregnant with another man's child. The book ends with Flem and his new family moving to town—thus leading to the next novel, *The Town* (1957), in which Flem continues his rise in economic and social prominence even as his wife has an affair and eventually commits suicide. The final book in the trilogy, *The Mansion* (1959), sees the return of Mink Snopes, who in *The Hamlet* had been imprisoned for murder, for which he blames his cousin Flem. The books are notable for the seemingly endless stream of colorful Snopeses—among them Isaac (Ike); Lancelot (Lump); the twins, Bilbo and Vardaman; Wallstreet Panic; Admiral Dewey; and Byron and Virgil—who some critics say represent the rise of the redneck class in the rural South, replacing the older aristocratic and patriarchal tradition that had ruled the South from the antebellum era.

### Sources

Brooks, Cleanth. *William Faulkner: The Yoknapatawpha Country*. New Haven, Conn.: Yale University Press, 1963.  
 Urgo, Joseph. *Faulkner's Apocrypha: A Fable, Snopes, and the Spirit of Human Rebellion*. Jackson: University Press of Mississippi, 1989.

—John B. Padgett

### "The Snows of Kilimanjaro" by Ernest Hemingway (1936) story

Originally published in *Esquire* and collected in *The Fifth Column and the First Forty-Nine Stories* (1938), "The Snows of Kilimanjaro" conveys a recurring theme in Ernest HEMINGWAY's writing: the artist's betrayal of himself and his talent for money and celebrity. Harry Walden, a writer on safari in East Africa, where he lies on a cot dying of gangrene, is remorseful because he has failed to use his talent, leaving good stories from "his old life" (revealed in flashbacks) unwritten because he chose "security" and "comfort" over his work. He wants to write again but never will. Delusional during the night, Harry imagines himself in an airplane that has been sent to take him to a hospital but that takes him instead to Mount Kilimanjaro (a symbol of aspiration in the story), called "House of God" by the Masai. The next morning Harry's wife finds him dead.

### Source

Howell, John M., ed. *Hemingway's African Stories: The Stories, Their Sources, The Critics*. New York: Scribners, 1969.

—John C. Unrue

### Sorensen, Virginia (1912–1991) novelist

A graduate of Brigham Young University, Virginia Sorensen is best known for her fiction about life in the West and the Mormon experience, including *A Little Lower Than the Angels* (1942), *On This Star* (1946), *The Neighbors* (1947), *The Evening and the Morning* (1949), *The Proper Gods* (1951), and *Many Heavens* (1954). Sorensen has also written acclaimed books for children, including *Miracles on Maple Hill* (1956), the story of a Pittsburgh family that moves to the country, which won a John Newbery Medal. *Where Nothing Is Long Ago* (1963) is a memoir of her Mormon childhood.

### Source

Lee, Lawrence L., and Sylvia B. Lee. *Virginia Sorensen*. Boise, Idaho: Boise State University Press, 1978.

### *The Souls of Black Folk* by W. E. B. Du Bois (Chicago: McClurg, 1903) essays and sketches

W. E. B. Du Bois had published nine of the fourteen pieces in this collection earlier, most in *The Atlantic Monthly*. With the

addition of five new pieces, he intended the volume to trace the history of African Americans from slavery to segregation, and to outline their dilemma.

Du Bois states forthrightly that “the problem of the Twentieth Century is the problem of the color line” and finds fault with the most powerful black man of his day, Booker T. WASHINGTON, whom Du Bois finds too accommodating of white society. *The Souls of Black Folk*, with its sympathetic studies of black sharecroppers and appreciation of African American religious music, split black Americans into two camps—one that sought peaceful coexistence with the whites and one which, like Du Bois himself, could not reconcile itself to life amidst a hostile majority. Thirty years later the novelist and critic James Weldon JOHNSON declared that *The Souls of Black Folk* “had a greater effect upon and within the Negro race in America” than any book after Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852).

### Sources

- Rampersad, Arnold. *The Art and Imagination of W. E. B. Du Bois*. Cambridge, Mass.: Harvard University Press, 1976.  
 Zamir, Shamoan. *Dark Voices: W. E. B. Du Bois and American Thought, 1888–1903*. Chicago: University of Chicago Press, 1995.

***The Sound and the Fury*** by William Faulkner (New York: Cape & Smith, 1929) novel

*The Sound and the Fury* (1929), William FAULKNER’s fourth novel, is regarded by many critics as his greatest work and one of the most important novels of twentieth-century MODERNISM. Highly experimental at the time, relying heavily on stream-of-consciousness narrative, the novel documents the tragic downfall of the Compson family, a once-prominent family in YOKNAPATAWPHA COUNTY.

The novel is divided into four sections, each set upon a specific date and narrated by a different voice, the first three by the Compson brothers, the fourth by the omniscient author. At the center of the novel but lacking a voice of her own is the brothers’ sister, Caddy, who represents something different to each of her brothers. According to Faulkner, he was inspired to write the novel because of the image of Caddy as a little girl with muddy drawers climbing a pear tree to look on at death—the funeral wake for her grandmother—while her brothers watched from below, too frightened to do so themselves.

The first section, “April Seventh, 1928,” is narrated by Benjy Compson, the youngest of the four Compson children. Benjy is, in Faulkner’s words, an “idiot,” and as a result, his narrative lacks understanding of even the most basic processes happening around him; the section consists mainly of flashbacks to key moments in his past, most involving Caddy, a nurturing, maternal figure who “smelled like trees.” In the present-day, it is his thirty-third birthday, but he clearly misses Caddy;

her illegitimate daughter, Miss Quentin, is a poor substitute for the comfort Caddy had provided.

The second section, narrated by the oldest brother, Quentin, is set primarily in Cambridge, Massachusetts, on “June Second, 1910,” the day on which Quentin, a student at Harvard, commits suicide by jumping into the Charles River. Quentin’s section, like Benjy’s, is stream of consciousness with frequent flashbacks. Quentin focuses largely on how unnerving Caddy’s sexual blossoming has been for him, particularly her passion for a boy named Dalton Ames, since Quentin is expected to defend his sister’s honor but is ineffectual in doing so. His guilt and frustration over his sister’s burgeoning sexuality leads Quentin to suggest a suicide pact with her, but he is unable to go through with it. These flashbacks parallel his present-day narrative, in which he is accused of kidnapping a young girl whom he has befriended.

The third section, “April Sixth, 1928,” is set on Good Friday. Narrated by the third Compson child, Jason, this more-conventional narrative is set mostly in the present day, but the vitriol in his section is everywhere present: Jason blames Caddy for the family’s decline and his unrewarding job, even though for years he has been stealing the money that she sends him for raising her daughter. Jason spends much of this section trying to track Miss Quentin as she keeps company with a man with a red tie, a performer with a traveling show.

The final section, “April Eighth, 1928,” is set on Easter Sunday and focuses largely on Dilsey, the black family servant, as she attends a church service. The sermon affords her an epiphany of the family’s downfall—a fate hinted at earlier that morning when they discover Miss Quentin has stolen her money from Jason’s room and run away with her new beau. The narrative splits between Dilsey and Jason, who tracks his niece to a neighboring town but fails to capture her.

Because of the richness of both the story and the manner in which it is told, the novel can easily be approached from different critical perspectives, such as historical, psychoanalytic, Marxist, feminist, formalist, and deconstructionist theories. Key to most readings of the novel is the character of Caddy Compson, whose rise and fall and then systematic removal from the lives of the Compson family is tragic and disturbing to contemplate.

### Sources

- Bloom, Harold, ed. *Major Literary Characters: Caddy Compson*. New York: Chelsea House, 1990.  
 Bloom, ed. *Modern Critical Interpretations: William Faulkner’s The Sound and the Fury*. New York: Chelsea House, 1988.  
 Hahn, Stephen, and Arthur F. Kinney, eds. *Approaches to Teaching Faulkner’s The Sound and the Fury*. New York: MLA, 1996.  
 Kinney, Arthur, ed. *Critical Essays on Faulkner: The Compson Family*. Boston: G. K. Hall, 1982.  
 Ross, Stephen M. *Reading Faulkner: The Sound and the Fury*. Jackson: University Press of Mississippi, 1996.

—John B. Padgett



*The South Atlantic Quarterly* (1902– ) periodical Founded by John S. Bassett, a professor of history at what was then Trinity College (now Duke University) in Durham, North Carolina, the focus of *The South Atlantic Quarterly* was—and continues to be—the South and its history, culture, and economy. In recent years it has reflected changes in the Duke English department, which has used the journal as a way to promote more-innovative and controversial theories of literary criticism.

#### Source

Hamilton, William B., comp. *Fifty Years of the South Atlantic Quarterly*. Durham, N.C.: Duke University Press, 1952.

### The Southern Renaissance

The “Southern Renaissance” refers to a prolific period in Southern literary history, generally taken as spanning the years between 1920 and 1960, during which Southern writers produced some of the most influential literary and critical texts in the United States. Although the 1920s marked the beginning of the Renaissance proper, works produced in the 1910s by writers such as James Branch CABELL, Ellen GLASGOW, and James Weldon JOHNSON contributed to its advent. In *The Mind of the South* (1941), an analysis of Southern temperament and culture, W. J. Cash observes the remarkable influence of Southern literature since the beginning of the Reconstruction era. Specifically, he traces the development not simply of writing designed to propagandize the Old South destroyed in the Civil War but also a Southern literature used “more or less purely for itself.” By 1900, Cash notes, Southern writers had begun to produce literature for its own sake, and by 1939 “the South had actually produced more books of measurable importance than any other section of the country.” Although the 1920s marked the beginning of the Renaissance “proper,” works produced in the 1910s by writers such as James Weldon JOHNSON, Ellen GLASGOW, and James Branch CABELL contributed to its advent.

The most important figures of the Southern Renaissance were fiction writers, poets, and playwrights—including James AGEE, Cabell, Erskine CALDWELL, Truman Capote, Donald DAVIDSON, William FAULKNER, Glasgow, Isa Glenn, Caroline GORDON, DuBose HEYWARD, Johnson, Harper Lee, Carson McCULLERS, Flannery O'Connor, William Alexander Percy, Katherine Anne PORTER, Allen TATE, Robert Penn WARREN, Eudora WELTY, Tennessee WILLIAMS, Thomas WOLFE, Richard WRIGHT, and Stark YOUNG. Journals and LITTLE MAGAZINES, including *The Double Dealer* (1921–1926), *The Reviewer* (1921–1925), *THE VIRGINIA QUARTERLY REVIEW* (1925– ), *THE SOUTHERN REVIEW* (1935–1942), and *THE KENYON REVIEW* (1939–1969, 1979– ), helped to define and extend the influence of Southern writing. Of particular importance was *The Fugitive* (1922–1925),

the journal published in Nashville by the literary group known as THE FUGITIVES.

In the first half of the twentieth century, the South was still in a state of recovery from the aftereffects of the Civil War and Reconstruction. Industrialism and the idea of racial equality were seen as threats to Southern culture by many traditional Southerners, and the work of Southern Renaissance writers often represented the tensions and paradoxes that resulted from the collision of Northern and Southern ideologies. A notable defense of Southern culture was offered by twelve authors in the essay collection *I'll Take My Stand: The South and the Agrarian Tradition* (1930). In this social and political manifesto, the authors—the so-called AGRARIANS, a group closely linked to the Fugitives—decried the encroachment of Northern industrialism, which they believed was threatening to destroy the remnants of agrarian culture that were worth preserving. The Agrarians maintained that the Southern farmer's connection to his land and kin was superior to the Northern industrialist's commitment to capitalism at the expense of humanity. The values of agrarian culture in the South became a defining aspect of Southern Renaissance writers' work. While the virtues of the South did not pass unnoted, many, if not most, Southern writers characterized their region in terms of failure and marginalization, contrasting it with, and maintaining its distinctiveness from, other regions of the country.

The most dominant figure of the Southern Renaissance was William Faulkner, whose scathing representations of the South were a product of his unfaltering personal devotion to the region. Faulkner's fiction confronts the legacy of slavery and the Civil War in both tragic and comic terms. His major works portray a South in the midst of inevitable, sometimes regrettable, changes. Faulkner conveys the moral concerns of his fiction through an ingenious, poetic use of language and an original handling of the novel and short-story forms. He set the standard for writers from his region and, indeed, all American writers. Further, his complex style, rapid shifts in time and place, cryptic points of view, interior monologues, and other challenges to realist models helped to define literary MODERNISM in the United States.

The critics and writers of the Southern Renaissance were also notable for their contributions to literary criticism, especially the NEW CRITICISM, which became the leading approach to the teaching of literature in the United States in the 1950s and 1960s. Cleanth Brooks, John Crowe Ransom, Robert Penn Warren, and Allen Tate were key figures in the development and dissemination of New Critical methodologies that focused on the formal structure and rhetorical organization of the work of literature.

#### Sources

Bradbury, John M. *The Fugitives*. Chapel Hill: University of North Carolina Press, 1958.



Bradbury. *Renaissance in the South: A Critical History of the Literature, 1920–1960*. Chapel Hill: University of North Carolina Press, 1963.

Cash, W. J. *The Mind of the South*. New York: Knopf, 1941.

Graff, Gerald. *Professing Literature: An Institutional History*. Chicago & London: Chicago University Press, 1987.

Gray, Richard, and Owen Robinson, eds. *The Literature and Culture of the American South*. Malden, Mass. & Oxford: Blackwell, 2004.

Rubin, Louis D. *The History of Southern Literature*. Baton Rouge: Louisiana State University Press, 1991.

—Lindsay Holmgren

### *The Southern Review* (1935–1942) periodical

Founded at Louisiana State University by Charles W. Pipkin, Cleanth Brooks and Robert Penn WARREN, who were aided in their editorial work by Albert Erskine, this journal featured writing by Caroline GORDON, Eudora WELTY, and Katherine Anne PORTER. It also championed the NEW CRITICISM and printed essays by notable critics such as F. O. MATTHIESSEN, Yvor WINTERS, and Randall Jarrell. Brooks and Warren published *Stories from the Southern Review* in 1953.

### Spanish–American War (1898)

The Spanish–American War was the result of years of tension over Cuba. With the Monroe Doctrine (1823) the United States had warned European powers to stay out of those parts of the western hemisphere that seemed natural areas of its interests. The Monroe Doctrine gave rise to the doctrine of manifest destiny, which sanctioned the spread of American civilization across the North American continent and to neighboring lands. U.S. business and military interests viewed Spain as a particularly corrupt, decadent, and despotic nation intent on crushing Cuba. Newspaper chains, especially the one owned by William Randolph HEARST, were also eager to report on a war that would portray the United States as both a mighty power and a liberator.

The war began after the publication of an offensive letter written by the Spanish ambassador about President William McKinley and an explosion of mysterious origin sunk the U.S. battleship *Maine* in the Havana harbor. The United States destroyed the Spanish fleet at Santiago and conducted a highly publicized invasion of Cuba. Theodore Roosevelt made his national reputation by organizing his own group of Rough Riders and taking San Juan Hill in Cuba with much exuberance and publicity. The Spanish made peace and relinquished Cuba, Puerto Rico, Guam, and the Philippines to the United States for \$20 million.

The Spanish–American War marked the entry of the United States into world politics as a major power. American writers such as Richard Harding Davis and Stephen CRANE enhanced their literary reputations by reporting on the war. Other writers

such as Samuel Langhorne Clemens (Mark Twain) and later John DOS PASSOS in his *U.S.A.* trilogy bitterly criticized the war and saw it as a sign that the country was changing from a democratic republic to a menacing imperial nation.

### Sources

Brands, H. W. *The Reckless Decade: America in the 1890s*. New York: St. Martin's Press, 1995.

Keller, Gary D., and Cordelia Candelaria, eds. *The Legacy of the Mexican and Spanish–American Wars: Legal, Literary, and Historical Perspectives*. Tempe, Ariz.: Bilingual Review/Press, 2000.

Traxel, David. *1898: The Birth of the American Century*. New York: Knopf, 1998.

### Spanish Civil War (1936–1939)

In 1936 the Spanish Republic was attacked by the Nationalist forces of General Francisco Franco. Franco was supported by the Roman Catholic Church and the fascist dictators Adolf Hitler and Benito Mussolini. The Republicans, also known as Loyalists, a diverse group that included liberals, Socialists, Communists, anarchists, and Catalan and Basque regionalists, put up a fierce resistance aided by the Soviet dictator Joseph Stalin. The conflict was widely viewed as a prelude to WORLD WAR II.

American volunteers—mostly committed leftists—went to fight on behalf of the Republic. They regarded the war as a noble cause, a fight for freedom and an effort to stop fascism before it took over Europe. Other European powers kept out of the conflict, and in the United States President Franklin D. Roosevelt kept his distance from the conflict—in part because of the American public's sentiment that it should not get involved in foreign wars, in part because of the influence of the Catholic Church. By autumn 1936 Franco had seized most of the northwest part of Spain and part of the southwest, but his forces could not capture Madrid until March 1939, by which time the Republic was cut in two and the war was ended. John DOS PASSOS, Martha GELLHORN, Ernest HEMINGWAY, and other Americans wrote anti-Franco books. Hemingway's novel *FOR WHOM THE BELL TOLLS* (1940) centers on Robert Jordan, an idealistic American who dies fighting for the Republic.

### Sources

Benson, Frederick R. *Writers in Arms: The Literary Impact of the Spanish Civil War*. New York: New York University Press, 1967.

Pérez, Janet, and Wendell Aycock, eds. *The Spanish Civil War in Literature*. Lubbock: Texas Tech University Press, 1990.

### Spencer, Anne (1882–1975) poet

Anne Spencer was educated at Virginia Seminary in Lynchburg, where she settled to raise a family after her marriage to

Edward Spencer. She wrote poetry as a private avocation before her poems were discovered by James Weldon JOHNSON, who was staying with the Spencers while visiting the city on behalf of the National Association for the Advancement of Colored People. With Johnson's encouragement, the thirty-eight-year-old placed her first poem in *THE CRISIS* in 1920; she subsequently published work in *Opportunity* and anthologies of the HARLEM RENAISSANCE as well as *THE CRISIS*. She was befriended by such important figures as Georgia Douglas Johnson and W. E. B. DU BOIS. Spencer's poetry has been described as romantic, lyrical, religious, and traditional. She never published a book of her poetry, leaving poems and a novel unpublished at her death.

#### Source

Greene, J. Lee. *Time's Unfading Garden: Anne Spencer's Life and Poetry*. Baton Rouge: Louisiana State University Press, 1977.

—KaaVonia Hinton

#### Speyer, Leonora (1872–1956) poet

The daughter of a former Prussian count who served in the Union army during the Civil War, Leonora von Stosch was trained as a musician at the Royal Brussels Conservatory of Music and had a career as a concert violinist before marrying Egar Speyer, a British banker. She turned to writing when the couple moved to New York City in 1915. Speyer was highly praised for her lyrics in *A Canopic Jar* (1921). Her themes often center on the nature of a woman's consciousness. *Fiddler's Farewell* (1926) won a PULITZER PRIZE and was lauded for its insight into the female psyche. Subsequent volumes such as *Naked Heel* (1931) and *Slow Wall* (1939, expanded in 1946), were less well received, with some critics suggesting that her sense of form had become rigid and sapped the intensity of her verse.

#### *Spoon River Anthology* by Edgar Lee Masters (New York: Macmillan, 1915; enlarged edition, 1916) poetry collection

Edgar Lee MASTERS's collection of more than 240 free-verse poems offers the poetic monologues, or epitaphs, of those buried in the graveyard of the fictional Midwestern small town of Spoon River. The first stanza of the opening poem, "The Hill," suggests the conceit for the poems that follow: "Where are Elmer, Herman, Bert, Tom and Charley, / The weak of will, the strong of arm, the clown, the boozier, the fighter? / All, all are sleeping on the hill." One by one the townspeople "sleeping on the hill," among them scoundrels, lechers, idealists, scientists, politicians, atheists, and believers, tell their individual stories. But the sum of the whole is greater than the parts, for Masters through the connections he builds into his poems presents the histories of nineteen families and thus a multifaceted view of the larger community over time.

A major inspiration for *Spoon River Anthology* was *Epigrams from the Greek Anthology*, a work to which Masters was introduced by William Marion Reedy, editor of the St. Louis magazine *Reedy's Mirror* that first published many of his poems. A successful Chicago lawyer, MASTERS wrote much of *Spoon River Anthology* on the weekends, garnering the poems from notes written in spare moments. He claimed the poems almost wrote themselves, the characters springing to life in his mind like scenes from his childhood. Many of the character studies were the result of conversations with his mother, reminiscing with Masters about the days of his youth in Illinois.

#### Sources

Masters, Edgar Lee. "The Genesis of *Spoon River*," *American Mercury*, 28 (January 1933): 38–55.

"On *Spoon River Anthology*." *Modern American Poetry Site: An Online Journal and Multimedia Companion to Anthology of Modern American Poetry*, edited by Cary Nelson. <[http://www.english.uiuc.edu/maps/poets/m\\_r/masters/spoon.htm](http://www.english.uiuc.edu/maps/poets/m_r/masters/spoon.htm)> (viewed March 5, 2007).

—Geraldine Cannon Becker

#### *S.S. San Pedro* by James Gould Cozzens (New York: Harcourt, Brace, 1931) novel

James Gould COZZENS's short novel covers the three days, June 7–9, during which the vessel sails from Hoboken, New Jersey, and sinks during a storm. Captain Clendening is unwell and unable to act; the point-of-view character, senior second officer Anthony Bradell, and the other officers are unwilling to usurp the captain's authority. There is the suggestion through the symbolic use of Dr. Percival that the *San Pedro* is doomed before the ship leaves port.

—Morris Colden

#### Stallings, Laurence (1894–1968) playwright, screenwriter, novelist

Laurence Stallings, a graduate of Wake Forest University, served in the United States Marines during WORLD WAR I and was badly wounded at Belleau Wood in 1917. He wrote about war in his novel *Plumes* (1924) and the play that made his reputation, *WHAT PRICE GLORY* (produced 1924). Written in collaboration with Maxwell ANDERSON, this drama was part of the wave of revulsion against modern war. The other plays collected in *Three American Plays* (1926) were less successful. In 1930 Stallings's dramatization of Ernest HEMINGWAY's novel *A Farewell to Arms* (1929) had a brief run on Broadway. He was also a successful screenwriter in Hollywood.

#### Sources

Brittain, Joan T. *Laurence Stallings*. New York: Twayne, 1975.

Stallings, Laurence. *Plumes*. Introduction by George Garrett. Columbia: University of South Carolina Press, 2006.

**Stearns, Harold E.** (1891–1943) *critic, journalist*

A graduate of Harvard, Harold E. Stearns began his long career in journalism by writing book reviews for the *Boston Evening Transcript* before he even entered college. He was the editor for *THE DIAL* (1917–1918) and helped to articulate the attitude of the post-WORLD WAR I generation in *America and the Young Intellectual* (1921) and the collection of essays he edited, *Civilization in the United States: An Inquiry by Thirty Americans* (1922), which included essays by Conrad AIKEN, H. L. MENCKEN, Lewis MUMFORD, George Jean NATHAN, and Ring LARDNER. These books expressed a profound dissatisfaction with the culture and politics in the country and inspired many young Americans to travel abroad. Stearns experienced some difficult years in Paris and was portrayed by Ernest HEMINGWAY as the indigent Harry Stone in *THE SUN ALSO RISES* (1926). His later work includes his autobiography *The Street I Know* (1935) and *America: A Re-Appraisal* (1937), in which he defends the country against Marxist critics.

**Source**

Ford, Hugh. *Four Lives in Paris*. San Francisco: North Point Press, 1987.

**Steffens, Lincoln** (1866–1936) *writer, editor*

Lincoln Steffens was born in San Francisco and graduated from the University of California in 1889, after which he studied for several years in Germany and France. He began working as a reporter at the *New York Evening Post* in 1892, and from 1897 to 1911 served as an editor at the *New York Commercial Advertiser*, *McClure's Magazine*, *The American Magazine* (which he cofounded with Ida M. TARBELL, Ray Stannard Baker, and others in 1906), and *Everybody's Magazine*. Steffens's progressive political beliefs led him to focus on exposing corruption in government and industry, for which Theodore Roosevelt labeled him and like-minded writers "muckrakers" (see MUCKRAKING MOVEMENT). Steffens's books include *The Shame of the Cities* (1904), *The Struggle for Self-Government* (1906), *Upbuilders* (1909), and *The Autobiography of Lincoln Steffens* (1931).

**Source**

Kaplan, Justin. *Lincoln Steffens: A Biography*. New York: Simon & Schuster, 1974.

—Alex Feerst

**Stegner, Wallace** (1909–1993) *novelist, short-story writer, historian, biographer*

The Iowa-born Wallace Stegner experienced an often unsettled childhood as his father, a restless spirit whose activities included wheat farming and bootlegging, moved his wife and two sons across the Midwest and the West. The Stegners lived

for six years in East End, Saskatchewan, and for eleven years in Salt Lake City, Utah—settings that became important in his writing career. Stegner graduated from the University of Utah, where he studied with Vardis FISHER, and earned graduate degrees from the University of Iowa. In 1935 he began his distinguished teaching career, which in 1945 led him to Stanford University, where he directed the writing program until his retirement in 1971.

Stegner has often been called a regional writer (see REGIONALISM) because of his close identification with the Rocky Mountain region of the West. His work is frequently concerned with the way place and culture shape human character. His first book of fiction, the novelette *Remembering Laughter* (1937), examines a love triangle and bitter rivalry involving two sisters on an isolated Iowa farm. Stegner set his first full-length novel, *On a Darkling Plain* (1940), on the Saskatchewan prairie, where a WORLD WAR I veteran unwillingly becomes involved with the concerns of his fellow human beings in the flu epidemic of 1918. One of his most memorable novels, *The Big Rock Candy Mountain* (1943), is in part based on his family experience. Like Stegner's father, Bo Mason, the tyrannical head of his family, is inspired by the myth of the West and searches for a pot of gold that forever eludes him.

In addition to his work as a novelist, Stegner is also respected for his nonfiction and short stories. He has written of the culture of the Mormons in *Mormon Country* (1942) and *The Gathering of Zion* (1964). His biographies are about a great naturalist, *Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West* (1954), and a literary critic, *The Uneasy Chair: A Biography of Bernard DeVoto* (1974). He published two collections of short fiction—*The Women on the Wall* (1950) and *The City of the Living and Other Stories* (1956)—and collected the most important of his essays and articles in *The Sound of Mountain Water* (1969). Stegner received critical acclaim in the 1970s, winning the PULITZER PRIZE for his *Angle of Repose* (1971), which concerns a retired University of California history professor who must cope with a degenerative disease and his wife's abandonment, and a 1977 National Book Award for *The Spectator Bird* (1976), about a New York literary agent who retires to the West Coast.

**Sources**

Benson, Jackson J. *Wallace Stegner: His Life and Work*. New York: Viking, 1996.

Colberg, Nancy. *Wallace Stegner: A Descriptive Bibliography*. Lewiston, Idaho: Confluence Press, 1990.

**Stein, Gertrude** (1874–1946) *fiction writer, poet, playwright, critic*

*Think of the Bible and Homer think of Shakespeare and think of me.*

—*The Geographical History of America* (1936)



Gertrude Stein always thought of herself as an American, despite the relatively short portion of her adult life that she lived in the United States. She was the youngest child born to prosperous German Jewish parents in Allegheny, Pennsylvania. Her family settled in Oakland, California, when she was five. Stein attended Radcliffe College, where she studied with William James. In 1903, just short of the coursework required for a medical degree from Johns Hopkins, Stein left for Paris. She did not return to the United States for a visit for more than thirty years and never lived there again.

In Paris, Stein at first lived with her brother Leo, who introduced her to modern art, one of the inspirations for her writing (see MODERNISM). In 1907 she met Alice B. Toklas (1877–1967), who traveled abroad after the earthquake in her native San Francisco. By 1910, Toklas had moved into the Steins's residence at 27, rue de Fleurus, which the two women then shared after Stein and her brother had a falling-out. Toklas encouraged Stein's writing and became her life partner, or "wife," assisting her with the typing and preparation of her manuscripts for the next forty years until Stein's death. Stein became a central figure in an avant-garde literary and artistic community that included Cubism pioneers Pablo Picasso, Henri Matisse, and Juan Gris, along with American expatriates. Her residence evolved into a gathering place for the literary and artistic set, as she described in *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS* (1933).

Stein's work crossed genres and frequently defied categorization, encompassing poetry, fiction, drama, essays, speeches, and even an opera libretto. Critics generally divide her work into narrative and experimental writing based on the extent to which a text has or lacks an easily discernible and coherent plot. Some suggest three phases for Stein's work: early writings that focused on consciousness, perception, and the representation of the perception of the present; 1920s radical avant-garde experimentalism; and 1930s audience-friendly memoirs and narratives. But such divisions fail to effectively trace Stein's literary trajectory, since her preoccupations and techniques transcended time periods and her works were not always published when they were written. (*THE MAKING OF AMERICANS*, for example, was written by 1908 but not published until 1925.) Stein did not find a publisher for her work until 1909 with *THREE LIVES*, a collection of three novellas that explore the nature of human consciousness. While her work could be philosophical, it could also be playful, as seen, for example, in the poems of *Tender Buttons* (1914).

Stein went on the lecture circuit in England in 1926; her Oxford and Cambridge lectures were collected in *Composition as Explanation* (1926). Popular success eluded her until the publication of *The Autobiography of Alice B. Toklas*, a Book-of-the-Month Club selection, which led to her return to the United States in 1934 for a highly successful nine-month tour. Readers responded favorably, as well, to the

other two texts of her memoir trilogy, *Everybody's Autobiography* (1937) and *Wars I Have Seen* (1945).

Always striving to create a "continuous present," Stein experienced a tension between narrating and creating, between writing for an audience and writing self-reflexively for its own sake. Stein's more experimental texts sought to deploy language in unconventional and nonrepresentational ways, and her use of time tended to be circular and repetitive rather than chronological. Although she appreciated the money and popularity that her autobiographies garnered, she was not interested in writing additional best-sellers in the same mode. Throughout her career she remained as interested in sound as sense, and she never stopped experimenting and playing with words.

Before the success of *The Autobiography of Alice B. Toklas*, Stein was better known for her personality, lifestyle, artistic milieu, and for her influence on other writers than for her own work. She coined the term "Lost Generation" in reference to the Paris expatriate community in a conversation with Ernest HEMINGWAY, which he used as an epigraph for his novel *THE SUN ALSO RISES* (1926). She was prescient in her tastes and groundbreaking in her refusal to accept contemporary bounds on gender and sexuality, but more and more her work is gaining acclaim on its own terms as readers are more willing to engage with her texts even as they must struggle with her use of language. History seems to have at least in some measure confirmed Stein's prediction that she would "some day . . . be the acknowledged grandmother of the modern movement"—and perhaps the postmodern movement as well.

### Sources

- Gallup, Donald, ed. *The Flowers of Friendship: Letters Written to Gertrude Stein*. New York: Knopf, 1953.
- Wagner-Martin, Linda. "Favored Strangers": *Gertrude Stein and Her Family*. New Brunswick, N.J.: Rutgers University Press, 1995.

—Jessica G. Rabin

### Steinbeck, John (1902–1968) novelist, short-story writer

*A book is like a man—clever and dull, brave and cowardly, beautiful and ugly. For every flowering thought there will be a page like a wet and mangy mongrel, and for every looping flight a tap on the wing and a reminder that wax cannot hold the feathers firm too near the sun.*

—"On Publishing" (1977)

John Steinbeck wrote more than thirty books from 1929 to 1966, ranging from social criticism in his PULITZER PRIZE-winning novel *THE GRAPES OF WRATH* (1939) to witty com-





John Steinbeck, circa 1947

edy in *Tortilla Flat* (1935) and *Cannery Row* (1945). One of the few modernists (see MODERNISM) who was comfortable writing in multiple genres, including nonfiction and journalism, Steinbeck was an experimenter in fictional form who expanded the possibilities of the novel, composing narratives that could be transformed into plays, as in *OF MICE AND MEN* (1937); metafiction that incorporates his own personal background, as in *East of Eden* (1952); and commentaries that offer jeremiads to modern Americans, as in *The Winter of Our Discontent* (1961) and *Travels With Charley* (1962). Always controversial, Steinbeck was never the darling of the Eastern cultural elite who preferred Ernest HEMINGWAY, William FAULKNER, and F. Scott FITZGERALD to an author they considered a decidedly middlebrow Californian.

While Steinbeck's early work was unremarkable, after the popular success of *Tortilla Flat* he became the darling of American readers, producing best-sellers in *Of Mice and Men*, *The Grapes of Wrath*, and *THE RED PONY* (1945). Although critics upbraided him for not returning to the social consciousness exhibited in *Of Mice and Men* and *The Grapes of Wrath*, Steinbeck refused to merely reproduce his master-works, moving from realism to creating more and more

symbolic, even fabular, works that probed the American tendency to value material goods over moral action.

John Ernst Steinbeck was born on February 27, 1902, in Salinas, California—a town positioned at the mouth of one of the great agricultural valleys of the state—which became the setting for much of his writing. His mother was a former schoolteacher, and his father was the manager of a flour mill and later the treasurer of Monterey County. Steinbeck recalled, “We were poor people with a hell of a lot of land which made us think we were rich people, even when we couldn’t buy food and were patched.” An avid reader and storyteller in his childhood, Steinbeck was fascinated by tales of fantasy and was especially interested in the Arthurian legend, which led him later in life to work on adapting Sir Thomas Malory’s *Morte D’Arthur* (1485) into modern English.

In 1919 he followed his two older sisters to Stanford University, but he attended the school intermittently, dropping out to earn money as a clerk, a surveyor in Big Sur, and as a hand on ranches in the Salinas Valley while forming the ambition to become a writer. His employment with the Spreckels Sugar Company during the early 1920s gave him experience with labor problems, which he later explored in his fiction. In 1925 he left Stanford without a degree and set out for New York City, finding employment as a journalist and freelance writer. But he found it hard to support himself and returned to California, where he began to have some success publishing short fiction. Not until his fourth book, *Tortilla Flat*, the episodic, comic novel about the paisanos of Monterey, did he begin to attract both a large audience and critical praise.

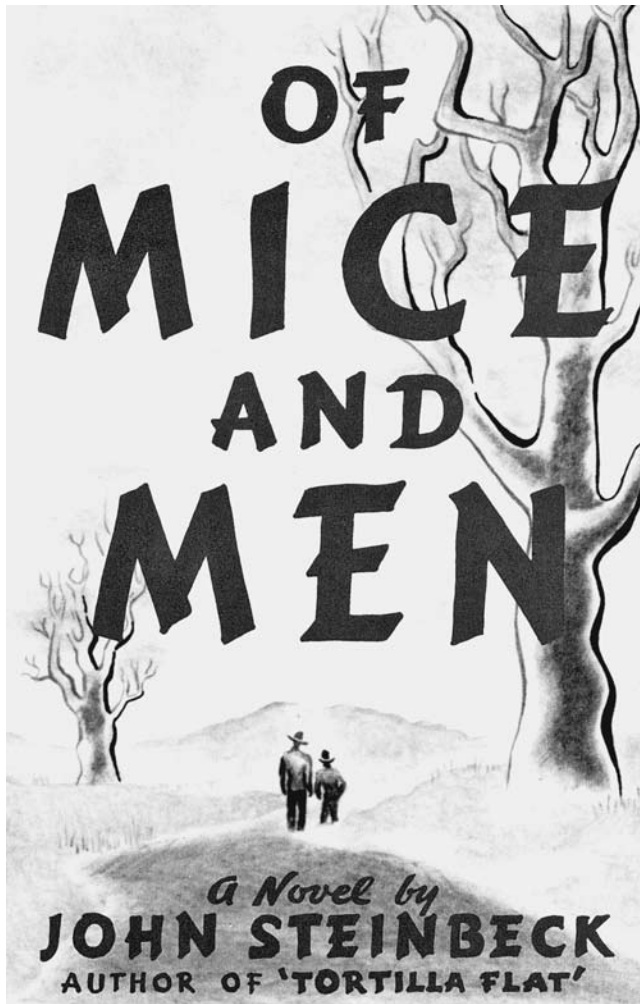
Steinbeck's next novel, *In Dubious Battle* (1936), which portrayed a violent agriculture strike in the fictional Torgas Valley, established his credentials as a progressive, even radical writer, who had contributed a key text to the PROLETARIAN LITERATURE of the 1930s. Steinbeck revealed compassion and dedication to the downtrodden and featured characters who are Communist agitators. The novel is hardly straightforward propaganda, however, for it approaches the strike in documentary fashion as a case study of a labor dispute, and portrays a conflict in which both sides are flawed.

*Of Mice and Men* shows not only Steinbeck's compassion for his farm-laborer characters George and Lenny but also his deep feeling for nature and for connections between man and nature, a feeling so intense that it amounts to a kind of biological determinism. The following year Steinbeck published his only collection of short stories, *The Long Valley* (1938), which explores the lives of American and Mexican characters in the Salinas Valley. The collection includes “The Chrysanthemums” and “The White Quail” as well as four linked stories that were included in the separately published coming-of-age novella *The Red Pony* (1945).

*The Grapes of Wrath*, the novel that defined Steinbeck in the minds of many critics, tells the story of a family of hard-working “Okies” who leave the Oklahoma “dust bowl” to trek across the country in dilapidated automobiles in search of







Dust jacket for the 1937 novel that Steinbeck also wrote as a play, which won the New York Drama Critics Circle Award for the best play of the 1937–1938 season

*Sweet Thursday*. New York: Viking, 1954.

*The Short Reign of Pippin IV: A Fabrication*. New York: Viking, 1957.

*Once There Was a War*. New York: Viking, 1958.

*The Winter of Our Discontent*. New York: Viking, 1961.

*Speech Accepting the Nobel Peace Prize for Literature*. New York: Viking, 1962.

*Travels with Charley: In Search of America*. New York: Viking, 1962.

*America and Americans*. New York: Viking, 1966.

*The Acts of King Arthur and His Noble Knights: From the Winchester Manuscript and Other Sources*, edited by Chase Horton. New York: Farrar, Straus & Giroux, 1976.

*The Uncollected Stories of John Steinbeck*, edited by Kiyoshi Nakayama. Tokyo: Nan'un-do, 1986.

*John Steinbeck on Writing*, edited by Tetsumaro Hayashi, Steinbeck Essay Series, no. 2. Muncie, Ind.: Steinbeck Research Institute, Ball State University, 1988.

*Working Days: The Journals of The Grapes of Wrath, 1938–1941*, edited by Robert DeMott. New York: Viking, 1989.

### Studying John Steinbeck

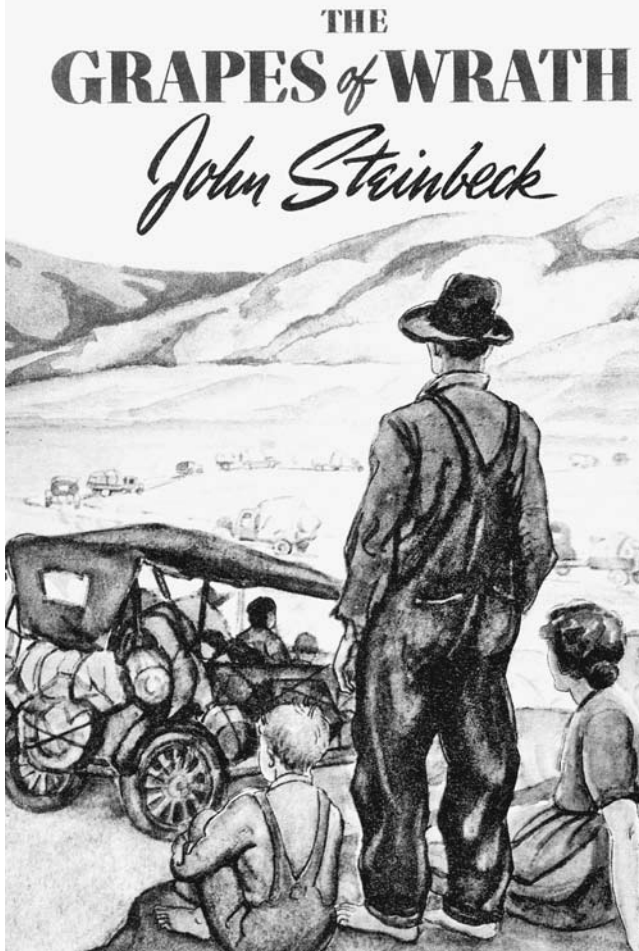
The most important novels by John Steinbeck are *THE GRAPES OF WRATH* (1939), *OF MICE AND MEN* (1937), and *East of Eden* (1952). Also significant are the comic *TORTILLA FLAT* (1935) and *Cannery Row* (1945) and the nonfictional *Travels with Charley* (1962) and *America and Americans* (1966). Other frequently read Steinbeck novels include *The Pearl* (1947), *The Pastures of Heaven* (1932), and *The Winter of Our Discontent* (1961). Since Steinbeck was also a writer of short fiction, serious students of his work should also examine his collection *The Long Valley* (1938), which contains the frequently anthologized and popular stories “The Snake,” “The Chrysanthemums” and “Flight.”

Important critical studies of the Steinbeck canon include John Timmerman’s *John Steinbeck: The Aesthetics of the Road Taken* (Norman: University of Oklahoma Press, 1986) and Louis Owens’s *John Steinbeck’s Revision of America* (Athens: University of Georgia Press, 1985). The best studies of the short fiction are Robert Hughes’s *Beyond the Red Pony: A Reader’s Guide to Steinbeck’s Complete Short Stories* (Metuchen, N.J.: Scarecrow Press, 1987) and *John Steinbeck: A Study of the Short Fiction* (Boston: Twayne, 1986). Also valuable are Charlotte Cook Hadella’s *Of Mice and Men: A Kinship of Powerlessness* (New York: Twayne, 1995), Jackson J. Benson’s *The Short Novels of John Steinbeck* (Durham, N.C.: Duke University Press, 1990) and Timmerman’s *The Dramatic Landscape of Steinbeck’s Short Stories* (Norman: University of Oklahoma Press, 1990).

Students concentrating on *The Grapes of Wrath* should consult the critical edition of the novel edited by Peter Lisca and Kevin Hearle (New York: Viking, 1997) and Owens’s *The Grapes of Wrath: Trouble in The Promised Land* (Boston: Twayne, 1989). In addition, *Critical Essays on Steinbeck’s The Grapes of Wrath*, edited by John Ditsky (Boston: G. K. Hall, 1989), and *New Essays on The Grapes of Wrath* (New York: Cambridge University Press, 1990), edited by David Wyatt, are valuable resources. Studies of *East of Eden* include Michael J. Meyer’s *The Betrayal of Brotherhood in the Work of John Steinbeck: Cain Sign* (Lewiston, N.Y.: Edwin Mellen Press, 2000) and Ditsky’s *Essays on East of Eden*, a monograph published by Ball State University in Muncie, Indiana, in 1977.

Bibliographical studies of Steinbeck appeared frequently under the imprint Scarecrow Press, including three compilations by Tetsumaro Hayashi published in 1967, 1973, and 1983, and more recently in the volumes edited by Meyer and published in 1998 and 2007.

A delineation of the philosophical musings that shaped Steinbeck’s writing can be found in *The Log From the Sea of*



Dust jacket for Steinbeck's 1939 novel, his most acclaimed work. It was the third novel he published during the Great Depression that depicted the plight of migrant workers, following *In Dubious Battle* (1936) and *Of Mice and Men* (1937).

*Cortez* (1957), a journal that traces the collecting trip Steinbeck made with his good friend Edward Flanders Ricketts (often called Doc) and records their speculation and discussion about the interaction of all life forms. Additional insight into the author is provided in *John Steinbeck: A Life in Letters*, edited by Elaine Steinbeck and Robert Wallsten (New York: Viking, 1974) and *Conversations with John Steinbeck*, edited by Thomas Fensch (Jackson: University of Mississippi Press, 1988). The authorized biography is Benson's *The True Adventures of John Steinbeck, Writer* (New York: Viking, 1984). Additional supplemental information on the author can be found in Jay Parini's *John Steinbeck: A Biography* (New York: Holt, 1995).

The major archival holdings of Steinbeck manuscripts are at the following locations: the Wells Fargo Collection

at Stanford University's Cecil H. Green Library, the Martha Heasley Cox Center at San Jose State's Martin Luther King Library, the Collection of Pascal Covici at the Harry Ransom Humanities Research Center at the University of Texas at Austin, the Preston Beyer collection at Princeton University, the Bancroft Library at the University of California at Berkeley, and the Bracken Library at Ball State University in Muncie, Indiana. The Pierpont Morgan Library and the Butler Library at Columbia University, both in New York City, also have significant holdings. Recommended websites are *The Martha Heasley Cox Center for Steinbeck Studies* (<<http://www.steinbeck.sjsu.edu>>) and the *National Steinbeck Center* (<<http://www.steinbeck.org/MainFrame.html>>).

—Michael J. Meyer

### Sterling, George (1869–1926) poet

Born and educated in the East, where he attended St. Charles College in Maryland and was influenced by the teaching of the poet Father John Bannister Tabb, George Sterling is best known as a poet of California, particularly San Francisco. When he arrived in the city in 1890, he quickly became involved in its bohemian literary culture. He was prolific as a poet, and was praised by such writers as Ambrose Bierce, his mentor and greatest influence, as well as by Jack LONDON, Upton SINCLAIR, and Theodore DREISER, but he was a traditional poet whose use of archaic, formal diction led to the eclipse of his reputation in the 1920s. His most famous works include the title poem of *The Testimony of the Suns and Other Poems* (1903), in which he depicted the cycle of life in the universe, the phantasmagoric title poem of *A Wine of Wizardry and Other Poems* (1909), and the dramatic poem *Lilith* (1919; revised, 1926). London used Sterling as the model for the poet Russ Brissenden in *MARTIN EDEN* (1909).

### Sources

Benediktsson, Thomas E. *George Sterling*. Boston: Twayne, 1980.

Johnson, Cecil. *A Bibliography of the Writings of George Sterling*. San Francisco: Windsor Press, 1931.

### Stevens, Wallace (1879–1955) poet

*After one has abandoned a belief in God, poetry is that essence which takes its place as life's redemption.*

—*Opus Posthumous* (1957)

Wallace Stevens was born in Reading, Pennsylvania, October 2, 1879. In 1897 he enrolled in Harvard as a special student with the hope of eventually becoming a writer. At Harvard he met the philosopher and poet George SANTA-





Wallace Stevens, circa 1925

YANA, whose belief that poetry must become a replacement for traditional religious faith became central in Stevens's work. After leaving Harvard, Stevens worked as a journalist for the *NEW YORK TRIBUNE* and then entered New York Law School, graduating in 1903. He pursued a career in law, married in 1909, and was hired in 1916 by the Hartford Accident and Indemnity Company, where he remained for the rest of his life.

In the second decade of the twentieth century and continuing until his death on August 2, 1955, he led a double life, a businessman during the regular workweek and an avant-garde poet at night and on the weekends. Unlike other poets such as Ezra POUND and T. S. ELIOT, he had little contact with other writers. His life revolved around his work at the insurance company, his family, and his interests in travel, classical music, gardening, and poetry. In 1923 he published his first volume, *Harmonium*, which did not attract much attention. He published little the next ten years. After the insurance company promoted him to vice president in 1934, he began to publish again on a regular basis. *Ideas of Order* (1935), *The Man with the Blue Guitar & Other Poems* (1937), *Parts of a World* (1942), and *Notes Toward a Supreme Fiction* (1942) gradually built a respectful and then a devoted audience. *The Auroras of Autumn* (1950) won the National Book Award and *The Collected*

*Poems of Wallace Stevens* (1954) won another National Book Award and a PULITZER PRIZE.

Stevens's best poems are notable for unusual points of view, colorful imagery, humor, rhetorical virtuosity, and a probing philosophical spirit. His most admired poems include "Thirteen Ways of Looking at a Blackbird," "A Rabbit as King of the Ghosts," "THE EMPEROR OF ICE-CREAM," "Disillusionment of Ten O'Clock," "Bantams in Pine-Woods," "Peter Quince at the Clavier," "A High-Toned Old Christian Woman," "THE IDEA OF ORDER AT KEY WEST," "The Snow Man," "A Postcard from the Volcano," and "Sunday Morning." While critics have noted a variety of modern influences on Stevens's work—such artists and thinkers as Santayana, Pablo Picasso, and Henri Bergson and such movements as IMAGISM, Cubism, and impressionism—the most important influences on his poetry are the major English Romantic poets of the first half of the nineteenth century, especially William Wordsworth and John Keats. Stevens's writings reveal his preoccupation with the interaction of the imagination and reality. In the tradition of the English Romantics, he explores the problem of the separation between human consciousness and objective reality and whether the gulf between the two can be surmounted.

In the poem "Of Modern Poetry," Stevens describes the project that defines his career and the assumptions at the core of his aesthetic. His goal is to explore human consciousness in "the poem of the mind in the act of finding / What will suffice." Keenly aware of the modern feelings of alienation and profound loss as a consequence of what Friedrich Nietzsche described as the "death of God," Stevens feels compelled to search for some compensation, for what will "suffice" to affirm everyday existence in lieu of traditional religious faith. This theme is evident in "Sunday Morning," which was included in his first volume of verse. The issues that this philosophical meditation explores are the heart of Stevens work: How does one find meaning and purpose in a world where the gods have vanished? How does one cope with death if there is no afterlife?

Throughout his career in "acts of the mind" Stevens struggles to affirm reality, as the imagination seeks to order, transform, and redeem the external world. At times, as for example in "The Poems of Our Climate," the gulf between human consciousness and reality is overcome in a moment of stasis, but at other times, as in "Domination of Black" or "No Possum, No Sop, No Taters," the attempt by the imagination to order and affirm the world fails. Throughout Stevens's oeuvre, the reader observes the "never-resting mind" continually meditating upon reality as it seeks to understand and redeem it. The preoccupations of the earlier work are evident in the long philosophical poems in the latter part of his career, as for example *Notes Toward a Supreme Fiction* and *The Auroras of Autumn*. Early and late, Stevens believes "the great poems of heaven and hell have been written and the great poem of the earth remains to be written."

By the end of his career, Stevens was being recognized as an important poet, but his reputation did not soar until after his death. Scholars and critics of American literature now consider Wallace Stevens to be among the handful of major American poets of the twentieth century.

—Allan Chavkin

### Principal Books by Stevens

- Harmonium*. New York: Knopf, 1923; revised and enlarged, 1931.  
*Ideas of Order*. New York: Alcestis Press, 1935; enlarged edition, New York & London: Knopf, 1936.  
*Owl's Clover*. New York: Alcestis Press, 1936.  
*The Man with the Blue Guitar & Other Poems*. New York & London: Knopf, 1937.  
*Parts of a World*. New York: Knopf, 1942.  
*Notes toward a Supreme Fiction*. Cummington, Mass.: Cummington Press, 1942.  
*Esthétique du Mal*. Cummington, Mass.: Cummington Press, 1945.  
*Transport to Summer*. New York: Knopf, 1947.  
*Three Academic Pieces: The Realm of Resemblance, Someone Puts a Pineapple Together, Of Ideal Time and Choice*. Cummington, Mass.: Cummington Press, 1947.  
*A Primitive like an Orb*. New York: Gotham Book Mart, 1948.  
*The Auroras of Autumn*. New York: Knopf, 1950.  
*The Relations between Poetry and Painting*. New York: Museum of Modern Art, 1951.  
*The Necessary Angel: Essays on Reality and the Imagination*. New York: Knopf, 1951.  
*Raoul Dufy: A Note*. New York: Pierre Berès, 1953.  
*Mattino Domenicale*, English and Italian, with Italian translations by Renato Poggioli. Turin: Giulio Einaudi, 1954.  
*Thirteen Ways of Looking at a Blackbird*. New York: Knopf, 1954.  
*The Collected Poems of Wallace Stevens*. New York: Knopf, 1954.  
*Opus Posthumous*, edited by Samuel French Morse. New York: Knopf, 1957.  
*Poems by Wallace Stevens*, edited by Morse. New York: Vintage, 1959.  
*The Palm at the End of the Mind: Selected Poems and a Play by Wallace Stevens*, edited by Holly Stevens. New York: Knopf, 1971.

### Studying Wallace Stevens

Although Wallace Stevens's poetry reveals a relative consistency in theme and style from the start of his writing career until its end, his poems tended to be more subdued and meditative after the publication of the enlarged edition of *Harmonium* (1931), which includes such striking poems as "THE EMPEROR OF ICE-CREAM," "Bantams in Pine Woods," and "A High-Toned Old Christian Woman." *The Palm at the End of the Mind: Selected Poems and a Play*, edited by the poet's daughter Holly Stevens (1971), is an excellent introduction to Stevens's canon, revealing the range of his poetic imagination

## Poetry

A Magazine of Verse

VOL. VIII  
No. IV

JULY, 1916

### THREE TRAVELERS WATCH A SUNRISE.\*

**T**HE characters are three Chinese, two negroes and a girl.

The scene represents a forest of heavy trees on a hilltop in eastern Pennsylvania. To the right is a road, obscured by bushes. It is about four o'clock of a morning in August, at the present time.

When the curtain rises, the stage is dark. The limb of a tree creaks. A negro carrying a lantern passes along the road. The sound is repeated. The negro comes through the bushes, raises his lantern and looks through the trees. Discerning a dark object among the branches, he shrinks back, crosses stage, and goes out through the wood to the left.

A second negro comes through the bushes to the right. He carries two large baskets, which he places on the ground just inside of the bushes. Enter three Chinese, one of whom carries a lantern. They pause on the road.

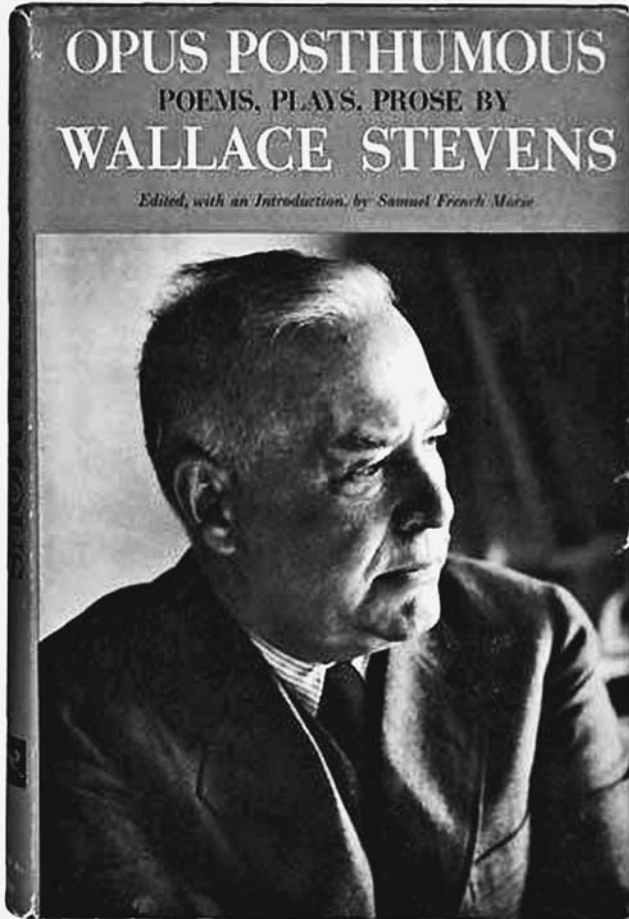
\*Copyright, 1916, by Wallace Stevens: dramatic rights reserved.

[163]

Opening of the initial publication of Stevens's first play, which won the 1916 Poetry Magazine prize for verse drama

over the course of his career. To gain a more comprehensive understanding of Stevens's work, students should read *Wallace Stevens: Collected Poetry and Prose*, edited by Frank Kermode and Joan Richardson (New York: Library of America, 1997), which includes selections from his notebooks, journals, and letters as well as his writing for publication.

Worthwhile studies of Stevens include Robert Buttel's *Wallace Stevens: The Making of Harmonium* (Princeton: Princeton University Press, 1967), a thoughtful examination of the poet's style in his first book. Harold Bloom's *Wallace Stevens: The Poems of Our Climate* (Ithaca: Cornell University Press, 1977) is particularly useful for Bloom's emphasis on the long poems and sequences and their "complex relations both with one another" and Stevens's nineteenth-century British Romantic precursors such as William Wordsworth and John Keats. Daniel Fuchs's *The Comic Spirit of Wallace Stevens* (Durham, N.C.: Duke Uni-



Front cover for the collection published in 1957, two years after Stevens's death

versity Press, 1963) helps the reader understand the subtleties of Stevens's irony and unusual humor that are central to his poetry. Charles Berger's *Forms of Farewell, The Late Poetry of Wallace Stevens* (Madison: University of Wisconsin Press, 1985) explores the poems of Stevens's last decade. Also recommended are Helen Vendler's *On Extended Wings: Wallace Stevens' Longer Poems* (Cambridge, Mass.: Harvard University Press, 1969), which is especially good on "Sunday Morning," and *Words Chosen Out Of Desire* (Cambridge, Mass.: Harvard University Press, 1986), which includes discussions of his very late poems.

The best books for biographical information about Stevens are Joan Richardson's *Wallace Stevens: The Early Years, 1879–1923* (New York: Beech Tree Books, 1986) and her *Wallace Stevens: The Later Years, 1923–1955* (New York: Beech Tree Books, 1988). Also useful are Peter Brazeau's *Parts of a World: Wallace Stevens Remembered, An Oral Biography* (New York: Random House, 1983) and Holly Stevens's *Souvenirs and Prophecies: The Young Wallace Stevens*

(New York: Knopf, 1977), the latter consisting primarily of excerpts from the poet's letters and journals.

J. M. Edelstein's *Wallace Stevens: A Descriptive Bibliography* (Pittsburgh, Pa.: University of Pittsburgh Press, 1973) is a primary bibliography that also lists other material such as scholarly criticism, recordings made of Stevens's poetry, poems set to music, poems referring to Stevens, and dedicatory poems. Abbie F. Willard's *Wallace Stevens, The Poet and His Critics* (Chicago: American Library Association, 1978) provides a helpful overview of the scholarly and critical studies of Stevens's poetry. Both books must be supplemented by consulting the annual bibliographies of the Modern Language Association and American Literary Scholarship (published by Duke University Press). For the most recent approaches to Stevens's work, one should consult *The Wallace Stevens Journal*, which is published by the Wallace Stevens Society; its website (<[www.wallacestevens.com](http://www.wallacestevens.com)>) has a link for the list of all the articles published in the journal since its inception in 1977 and provides links to other useful sites. The archive for Wallace Stevens's papers is at the Henry E. Huntington Library, San Marino, California.

—Allan Chavkin

### Stewart, Donald Ogden (1894–1980) *humorist, screenwriter*

Stewart was a popular writer of parodies and nonsense fiction during the 1920s, the last great decade of American wit and humor. His best-known works included *A Parody Outline of History* (1921), *Perfect Behavior* (1922), and *Aunt Polly's Story of Mankind* (1923). During the 1930s while he was commencing his successful career as a screenwriter in Hollywood, Stewart became active in radical politics. His screenplay for *The Philadelphia Story* (1940) won the Academy Award.

### Source

Stewart, Donald Ogden. *By a Stroke of Luck! An Autobiography*. New York: Paddington Press/Two Continents, 1975.

—Morris Colden

### Stewart, George R. (1895–1980) *historian, novelist, critic*

George R. Stewart, who attended Princeton and did graduate work at the University of California and Columbia University, was a professor of English at the University of California, Berkeley, for nearly forty years. He also pursued a prolific and versatile publishing career. His historical works include *Ordeal by Hunger* (1936), an account of the ill-fated Donner Party; *Pickett's Charge* (1959), an account of the last attack at Gettysburg; and *The California Trail* (1962), a study of the pioneering treks in the 1840s and 1850s. His novels include *East of the Giants* (1938), set



in California just before the gold rush; two novels about natural disasters, *Storm* (1941) and *Fire* (1948); and the science-fiction classic *Earth Abides* (1949), which concerns a man's efforts to preserve civilization after disease decimates humanity.

#### Source

Caldwell, John. *George R. Stewart*. Boise, Idaho: Boise State University, 1981.

#### Stone, Irving (1903–1989) novelist

Educated at the University of California and the University of Southern California, Irving Stone wrote popular biographical fiction, including *Lust for Life* (1934), on Vincent van Gogh; *Sailor on Horseback* (1938), on Jack LONDON; *The President's Lady* (1951), on Andrew and Rachel Jackson; *Love Is Eternal* (1954), on Abraham and Mary Todd Lincoln; *The Agony and the Ecstasy* (1961), on Michelangelo; *Passions of the Mind* (1971), on Sigmund Freud; *The Origin* (1980), on Charles Darwin; and *Depths of Glory* (1985) on Camille Pissarro.

#### Source

Stieg, Lewis F. *Irving Stone: A Bibliography*. Los Angeles: Friends of the Libraries, University of Southern California, 1973.

#### "Stopping by Woods on a Snowy Evening"

by Robert Frost (1923) poem

Collected in *New Hampshire* (1923), the first book by Robert FROST to win a PULITZER PRIZE, this haunting poem evokes the tensions between the individual and civilization. On the face of it, this famous work is exceedingly simple. The speaker stops to watch snow falling in the woods. He mentions that this property is owned by a man in the village. It is a deserted place, and the speaker imagines that his horse thinks it is a strange place to stop. It is the "darkest evening of the year." The speaker wishes to linger, but he has "promises to keep" and, as he repeats in the poem's closing lines, "miles to go before I sleep."

The poem expresses not only the human sense of duty but also the desire to relinquish that duty. The "lovely, dark and deep" woods evoke a feeling of prehistoric or primitive rootedness in nature itself. The speaker is tempted to rest in this soft ("downy") scene. The emphasis on the darkness suggests death or the cessation of consciousness, a merging with nature, an ultimate rest.

#### Sources

Bloom, Harold, ed. *Robert Frost*. Broomall, Pa.: Chelsea House, 1999.

Poirier, Richard. *Robert Frost: The Work of Knowing*. Stanford, Calif.: Stanford University Press, 1990.

#### Story (1931–1953) periodical

Founded by Whit Burnett and his first wife Martha Foley, *Story* was the only magazine of its time devoted solely to the publication of short stories. It published classic American writers, including William FAULKNER and Eudora WELTY. Burnett and Foley divorced, but with his second wife, Hallie, Burnett continued to edit the magazine and produced a collection, *Story: The Fiction of the Forties* (1949). He also published a memoir, *The Story of Story Magazine* (1980).

#### *The Story of a Novel* by Thomas Wolfe (New York & London: Scribners, 1936) nonfiction

Based on the lecture that Thomas WOLFE gave at the Colorado Writers' Conference in 1935, *The Story of a Novel* recounts the composition of *OF TIME AND THE RIVER*. His generous acknowledgment of the advice and encouragement provided by editor Maxwell PERKINS fueled the gossip that Wolfe could not write a novel without editorial collaboration and contributed to his break with Perkins.

—Morris Colden

#### Stout, Rex (1886–1975) novelist

Rex Todhunter Stout is best known for the creation of Nero Wolfe, a huge (nearly three-hundred-pound) detective who solves crimes mainly by dint of his wits and logic. Wolfe employs the engaging legman, Archie Goodwin, to check on various details and to run errands. Stout turned to detective fiction after his first three novels were praised by critics but failed to attract an audience. Nero Wolfe appeared in forty-six novels, beginning with *Fer-de-Lance* (1934) and ending with *A Family Affair* (1975).

#### Sources

McAleer, John. *Rex Stout: A Biography*. Boston: Little, Brown, 1977.

Townsend, Guy M., and others. *Rex Stout: An Annotated Primary and Secondary Bibliography*. New York: Garland, 1980.

#### *Stover at Yale* by Owen Johnson (New York: Stokes, 1912) novel

The first widely influential American college novel, *Stover at Yale* was popular for providing the "inside" story of a major university; it examines the social system at Yale—not the academic life—through the undergraduate career of Dink Stover. As a sophomore, Stover leads a campaign against the school's secret societies, epitomized by Skull and Bones, in which American universities are criticized as "admirably organized instruments for the prevention of learning." Despite his nonconformity, Stover, a football star, is tapped for and joins the elite society. Owen Johnson also wrote three realistic novels about boys, including *Dink Stover*, at the Law-



renceville School, a New Jersey prep school that he attended before entering Yale: *The Eternal Boy: Being the Story of the Prodigious Hickey* (1909), *The Varmint* (1910), and *The Tennessee Shad* (1911).

### Source

Lyons, John O. *The College Novel in America*. Carbondale: Southern Illinois University Press, 1962.

### *Strange Interlude* by Eugene O'Neill (produced 1928) play

Eugene O'NEILL wrote *Strange Interlude* as an attempt to replicate the narrative expanse and psychological complexity of a novel in dramatic form. Consisting of nine acts and in its original production lasting for more than five hours, the play opened on January 30, 1928, for a successful Broadway run of 426 performances.

In *Strange Interlude* O'Neill dramatizes the entire life of the protagonist Nina Leeds through her sexual relationships with three men. She loses a young lover in WORLD WAR I, settles into a loveless marriage to Sam Evans that results in an abortion, and ultimately mothers a child with another man while still married to Evans. The play's major contribution to American stagecraft comes from O'Neill's use of the interior monologue (similar to the Elizabethan aside) in which a character in mid scene moves downstage to deliver an intimate "interlude" of private thoughts to the audience. In a letter to his wife, O'Neill describes the play as "so strange to me at times that I feel as if something inside of me were writing about something inside the lives of people that gets beyond any of the usual psychological evaluations. I seem to hit on things that, dramatically at least, have never been touched before." The play received mixed reviews but attracted great public attention and won O'Neill his third PULITZER PRIZE for drama.

—Park Bucker

### Stratemeyer, Edward (1862–1930) children's author, creator of the Stratemeyer Syndicate

Although the Hardy Boys, Nancy Drew, Tom Swift, the Bobbsey Twins, and many of his other juvenile characters are familiar to generations of readers, Edward Stratemeyer is relatively unknown in the literary world. A private, family man who could produce a book every three weeks, he created the Stratemeyer Syndicate, a literary business so successful that his pseudonyms and characters have far exceeded his own fame.

Born in Elizabeth, New Jersey, Stratemeyer grew up in the middle class and had ready access to a large family library. He loved the Horatio Alger stories and wanted to write such books himself. He sold his first story, "Victor Horton's Idea," for \$75 in 1889 and started writing juvenile literature in earnest.

Around 1890 Stratemeyer moved to Newark, where he operated a stationery store. In 1893 Street & Smith, a publisher of dime novels and popular fiction, hired Stratemeyer as editor and writer for *Good News*, one of the inexpensive magazines filled with fiction and jokes for children that were known as story papers. Street & Smith also published Stratemeyer's dime novels. At Street & Smith, Stratemeyer gathered ideas that he later implemented in his own syndicate. Street & Smith employed house writers who worked under pseudonyms and wrote about characters owned by the syndicate. The dime novel followed a strict format, and the syndicate paid a flat fee with no royalties.

Stratemeyer left Street & Smith in 1895 and became editor of Frank J. Earll's story paper *Young People of America*. Then Stratemeyer started his own story paper, *Bright Days*, in April 1896. It was not successful. He returned to writing juvenile literature and had tremendous success in 1898 with *Under Dewey at Manilla*. He continued to write historical boys' novels under the pseudonym of Captain Ralph Bonehill. Although these were successful, Stratemeyer perfected his formula when, as Arthur M. Winfield, he created the Rover Boys series (1899–1926) featuring young, adventurous upper-middle-class protagonists who traveled extensively.

Stratemeyer launched his own syndicate in 1906 (incorporated in 1910), and it became a factory for series books, starting with the Bobbsey Twins, written under the pseudonym of Laura Lee Hope. He recruited writers and assigned volumes. Then he farmed the books out to different publishers. More series followed, employing the same techniques. Stratemeyer provided his writers with two-page outlines that included plot particulars and detailed characterizations. The protagonists, such as Tom Swift, the Rover Boys, and Jack Ranger, were always highly skilled and used modern inventions such as cars and movie cameras. He paid the writers a flat fee ranging from \$75 to \$125 per book and made them sign a contract agreeing not to use or even claim connection to the pseudonyms. Stratemeyer even maintained ownership of the copyright. When launching a new series, Stratemeyer released the first three titles simultaneously, a tactic that allowed readers to become involved with the continuing adventures of the characters immediately. In another innovative move, he had one of his publishers lower the price per copy from \$1.25 to 50¢. The fifty-center was born, and sales boomed.

From 1910 to 1930 Stratemeyer created eighty-two series and averaged thirty new titles a year. Other successful Stratemeyer series were Tom Swift (1910–1941), Jack Ranger (1907–1911), and Baseball Joe (1912–1928). Stratemeyer also recognized the need for girls' series and in 1908 launched the Dorothy Dale series, providing the same independent, modern protagonist for girls as he did for boys. Ruth Fielding (1913–1934), a scriptwriter and movie producer, was followed by the Motor Girls (1910–1917), Outdoor Girls (1913–1933), Girls of Central High (1914–1919), and Blythe

Girls (1925–1932). Building on the success of the Bobbsey Twins for younger children, he introduced Bunny Brown and His Sister Sue (1916–1931), Bomba the Jungle Boy (1926–1938), and Six Little Bunkers (1918–1930).

In response to the popularity of adult mysteries, Stratemeyer created his two most successful series. Stratemeyer hired Leslie McFarlane to write the Hardy Boys mystery stories under the pseudonym Franklin W. Dixon in 1927. Then he hired Mildred Wirt (Benson) to write a girls' mystery series as Carolyn Keene. The first three Nancy Drew titles were published in 1930. With these two series, Stratemeyer formalized his product: each book had twenty-five chapters and ran about 115 pages; each chapter ended with a cliff-hanger; the protagonists did not age; the books were full of action verbs; and there was no romantic distraction.

Stratemeyer did not live to witness the tremendous success and influence of the Hardy Boys and Nancy Drew. When he died in 1930, his daughters took over the Stratemeyer Syndicate, with Harriet Stratemeyer Adams becoming the primary decision maker when Edna moved to Florida in 1942. The syndicate reduced the production from twenty-seven series in 1930 to seven in 1942 and concentrated on the more successful series—Nancy Drew, Hardy Boys, Dana Girls (1934–1979), and Happy Hollisters (1953–1970). SIMON & SCHUSTER bought the Stratemeyer Syndicate in 1982 after the death of Harriet Adams.

Edward Stratemeyer wrote 150 books, outlined 600 others, and launched 125 original series. New titles are still being published in some of the series he created.

### Sources

- Billman, Carol. *The Secret of the Stratemeyer Syndicate: Nancy Drew, The Hardy Boys, and the Million Dollar Fiction Factory*. New York: Ungar, 1986.
- Greenwald, Marilyn. *The Secret of the Hardy Boys: Leslie McFarlane and the Stratemeyer Syndicate*. Athens: Ohio University Press, 2004.
- Johnson, Deidre. *Edward Stratemeyer and the Stratemeyer Syndicate*. New York: Twayne, 1993.
- Kismaric, Carole, and Heiferman, Marvin. *The Mysterious Case of Nancy Drew and the Hardy Boys*. New York: Simon & Schuster, Inc.: 1998.

—Josephine B. Owens

### Stream of Consciousness

Stream of consciousness as a literary technique is intended to give the illusion of expressing the uncensored thoughts of the narrator, as in the concluding Molly Bloom section of James Joyce's influential *Ulysses* (1922). This technique was first used toward the end of the nineteenth century as novelists took an interest in the psychic life of their characters. The term itself was first used by William James in *The*

*Principles of Psychology* (1892). James and, later, Sigmund Freud emphasized the idea of human identity not as simply a product of "character" (the sum total of an individual's actions) but as a constantly shifting consciousness. Writers use stream of consciousness to directly reveal a character's thoughts without mediation. The technique is also often referred to as "interior monologue," although that phrase suggests a higher degree of articulation and order than the spontaneous flow, or stream, of consciousness. The first two sections of William FAULKNER's *THE SOUND AND THE FURY* (1929) have the fragmentary quality of stream of consciousness, whereas the third section is closer to a soliloquy or interior monologue—as are many of the sections in Faulkner's *AS I LAY DYING* (1930). John DOS PASSOS provides a good example of stream of consciousness in his "Camera Eye" sections of *U.S.A.*

### Sources

- Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley: University of California Press, 1954.
- Steinberg, Erwin R., ed. *The Stream-of-Consciousness Technique in the Modern Novel*. Port Washington, N.Y.: Kennikat Press, 1979.

### Stuart, Jesse (1907–1984) novelist, poet, short-story writer, autobiographer

Born to a Kentucky sharecropping family, Jesse Stuart attended Lincoln Memorial University in Tennessee and did graduate work at Vanderbilt University, where he was encouraged in his writing by Robert Penn WARREN and Donald DAVIDSON, who advised Stuart to "go back to your country . . . and write of your people." A writer in several genres who published more than fifty books in his long career, Stuart became an admired regionalist (see REGIONALISM), creating a mythical Appalachia that was inspired by his upbringing in W-Hollow in Greenup County. His first important book was the collection of some seven hundred sonnets, *Man with a Bull-Tongue Plow* (1934; revised 1959), which was followed by his first story collection, *Head O'W-Hollow* (1936), his first autobiographical work, *Beyond Dark Hills* (1938), and his first novel, *Trees of Heaven* (1940). Stuart's most commercially successful novel was *Taps for Private Tussie* (1943), a Book-of-the-Month-Club selection. The comic novel treats a poor Kentucky family that moves into a mansion for a time when they receive \$10,000 in insurance money following the supposed death of Private Kim Tussie.

### Sources

- LeMaster, J. R., *Jesse Stuart: A Reference Guide*. Boston: G. K. Hall, 1979.
- LeMaster, *Jesse Stuart, Kentucky's Chronicler-Poet*. Memphis, Tenn.: Memphis State University Press, 1980.

Richardson, H. Edward. *Jesse: The Biography of an American Writer, Jesse Hilton Stuart*. New York, St. Louis, San Francisco, Toronto, Hamburg & Mexico: McGraw-Hill, 1984.

**Suckow, Ruth** (1892–1960) *novelist, short-story writer*  
An Iowa regionalist (see REGIONALISM), Ruth Suckow is known for *Country People* (1924), a novel detailing three generations of a German-American family. *The Odyssey of a Nice Girl* (1925) shifts focus to the life of a single young girl confronting the provinciality of Iowa life. *Iowa Interiors* (1926) and *Children and Older People* (1931) collect Suckow's short stories. *Some Others and Myself* (1952) includes stories and memoirs.

#### Sources

Hamblen, Abigail Ann. *Ruth Suckow*. Boise, Idaho: Boise State University, 1978.

Kissane, Leedice McAnelly. *Ruth Suckow*. New York: Twayne, 1969.

#### Sui Sin Far

See Edith Maude EATON.

***The Sun Also Rises*** by Ernest Hemingway (New York: Scribners, 1926)

The novel that launched Ernest HEMINGWAY's literary career, *The Sun Also Rises* depicts post-WORLD WAR I characters who bear physical and psychological scars of the war. It is narrated by Jake Barnes, an American journalist living in

Paris whose war wound left him sexually impotent. Jake leads friends Robert Cohn, Bill Gorton, Lady Brett Ashley, and her fiancé, Mike Campbell, both alcoholics, to Spain to trout fish and attend the Festival of St. Fermín in Pamplona. In Pamplona tension develops between Barnes and Cohn, who both love Brett, and also between Campbell and Cohn. The contentiousness reaches a peak when thirty-four-year-old Brett falls in love with nineteen-year-old bullfighter Pedro Romero, "a real one" as "there had not been for a long time." This relationship destroys Jake's friendship with fellow bullfighting *aficianado* and hotel owner Juanito Montoya, who fears that Romero will be corrupted. Nearly hysterical over the Brett-Romero affair, Cohn physically attacks Jake, Mike, and Romero, disgracing himself before he departs abruptly. The festival concluded, Jake goes to San Sebastian but soon rejoins Brett, who telegraphs from Madrid for help. In a telling reply to Brett's observation that she and Jake could have had "a damned good time together," Jake says, "Yes . . . isn't it pretty to think so." Although one of the two epigraphs of the novel is a quote from Gertrude Stein labeling postwar youth "a lost generation" (the second, from Ecclesiastes, concerns the abiding earth), Hemingway rejected Stein's view.

#### Sources

Bloom, Harold, ed. *Ernest Hemingway's The Sun Also Rises*. New York: Chelsea House, 1996.

Nagel, James, ed. *Critical Essays on The Sun Also Rises*. New York: G. K. Hall, 1995.

Stoneback, H. R. *Reading Hemingway's The Sun Also Rises*. Kent, Ohio: Kent State University Press, 2007.

—John C. Unrue

**Sackler, Howard** (1929–1982) *playwright*

A New York native, Sackler earned a B.A. from Brooklyn College in 1950 and spent his career writing and directing movies and plays. His play *The Great White Hope* (produced 1967), about Jack Johnson, the first African American heavy-weight boxing champion, won Sackler the 1969 Pulitzer Prize and other awards. His screenplay for *The Great White Hope* was made into a motion picture in 1970. Sackler's other dramas include *Mr. Welk and Jersey Jim* (produced 1960) and a collection of one-act plays—*The Nine O'Clock Mail* (1965) among them—published under the title *A Few Enquiries* (1970).

**Salinger, J. D.** (1919– ) *novelist, short-story writer*

*I pay for this kind of attitude. I'm known as a strange, aloof kind of man. But all I'm doing is trying to protect myself and my work.*

—quoted in “J.D. Salinger Speaks about His Silence” (1974)

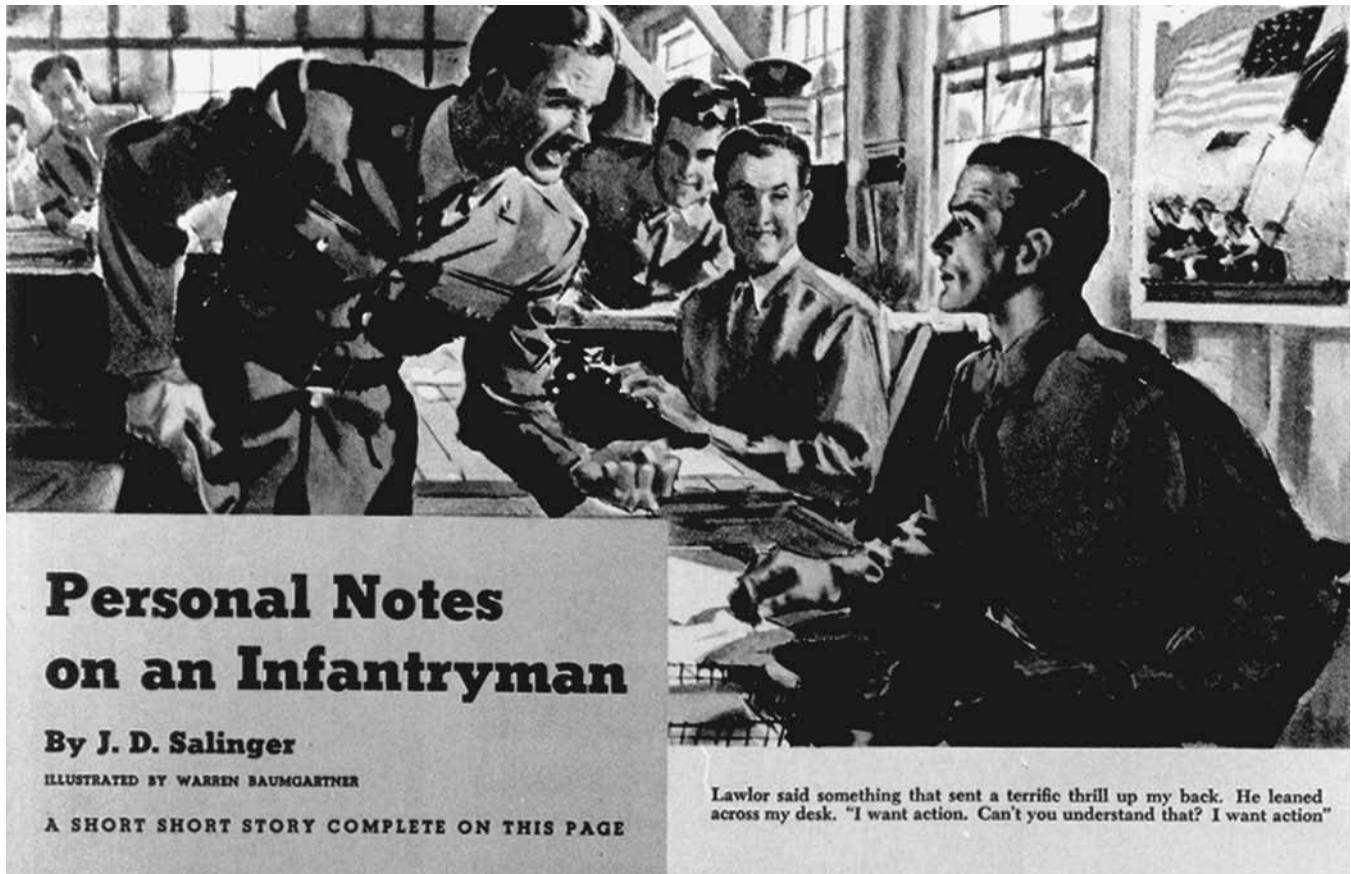
Jerome David Salinger was born into an upper-middle-class family in New York City. He graduated from Valley Forge Military Academy in 1936, determined to be a writer. After a disappointing semester at New York University he traveled to Europe at his father's urging to learn the meat-importing business. Returning in 1938 he failed to complete a semester at Ursinus College, and the following year he enrolled in a short-story-writing class at Columbia University taught by Whit Burnett, editor of *Story* magazine. Burnett recognized Salinger's potential and published his first piece of fiction,



*J. D. Salinger*

“The Young Folks” (1940), in *Story*, marking the start of a prolific decade for Salinger.





Title illustration for a short story by Salinger in Collier's magazine, December 12, 1942

Salinger continued to publish in such periodicals as *The Saturday Evening Post*, *Cosmopolitan*, and *Esquire*, even while serving in the army for nearly three years during WORLD WAR II. The publication of "A Perfect Day for Bananafish" in *The New Yorker* in 1948 proved significant in three ways: it marked a departure from his earlier less-refined stories; it introduced the first member of the Glass family, who occupied most of his later work; and it triggered what became an exclusive association with *The New Yorker*. After his short story "Uncle Wiggly in Connecticut" was released as a movie titled *My Foolish Heart* in 1950, Salinger became disenchanted with the motion-picture industry. In 1951 the appearance of *The Catcher in the Rye* brought unwelcome celebrity, and Salinger became disdainful of book publishers as well, demanding that his book jackets contain no promotional material—author photos, lurid drawings or descriptions, or blurbs—and that there be no more book-club editions or prepublication advertising campaigns. In 1953 Salinger withdrew to a secluded home in Cornish, New Hampshire, where he continues to live and, allegedly, write, although he has not published anything since 1965. He surfaced briefly in 1974 to stop distribution of a pirated

collection of his early stories and again in 1986 to prevent publication of a biography that had made use of his unpublished letters.

Salinger published twenty-eight short stories before publishing a book. Referring to himself as "a dash man not a miler," he claimed in 1945, "It is probable that I will never write a novel." Yet, the publication of his first book and only novel, *The Catcher in the Rye*, won him an immense readership, allowing the three books of short fiction that followed it to be instant best-sellers that have remained in print. In a rare comment on his own work in *Mademoiselle* in 1947, Salinger was said to have claimed that "he almost always writes about young people." As a result of this preoccupation with the young, Salinger's work has been particularly appealing to high-school- and college-age readers, who often identify with his alienated heroes' struggles to fit into a society they view as insensitive, superficial, and vulgar. For Holden Caulfield, the protagonist of *The Catcher in the Rye*, growing up is not an ascent, but a fall. The adult world is composed of "phonies" who "always clap for the wrong things." "Certain things they should stay the way they are," Holden muses. His younger sister, Phoebe, symbolizes authenticity, spontaneity,

and imagination, and he laments that these traits will diminish as she matures.

Salinger's second book, *Nine Stories* (1953), introduces Seymour Glass, the protagonist of "A Perfect Day for Bananafish," whose name signifies not only his ability to "see more" beauty in the world than others do, but also the fragility and vulnerability that accompany this heightened sensitivity. In "For Esme, with Love and Squalor," which many critics consider Salinger's finest story, a young girl revives the spirits of an emotionally scarred soldier. The last story in the collection, "Teddy," with its sagacious child protagonist, reflects Salinger's immersion into Eastern religion, a concern that colored the rest of his fiction and most certainly contributed to his rejection of fame and the potential material rewards that it promised.

*Franny and Zooey* (1961), which explores a major Salinger theme—the distinction between knowledge and enlightenment—occupied the number-one position on *The New York Times Book Review* best-seller list for six months. Like Holden and Seymour, Franny Glass's inability to live among unimaginative, self-centered people plunges her into a state of despair. Her older brother Zooey speaks for the majority of Salinger's protagonists when he chides his mother: "don't tell me I'm not sensitive to beauty. That's my Achilles' heel, and don't you forget it. To me everything is beautiful." The ghost of the deceased, saint-like Seymour, whose wisdom Zooey uses to comfort Franny, pervades the pages of *Franny and Zooey* and is fleshed out in Salinger's final book *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963), narrated by the second Glass child, Buddy, Salinger's fictional alter ego. In the June 19, 1965, issue of *The New Yorker*, Salinger published his final story, titled "Hapworth 23, 1914," which features a lengthy letter written by the erudite seven-year-old Seymour to his family from summer camp.

Critics accused Salinger of becoming self-indulgent regarding his effusive Glass family tales, yet in 1963 when his final book appeared, he was receiving more critical attention and enjoying a larger readership than most, if not all, of his contemporaries. While scholarly commentary has slackened, volumes of tributes from writers and readers he has influenced continue to appear, and his long silence has created a mystique that has only magnified the attention he sought to escape. As Salinger approaches the age of ninety, *The Catcher in the Rye*, published when he was thirty-two, continues to sell approximately 250,000 copies per year and is a mainstay on high-school and college syllabi.

—John Cusatis

### Principal Books by Salinger

*The Catcher in the Rye*. Boston: Little, Brown, 1951.

*Nine Stories*. Boston: Little, Brown, 1953.

*Franny and Zooey*. Boston: Little, Brown, 1961.

*Raise High the Roof Beam, Carpenters and Seymour: An Introduction*. Boston: Little, Brown, 1963

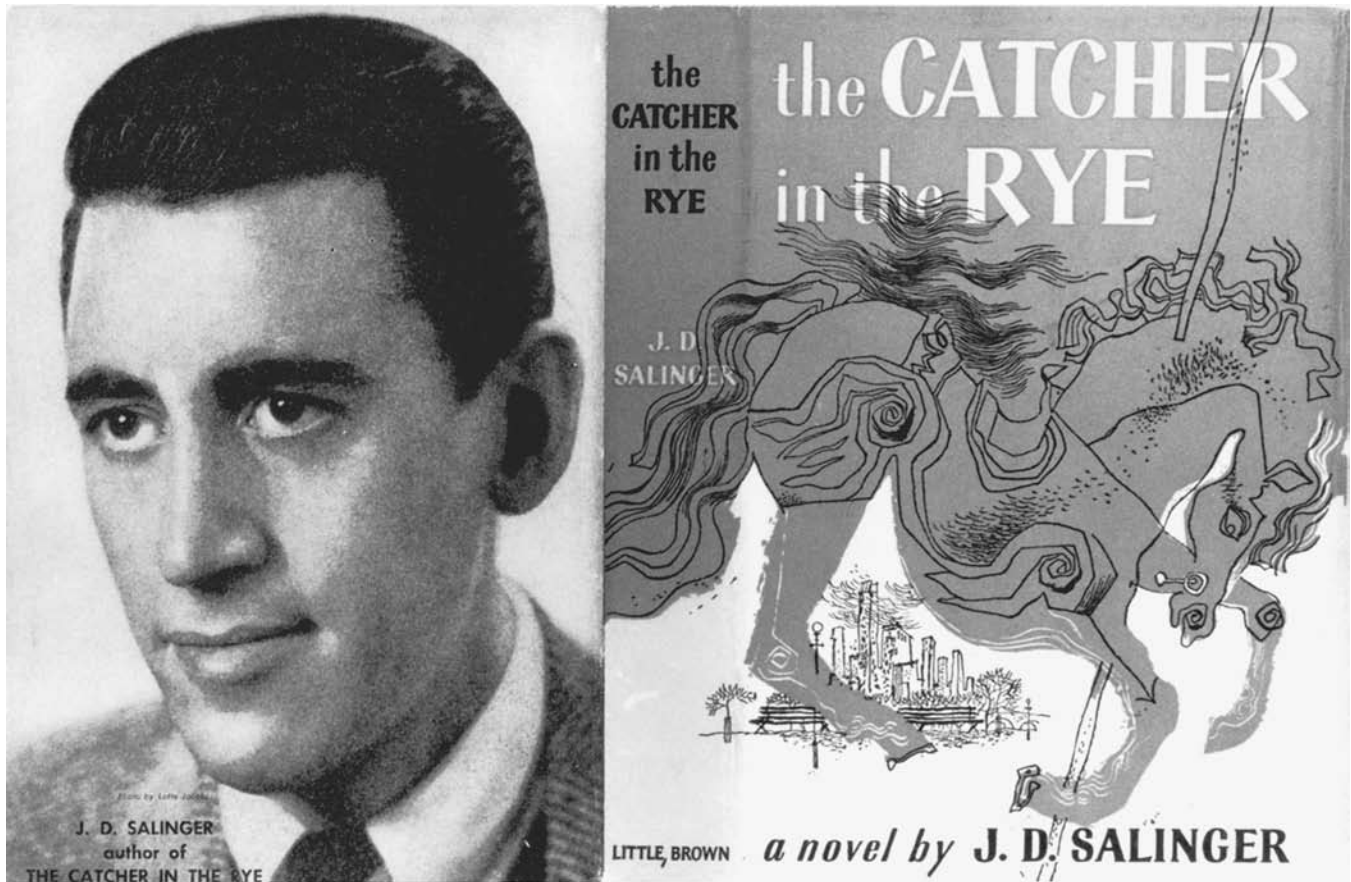
### Studying J. D. Salinger

Study of Salinger's work falls into four categories: *The Catcher in the Rye*, *Nine Stories*, the two volumes of Glass family stories, and the unpublished stories—in that order of importance. *The Catcher in the Rye* was painstakingly crafted over the course of ten years, and students should avoid the temptation to read it quickly and instead pay careful attention to its use of symbols and motifs. Of the nine stories the three most important are "A Perfect Day for Bananafish," "For Esme With Love and Squalor," and "Teddy." The collections of Glass family stories should be read in the order in which they were published in book form. Students will benefit from reading some of Salinger's uncollected stories, which can be located—with the help of a complete primary bibliography—either in bound periodicals or on microfilm. Of particular interest is "Slight Rebellion Off Madison," which appeared in *The New Yorker* on December 21, 1946, a story that became part of *The Catcher in the Rye* but which lacks the memorable voice that characterizes the novel because it is told from the third-person point of view.

Despite Salinger's refusal to discuss his own work, many excellent critical studies are available. Warren French's *J. D. Salinger, Revised Edition* (Boston: Twayne, 1976) and James Lundquist's *J. D. Salinger* (New York: Ungar, 1979) provide biographical information, detailed analysis of Salinger's work, and primary and secondary bibliographies. *J. D. Salinger* by James E. Miller Jr. (Minneapolis: University of Minnesota Press, 1965) is a more concise overview. *J. D. Salinger*, by John Unrue (Detroit: Gale, 2001) and *A Reader's Guide to J. D. Salinger* by Eberhard Allen (Westport, Conn.: Greenwood Press, 2002) are in-depth study guides, the latter providing a Glass family chronology. *If You Really Want to Know: A Catcher Casebook* by Michael M. Marsden (Chicago: Scott Foresman, 1963) and *The Catcher in the Rye* by John Unrue (Detroit: Gale, 2001) devote their attention to Salinger's novel, while *Holden Caulfield*, edited by Harold Bloom (Philadelphia: Chelsea House, 1990) focuses on the protagonist. *New Essays on The Catcher in the Rye*, edited by Jack Salzman (Cambridge: Cambridge University Press, 1991) provides a variety of perspectives. Regarding the short stories, *J. D. Salinger: A Study of the Short Fiction* by John Wenke (Boston: Twayne, 1991) is an essential study that includes analysis of collected and uncollected stories. *J. D. Salinger*, edited by Harold Bloom, (Philadelphia: Chelsea House, 1999) is another study guide that focuses on the short stories.

Two bibliographies and two biographies are available. *J. D. Salinger: An Annotated Bibliography, 1938–1981* by Jack R. Sublette (New York: Garland, 1984) includes a primary and secondary bibliography and *An Annotated Bibliography (1982–2002) of J. D. Salinger* by Brett E. Weaver (Lewistown, N.Y.: Edwin Mellen Press, 2002) updates the secondary bibliography. Salinger's desire for privacy has made a biographer's job nearly impossible; however, two attempts have been made: Ian Hamilton's *In Search of J. D. Salinger* (New York: Random House, 1988) and





The earliest dust jacket for Salinger's first novel, 1951. The reclusive author insisted that the jacket be reprinted without his photo.

Paul Alexander's *Salinger: A Biography* (Los Angeles: Renaissance Books, 1999). While Alexander's book is well researched, Hamilton provides a more scholarly, objective account of Salinger's life and a more credible critique of his work.

—Student Guide by John Cusatis

**Salter, James** (1925– ) novelist, short-story writer, screenwriter, memoirist

James Salter has been called, by critic Michael Dirda, in *The Washington Post Book World*, “the contemporary writer most admired and envied by other writers.” He was born in New York City. An artist and poet early in life, he suspended his literary inclinations at his father's request to attend West Point. He served as an air force fighter pilot for twelve years, including tours in Korea, an experience he writes about in his memoir *Burning the Days* (1997) and his diaries, *Gods of Tin: The Flying Years* (2004), which informs his first novel, *The Hunters* (1956). He is best known for his novel *A Sport and a Pastime* (1967), which is widely regarded as a modern masterpiece, and for his portrait of a dissolving marriage, *Light Years* (1975). His *Dusk and*

*Other Stories* (1988) was the winner of the PEN/FAULKNER AWARD. His second collection, *Last Night*, ten stories about young people searching for love in New York City, was published in 2005.

#### Sources

Dowie, William. *James Salter*. New York: Twayne, 1998.

Vernon, Alex. *Soldiers Once and Still: Ernest Hemingway, James Salter & Tim O'Brien*. Iowa City: University of Iowa Press, 2004.

—Marshall Boswell

**Sarton, May** (1912–1995) poet, novelist, memoirist

... to write down these perishable songs for one,  
For one alone, and out of love, is not to grieve  
But to build on the quicksand of despair. . . .

—“A Letter to James Stephens” (1939)

May Sarton was born in Wondelgem, Belgium, where her mother was a designer and her father worked as an histo-

rian of science. Having fled to England during World War I, the family moved in 1916 to Cambridge, Massachusetts, where Sarton began writing poetry and where she attended the Cambridge Latin High School. She saw her first poems published in *Poetry* magazine when she was seventeen. Although she had received a scholarship to Vassar College, she instead chose to become an apprentice in a theater group. Sarton published her first book of poems, *Encounter in April*, in 1937.

Sarton's first novel, *The Single Hound* (1938), was a fictionalized account of her love affair with the English writer Elizabeth Bowen. (Lesbianism became prominent in Sarton's work when she was in her forties.) Sarton published a second poetry collection, *Inner Landscape*, in 1939. While she preferred to be known as a poet, Sarton seems to have hit her stride as a writer with her second novel, *The Bridge of Years* (1946). Based on her family's history, the novel focuses on a Belgian family experiencing the changing phases of Europe, from World War I and the postwar period to the subsequent Depression, the rise of fascism, and the outbreak of WORLD WAR II.

Her novel *The Birth of a Grandfather* (1957) drew on Sarton's experiences in Cambridge and explored the issues of generational change. In novels such as *Mrs. Stevens Hears the Mermaids Singing* (1965), *Crucial Conversations* (1975), and *A Reckoning* (1978) Sarton continued to address issues regarding the artistic development of women.

"It takes time to grow into honesty," Sarton once explained, of her journal writing, which appeared in print under titles such as *Plant Dreaming Deep* (1968), *Journal of a Solitude* (1973), and *The House by the Sea* (1977). Her memoirs, which spanned more than thirty years, concluded with *At Eighty-Two: A Journal*, posthumously published in 1996.

### Sources

- Evans, Elizabeth. *May Sarton Revisited*. Boston: Twayne, 1989.  
 Fulk, Mark K. *Understanding May Sarton*. Columbia: University of South Carolina Press, 2001.  
 Peters, Margot. *May Sarton: A Biography*. New York: Knopf, 1997.

### Schaefer, Jack (1907–1991) novelist

A Cleveland native and a graduate of Oberlin College, Schaefer studied English at Columbia University before becoming a journalist and novelist. His first novel, *Shane* (1949), was his most important. A classic Western that features a hero enmeshed in a battle between homesteaders and cattlemen, the novel was translated into more than thirty languages and became a classic motion picture, with a screenplay by A. B. GUTHRIE. Schaefer's later fiction includes *The Canyon* (1953), the story of the Cheyenne. Popular later novels include *Monte Walsh* (1963) and *Mavericks* (1967). *The Collected Stories of Jack Schaefer* was published in 1966.

### Sources

- Haslam, Gerald. *Jack Schaefer*. Boise, Idaho: Boise State University Press, 1975.  
 Work, James C., ed. *Shane: A Critical Edition*. Lincoln: University of Nebraska Press, 1984.

### Schuyler, James (1923–1991) poet, playwright, novelist

Born in Chicago, James Schuyler attended Bethany College in West Virginia. Later, explaining his lack of progress in school he remarked: "I didn't have anything academic to be loyal to." After serving in the navy during WORLD WAR II, Schuyler moved to New York City, where he befriended W. H. Auden. Schuyler moved to Italy to write, and he studied at the University of Florence during 1947–1948. Upon his return to New York he met Frank O'HARA and John ASHBERRY, among other New York School poets. Like these poets Schuyler also came under the influence of abstract-expressionist painters (see ABSTRACT EXPRESSIONISM).

A limited edition of his first collection of poetry, *Salute*, was published in 1960. *Freely Espousing* (1969) was his first major collection, followed by *The Crystal Lithium* (1972) and *Hymn to Life* (1974). Several years later his poetry collection *The Morning of the Poem* (1980) won the 1981 Pulitzer Prize.

Schuyler's experimental plays and prose are collected in *The Home Book* (1977). He also wrote three novels: *Alfred and Guinevere* (1958), *A Nest of Ninnies* (1969), and *What's For Dinner* (1978). The subjects of these works range from a brother and sister on a summer holiday to comic stories of suburbanites, both sane and unbalanced. *The Diary of James Schuyler* appeared in 1996.

### Source

- Ward, Geoff. *Statutes of Liberty: The New York School of Poets*. New York: St. Martin's Press, 1993.

## Science Fiction and Fantasy

Although science fiction dates back to the late nineteenth century, work of such European writers as Jules Verne (*Twenty-Thousand Leagues under the Sea*; *The Mysterious Island*) and H. G. Wells (*The Time Machine*; *War of the Worlds*), American science fiction did not come into its own until after WORLD WAR II. As the COLD WAR standoff between the United States and the U.S.S.R. heated up and technological advances increased at a rapid rate, the appetite for imaginative speculation about the future found a new and widespread audience. One of the most significant pioneers of the Cold War science-fiction boom was Robert HEINLEIN, whose first major novel, *Rocketship Galileo* (1950), anticipated the successful 1960s moon landing by nineteen years, and whose popular fantasy *Starship Troopers* (1959) was widely read as a critique of the nuclear arms race. His 1961 novel, *Stranger in*



a *Strange Land*, the tale of a man raised by Martians, became a key text of the 1960s counterculture.

Another major figure of this era is Isaac ASIMOV, the author of more than five hundred books, who is perhaps best regarded for his “Foundation” series, novels that deal with the apocalyptic collapse and re-creation of a vast galactic empire. Also highly regarded are his “Robot” novels, including the classic short story “I, Robot,” which warn of the dangers of technological takeover, and his novelization of the screenplay for the science-fiction movie *Fantastic Voyage*—in which a group of scientists travel through the human body—which has become nearly as famous as the movie itself.

Equally popular, though not quite as prolific, is the short-story master Ray BRADBURY, the author of such classic collections as *The Illustrated Man* (1951) and *I Sing the Body Electric* (1969), as well as the novels *The Martian Chronicles* (1950) and, his most enduring work, *FAHRENHEIT 451* (1953), a Cold War dystopian fiction about a futuristic world gripped by fanatical censorship.

The phenomenal, if also belated, success in the 1960s and 1970s of J. R. R. Tolkien’s *The Lord of the Rings* (1954–1955) helped inspire a new interest in fantasy, and no American writer benefited more from this new audience than Frank HERBERT. His 1965 novel, *Dune*, was the first of five novels in the hugely popular “Dune” series—books that map out with great complexity the entire history of a vast, futuristic interstellar empire. Like Tolkien’s *Lord of the Rings* and C. S. Lewis’s *Chronicles of Narnia* (1950–1956), the *Dune* novels present readers with a fully imagined alternative world—all the while mixing fantasy with mythic, political, and religious themes. The *Dune* works also exerted a strong influence on George Lucas, whose *Star Wars* movies replicated many of Herbert’s themes and techniques.

The 1970s also marked the emergence of science fiction as a mode of literary art. Ursula LE GUIN’s 1969 novel *The Left Hand of Darkness* has been hailed not only as a masterpiece of the science-fiction genre but also as a major contribution to feminist literature writ large, while Samuel DELANY’s complex, theory-driven novels have earned the close and admiring attention of literary critics more generally disposed to the work of such erudite and technically proficient novelists as Vladimir NABOKOV and Thomas PYNCHON, to both of whom Delany has been compared.

Since the 1980s the most important new development in science fiction has been the rise of the cyberpunk genre. First coined by science-fiction short-story writer Bruce Bethke in 1980, the term refers to a new brand of futuristic, highly stylized work that addresses issues of cybernetics and information theory. The most prominent figure of this new genre is William GIBSON, whose novels *Neuromancer* (1984) and *Mona Lisa Overdrive* (1988) depict with the cool élan of film noir a completely urbanized, and technologically berserk, futuristic world. Gibson’s innovative

mixture of high-tech theorizing and new-wave futurism directly influenced the look and feel of such popular science-fiction movies as *Blade Runner* and *The Matrix*. The cyberpunk style and ethos has also indelibly shaped the videogame industry.

### Sources

Banks, Michael A. *Understanding Science Fiction*. Morristown, N.J.: Silver Burdett, 1982.

Blieler, Richard, ed. *Science Fiction Writers: Critical Studies of the Major Authors from the Early Nineteenth Century to the Present Day*. New York: Scribners/Macmillan, 1999.

James, Edward. *Science Fiction in the 20th Century*. Oxford & New York: Oxford University Press, 1994.

*The Ultimate Science Fiction Web Guide* <[www.magicdragon.com/UltimateSF/SF-Index.html](http://www.magicdragon.com/UltimateSF/SF-Index.html)> (viewed May 20, 2007).

—Marshall Boswell

### Sebold, Alice (1963– ) novelist, memoirist

Alice Sebold was born in suburban Philadelphia. She earned her B.A. at the University of Syracuse circa 1984 and her M.F.A. from the University of California, Irvine in 1998. She is the author of two books about young women who are raped and brutalized. *Lucky*, a memoir published in 1999, tells in grueling detail the experience of Sebold’s own rape as a freshman at Syracuse University. Her novel *The Lovely Bones* (2002) concerns another rape victim; the tragedy is narrated from heaven by a fourteen-year-old rape victim. Although many critics prefer the memoir for its more honest, less fantastical qualities, it was Sebold’s debut novel, *The Lovely Bones*, that earned her widespread critical acclaim. Sebold won both the Bram Stoker Award for best first novel and the American Booksellers Association’s Book of the Year Award. *The Almost Moon* (2007) is a novel about a woman who kills her demented mother.

—Marshall Boswell

### *Seize the Day* by Saul Bellow (New York: Viking, 1956) novella

Saul BELLOW’s terse follow-up to his expansive breakthrough novel, *THE ADVENTURES OF AUGIE MARCH* (1953), *Seize the Day* delves deeply into issues of selfhood, freedom, and responsibility. Bellow’s account of one chaotic but hopeful day in the life of Tommy Wilhelm, a failed husband, son, and father, is dense with emotional energy. Set almost entirely in a hotel in the Upper West Side of Manhattan, the novella never leaves Tommy’s hectic interior as he faces not only his responsibility but also the burden of the “inescapable self.” Tommy pleads for help from his aloof father and watches helplessly as his prospects for success dwindle and then disappear. Placing all of his hope and the last of his money into the hands of a charismatic quack named Dr. Tampkin, Tommy ends the no-

vella utterly broke and crying before the corpse at a funeral he accidentally crashes.

—Marshall Boswell

**Selby, Hubert, Jr.** (1928–2004) *novelist*

Hubert Selby Jr. was born in Brooklyn, New York. He left high school in 1944 to join the merchant marines. He contracted tuberculosis in 1946 and spent the next four years in and out of the hospital. He returned to Brooklyn, physically frail, and in 1950 Selby began gathering material for his first novel, *Last Exit to Brooklyn* (1964), a look at the seamy urban life of gays, prostitutes, and criminals often involved in violence. The controversial novel was the subject of an obscenity trial in England; it was banned in Italy; and the editor of *The Provincetown Review* was charged in Massachusetts with selling pornography for publishing one section of the novel. Despite its notoriety, *Last Exit to Brooklyn* was praised for its unblinking portrayal of the depths of urban despair, which Selby experienced firsthand. His other novels, all dealing graphically with the underside of American society, are *The Room* (1971), *The Demon* (1976), *Requiem for a Dream* (1978), *The Willow Tree* (1998), and *Waiting Game* (2004).

**Source**

Giles, James R. *Understanding Hubert Selby, Jr.* Columbia: University of South Carolina Press, 1997.

***Self-Portrait in a Convex Mirror*** by John Ashbery  
(New York: Viking, 1975) *poetry collection*

Loosely categorized as a “New York School” poet, John ASHBERY is one of the most praised poets of the latter part of the twentieth century, and his *Self-Portrait in a Convex Mirror* is the most praised of all of his works. Winner of the Pulitzer Prize, the NATIONAL BOOK AWARD, and the NATIONAL BOOK CRITICS CIRCLE AWARD, the collection is the only book to date to receive all three honors. The title poem is recognized as a contemporary masterpiece.

The title of the poem alludes to a painting by the sixteenth-century Italian painter Francesco Parmigianino in which the artist created a distorted version of himself, apparently from his reflection in a mirror. Divided into six stanzas, this free verse ekphrastic poem (a poem responding to a work of art in another medium) meditates on the difficulties of representation, questions of identity and portraiture, the effects of distortion on mimesis, and the interplay of description and embellishment in any art form (but especially in the art of self-portraiture).

Influenced by ABSTRACT EXPRESSIONISM and recognized as one of the first poets to attempt to render the literary equivalent of that aesthetic, Ashbery creates in *Self-Portrait* a poem that follows a discursive narrative thread.

A practicing art critic, Ashbery interweaves the history of the creation and reception of the painting with observations on aesthetics, epistemology, and identity. The lack of a thematic center to the poem—each observation is accorded the same rhetorical weight—suggests, perhaps, that the processes of meditation and creation are as important as any supposed conclusion.

**Source**

Herd, David. *John Ashbery and American Poetry*. Manchester: Manchester University Press, 2000.

—Tod Marshall

***A Separate Peace*** by John Knowles (New York: Macmillan, 1960) *novel*

Set in a New England prep school in the early 1940s, John KNOWLES's *A Separate Peace* provides an indelible portrait of a generation shaped by the trauma of WORLD WAR II. The novel is narrated fifteen years after the fact by Gene Forrester, who recalls the summer of 1942, when several of his classmates shipped out for the war. Gene and his best friend, whose nickname is Finny, spend the summer jumping from a tree into the river—the same exercise used by the school to help train seniors who have enlisted in the military. When Finny falls from the tree and breaks his leg, the complicated circumstances surrounding the boys' loss of innocence parallels the emotional damage suffered by their cohorts who are returning from the war. The students of Devon Prep enter the adult realm, a fallen world that Knowles ties through symbolism to the larger, global tragedy of World War II. Rich in symbolism and constructed with archetypal simplicity, *A Separate Peace* also updates the biblical story of the Fall of Man, as found in the early chapters of Genesis.

**Sources**

Bryant, Hallman Bell, ed. *Understanding A Separate Peace: A Student Casebook to Issues, Sources, and Historical Documents*. Westport, Conn.: Greenwood Press, 2002.

Karson, Jill, ed. *Readings on A Separate Peace*. San Diego, Calif.: Greenhaven Press, 1999.

—Marshall Boswell

**Settle, Mary Lee** (1918–2005) *novelist, essayist*

Born in Charleston, West Virginia, Mary Lee Settle attended Sweet Briar College (the model for her 1971 novel *The Clam Shell*) before moving to New York to pursue a career as an actress and model. When WORLD WAR II was declared, she went to London to join the Women's Auxiliary Air Force and later the Office of War Information, where she was a writer. She is best known for her “Beulah Quintet” of novels—*O Beulah Land* (1956), *Know Nothing* (1960), *Prisons* (1973), *The Scapegoat* (1980), and *The*

*Killing Ground* (1982)—which covers three hundred years of American history, beginning in 1642. She won the NATIONAL BOOK AWARD for *Blood Tie* (1977), her eighth novel, about a group of American expatriates in Turkey, where Settle lived from 1972 to 1974. Her last book was *Spanish Recognitions: The Roads to the Present* (2004), a meditative account of her solo car trip through Spain at the age of eighty-two.

#### Source

Garrett, George. *Understanding Mary Lee Settle*. Columbia: University of South Carolina Press, 1988.

—Marshall Boswell

#### Sexton, Anne (1928–1974) poet

*Sylvia and I . . . talked death with burned-up intensity,  
both of us drawn to it like moths to an electric  
lightbulb. Sucking on it! . . . as if death made each of us  
a little more real at the moment.*

—“The Bar Fly Ought to Sing” (1966)

Born in Newton, Massachusetts, to upper-middle-class parents, Anne Sexton had an abusive childhood that later became a subject of her poetry. After an early marriage and the birth of a daughter, Sexton tried to commit suicide. Her psychiatrist suggested she try writing as a means of dealing with her depression. She was frequently hospitalized in the late 1950s, but she entered night school, where she met Maxine KUMIN and other poets. In 1958, upon the recommendation of W. D. Snodgrass, whom she had met at the Antioch Writers Conference, she was admitted to the creative-writing seminar taught at Boston College by Robert LOWELL, where she met fellow student Sylvia PLATH. Under Lowell's influence she began to write CONFESSIONAL POETRY, drawing deeply on her own experiences, particularly on her suicidal impulses. Her second poetry collection, *All My Pretty Ones* (1962), was nominated for a National Book Award and her third collection, *Live or Die* (1966), won the 1967 Pulitzer Prize.

When Sexton's psychiatrist encouraged her to take notes on their sessions, Sexton began using them for artistic purposes. Specifically, she wrote a one-act play, revised several times over the period of years between 1962 and 1969, that was titled, in its last incarnation, *Mercy Street* (produced 1969). The play regarded a potentially incestuous event between a father and his daughter.

Sexton continued to suffer from depression, and she committed suicide in 1974. Twenty years later the release of her therapy tapes to her biographer led to an ethical dispute regarding the right of Sexton's family to confidentiality.

As a daring, experimental poet, Sexton became a leading figure in contemporary poetry and in women's studies. She was hailed for her candor, not only about her own ex-

periences, but also regarding the issues women confront in marriage and in modern society. Posthumously published collections include Sexton's *Complete Poems* (1981) and *No Evil Star: Selected Essays, Interviews, and Prose* (1985).

#### Sources

Furst, Arthur. *Anne Sexton: The Last Summer*. New York: St. Martin's Press, 2000.

Middlebrook, Diane Wood. *Anne Sexton: A Biography*. Boston: Houghton Mifflin, 1991.

Wagner-Martin, Linda, ed. *Critical Essays on Anne Sexton*. Boston: G. K. Hall, 1989.

**Shange, Ntozake** (1948– ) novelist, poet, playwright  
An African American writer committed to documenting the struggle of women and African Americans, Ntozake Shange (born Paulette Linda Williams) grew up in a middle-class family in Trenton, New Jersey. When her family moved to St. Louis, Missouri, eight-year-old Williams was one of the first black children to integrate the public-school system. She began to write when her family moved back to New Jersey, where she attended high school. Williams received her B.A. from Barnard College in 1970 and an M.F.A. from the University of Southern California in 1973. She changed her name in 1971; Ntozake means “she who brings her own things” and Shange “one who walks with lions.” Her first play, *for colored girls who have considered suicide/when the rainbow is enuf* (produced 1975), a depiction of seven black women who confront their lives and articulate their need for self-definition, received an Obie Award and was later produced on Broadway. She regards her work as being about the lives of all women who have to struggle to maintain their independence and integrity. Like her later work, her first play features unusual punctuation, dialect, slang, and rhythms that come close to everyday speech.

Shange's other plays include *From Okra to Greens* (produced 1978), *boogie woogie landscapes* (produced 1978), and *Three Views of Mt. Fuji* (produced 1987). She received her second Obie in 1980 for her adaptation of Bertolt Brecht's *Mother Courage and Her Children*.

She has published several books of poetry, including *Nappy Edges* (1978); *Ridin' the Moon in Texas* (1989); *El-lington Was Not a Street* (2004), poems for children; and *The Sweet Breath of Life: A Poetic Narrative of the African-American Family* (2005). Like her plays, her poems emphasize an active engagement with society and an assertion of the individual's worth. Critics have sometimes referred to her as a warrior-writer. Her novel *Sassafras, Cypress and Indigo* (1982) reflects her musical style and the importance of music itself in her writing. It is the story of three women in search of the sources of creativity. She has published four other novels, a novelization of *for colored girls who have considered suicide/when the rainbow is enuf* (1976), *Betsey Brown* (1985),



*Liliane: Resurrection of the Daughter* (1994), and *If I Can Cook You Know God Can* (1998). She has also published a novel for children, *Whitewash* (1997), based on the true story of a young African American girl who was terrorized by a gang that attacked her and spray-painted her face white, and other children's books. Shange's collections of essays include *A Daughter's Geography* (1983) and *See No Evil: Prefaces, Essays, and Accounts, 1976–1983* (1984). Her emphasis on black women's search for wholeness is comparable to that of Alice Walker's essays and novels.

#### Source

Lester, Neal A. *Ntozake Shange: A Critical Study of the Plays*. New York: Garland, 1995.

**Irwin Shaw** (1913–1984) *short-story writer, novelist, playwright*

*In a novel or a play you must be a whole man. In a collection of stories you can be all the men or fragments of men, worthy and unworthy, who in different seasons abound in you.*

—Introduction, *Short Stories: Five Decades* (1978)

Irwin Shaw was born in New York City and grew up primarily in Brooklyn during a time of considerable anti-Semitism and economic hardship. The Shaw family, originally Shamforoff, had emigrated from Russia in the late nineteenth century. Shaw attended Brooklyn College, where he played football and wrote for the college literary magazine and for the college newspaper. He received his B.A. in 1934.

At the age of twenty-three, Shaw wrote his first play, *Bury the Dead* (produced 1936), an antiwar drama that was successful on Broadway. Three years later he wrote a second play, *The Gentle People* (produced 1939). Shaw's next play, *The Assassin* (produced 1945), failed, and Shaw wrote a bitter attack on the critics in its published edition. Although he wrote two more plays, he had begun writing stories and had success with this form. Beginning in 1939 Shaw produced six story collections, publishing more than eighty stories during a period of almost fifty years of writing. In 1948 he began his career as a novelist with *THE YOUNG LIONS*.

Shaw's best-known short stories are "The Girls in Their Summer Dresses," "The Eighty-Yard Run," and "Act of Faith"; his favorite was "Main Currents of American Thought." Shaw enjoyed a long connection with *The New Yorker*.

Shaw's success as a novelist seemed assured with *The Young Lions*, which along with James Jones's *FROM HERE TO ETERNITY* (1951) and Norman Mailer's *THE NAKED AND THE DEAD* (1948) was one of the three big postwar novels. Shaw's *The Troubled Air* (1951) explores the Red-baiting years of the 1940s. His move to Europe in 1951 brought about a change in his writing; the expatriate experience became a defining

theme in his work, particularly in *Lucy Crown* (1956), *Two Weeks in Another Town* (1960), *Evening in Byzantium* (1973), and *Nightwork* (1975). American critics dismissed Shaw's *Rich Man, Poor Man* (1970) and *Beggarmen, Thief* (1977) for having characteristics of so-called commercial fiction, but their television adaptations brought him popular acclaim. *Voices of a Summer Day* (1965) and *The Top of the Hill* (1979) were followed by *Bread Upon the Waters* (1981) and *Acceptable Losses* (1982), his last novels, and ones in which Shaw explored the theme of his own mortality.

Shaw's literary reputation is always stronger in the short story than in the novel. His stories, along with *The Young Lions*, distinguish him as a major writer of American fiction of the twentieth century.

#### Sources

Giles, James. *Irwin Shaw*. Boston: Twayne, 1983.

Giles. *Irwin Shaw: A Study of the Short Fiction*. Boston: Twayne, 1991.

Shnayerson, Michael. *Irwin Shaw: A Biography*. New York: Putnam, 1989.

—Wanda H. Giles

**Sheed, Wilfrid** (1930– ) *critic, novelist*

Wilfrid Sheed was born in England to Maisie Ward and Francis Joseph Sheed, the founders of Sheed and Ward, a publishing house that became known for its religious publications, particularly for its association with the Catholic intellectual movement in America. Wilfrid Sheed moved with his family to Pennsylvania in 1939. He later attended Lincoln College at Oxford, where he received his B.A. in 1954. Sheed has been much admired for his satirical novels, particularly *A Middle-Class Education* (1960), the story of a student at Oxford; *The Hack* (1963), the life of a writer who confects inspirational verse and fiction for American Catholic magazines; *Max Jamison* (1970), a novel about critics; and *People Will Always Be Kind* (1973), an account of an Irish American politician's successes.

A prolific essayist, Sheed has collected his work in *Essays in Disguise* (1990). He has also written biographical profiles: *Muhammad Ali* (1975) and *Clare Boothe Luce* (1982). *Frank and Maisie* (1985) is a memoir of Sheed's parents. *In Love with Daylight: A Memoir of Recovery* (1995) is a humorous account of how Sheed has recovered from polio, depression, and cancer.

**Shenandoah** (1950– ) *periodical*

*Shenandoah* is a literary journal published at Washington and Lee University. Founded in 1950 by students and faculty, including fiction writer Tom Wolfe, the journal has established a long-standing reputation as a literary journal of high standards. The current editor, R. T. Smith, a poet, has published recent work by Mary Oliver, Stephen Dunn, and Chris Offut.

—Tod Marshall



**Shepard, Sam** (1943– ) *playwright, screenwriter*

*"Even in the midst of the most horrible devastation.  
Under the most terrible kind of duress. Torture.  
Barbarism of all sorts. Starvation. Chemical warfare.  
Public hangings. . . . Amputation of private organs.  
Decapitation. Disembowelment. Dismemberment.  
Disinturnment. Eradication of wildlife. You name  
it. We can't forget that we were generated from the  
bravest stock. The Pioneer. The Mountain Man. The  
Plainsman. The Texas Ranger. The Lone Ranger. My  
son. . . . We have a legacy to continue, Stubbs."*

—The Colonel in *States of Shock*  
(produced 1991)

Born in Fort Sheridan, Illinois, Sam Shepard moved frequently from base to base as the son of an air force bomber pilot. The family finally established a home on a ranch in Duarte, California. By the early 1960s Shepard had situated himself in New York City's East Village as an Off-Off-Broadway playwright. A prolific writer, he won eight Obie Awards between 1967 and 1984. His early plays, *Cowboys* (produced 1964) and *The Rock Garden* (produced 1964), focus on tensions between father and son and on Western settings that derived from his own background. The stripped-down—virtually bare—stages of these early plays suggest place as a state of mind, a work of the imagination. Shepard's characters in these plays are disruptive and explosive, fiercely defending their individuality in terms reminiscent of the BEAT poets, though in a violent fashion. Later plays such as *La Turista* (produced 1967) and *Mad Dog Blues* (produced 1971) present an apocalyptic America from which Shepard's characters seek escape through their own destructive acts. In *La Turista* a character swings from a rope and crashes through the stage set—an example of Shepard's effort to shake up his audience and to make the stage itself an extension of his characters' anarchism.

In *The Tooth of Crime* (produced 1972), a drama about a rock star, the effort to escape societal definition of the self is shown to be illusory: the rock star kills himself, realizing he cannot escape the role of star except as he is replaced by other stars. *Curse of the Starving Class* (produced 1977) suggests it is not society but the self that should be criticized; that is, there is a shift in political consciousness that demands more from Shepard's characters and makes them more responsible for their own actions. As Shepard's politics shifted, his plays became more accessible, including the Pulitzer Prize-winning *Buried Child* (produced 1978), a drama about a family that must come to terms with its secrets. Shepard's ability to create complex characters in such plays as *True West* (produced 1980), *Fool for Love* (produced 1983), and *A Lie of the Mind* (produced 1985) make his earlier work seem cartoonish and dated, the work of a clever young writer determined to shock and outrage. The later plays continue to deal with physical and psychological violence, but with more sophistication.

Critics also have noted that in Shepard's later plays the female characters are more fully realized. Even as Shepard continues to probe the male need to dominate, women are stronger and simply more present on the stage. Shepard is an uneven playwright but relentlessly experimental. Since *A Lie of the Mind* his output has slowed. His major later works include *States of Shock* (produced 1991), *Simpatico* (produced 1994), and *The Late Henry Ross* (2001).

Shepard has also had a successful career as a movie actor, beginning with a performance in *Days of Heaven* (1978). He often plays the kind of laconic Westerner presented in his plays. He has also made notable appearances in *Resurrection* (1980), *Frances* (1982), *Country* (1984), *Fool for Love* (1985), *Crimes of the Heart* (1986), and *The Right Stuff* (1983), which earned him an Academy Award as best supporting actor. As a screenwriter Shepard won a Golden Palm Award at the Cannes Film Festival for *Paris, Texas* (1984). He has also written screenplays for *Me and My Brother* (1967), *Zabriskie Point* (1969), *Ringaleevio* (1971), and *Far North* (1988).

Shepard's short fiction and poetry have been collected in *Hawk Moon: A Book of Short Stories, Poems, and Monologues* (1973), *Motel Chronicles* (1982), and *Cruising Paradise* (1996).

**Sources**

- Bottoms, Stephen J. *The Theatre of Sam Shepard: States of Crisis*. New York: Cambridge University Press, 1998.
- Rosen, Carl. *Sam Shepard: A Poetic Rodeo*. New York: Palgrave Macmillan, 2004.
- Roudané, Matthew, ed. *The Cambridge Companion to Sam Shepard*. New York: Cambridge, 2002.
- Wade, Leslie A. *Sam Shepard and the American Theatre*. Westport, Conn.: Greenwood Press, 1997.
- Wilcox, Leonard, ed. *Rereading Shepard: Contemporary Critical Essays on the Plays of Sam Shepard*. New York: St. Martin's Press, 1993.

**Shields, Carol** (1935–2003) *novelist, short-story writer, poet*

A dual citizen of Canada and the United States, Carol Warner was born in Oak Park, Illinois. After graduating with a B.A. from Hanover College in Indiana in 1957, she married Donald Shields and moved to Canada, where she lived for the rest of her life. She received an M.A. from the University of Ottawa in 1975 and taught at the Universities of Ottawa and Manitoba. Her first book of poetry, *Others* (1972), and her first novel, *Small Ceremonies* (1976), launched a career that spanned over thirty years and produced three books of poetry; ten novels; three volumes of short stories, not including her *Collected Stories* (2005); two plays; and three volumes of nonfiction, including her acclaimed biography, *Jane Austen* (2001). She is best known for her fictional biography, *The Stone Diaries* (1993), which won the 1995 Pulitzer Prize, the

1994 NATIONAL BOOK CRITICS CIRCLE AWARD, and Canada's Governor General's Award. Most of Shields's work addresses daily life and domesticity; through these themes she explored the tenuous relationship between biography and fiction. *Larry's Party* (1997), which traces the mundane life of a floral designer, won the Orange Prize. Shields's final novel, *Unless* (2002), about an acclaimed author whose daughter lives on the streets, was published shortly before her death from cancer in 2003.

### Sources

Dvorák, Marta, and Manina Jones, eds. *Carol Shields and the Extra-Ordinary*. Montreal: McGill-Queens University Press, 2007.

Eden, Edward, ed. *Carol Shields, Narrative Hunger, and the Possibilities of Fiction*. Toronto: University of Toronto Press, 2003.

Hollenberg, Donna Krolak. "An Interview with Carol Shields," *Contemporary Literature*, 39 (Fall 1998): 339–355.

—Amber Shaw

### *The Shipping News* by Annie Proulx (1993) novel

Inspired by a 1944 book called *The Ashley Book of Knots* by Clifford W. Ashley, Annie PROULX's *The Shipping News* is a novel about a spiritually adrift journalist's attempt to come to terms both with his past and with the harsh but beautiful landscape of his ancestral home, Newfoundland. Both the chapter titles and the name of the main character, Quoye—which means "a coil of rope"—derive directly from Ashley's book.

The novel begins with a series of disasters in Quoye's life: his parents die, and his wife kidnaps their children to enlist them in a child pornography ring, only to die in a car crash before she can escape town. Quoye and his daughters move to Newfoundland at the urging of an aunt, where Quoye finds easy work as a car-accident reporter for a local newspaper. As Quoye immerses himself in the town, he gradually learns about his family's violent past. The novel earned Proulx both the Pulitzer Prize and the NATIONAL BOOK AWARD.

### Source

Varvogli, Alik. *Annie Proulx's The Shipping News: A Reader's Guide*. New York: Continuum, 2002.

—Marshall Boswell

### Shirer, William (1904–1993) journalist

Born in Illinois, William Shirer graduated from Coe College in 1925 and spent much of his life as a war correspondent. He was able to maintain possession of his journals from his years in Berlin before WORLD WAR II; his *Berlin Diary: The Journal of a Foreign Correspondent, 1934–1941* (1941) became a best-seller. Shirer's *The Rise and Fall of the Third Reich* (1960) won

the NATIONAL BOOK AWARD, a success he followed with another best-seller, about events in France, *The Collapse of the Third Republic* (1969). One of the most important American journalists of the twentieth century, Shirer wrote three volumes of memoirs: *20th Century Journey* (1976), *Nightmare Years* (1984), and *20th Century Journey: A Memoir of a Life and Times* (1990).

—Marshall Boswell

### Short Story

Prior to WORLD WAR II the American short story encompassed works of high literary Modernism, typified most famously by Ernest Hemingway, as well as the mass proliferation of popular short stories, or "slick fiction," so called because of the glossy page stock of the mass-circulation magazines that carried such work. Of all the American writers of the first half of the century, none was as adept at both forms as F. Scott Fitzgerald, who produced both literary classics such as "Babylon Revisited" as well as dozens of less substantial "slick" pieces that he frankly admitted "paid the rent" and, more important, funded his novels. Conversely, after the war, television increasingly satisfied the popular appetite for entertaining storytelling. In response, large-circulation magazines began to publish less and less popular short fiction, such that, by the 1980s, only a small handful of "slick" mass-market magazines—chiefly *The New Yorker*, *Esquire*, *Playboy*, and *Gentleman's Quarterly*—ran any fiction at all. Concurrently, the number of graduate fiction-writing programs expanded exponentially nationwide, creating, paradoxically, a marked increase in the amount of literary short fiction being produced at the very moment that the market for such fiction was drying up. This curious gap between productivity and market demand has been filled, for the most part, by literary quarterlies, most of which are underwritten by universities and hence under little pressure to turn a profit. As a result, the contemporary American short story has continued to free itself from its original affiliation with popular fiction and thus occupy a much more prominent place in the literature classroom.

By the 1950s *The New Yorker* had not only established itself as the primary venue for high-quality short fiction but had also become associated with a certain "type" of story—namely, stories of contemporary domestic life depicted with urbane sophistication and grounded in careful and meticulous observation. Writers whose work became roughly synonymous with the magazine, both in name and in style, include John Cheever, J. D. SALINGER, Mary MCCARTHY, John UPDIKE, and Vladimir NABOKOV. Salinger and Cheever in particular helped shape both *The New Yorker's* identity as well as the dominant fictional ethos of the decade. Salinger's *New Yorker* stories, including such now-famous pieces as "A Perfect Day for Bananafish" and "For Esmé—with Love and Squalor," quickly heralded a new sensibility that combined

acute observation and crisp dialogue with wry ironic humor and a trace, even, of surreal absurdity. During this same period, Cheever found his voice with his elegant, gin-soaked stories about commuting husbands and dissatisfied suburban housewives.

Meanwhile, the great renaissance of the Southern short story launched in the 1930s by William Faulkner, Thomas Wolfe, and Katherine Anne Porter continued through to the postwar period thanks to the work of Eudora Welty, Flannery O'Connor, and Carson McCullers. Welty's 1949 story cycle, *THE GOLDEN APPLES*, remains one of the signature achievements in postwar short fiction, as the book's seven linked pieces, several of them novella length, depict with lyrical intensity and mythic grandeur the lives of a group of intertwined small-town Southerners. O'Connor's famous stories from the decade, including such classics as "Good Country People" and "A GOOD MAN IS HARD TO FIND" combine the dust-caked rural desolation of Faulkner's fiction with a fresh element of religious and philosophical sophistication. O'Connor and McCullers also revived and updated the Gothic strain of Southern literature, as both populated their work with cripples, amputees, dwarves, hunchbacks, female giants, and the mentally handicapped.

Jewish writers in the postwar period also made their mark on the short-story form. Bernard Malamud's fable-like stories—including such classics as "The Magic Barrel" and "The Jewbird"—address the Jewish immigrant experience in a manner that mixes realism and magic with comic and redemptive results. Conversely, his younger counterpart, Philip Roth, depicted newly assimilated Jews with savage irony and outlandish humor. Although known primarily as a novelist, Saul Bellow has also produced lasting short fiction, most notably his classic novella *SEIZE THE DAY*, in which Bellow captures the desperation and humanity of an American failure on his day of reckoning.

In the 1960s Donald Barthelme and John Barth emerged as the leading practitioners of the Postmodern short story. Barthelme's concise self-conscious stories, most of which first appeared in the otherwise staid *New Yorker*, reject plot and character in favor of collage, jarring juxtaposition, verbal play, and parody. Barth's 1968 story collection, *LOST IN THE FUNHOUSE*, features an interlocked series of experimental pieces that address their own fictionality while exploring the possible futility of writing fiction at all.

In the 1970s African American writers such as Toni Cade Bambara and Alice Walker put their stamp on the short-story tradition. In addition to publishing two well-received story collections, *Gorilla, My Love* (1972) and *The Sea Birds Are Still Alive* (1977), Bambara also produced the groundbreaking anthology *The Black Woman* (1970), which helped introduce readers to both Paule Marshall and Walker, whose collection, *In Love and Trouble: Stories of Black Women* (1973), includes the classic anthology staple, "Everyday Use." Around the same time, Native American writers Leslie Mar-

mon Silko and Louise Erdrich published such important depictions of Native American life as Silko's "The Man to Send Rain Clouds" (1969) and Erdrich's "The Red Convertible" (1974).

The 1980s witnessed a revival of sorts in the American short story, not so much in its commercial popularity as in its visibility and centrality. Newly emergent writers such as Ann Beattie, Richard Ford, Raymond Carver, and Andre Dubus reintroduced a strain of stark, minimalist realism to the short story that became the decade's signature sensibility. Carver and his Southern counterpart Bobbie Ann Mason became known as the leading representatives of the so-called dirty realist school, in which the lives of inarticulate, down-on-their-luck, working-class Americans are depicted with a minimalist detachment reminiscent of the early work of Hemingway.

In more-recent years, younger writers such as David Foster Wallace, George Saunders, Lorrie Moore, and Rick Moody have rejected the sparseness of 1980s "truck-stop minimalism" in order to revive Barthelme and Barth's playful spirit of formal self-consciousness. In the stories of these intrepid young practitioners, real-world public figures such as John F. Kennedy (in Robert Olen Butler's "JFK Secretly Attends Jackie Auction") and television talk-show host David Letterman (in Wallace's "My Appearance") rub shoulders with more traditionally "fictional characters." Meanwhile, contemporary short stories are likely to take many forms, from e-mail exchanges to term papers, from interview transcripts to customer-complaint letters. Although the audience for short fiction remains small, the desire on the part of the country's top writers to produce innovative short fiction shows no sign of abating.

### Sources

- Gelfant, Blanche H., and Lawrence Graver, eds. *The Columbia Companion to the Twentieth-Century American Short Story*. New York: Columbia University Press, 2001.
- Peden, William Harwood. *The American Short Story: Continuity and Change, 1940–1975*. Boston: Houghton Mifflin, 1975.
- Winther, Per, Jakob Lothe, and Hans H. Skei, eds. *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. Columbia: University of South Carolina Press, 2004.

—Tod Marshall

**Silko, Leslie Marmon** (1948– ) novelist, poet, playwright, critic

*You feel so loved and secure when you're surrounded with the voice of the storyteller telling you a story. . . . It's what's always kept me going all these years.*

—Interview in *Short Story*, 1992

Born in Albuquerque, New Mexico, Leslie Marmon Silko grew up in a mixed-heritage family (Laguna, Mexican, and



white). She absorbed her family's rich tradition of storytelling and tribal leadership. She attended the University of New Mexico, where she became interested in writing. She received her B.A. in 1969 and entered law school, but abandoned it for graduate study in English. After an early marriage and divorce, she lived in Alaska and wrote poetry and short fiction. *Laguna Woman*, her first book of poetry, established her as a major voice in Native American writing. *Storyteller* (1981), with its innovative amalgam of short fiction, poetry, family photographs, commentary, and autobiography, so enhanced her reputation that she won a MacArthur Fellowship "genius" grant in 1981. Her stories and poems are frequently anthologized.

Silko's first novel, *Ceremony* (1977), winner of the AMERICAN BOOK AWARD, explores the life of a young veteran, part Laguna and part white, who returns home from Vietnam and tries to adjust to pueblo life. *Almanac of the Dead* (1991) is an epic novel with multiple subplots concerning the uprising of America's deracinated indigenous peoples. *Gardens in the Dunes* (1999), set in the 1890s, follows the lives of two sisters who are separated and then reunited, seeking some way to still live on the land while coping with the encroachment of the capitalist world. Silko has written several volumes of non-fiction: *The Delicacy and Strength of Lace: Letters Between Leslie Marmon Silko and James Wright* (1986); *Sacred Water: Narratives and Pictures* (1993); and *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* (1996).

### Sources

- Chavkin, Allan. *Leslie Marmon Silko's Ceremony: A Casebook*. Oxford & New York: Oxford University Press, 2002.  
 Fitz, Brewster E. *Silko: Writing Storyteller and Medicine Woman*. Norman: University of Oklahoma Press, 2004.  
 Salyer, Greg. *Leslie Marmon Silko*. New York: Twayne, 1997.

### Simic, Charles (1938– ) poet

Born in Yugoslavia of Serb parents, Charles Simic was brought to Chicago in 1949. He began writing poetry in high school. He served in the U.S. Army from 1961 to 1963, and in 1966 he received a B.A. from New York University. Simic's poems are brief, concentrated mixtures of realism, myth, and occasionally surrealism. He published his *Selected Poems 1963–1983* in 1985 and won the 1990 Pulitzer Prize for *The World Doesn't End: Prose and Poems* (1989). In addition to producing twenty-five volumes of poetry during his career, Simic has also been a prolific translator, specializing in Slavic writers. *A Fly in the Soup*, his memoirs, was published in 2000.

### Sources

- Stitt, Peter. *Uncertainty & Plenitude: Five Contemporary Poets*. Iowa City: University of Iowa Press, 1997.

Weigl, Bruce, ed. *Charles Simic: Essays on the Poetry*. Ann Arbor: University of Michigan Press, 1996.

### Simon, Kate (1912–1990) memoirist, travel writer

Born Kaila Grobsmith in Warsaw, Poland, Kate Simon immigrated in 1917 to the United States, where she became a naturalized citizen and married Robert Simon. She received her B.A. from Hunter College in 1935 and went to work for the Book-of-the-Month Club while contributing regularly to major publications, such as *The New York Times*, *National Geographic*, *Harper's*, *Vogue*, *New Republic*, and *The Nation*. Simon was known throughout her life primarily as a travel and memoir writer. Her first book, *New York Places and Pleasures* (1959), became a best-seller, and similar guides to Italy, Mexico, London, and Paris followed. Her travel books have been characterized as intensely detailed in their prose and highly entertaining in their wit and sophistication. Toward the end of her life, Simon turned her attention inward, writing a critically acclaimed three-volume autobiography: *Bronx Primitive: Portraits in a Childhood* (1982), *A Wider World: Portraits in an Adolescence* (1986), and *Etchings in an Hourglass* (1990). As with her travel guides, Simon was praised for her descriptions and straightforwardness.

—Marshall Boswell

### Simon, Neil (1927– ) playwright, screenwriter, television writer

Neil Simon was born in the Bronx and was educated at New York University, where he participated in the Army Air Force reserve training program. He served in the army during WORLD WAR II and attended the University of Denver while he was stationed in Colorado in 1945. In 1946 he began working as a comedy writer, and for the next fifteen years Simon wrote television scripts for CBS. One of his later plays, *Laughter on the 23rd Floor* (produced 1993), is based on his television career.

In 1960 Simon began writing comedies for the stage and produced a series of commercial successes, including *Come Blow Your Horn* (produced 1960), *Barefoot in the Park* (produced 1963; originally produced in 1962 as *Nobody Loves Me*), and *The Odd Couple* (produced 1965). Beginning with *Plaza Suite* (produced 1968), Simon's comedies grew darker, more poignant, and not so easily resolved as the comedic plots of his earlier work. *The Sunshine Boys* (produced 1972), about a vaudeville team of two aging comedians attempting a reunion, drew on both Simon's understanding of show business and on his strength in dramatizing human conflict that is not easily camouflaged by comedy. Simon is respected for his examination of the world of show business and for his observations of the role of Jews in the entertainment industry.

Simon has also written the screenplays for the movie adaptations of many of his Broadway plays, and has written



original screenplays that include *The Out-of-Towners* (1970) and *The Goodbye Girl* (1977). He directly drew on his own life in his trilogy, *Brighton Beach Memoirs* (produced 1983), *Biloxi Blues* (produced 1985), and *Broadway Bound* (produced 1986). The plays shift from scenes reminiscent of Simon's childhood and family relationships to basic training in Florida to Broadway. With the release of these plays, critics began to treat Simon as a serious artist. Five years later his *Lost in Yonkers* (produced 1991) won a Pulitzer Prize. He has published two volumes of memoirs, *Rewrites* (1996) and *The Play Goes On* (1999).

### Sources

Johnson, Robert K. *Neil Simon*. Boston: Twayne, 1983.

Konas, Gary, ed. *A Neil Simon Casebook*. New York: Garland, 1997.

Koprince, Susan. *Understanding Neil Simon*. Columbia: University of South Carolina Press, 2002.

### Simpson, Louis (1923– ) poet, critic, playwright, novelist

Louis Simpson was born in Jamaica to European parents and came to the United States to attend Columbia University. He served a tour in the army during WORLD WAR II, receiving two Purple Hearts and a Bronze Star, and then returned to Columbia, where he earned his B.S. in 1948, his M.A. in 1950, and his Ph.D. in 1959. Simpson privately published his first book, *The Arrivistes: Poems 1940–1949*, in 1949. Traditional in form and content, this early collection included the war ballad "Carentan O Carentan," which speaks to the innocence of a soldier and the alienation he experiences when he finds that, like others in his platoon, his lieutenant "... too's a sleepin' beauty / Charmed by that strange tune."

Simpson's *At the End of the Open Road* (1963) won a Pulitzer Prize. Signaling a new approach to poetry, it featured a concrete, spare, and open style. One of his later major collections, *People Live Here: Selected Poems, 1949–1983* (1983), delves into his World War II experiences, his explorations of America and Russia (the home of his maternal ancestors), and the contrasts between his down-to-earth father and his romantic mother. The collection also includes nature poems such as "As Birds Are Fitted to the Boughs."

Simpson's later work includes *In the Room We Share* (1990) and *There You Are* (1995). He has published two novels, several acclaimed volumes of criticism, translations, and an autobiography, *The King My Father's Wreck* (1995). His *The Owner of the House: New and Collected Poems* appeared in 2003.

### Sources

Lazer, Hank, ed. *On Louis Simpson: Depths Beyond Happiness*.

Ann Arbor: University of Michigan Press, 1988.

Moran, Ronald. *Louis Simpson*. New York: Twayne, 1972.

### Simpson, Mona (1957– ) novelist

Like Ann August, the reflective narrator of her first novel, *Anywhere but Here* (1986), Mona Simpson was born in Green Bay, Wisconsin, her mother's second child. Stephen, born two years earlier, was put up for adoption at birth; he was adopted by the Jobs family and went on to found Apple computers. When her Middle Eastern father left Simpson's mother, the two moved to California and, despite their modest financial situation, settled in Beverly Hills. Simpson later attended the University of California, Berkeley, graduating in 1979. In 1981 she entered the graduate writing program at Columbia University, where she wrote the first draft of her debut novel and from which she received an M.F.A. in 1983. The book tells the story of Ann and her difficult, endearing, sometimes deluded but never defeated, mother as the two Midwesterners navigate their way through the social strata of 1970s Beverly Hills. *The Lost Father* (1991) resumes Ann's story into her adulthood, and specifically concerns her obsessive nationwide search for her father. Late in the novel, Ann memorably declares, "Disappearing was all you had to do to become somebody's god." Simpson is also the author of *Regular Guy* (1996) and *Off Keck Road* (2000), a taut novella set in her native Wisconsin.

—Marshall Boswell

### *Slaughterhouse-Five* by Kurt Vonnegut (New York: Seymour Lawrence/Delacourt, 1969) novel

Kurt VONNEGUT's sixth novel is a darkly comedic meditation on the horrors of war and the risks of unchecked technology, yet it is also a passionate call for human solidarity amid the immensity of global catastrophe. The event that gives *Slaughterhouse-Five* its peculiar energy is the Allied firebombing of Dresden, Germany, which Vonnegut experienced firsthand when he was a prisoner there during WORLD WAR II. Vonnegut, speaking directly to the reader in the opening and closing chapters, creates a fictional character named Billy Pilgrim, a quiet, unassuming man who finds himself "unstuck from time." As Billy moves randomly through his life, past and future, he recounts events such as his wartime experience in Dresden—and being kidnapped by aliens. The resulting mix of science fiction, personal narrative, historical witness, and cartoon illustrations made Vonnegut's career take off when the book first appeared in 1969 at the height of the antiwar movement and the POP ART explosion.

### Source

Bloom, Harold, ed. *Kurt Vonnegut's Slaughterhouse-Five*. Philadelphia: Chelsea House, 2001.

—Marshall Boswell

**Smiley, Jane** (1949– ) *novelist, essayist*

*The student writer's responsibility is not to fulfill the reader's expectations, but to understand them, and to use that understanding to manipulate them.*

—*Conversations on Writing Fiction* (1994)

Jane Smiley was born in Los Angeles, California. She graduated from Vassar College in 1971, and by 1978 she had completed her M.A., M.F.A., and Ph.D. at the University of Iowa. Her career took her through several professorships and scholarly work, both at the University of Iowa and at Iowa State in Ames. Smiley is best known for her fiction. Much of her work—*Barn Blind* (1980), *At Paradise Gate* (1981), *The Age of Grief* (1987), and *A THOUSAND ACRES* (1991)—focuses on the ebb and flow of family relationships.

*A Thousand Acres* was awarded the NATIONAL BOOK CRITICS CIRCLE AWARD and the 1991 Pulitzer Prize; it was adapted as a movie in 1997. In this feminist reinvention of Shakespeare's *King Lear*, Smiley chronicles—through the eyes of Ginny (Goneril in *Lear*)—the waves of anxiety and betrayal that follow the patriarch's division of the multimillion-dollar family farm among his three daughters. Critics lauded the novel as both brutally honest and socially concerned: it confronts incest, infidelity, and abuse.

**Source**

Nakadate, Neil. *Understanding Jane Smiley*. Columbia: University of South Carolina Press, 1999.

—Marshall Boswell

**Smith, Dave** (1942– ) *poet*

Born in Portsmouth, Virginia, Dave Smith was educated at the University of Virginia (B.A., 1965), Southern Illinois University (M.A., 1969) and Ohio University (Ph.D., 1976). He established a poetry magazine, *Back Door*, in 1969 and became co-editor of *The Southern Review* in 1990, when he was appointed professor of English at Louisiana State University. He is an inventive, experimental poet, often probing the raw limits of human experience in such books as *The Fisherman's Whore* (1974) and *Drunks* (1975). He published *The Roundhouse Voices: Selected and New Poems* in 1985. His later work includes *Cuba Night: Poems* (1990), *Fate's Kite: Poems, 1991–1995* (1995), and *Floating on Solitude: Three Volumes of Poetry* (1996). *The Wake of Memory: New and Selected Poems, 1970–2000*, which includes more than one hundred poems, was published in 2000, and *Little Boats, Poems 1992–2004* followed in 2005. *Hunting Men: Essays on a Life in American Poetry* (2006) includes essays on poets and their work and interviews.

**Source**

DeMott, Robert J. *Dave Smith: A Literary Archive*. Athens: Ohio University Libraries, 2000.

**Smith, Lee** (1944– ) *novelist, short-story writer*

*I wrote my first novel on my mother's stationery when I was eight. It featured as main characters my two favorite people at that time: Adlai Stevenson and Jane Russell. In my novel, they fell in love and then went west together in a covered wagon. Once there, they became—inexplicably—Mormons! Even at that age, I was fixed upon glamour and flight. . . .*

—“In Her Own Words” (2006)

Lee Smith is one of the leading Southern novelists of the post-WORLD WAR II generation. She was born in Grundy, Virginia, to a dime-store owner and his wife. She attended Saint Catherine's School in Richmond and earned her M.F.A. from Hollins College in Roanoke in 1967. Her teacher there was Louis RUBIN, who oversaw the drafting of her first novel, *The Last Day the Dogbushes Bloomed* (1968); the book earned Smith a Book-of-the-Month Club Writing Fellowship. Compared by critics to Carson McCULLERS's *The Member of the Wedding* (1946), the book concerns a memorable summer in the life of nine-year-old Susan Tobey.

In 1983 Smith published her fourth novel, *Oral History*. A multigenerational family saga told by many first- and third-person narrators, the novel displays Smith's skill in capturing distinctive narrative voices as well as her deep and abiding interest in family, folklore, and Southern traditions. Her next two novels, *Family Linen* (1985) and *Fair and Tender Ladies* (1988), were similarly well received; the latter is an epistolary novel about a female writer grappling with change in rural Virginia. Smith's other popular works about strong Southern women include *The Devil's Dream* (1992), *Saving Grace* (1995), and *The Last Girls* (2002). Her *On Agate Hill* (2006), an historical novel set in the South of the Reconstruction, uses letters, recipes, journals, and court records to tell its story.

**Sources**

Kearns, Katherine. “From Shadow to Substance: The Empowerment of the Artist Figure in Lee Smith's Fiction,” in *Writing the Woman Artist: Essays on Poetics, Politics and Portraiture*, edited by Suzanne W. Jones. Philadelphia: University of Pennsylvania Press, 1991, pp. 175–195.

Buchanan, Harriette C. “Lee Smith: The Storyteller's Voice,” in *Southern Women Writers: The New Generation*, edited by Tonette Bond Inge. Tuscaloosa: University of Alabama Press, 1990, pp. 324–345.

—Marshall Boswell

**Snodgrass, W. D.** (1926– ) poet, translator

Born in Wilkesburg, Pennsylvania, W. D. Snodgrass grew up in Beaver Falls, where he attended Geneva College before serving in the navy during WORLD WAR II. Upon his return to the United States he earned his B.A., M.A., and M.F.A. degrees from the University of Iowa; there he studied with Robert LOWELL, who became one of his greatest influences. Snodgrass's debut collection of poems, *Heart's Needle* (1959), won a Pulitzer Prize in 1960. His poetry reflected the anguish he experienced following his divorce and subsequent separation from his daughter in a style that influenced CONFESIONAL poets, particularly Anne SEXTON.

By the time of his next major collection, *After Experience* (1968), Snodgrass had published several poems under the pseudonym S. S. Gardons, and had collaborated on the first of his translations, *Gallows Songs* (1967; from the German). Snodgrass's third book of poetry, *Führer Bunker* (1977), is a collection of dramatic monologues that attempt to capture the conversations in Hitler's bunker during his final days. Snodgrass adapted this controversial book for the stage (produced 1978), and followed it with *Führer Bunker: The Complete Cycle* in 1995. Snodgrass's *Selected Poems, 1957–1987* appeared in 1987. He has continued to translate poems and songs, and he published *After-Images: Autobiographical Sketches* in 1999. In 2001 he published *De/Compositions: 101 Good Poems Gone Wrong. To Sound Like Yourself: Essays on Poetry* was published in 2002. To commemorate his eightieth birthday, he published *Not for Specialists* (2006).

**Sources**

Haven, Stephen, ed. *The Poetry of W. D. Snodgrass: Everything Human*. Ann Arbor: University of Michigan Press, 1993.

Raisor, Philip, ed. *Tuned and Under Tension: The Recent Poetry of W. D. Snodgrass*. Newark: University of Delaware Press, 1998.

—Marshall Boswell

**Snyder, Gary** (1930– ) poet, essayist

Born in San Francisco, Gary Snyder received his B.A. in anthropology and literature from Reed College in 1951 and later studied Oriental languages at the University of California, Berkeley. While at Berkeley, Snyder became friends with Allen GINSBERG and Jack KEROUAC. His early poetry and prose reflected the influence of the BEAT movement. His first book, *Riprap* (1959), is a volume of poetry that takes its name from the cobble of stone laid to make a path for horses in the mountains, and it announces his interest in the environment. Snyder was a devoted Zen Buddhist; he translated the work of Zen masters. His *Turtle Island* (1974), which lays out a pathway for environmental protection, won a Pulitzer Prize in poetry. *Axe Handles* (1983), a collection of seventy-one poems in three sections about teaching, parental relationships, and ecology, won an AMERICAN BOOK AWARD.

Snyder's autobiography, *Passage through India*, was published in 1983.

**Sources**

Gray, Timothy. *Gary Snyder and the Pacific Rim: Creating Countercultural Unity*. Iowa City: University of Iowa Press, 2006.

Suiter, John. *Poets on the Peaks: Gary Snyder, Philip Whalen & Jack Kerouac in the North Cascades*. Washington: Counterpoint, 2002.

—Marshall Boswell

**Song of Solomon** by Toni Morrison (New York:

Knopf, 1977) novel

*Song of Solomon*, Toni MORRISON's third novel, uses biblical, Greek, and African mythic archetypes to illuminate the plight of Milkman Dead, an affluent African American male growing up in Akron, Ohio, between the years of the Depression and the Civil Rights Movement.

Self-absorbed and directionless, Milkman lives at home with his domineering father, Macon Dead; his mother, Ruth Foster, the frigid daughter of the only black doctor in Ohio; and his two college-educated and unmarried sisters, Lena and First Corinthians. Milkman drifts aimlessly through his life, working for his father; drinking with his friend Guitar, a budding black radical; and sleeping with his cousin, Hagar, the pampered daughter of Milkman's powerful and mysterious aunt, Pilate. When Milkman becomes bored in Ohio, he embarks on a quest to learn the full history of his heritage, a journey of discovery that follows the archetypal pattern of the hero quest, while also blending biblical and Western mythic allusions with references to African folktales and myths. The most significant conjoining of traditions can be found in the book's title, which ostensibly refers to the biblical "Song of Solomon" but which more specifically invokes the myth of the flying African, a story told by slaves about a miraculous man named Solomon who flew back to Africa and escaped slavery. The latter image also calls to mind the myth of Icarus, one of the archetypes in Greek mythology.

**Source**

Furman, Jan. ed. *Toni Morrison's Song of Solomon: A Casebook*. New York: Oxford University Press, 2003.

—Marshall Boswell

**Sontag, Susan** (1933–2004) essayist, novelist, dramatist, moviemaker

*The function of criticism should be to show how it is what it is, even that it is what it is, rather than to show what it means.*

—"Against Interpretation" (1963)



Born in New York City, Susan Sontag grew up in Arizona and California. She earned a B.A. degree from the University of Chicago and M.A. degrees in English (1954) and in philosophy (1955) from Harvard. After continuing graduate work at Harvard for two years, she attended St. Anne's College at Oxford and then studied at the Sorbonne. Sontag became a national intellectual figure with the publication of her essay "Notes on 'Camp,'" a report on the aesthetic that is created, often unintentionally, when an artist fails to succeed at seriousness. Sontag's first two books of criticism, *Against Interpretation* (1966) and *Styles of Radical Will* (1969), established her reputation as an outspoken and controversial critic. These works exhibited both the influence of European literature and a familiarity with a wide range of subjects, including literature, art, music, film, theater, and politics. Her early novels, *The Benefactor* (1963) and *Death Kit* (1967), were regarded as derivative of the French New Novel and were not as highly regarded as her essays.

Sontag's best-known nonfiction works are *On Photography* (1977) and *Illness as Metaphor* (1978). The former work is about photography's relationship to realism and the documentary. The latter regards the way cancer has been represented in American culture and literature—and the way in which its metaphors dishearten sufferers of the disease. Sontag's works also include the essay collection *The Sign of Saturn* (1980), and *AIDS and Its Metaphors* (1989), in which she again attempts to demystify disease. Sontag has written plays and screenplays, and in 1992 she resurrected her career as a novelist with *The Volcano Lover*, a romance about the relationships between Horatio Nelson, Emma Hamilton, and William Hamilton. Her next historical novel, *In America* (2000), won the National Book Award. Sontag's writing career spanned almost four decades and included the essay collections *Where the Stress Falls* (2001) and *Regarding the Pain of Others* (2003). *At the Same Time: Essays and Speeches* (2007), her last planned collection, was published posthumously.

### Sources

- Poague, Leland, ed. *Conversations with Susan Sontag*. Jackson: University Press of Mississippi, 1995.
- Rollyson, Carl E. *Reading Susan Sontag: A Critical Introduction to Her Work*. Chicago: Ivan R. Dee, 2001.
- Rollyson and Lisa Paddock. *Susan Sontag: The Making of an Icon*. New York: Norton, 2000.

***Sophie's Choice*** by William Styron (Franklin Center, Pa.: Franklin Library, 1979) *novel*

William STYRON's *Sophie's Choice* is about a well-to-do Southerner's relationship with a couple who live upstairs from him, one of whom, a Polish Catholic named Sophie Zawistowska, is an Auschwitz survivor.

Stingo, the narrator, has moved to New York to make his name as a novelist, but he has only found work as a manuscript reader for a publishing house. When he befriends Sophie and her husband, a Jewish man named Nathan Landau, Stingo slowly pieces together Sophie's troubled past, learning of the death of her husband and father and of her arrest by the Nazis. And he learns that, after she is forced to sleep with a Nazi doctor before being sent to the camps, the doctor demands that she pick which of her two children she will send to the gas chamber—the "Sophie's choice" of the title. Styron's novel examines the nature of evil and the Holocaust—comparing the institution of American slavery to Hitler's Final Solution. *Sophie's Choice* was later made into an award-winning motion picture.

### Sources

- Bloom, Harold. *William Styron's Sophie's Choice*. Philadelphia: Chelsea House, 2002.
- Crane, John Kenny. *The Root of All Evil: The Thematic Unity of William Styron's Fiction*. Columbia: University of South Carolina Press, 1984.

—Marshall Boswell

**Sorrentino, Gilbert** (1929–2006) *poet, novelist*

Born in Brooklyn, Gilbert Sorrentino attended Brooklyn College. His first volume of poetry was published when he was thirty-one, by which time he had edited the little magazine *Neon*, publishing writers in the BEAT tradition, and served as book editor at *Kulcher* magazine. Sorrentino is known as an experimental writer. His books rarely have plots, and they often parody literary genres. *Steelwork* (1970) is set in Brooklyn from the 1930s to WORLD WAR II. *Imaginary Qualities of Actual Things* (1971) is a savage send-up of New York literary life, which he knew well from his experience as an editor at Grove Press from 1965 to 1970. *Mulligan Stew* (1979), Sorrentino's most notable work, is a comic novel about a novelist. Sorrentino experiments with four different points of view in a novel set in a New Jersey boardinghouse, *Aberration of Starlight* (1980).

His poetry collections—*The Darkness Surrounds Us* (1960), *Black and White* (1964), *The Perfect Fiction* (1968), *Corrosive Sublimate* (1971), and *The Orangery* (1978)—demonstrate the influences of Ezra Pound, William Carlos Williams, and Robert CREELEY. Like them, his work treats the poem as an object in itself, a form. As he has stated, "form not only determines content but form invents content." Sorrentino's *Selected Poems, 1958–1980* appeared in 1981. He has also written a book about the nature of the poet, *Splendide-Hotel* (1973).

Sorrentino's essays have been collected in *Something Said* (1984). His later work includes *Blue Pastoral* (1983); *Odd Number* (1985); *A Beehive Arranged on Humane Principles* (1986), a text based on the poems of Wallace Stevens; *Rose Theatre* (1987); *Misterioso* (1989), a Postmodern mystery



story; *Under the Shadow* (1991); *Red the Fiend* (1995), about a child abuser; *Pack of Lies* (1997); and *The Sky Changes* (1998), a psychological novel. *Gold Fools* (2001) is a burlesque of a boys' adventure story; *A Little Casino* (2002) combines fifty-two narratives about people in post-World War II Brooklyn; and *A Strange Commonplace* (2006) is an oddly interconnected novel in two parts. Sorrentino wrote seventeen novels between 1986 and 2006, in addition to collections of essays and short fiction.

### Sources

Mackey, Louis. *Fact, Fiction, and Representation: Four Novels* by Gilbert Sorrentino. Columbia, S.C.: Camden House, 1997.

McPherson, William. *Gilbert Sorrentino: A Descriptive Bibliography*. Elmwood Park, Ill.: Dalkey Archive Press, 1991.

### Soto, Gary (1952– ) poet, critic, short-story writer

A Chicano and native Californian, Soto earned his B.A. from California State University, Fresno (1974), and his M.F.A. from University of California, Irvine (1976). He has taught at the University of California, Berkeley, and has produced some seventy volumes of Chicano fiction, poetry, nonfiction, and children's literature, including *The Elements of San Joaquin* (1977), *Black Hair* (1985), *Who Will Know Us?* (1990), *New and Selected Poems* (1995), *A Natural Man* (1999), and *Nickel and Dime* (2000). *Lesser Evils* (1988) is a collection of essays, and *A Summer Life* (1990) recounts his early years. His stories for young Chicanos are collected in *Baseball in April* (1990). For children he has also written *The Cat's Meow* (1987), the story of a cat who speaks Spanish; *Pacific Crossing* (1992), about a Chicano boy who spends a summer in Japan with a Japanese family; and *Snapshots From the Wedding* (1997), the story of a Chicana flower girl at a wedding. Soto has also edited *California Childhood: Recollections and Stories of the Golden State* (1988) and *Pieces of the Heart: New Chicano Fiction* (1993). His later works include three young-adult novels, *Jesse* (2006), *Accidental Love* (2006), and *Mercy on These Accidental Chimps* (2007).

### *The Sot-Weed Factor* by John Barth (Garden City, N.Y.: Doubleday, 1960) novel

Written in a pastiche of seventeenth-century prose styles, John BARTH's third novel, *The Sot-Weed Factor*, is both a parody of Henry Fielding's picaresque classic *Tom Jones* and a comic indictment of American "innocence." Set primarily in the Maryland Tidewater area during the late seventeenth century, Barth's eight-hundred-page epic relates the story of Ebenezer Cooke, a virgin and aspiring poet who, after a childhood spent in London, moves to Maryland to be the proprietor of his father's tobacco plantation. ("Sot-weed" is seventeenth-century slang for tobacco.)

From this basic premise Barth spins a playful tale out of intrigue, counterintrigue, concealed identities, unbelievable coincidences, and episodes of bawdy sex. Yet, even as he satirizes the style and substance of his many source texts—including Henry Fielding, Daniel Defoe, and Lawrence Sterne—he also stages a serious epistemological inquiry into the mutability of identity, the myth of American exceptionalism, and the dangers of innocence (and experience).

—Marshall Boswell

### Southern, Terry (1924–1995) fiction writer, screenwriter

Born in Alvarado, Texas, Terry Southern received his B.A. from Northwestern after studying at four different colleges. His second novel, *Candy* (1958), written with Mason Hoffenberg, is a sexual satire about a young woman who was unfailingly generous with her favors. It was banned in France but became a cult classic. *Blue Movie* (1970) is also a lurid satire on the pornography industry. *The Magic Christian* (1959) ridicules the rich and unscrupulously materialistic. Southern was best known for his screenplays, including *Dr. Strangelove; or, How I Learned to Stop Worrying and Love the Bomb* (1964) cowritten with Stanley Kubrick and Peter George; *The Cincinnati Kid* (1965), co-written with Ring Lardner Jr.; and *Easy Rider* (1969) cowritten with Dennis Hopper and Peter Fonda, both of whom starred in the movie. His *Red Dirt Marijuana and Other Tastes* (1967) is a collection of twenty-two stories and vignettes that focus on counterculture subjects that, like his other books, attracted a devoted underground readership.

### Source

Hill, Lee. *A Grand Guy: The Art and Life of Terry Southern*. New York: HarperCollins, 2001.

### Spencer, Elizabeth (1921– ) novelist, short-story writer, playwright

Born in Mississippi, Elizabeth Spencer earned her B.A. from Belhaven College in 1942 and her M.A. from Vanderbilt University in 1943. In her early novels, *Fire in the Morning* (1948), *The Crooked Way* (1952), and *The Voice at the Back Door* (1956), Spencer explored the contrast between the "Old South" and the "New South." After moving to Italy with her husband in 1958 she began using Italy as a setting for her fiction, including the novels *The Light in the Piazza* (1960) and *Knights and Dragons* (1965). *The Stories of Elizabeth Spencer* appeared in 1981. Her later work includes *Jack of Diamonds and Other Stories* (1988) and *The Night Travellers* (1991). She has also published *Landscapes of the Heart: A Memoir* (1998), and her *The Southern Woman: New and Selected Fiction* appeared in 2001.

### Sources

Prenshaw, Peggy Whitman. *Elizabeth Spencer*. Boston: Twayne, 1985.

Roberts, Terry. *Self and Community in the Fiction of Elizabeth Spencer*. Baton Rouge: Louisiana State University Press, 1994.

### Spencer, Scott (1945– ) novelist, screenwriter

Scott Spencer was born in Washington, D.C., to working-class parents. He received his B.A. from the University of Minnesota in 1969. Spencer is best known for his third novel, *Endless Love* (1979), which chronicles with lyric intensity the erotic relationship between two sixteen-year-olds in the heady atmosphere of the 1960s. The novel was adapted for a controversial motion picture starring Brooke Shields. The author of nine well-received novels, Spencer matched the success of *Endless Love* with his 2003 novel, *A Ship Made of Paper*, another tale of love and erotic obsession, this time featuring a successful lawyer and a married graduate student.

—Marshall Boswell

### Spicer, Jack (1925–1965) poet

Born in Los Angeles and educated at the University of California at Berkeley, where he befriended Robert DUNCAN, Jack Spicer was associated with the San Francisco Renaissance during his brief career as a poet. His first book, *After Lorca* (1957), includes translations of Federico Garcia Lorca's poems, imaginary letters from Spicer to Lorca, and original poems by Spicer. His *Billy the Kid* (1959) celebrates the Western hero. *The Heads of the Town Up to Aether* (1962) includes poetry about literature and writers. A supporter of "Blabbermouth Night"—a gathering of BEAT poets who delivered spontaneous poetry readings at The Place—Spicer once remarked: "Poetry demands a human voice to sing it and an audience to hear it." *The Collected Books of Jack Spicer*, edited and with a commentary by Robin Blaser, was published in 1975. *The House that Jack Built: The Collected Lectures of Jack Spicer* appeared in 1998.

### Sources

Ellingham, Lewis, and Kevin Killian. *Poet Be Like God: Jack Spicer and the San Francisco Renaissance*. Hanover, N.H.: Wesleyan University Press, 1998.

Foster, Edward Halsey. *Jack Spicer*. Boise, Idaho: Boise State University, 1991.

### Spillane, Mickey (1918–2006) novelist

*Beautiful as you are, as much as I almost loved you, I sentence you to death.*

—*I, The Jury* (1947)

Mickey Spillane was born in Brooklyn and attended Fort Hays State University, where he had planned to become a lawyer. Instead, he began writing Captain Marvel comic books in 1940. When he needed money in the late 1940s, he decided to write a novel; his comic-book writing style mixed with extraordinary violence and sex scenes that bordered on obscene helped to make Spillane's first novel, *I, The Jury* (1947), a best-seller. He followed this success with *Vengeance Is Mine!* (1950), *My Gun Is Quick* (1950), and *The Big Kill* (1951).

Spillane continued to write books through the 1950s and 1960s but stopped publishing in the 1970s. He resumed his work with *Tomorrow I Die* (1984), *The Killing Man* (1989), and *Black Alley* (1996). His last novel, *Something's Down There*, appeared in 2003. In an interview in 2005 Spillane commented on his writing career: "I'm not an author; it's a business." He wrote almost thirty books, with sales totaling some two hundred million copies, translated worldwide.

### Sources

Collins, Max Allan, and James L. Traylor. *One Lonely Knight: Mickey Spillane's Mike Hammer*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1984.

Gale, Robert L. *A Mickey Spillane Companion*. Westport, Conn.: Greenwood Press, 2003.

### *The Sportswriter* by Richard Ford (New York: Vintage, 1986) novel

*The Sportswriter*, Richard FORD's mid-1980s novel, introduced Frank Bascombe, the narrator and protagonist of two subsequent novels, *Independence Day* (1996) and *The Lay of the Land* (2006). Like John UPDIKE's Rabbit Angstrom, Bascombe emerges as a contemporary everyman with a special gift for disclosing the discontents of modern life. In this first novel Bascombe is living alone in Haddam, New Jersey, as he comes to terms with both the death of his son, Ralph, and a recent divorce from a woman whom he refers to only as X. (Subsequent novels in the series identify her as Ann.) While in his twenties, Bascombe published a well-received book of short stories but has since given up fiction to become a sportswriter for a glossy magazine. The novel traces the events of an Easter Weekend, beginning with a Good Friday visit by Bascombe and X to their son's grave and continuing through to Easter Sunday. The events of the novel are less important than the sweep of Bascombe's narrative voice and his wry and sometimes profound meditations on the mysterious tangle of existence. Reminiscent of Walker PERCY's early novels, *THE MOVIEGOER* (1961) and *The Last Gentleman* (1966), *The Sportswriter* established Ford as a major American novelist, a position he consolidated with the two subsequent Bascombe novels, one of which—*Independence Day*—won both the 1996 Pulitzer Prize and the PEN/FAULKNER AWARD.

### Sources

Guagliardo, Huey, ed. *Perspectives on Richard Ford*. Jackson: University Press of Mississippi, 2000.  
Walker, Elinor Ann. *Richard Ford*. New York: Twayne, 2000.  
—Marshall Boswell

### Stafford, Jean (1915–1979) short-story writer, novelist

Jean Stafford was born in Covina, California, and grew up in San Diego and in Boulder, Colorado. She started writing poems and stories at the age of six and began a novel at the age of eleven. In 1936 and 1937 she earned B.A. and M.A. degrees from the University of Colorado and then studied philosophy for a year at the University of Heidelberg. By the late 1930s Stafford had met the poet Robert LOWELL. Their eight-year marriage began in 1940.

Stafford's first success was her *Boston Adventure* (1944), a study of a woman who becomes independent by rejecting the dictates of society. In 1947 Stafford published her best-known work, *The Mountain Lion*, which explores the Western environment of her childhood. With her third novel, *The Catherine Wheel* (1952), Stafford again delved into the peculiar problems of women of ambition who come into conflict with patriarchal society. Repeatedly indicting a society that limited the possible roles of women, Stafford nonetheless resisted the label of feminist. She suffered from alcoholism during her adult life, and by the mid 1950s her output had slowed. She continued to write stories, however, and she won a Pulitzer Prize in 1970 for her *The Collected Stories of Jean Stafford* (1969).

### Sources

Walsh, Mary Ellen Williams. *Jean Stafford*. Boston: Twayne, 1985.  
Wilson, Mary Ann. *Jean Stafford: A Study of the Short Fiction*. New York: Twayne, 1996.

### Stafford, William (1914–1993) poet, memoirist

Born in Hutchinson, Kansas, William Stafford earned his B.A. from the University of Kansas in 1937. He was stationed in four different camps for conscientious objectors during WORLD WAR II, an experience he recounted in his master's thesis for his 1946 degree from the University of Kansas, which became his first published book, *Down in My Heart* (1947). Stafford earned his Ph.D. from the University of Iowa in 1954. His first book of poetry, *West of Your City*, appeared in 1960. His second book of poems, *Traveling through the Dark* (1962), won the NATIONAL BOOK AWARD. Stafford believed that significant works were discovered by an author through the process of composition, not revision; writing, he said, led him "wildly and originally into new territory." Stafford wrote more than fifty books, including almost forty books of poetry.

### Sources

Andrews, Tom, ed. *On William Stafford: The Worth of Local Things*. Ann Arbor: University of Michigan Press, 1993.  
Kitchen, Judith. *Writing the World: Understanding William Stafford*. Columbia: University of South Carolina Press, 1989.

### Steel, Danielle (1947– ) novelist

Born in New York, Danielle Steel has lived much of her life in San Francisco. She spent her early career in journalism and public relations. Her fast-paced novels with contemporary settings and bold characters have made her a popular mass-market author whose work has often been adapted for television and movies. She has written about many professions—from jewelers to women journalists and aviators to scientists. She has dealt with the detention of Japanese Americans in WORLD WAR II, the VIETNAM WAR, politics, sexual abuse, marriage, and cloning. Her novels have been published since 1973 at the rate of two a year. In addition she wrote fifteen children's books between 1985 and 1992. In 2002 she was decorated as a chevalier of the Order of Arts and Letters by the French government.

### Source

Bane, Vickie L., and Lorenzo Benet. *The Lives of Danielle Steel: The Unauthorized Biography of America's #1 Best-Selling Author*. New York: St. Martin's Press, 1994.

### Stegner, Wallace (1909–1993) fiction writer, essayist

Born in Iowa, Stegner received his B.A. at the University of Utah in 1930 and his M.A. and Ph.D. from Iowa State University in 1932 and 1935, respectively. A prolific writer, he published thirteen novels, three collections of stories, two collections of essays, and more than twenty edited volumes. *Big Rock Candy Mountain* (1943) is an autobiographical novel about his peripatetic childhood. His *Angle of Repose* (1971), about a curmudgeonly retired history professor who achieves a sense of community while working with a young research assistant on his grandmother's papers, won the Pulitzer Prize in fiction. He won the NATIONAL BOOK AWARD for *The Spectator Bird* (1976), a novel about a man who must come to terms with his feeling of estrangement as he ages and who through reading a journal comes to a new understanding of his own life by reassessing Old World culture. Despite his considerable achievement as a fiction writer, Stegner is best remembered as the director of the creative-writing program at Stanford University from 1946 to 1971, where his students included Ken KESEY, Larry MCMURTRY, Wendell BERRY, Ernest J. GAINES, and Raymond CARVER, among many others.

### Sources

Arthur, Anthony, ed. *Critical Essays on Wallace Stegner*. Boston: G. K. Hall, 1982.



Benson, Jackson J. *Wallace Stegner: His Life and Work*. New York: Viking, 1996.

**Steinem, Gloria** (1934– ) *journalist*

A feminist writer, Gloria Steinem is one of the key figures in the women's liberation movement of the 1970s. Born in Toledo, Ohio, Steinem graduated from Smith College in 1956 and later moved to New York City, where she published articles in the 1960s in such magazines as *Esquire*, *Vogue*, *Glamour*, *McCall's*, and *Cosmopolitan*. She attracted much notice, especially when she posed as a Playboy bunny and wrote about the experience. In 1968 she demonstrated her savvy understanding of politics in a column for a newly established magazine, *New York*. At this time she also allied herself with the expanding women's movement. In 1972 she founded a new magazine, *Ms.*, which became part of the highly successful organizing movement for women's rights.

Steinem's most important publication is her collection of essays *Outrageous Acts and Everyday Rebellions* (1983). She turned to less-political and more-personal writing in *Revolution from Within: A Book of Self-Esteem* (1992). She also published *Marilyn* (1986), a biography of Marilyn Monroe that speculated on how the actress might have benefited from the women's movement of the 1970s. Later books, such as *Moving beyond Words* (1994), have demonstrated Steinem's continuing interest in politics.

**Sources**

Heilbrun, Carolyn. *The Education of a Woman: The Life of Gloria Steinem*. New York: Dial, 1995.

Stern, Sydney Ladenson. *Gloria Steinem: Her Passions, Politics, and Mystique*. New York: Birch Lane Press, 1997.

**Stern, Richard** (1928– ) *novelist, short-story writer, essayist*

Born in New York City, Richard Stern attended the University of North Carolina at Chapel Hill, where he received his B.A. in 1947. He earned his M.A. from Harvard in 1949 and went on to teach at a college in Versailles. Stern returned to the United States and in 1954 completed his Ph.D. at the University of Iowa. He began a forty-six-year teaching career at the University of Chicago in 1955.

Stern's novels cover a range of subjects: television, in *Golk* (1960); post-WORLD WAR II Germany, in *Europe; or Up and Down with Baggish and Shreiber* (1961); treason, in *Any Case* (1962); expatriates, in *Stitch* (1965); college professors, in *Other Men's Daughters* (1973); and journalists, in *Natural Shocks* (1978). His stories appear in collections such as *Teeth, Dying and Other Matters* (1964) and *Noble Rot* (1989). Shorter essays have been collected in *The Books in Fred Hampton's Apartment* (1973) and *The Position of the Body* (1986). *Pacific Tremors*, a novel, was published

in 2001. *Almonds to Zooof: Collected Stories* appeared in 2005.

**Sources**

Izzo, David Garrett. *The Writings of Richard Stern: The Education of an Intellectual Everyman*. Jefferson, N.C.: McFarland, 2003.

Schiffer, James. *Richard Stern*. New York: Twayne, 1993.

**Stone, Robert** (1937– ) *novelist, screenwriter*

Born in Brooklyn, New York, Robert Stone grew up in a fatherless home and became a rebellious student in the Catholic schools he attended. He joined the navy and then attended New York University from 1958 to 1960. He worked odd jobs, began to frequent beatnik hangouts, made friends with Jack KEROUAC and Ken KESEY, and by the late 1960s was a freelance writer. *A Hall of Mirrors* (1967), his first novel, won the William Faulkner Foundation Award. The book is an incisive exposure of the racism and right-wing extremism of the 1960s. *Dog Soldiers* (1974), which won a NATIONAL BOOK AWARD, and *A Flag for Sunrise*, which won the John Dos Passos Prize for literature (1981), solidified Stone's reputation as a political and social novelist who has been compared to Dos Passos and Nathanael West. Both novels deal with the consequences of the VIETNAM WAR and the disaffection among radicals in the 1970s. For Stone, the war corrupted American values and led to a drug culture and cynicism that are a betrayal of the American dream. A later novel, *Children of Light* (1986), takes up the crass commercial world of the 1980s, drawing on Stone's own experience in Hollywood. *Damascus Gate* (1996) shifts attention to the Middle East, focusing on an American journalist, Christopher Lucas, who explores the lives of people who come to Jerusalem in the belief that God has sent them on a mission. Some critics praised Stone's taut plotting, while others dismissed this novel as a superficial thriller. *Bay of Souls* (2003) is a compact novel about a professor who leaves his wife and son for an intense affair with a colleague.

Stone has written two important screenplays based on his novels: *WUSA* (1970) and *Who'll Stop the Rain* (1978). He collected his short stories in *Bear and His Daughter* (1997). His memoir, *Prime Green: Remembering the Sixties* (2007), was a well-received account of the culture wars of the period.

**Sources**

Solotaroff, Robert. *Robert Stone*. New York: Twayne, 1994.

Stephenson, Gregory. *Understanding Robert Stone*. Columbia: University of South Carolina Press, 2002.

**Strand, Mark** (1934– ) *poet*

Mark Strand was born on Prince Edward Island in Canada and moved to the United States with his family when he was four. After earning a B.A. at Antioch College, Strand studied



painting at Yale, where he received a B.F.A. in 1959. Following a year at the University of Florence he attended the University of Iowa, where he earned his M.A. in 1962.

Strand writes using a spare style. His first book, *Sleeping with One Eye Open* (1964), exhibits the surrealist imagery of dreams and metaphors that evoke the somewhat morbid philosophies of Edgar Allan Poe. Many of Strand's poems are pictorial and express his affinity for painting. His second book of poems, *Reasons for Moving* (1968), includes a poem called "Eating Poetry":

*Ink runs from the corners of my mouth.  
There is no happiness like mine.  
I have been eating poetry.*

Strand published a novel in 1978 titled *The Monument*, and a collection of short fiction, *Mr. and Mrs. Baby and Other Stories*, in 1985. He has written children's literature and has translated poetry. His critical books on artists include *Hopper* (1994).

From 1990 to 1991 Strand served as the POET LAUREATE Consultant in Poetry to the Library of Congress. His *Blizzard of One: Poems* (1998) won the 1999 Pulitzer Prize.

#### Source

Kirby, David. *Mark Strand and the Poet's Place in Contemporary Culture*. Columbia: University of Missouri Press, 1990.

### *A Streetcar Named Desire* (produced 1947) play

Written by Tennessee Williams, *A Streetcar Named Desire* opened on December 3, 1947, and ran for 855 performances. The winner of the 1948 Pulitzer Prize in drama, the play brought to the stage two of the most famous characters in American drama, Stanley Kowalski and Blanche DuBois. It was Williams's second major success following his *The Glass Menagerie* in 1944.

The result of several years of revisions, Williams's play juxtaposes the lives of DuBois, a once-wealthy Southern belle whose understanding of reality is illusory, and Kowalski, a working-class man who views the world concretely. DuBois lives in the past and puts on airs; she is both repulsed by and attracted to Kowalski's ordinariness and brute strength. Stella, DuBois's sister and Kowalski's wife, bridges the two sensibilities.

The play can be read as a comment on the decline of the South and of an American past giving way to a cruder and more dynamic time. But Williams does not sentimentalize his characters nor turn them into symbols of history; rather, he allows their intensely individual natures to embody clashing ideas of masculinity and femininity and to provide context for an array of critical interpretations.

Williams published *A Streetcar Named Desire* in 1947. The play was made into a motion picture in 1951.

#### Sources

Bloom, Harold, ed. *Tennessee Williams's A Streetcar Named Desire*. New York: Chelsea House, 1988.

Kolin, Philip C., ed. *Confronting Tennessee Williams's A Streetcar Named Desire: Essays in Critical Pluralism*. Westport, Conn.: Greenwood Press, 1993.

Staggs, Sam. *When Blanche met Brando: The Scandalous Story of "A Streetcar Named Desire."* New York: St. Martin's Press, 2005.

### Structuralism

Structuralism refers to an intellectual movement in the human sciences that looks at cultural phenomena as a series of interlocking signs or sign-systems. The practice of Structuralism is deeply wedded to "semiotics," or the systematic study of signs. Whereas semioticians focus on systems of communication that consist overtly of signs—such as language—Structuralist critics apply the analytical techniques associated with semiotics to a wide range of phenomena, from literature to social mores, from religious practices to dietary patterns—and everything in between. Structuralism takes its primary cue from French linguist Ferdinand de Saussure's theory of language laid out in his *Course in General Linguistics* (1916). Saussure regarded language as a system of signs in which each sign is made up of a signifier (the word itself) and a signified (the concept or meaning). Saussure went on to argue that the relationship between signifier and signified was wholly arbitrary, so that the word's meaning had no direct relation to the concept it "signified." Rather, the sign achieved its meaning via its difference from other signs in the linguistic system. Structuralists apply this same model to cultural activities and phenomena under the assumption that one cannot understand a ritual or event within a culture as possessing meaning in and of itself but rather must analyze and describe its relative function within the larger cultural system of signs of which it is a part. In literature, Structuralist practice regards a literary text as a system of signs that is intricately tied to the larger cultural codes of which it is a part. As such, Structuralists reject the notion of literature as the coherent expression of a single author. French theorist Roland Barthes crystallized this Structuralist ethos in his 1968 essay, "The Death of the Author."

#### Sources

Culler, Jonathan. *Structuralist Poetics: Structuralism, Linguistics, and the Study of Literature*. Ithaca, N.Y.: Cornell University Press, 1975.

Greaney, Michael. *Contemporary Fiction and the Uses of Theory: The Novel from Structuralism to Postmodernism*. Basingstoke, U.K. & New York: Palgrave Macmillan, 2006.

Scholes, Robert. *Semiotics and Interpretation*. New Haven, Conn.: Yale University Press, 1982.

—Marshall Boswell

**Sturgeon, Theodore** (1918–1985) *novelist, short-story writer*

The author of more than thirty books, Theodore Sturgeon spent his childhood living on Staten Island and moved with his family to Philadelphia when he was an adolescent. A gymnast, Sturgeon had plans to attend Temple University on an athletic scholarship until he became ill at the age of fifteen; he attended Penn State Nautical School for a semester before shipping off to work as an engine-room laborer on a freighter.

While onboard, Sturgeon began writing. Upon his return to New York he began publishing stories in *McClure's* magazine. His first book, *Without Sorcery*, appeared in 1948. His third book, *More Than Human* (1953), is his best-known novel. Characteristic of Sturgeon's style, it is noteworthy for its psychological sophistication and speculative forays into the transcendence of the individual and the nature of the consciousness of the universe. Sturgeon's stories, which are generally considered to be his most popular works, appear in twenty-two collections published during his lifetime, including *A Touch of Strange* (1958), *Sturgeon in Orbit* (1964), *Sturgeon Is Alive and Well* (1971), *Visions and Venturers* (1978), and *The Stars Are the Styx* (1979).

**Sources**

Diskin, Lahna. *Theodore Sturgeon*. Mercer Island, Wash.: Star-mont House, 1981.  
Menger, Lucy. *Theodore Sturgeon*. New York: Ungar, 1981

**Styron, William** (1925–2006) *novelist*

"Confess, that all nations may know," he repeated beneath his breath, the pen scratching away. "And what else?" he said, looking up.

"Then the Lord told me: *Confess, that thy acts may be known to all men.*"

—*The Confessions of Nat Turner* (1967)

William Styron was born in Newport News, Virginia. He dropped out of college during WORLD WAR II to enlist in the marines. While in Officer Candidate School he took a creative-writing course at Duke University; after the war he resumed his education and graduated from Duke in 1947. He then moved to New York, where he worked as an editor and began writing a novel. Styron's debut, *Lie Down in Darkness* (1951), concerned a decadent Southern family that drives its sensitive daughter to suicide. Styron's work was hailed by critics, and the novel won a Prix de Rome in 1952. His next success was a novella titled *The Long March* (1956), based on his experience in the marines. In 1960 Styron published *Set This House on Fire*, an experimental novel in which two narrators attempt to reconcile the events surrounding the death of their mutual friend. When Styron returned to the milieu of

the South with his *THE CONFESSIONS OF NAT TURNER* (1967), he was awarded the 1968 Pulitzer Prize.

Styron's next major work, *SOPHIE'S CHOICE* (1979), examines the Holocaust from the point of view of a Polish Catholic survivor of Auschwitz who is lamenting her inability to save both her children from the gas chamber. Once again writing his way into controversy, Styron was criticized for telling a Holocaust story about a non-Jew; he defended this decision by explaining that it was an attempt to universalize the horrors of the Holocaust—an event Styron considered ultimately to be "antihuman."

Beginning in 1985, Styron suffered from a severe clinical depression. He catalogued his experiences and suicidal tendencies in his *Darkness Visible: A Memoir* (1990). Styron died of pneumonia in 2006.

**Sources**

Casciato, Arthur D., and James L. W. West III, eds. *Critical Essays on William Styron*. Boston: G. K. Hall, 1982.  
Cologne-Brookes, Gavin. *The Novels of William Styron: From Harmony to History*. Baton Rouge: Louisiana State University Press, 1995.  
West, James L. W., III. *William Styron: A Life*. New York: Random House, 1998.

**Sukenick, Ronald** (1932–2004) *novelist, short-story writer, essayist*

Born in Brooklyn, New York, Ronald Sukenick was educated at Cornell, where he received his B.A. in 1955. He completed graduate work at Brandeis University, earning his M.A. in 1957 and his Ph.D. in 1962; he published his dissertation as *Wallace Stevens: Musing the Obscure* (1967). While he was in college, he began writing stories that later appeared in *The Death of the Novel and Other Stories* (1969).

His novels include his debut, *UP* (1968), a comic novel about a young man's attempts to write a first novel. *Out* (1973) explores New Yorkers in the 1960s who move to California in search of a better life. *98.6* (1975) is set in a commune in the West. *Blown Away* (1986) deals with Hollywood. Highly praised for his innovative style and structure, Sukenick exhibits a self-consciousness about writing fiction (associated with METAFICTION) that often makes the writing itself the subject of his books. His later stories are collected in *The Endless Short Story* (1986). He has also published novels that deal with politics and Jewish identity, *Doggy Bag* (1994) and *Mosaic Man* (1999).

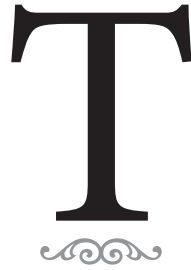
**Sources**

Kutnik, Jerzy. *The Novel as Performance: The Fiction of Ronald Sukenick and Raymond Federman*. Carbondale: Southern Illinois University Press, 1986.  
Roberson, Matthew, ed. *Musing the Mosaic: Approaches to Ronald Sukenick*. Albany: State University of New York, 2003.

**Swados, Harvey** (1920–1972) *novelist, short-story writer, essayist*

Harvey Swados was born in Buffalo, New York, and was educated at the University of Michigan, where he earned his B.A. in 1940. His novels strongly reflect a socialist point of view that has much in common with the proletarian literature of the 1930s, although Swados's characters include artists

and industrialists as well as members of the laboring lower classes. In *False Coin* (1959) the artist struggles to maintain his principles in a consumer society. *Standing Fast* (1970) focuses on a small group of dedicated Marxists. *On the Line* (1957) is a short-story collection that details the lives of auto-assembly workers. Swados's essays are collected in *A Radical's America* (1962).



**Taylor, Edward** (circa 1642–1729) *poet*

*Make mee, O Lord, thy Spinning Wheele compleat.*  
—“Huswifery” (circa 1682)

Edward Taylor was born in Leicestershire, England, around 1642 to Margaret and William Taylor, a yeoman farmer. His literary reputation rests on his poems rather than his sermons, and that reputation was not established until the 1930s and early 1940s when those poems were first published. As a young boy, he lived through the instability of the English Civil War; as a young man, he refused to sign the Act of Uniformity of 1662, and thus he was banned from teaching school and from nonconformist worship. He decided to seek refuge in Boston. The Atlantic crossing was long and difficult, and Taylor kept a diary of the seventy-day journey. Arriving in Massachusetts, he entered HARVARD COLLEGE on July 23, 1668, rooming for two years with Samuel SEWALL. He received his degree in 1671 and chose to take a post as pastor and physician in the frontier town of Westfield, where he remained for fifty years.

Taylor married twice. His first wife, Elizabeth Fitch of Norwich, Connecticut, died in 1686, leaving Taylor with three surviving children (out of their eight together); with his second wife, Ruth Wyllys of Hartford, Connecticut, Taylor had six children. Taylor was a man of quick passions and considerable wit. He was also a devout Puritan, who opposed the radical decision by the Reverend Samuel Stoddard to allow all congregants to receive communion. He wrote eloquent sermons in support of this and other conservative religious views and practices. Taylor’s most powerful work—making him, in the opinion of many critics, the author of the

finest seventeenth-century American verse—was his *PREPARATORY MEDITATIONS*, a private spiritual diary of more than two hundred poems composed between 1682 and 1725, in preparation for the administering of communion.

In *God’s Determinations Touching His Elect* (circa 1682), Taylor depicted the spiritual combat between God and the devil, a familiar theme to readers of John Milton’s (1608–1674) *Paradise Lost* (1667) or Michael Wigglesworth’s *The Day of Doom* (1662). But Taylor’s style is distinctive—homey, colloquial, and more poetic than Wigglesworth’s. The poem touches on all the central issues and tenets of Taylor’s Calvinistic commitments—predestination, God’s nature, creation, original sin, grace, the separation of the elect from the damned, and the joy of knowing salvation; yet, it explores these through a dramatic tale of the devil’s use of psychological ploys to produce despair and doubt in humans and turn them away from God. The devil argues that God does not even exist, but Christ’s reassurances are more powerful: “I am a Captain to your Will / You found me gracious, so shall still / Whilst that my Will is your Design.” Although the poem is written in various meters and styles, the theme of the joys of salvation unite the segments.

**Works**

Taylor, Edward. *The Poetical Works of Edward Taylor*, edited by Thomas H. Johnson. New York: Rockland Editions, 1939.  
Taylor. *Edward Taylor’s Christographia*, edited by Norman S. Grabo. New Haven & London: Yale University Press, 1962.  
Taylor. *A Transcript of Edward Taylor’s Metrical History of Christianity*, edited by Donald E. Stanford. Cleveland: Micro Photo, 1962; Ann Arbor: Books on Demand University Microfilms International, 1977.



29: 6<sup>m</sup> 1708 § 83. Meditation. Can. s. 1. I am torned out  
 A Garden, you a Garden, indeed.  
 Of all Delightfull & Beautifull flowers & sweet  
 A Cloud of rich perfum'd flowers did grow  
 From sweet & fragrant plants, for which was  
 Your singing birds from this garden wild.  
 And the Harp, Lord, thou comest to, is a Garden Sign  
 A Garden: Church, & with choiced Herbs & flowers.  
 Here sign: Bless. of the seed of life.  
 Here trees of Frankincense & Myrrour of borders.  
 Here's Sharon's Rose & Lilies: Beauties Strife.  
 Here's Cassia, & cinnamon, flowers, that Mays, & weaves  
 Sweet Salomon's: & all Heavens herbs of Grace.  
 Here's Order choiced, & all, all in print.  
 And sweet & blushing of some, sparkling  
 In white, Red, & purple flowers, & singing  
 Making of glory, & their choiced smiles have  
 Of Anomalous Vapors: Spiritual Drops.  
 This garden, is, the Church, this Paradise  
 Thou comest into, with thy choiced spirits guide  
 Weaving all Plants of Grace gust out life & spirit.  
 Their sweet perfume'd breath that's in the air  
 And singing their spirits sweet upon  
 Their beauties alter to thee, Holy One.  
 This garden too is of souls of thy Redeemed.  
 When thou thy spirits plants therein hast set  
 In their composition, now, & choicedly adorned  
 Substantified with Grace & grace  
 That my soul thy Paradise once be  
 Shall be my paradise it is with thee.  
 Wee see thee the garden, Lord, thy Grace my plant:  
 Wee see thee the vineyard, & my plants thy Vine:  
 Then come into the garden: water with rain  
 And make my days bleed in the deep red wine  
 When thou comest in, my garden flowers will perfume  
 And Psalm choicest Praise thou wilt

- Taylor. *The Diary of Edward Taylor*, edited by Francis Murphy. Springfield, Mass.: Connecticut Valley Historical Museum, 1964.
- Taylor. *Edward Taylor's Treatise Concerning the Lord's Supper*, edited by Grabo. East Lansing: Michigan State University Press, 1966.
- Taylor. *The Unpublished Writings of Edward Taylor*: volume 1, *Edward Taylor's "Church Records" and Related Sermons*; volume 2, *Edward Taylor vs. Solomon Stoddard: The Nature of the Lord's Supper*; volume 3, *Edward Taylor's Minor Poetry*, edited by Thomas M. and Virginia L. Davis. Boston: Twayne, 1981.
- Taylor. *The Poems of Edward Taylor*, edited by Donald E. Stanford. Chapel Hill: University of North Carolina Press, 1989.

### Sources

- Grabo, Norman S. *Edward Taylor*. Boston: Twayne, 1988.
- Guruswamy, Rosemary Fithian. *The Poems of Edward Taylor: A Reference Guide*. Westport, Conn.: Greenwood Press, 2003.
- Hammond, Jeffrey. *Edward Taylor: Fifty Years of Scholarship and Criticism*. Columbia, S.C.: Camden House, 1993.

### Recommended Writings

- Occasional Poems* (1680–1683)
- Gods Determinations Touching His Elect: and the Elects Combat in Their Conversion, and Coming up to God in Christ together with the Comfortable Effects Thereof* (circa 1682)
- Preparatory Meditations before My Approach to the Lord's Supper* (1682–1725)
- Christographia* (1692)

### Studying Edward Taylor

Edward Taylor served as minister of the Congregational church at Westfield, Massachusetts, and during this fifty-year tenure he wrote poems about ministerial preparations and meditations on faith. The poems remained in manuscript and out of public view until the mid twentieth century. Upon the discovery of his poems Taylor began to attract the interest of scholars. His collections include *God's Determinations Touching His Elect* (circa 1682), thirty-five poems that trace a path from Genesis to the Resurrection; *Preparatory Meditations* (1682–1725), more than two hundred poems; and *Occasional Poems* (1680–1683), which includes "Huswifery" and "Upon Wedlock, & Death of Children."

Scholarly biographical information appears in volume three of the *Unpublished Writings*, edited by Thomas Marion Davis and Virginia L. Davis and in *The Poems of Edward Taylor*, edited by Donald E. Stanford. Additional biographical studies include Stanford's *Edward Taylor* (University of Minnesota Pamphlets on American Writers, no. 52, Minneapolis: University of Minnesota Press, 1965); Stanford's "Edward Taylor" in *Major Writers of Early American Literature*, edited by Everett Emerson (Madison: University of Wisconsin Press, 1972, 59–91); and Norman S. Grabo's *Edward Taylor* (Boston: Twayne, 1988).

Students interested in scholarly studies of Edward Taylor's POETRY should consult Michael J. Colacurcio's "God's Determinations Touching Half-Way Membership: Occasion and Audience in Edward Taylor" (*American Literature*, 39 [1967]: 298–314); William J. Scheick's *The Will and the Word: The Poetry of Edward Taylor* (Athens: University of Georgia Press, 1974); Albert Gelpi's *The Tenth Muse: The Psyche of the American Poet* (Cambridge: Harvard University Press, 1975); Karl Keller's *The Example of Edward Taylor* (Amherst: University of Massachusetts Press, 1975); Michael Clark's "The Honeyed Knot of Puritan Aesthetics," in *Puritan Poets and Poetics: Seventeenth-Century American Poetry in Theory and Practice*, edited by Peter White and Harrison T. Mesersole (University Park: Pennsylvania State University Press, 1985, 67–83,); Karen E. Rowe's *Saint and Singer: Edward Taylor's Typology and the Poetics of Meditation* (Cambridge: Cambridge University Press, 1986); Jeffrey Hammond's "Who is Edward Taylor?: Voice and Reader in the Preparatory Meditations" (*American Poetry*, 7, no. 3 [1990]: 2–19); Hammond's *Sinful Self, Sainly Self: The Puritan Experience of Poetry* (Athens: University of Georgia Press, 1993); Linda Munk's *The Devil's Mousetrap: Redemption and Colonial American Literature* (Oxford: Oxford University Press, 1997); and *The Tayloring Shop: Essays on the Poetry of Edward Taylor in Honor of Thomas M. and Virginia L. Davis*, edited by Michael Schuldiner (Newark: University of Delaware Press, 1997).

Bibliographical and reference guides for Edward Taylor include Constance J. Gefvert's *Edward Taylor; an Annotated Bibliography, 1668–1970* (Kent, Ohio: Kent State University Press, 1971); William J. Scheick and JoElla Doggett's *Seventeenth-Century American Poetry: A Reference Guide* (Boston: G. K. Hall, 1977); Raymond A. Craig's *A Concordance to the Minor Poetry of Edward Taylor (1642?–1729)*, *American Colonial Poet* (Lewiston, N.Y.: Edwin Mellen Press, 1992); Hammond's *Edward Taylor: Fifty Years of Scholarship and Criticism* (Columbia, S.C.: Camden House, 1993); and Rosemary Fithian Guruswamy's *Poems of Edward Taylor: A Reference Guide* (Westport, Conn.: Greenwood Press, 2003).

Major Edward Taylor collections are located in the MASSACHUSETTS HISTORICAL SOCIETY; the Redwood Library and Athenaeum in Newport, Rhode Island; Yale University Library, Beinecke Rare Book and Manuscript Library; and the Westfield Athenaeum in Westfield, Massachusetts.

### Tennent, Gilbert (1703–1764) clergyman

Gilbert Tennent, one of the leaders of the GREAT AWAKENING, was born February 5, 1703, in Vinnecash, Ireland. He was the son of Katherine Kennedy Tennent and William Tennent Sr., a clergyman. In 1718 Gilbert Tennent immigrated to Philadelphia with his family after his father renounced his ordination in the Church of Ireland and returned to Presbyterianism. Tennent experienced conversion himself in 1723 under the spiritual guidance of his father.



Tennent acquired an M.A. degree from Yale College in 1725. That same year he obtained a license from the Philadelphia Presbytery, and in 1726 he was ordained in New Brunswick, New Jersey. He remained a pastor there until 1743. Shortly after his ordination, he became acquainted with the Dutch Reformed pastor Jacobus Frelinghuysen (1691–1748), whose piety greatly influenced Tennent.

In 1739 Tennent accompanied George WHITEFIELD, a traveling Methodist preacher and the most charismatic of the “Awakeners,” or revivalist ministers, on a preaching tour through the middle colonies, Tennent introducing Whitefield to important clergy along the way. This tour had the effect of binding together the heretofore scattered revival efforts in NEW ENGLAND and New Jersey into the First Great Awakening. As a result of his tour with Whitefield, Tennent published *THE DANGER OF AN UNCONVERTED MINISTRY* (1740), asserting that those ministers who stressed theological orthodoxy over practical piety were leading their pastorate astray.

In 1741 supporters of the Presbyterian Awakening were expelled from the Synod of Philadelphia. Tennent was crucial in convincing the New York Presbytery to separate from the Philadelphia Synod in 1745 and form a rival synod composed of these expelled pastors. The New York Synod was thus the institutional bastion of the Awakening faith.

Tennent left New Brunswick in 1743 to pastor in Philadelphia, where he preached more-traditional Calvinist doctrines and called for a unification of the Philadelphia and New York synods, which he achieved in 1758. He was named the first moderator of the new synod at their first full meeting, thus burying the tensions produced during the Awakening. Tennent died in Philadelphia on July 23, 1764.

## Works

Tennent, Gilbert. *A Solemn Warning to the Secure World*. Boston: S. Kneeland & T. Green for D. Henchman, 1735; Early American Imprints, 3967.

Tennent. *The Danger of an Unconverted Ministry, Considered in a Sermon on Mark VI. 34*. Philadelphia: Printed by Benjamin Franklin, 1740; Early American Imprints, 4609, 4610.

Tennent. *Sermons on Important Subjects; Adapted to the Perilous State of the British Nation*. Philadelphia: Printed by James Chattin, 1758; Early American Imprints, 8266.

## Sources

Coalter, Milton J., Jr. *Gilbert Tennent, Son of Thunder: A Case Study of Continental Pietism's Impact on the First Great Awakening in the Middle Colonies*. Baltimore, Md.: Greenwood Press, 1986.

Lambert, Frank. *Inventing the “Great Awakening.”* Princeton, N.J.: Princeton University Press, 1999.

Lambert. *Pedlar in Divinity: George Whitefield and the Transatlantic Revivals, 1737–1770*. Princeton, N.J.: Princeton University Press, 1994.

## Tenney, Tabitha Gilman (1762–1837) novelist

Tabitha Gilman was born April 7, 1762, in Exeter, New Hampshire, the daughter and oldest child of the socially prominent Samuel and Lydia Robinson Giddings Gilman. She had little, if any, formal education—except for training in fashion and household management. She remained at home to care for her mother for several years after her father's death. In 1785, Tabitha Gilman began a courtship with Samuel Tenney, a doctor and a PATRIOT who served in the AMERICAN REVOLUTION. When they married in 1788, he was forty, and she was twenty-six, which was considered quite late for a woman of the eighteenth century. The Tenneys had no children. They spent much of their time in Washington, D.C., where he served in Congress from 1800 through 1807.

Tenney wrote one novel, *Female Quixotism: Exhibited in the Romantic Opinions and Extravagant Adventures of Dorcasina Sheldon* (1801). It was dedicated “to all Columbian Young Ladies, who Read Novels & Romances.” *Female Quixotism* was intended to educate; it satirized sentimentality and sentimental fiction. Dorcasina, heroine of the novel, is a victim of her sentimental education, blind to the vast differences between her real life and the life of her fantasies. As a result, she turns down her only suitor when he does not live up to her image of a romantic beau. Not until her old age does she realize her mistake. She discovers then that a charming but unscrupulous suitor is plotting to marry her for her money and have her committed to a mental institution.

Samuel Tenney appears to have encouraged his wife's literary interest, but after his death on February 6, 1816, she abandoned writing and devoted her days to needlepoint. She died in Exeter on May 2, 1837, at the peak of her popularity.

## Work

Tenney, Tabitha Gilman. *Female Quixotism: Exhibited in the Romantic Opinions and Extravagant Adventures of Dorcasina Sheldon*. Boston: Printed by I. Thomas and E. T. Andrews, 1801; edited by Jean Nienkamp and Andrea Collins. New York: Oxford University Press, 1992; Early American Imprints, second series, 1396.

## Source

Bontatibus, Donna R. *The Seduction Novel of the Early Nation: A Call for Socio-Political Reform*. East Lansing: Michigan State University Press, 1999.

## Thomas, Gabriel (1661–1714) historian

Historian and geographer Gabriel Thomas was born in Wales, the son of QUAKER parents. At the age of twenty, he joined a group of William PENN's colonists in crossing the Atlantic to settle in Philadelphia. He returned to England in 1697 to oversee the publication of his *Historical and Geographical Account of Pennsylvania and of West-New-Jersey*

(1698), a book that described the plant and animal life of the region. Thomas remained in England until 1702.

The book was a PROMOTIONAL TRACT that painted a positive picture of Pennsylvania—stressing, and perhaps exaggerating, the colony's excellent climate and economic opportunities. Thomas apparently believed that his well-written and persuasive book, which he dedicated to Penn, was responsible for much of the prosperity the colony enjoyed after its publication. He insisted that Penn therefore owed him an appointive post in New Castle County. When Penn refused to give Thomas an appointment, Thomas attacked Penn as “beggarly” and brought the case to the Board of Trade in England. Whether the board entertained the complaint or handed down a decision is unknown, but when Thomas at last returned to America, he settled in a part of Pennsylvania that became Delaware and did not return to Philadelphia until 1712. He died two years later.

### Work

Thomas, Gabriel. *An Historical and Geographical Account of the Province and Country of Pennsylvania, and of the West-New-Jersey in America*. London: Printed by Auran for A. Baldwin, 1698; Ann Arbor, Mich.: University Microfilms, 1973.

### Source

Klepp, Susan E. “Demography in Early Philadelphia, 1690–1860,” *Proceedings of the American Philosophical Society*, 133, 2 (1989): 85–111. Symposium on the Demographic History of the Philadelphia Region, 1600–1860.

### Thomas, Isaiah (1749–1831) *journalist, editor*

Isaiah Thomas was born in Boston, Massachusetts, on January 19, 1749, the youngest son of Moses and Fidelity Grant Thomas. Moses Thomas was a sailor who died by the time Isaiah was three years old. His mother set up a small shop to support her five children. By the time he was eight, Isaiah was apprenticed to a local printer. He and his master, Zachariah Fowle, did not get along, however, and after a serious disagreement the young apprentice fled to Halifax, Nova Scotia, where he took a job at *The Halifax Gazette or Weekly Advertiser*.

Thomas became a central figure at the *Gazette*. He provoked controversy when he published a protest against the STAMP ACT of 1765. The public response led him to leave Nova Scotia, and relocate briefly in Portsmouth, New Hampshire. He attempted to return to his position with his former Boston master, but the two men were unable to work together. Thomas departed, this time for South Carolina, where he found a job at Charleston's pro-British newspaper, *The South Carolina and American General Gazette*. During his two-year stay in Charleston, Thomas met and married Mary Dill, but he divorced her in 1777, claiming she had committed adultery.

In 1770 Thomas returned once again to Boston and renewed his relationship with Fowle. This time working as partners, the two printers established a new paper, *The Massachusetts Spy*. Although the editors insisted that the paper was politically neutral, it soon earned a reputation as a pro-Whig, or revolutionary, news organ. LOYALISTS first tried to pressure Thomas into closing down the paper. Failing that, they attempted unsuccessfully to buy it from him. His reputation soon spread beyond Massachusetts, and he was burned in effigy by Loyalists in several colonies.

Undaunted, Thomas allowed the Sons of Liberty to attack Governor Thomas HUTCHINSON in the pages of the *Spy*. He was outspoken in denouncing those who tried to suppress his paper. Americans faced a choice, he wrote: “we may next have padlocks on our lips and fetters on our legs, or FIGHT OUR WAY TO CONSTITUTIONAL FREEDOM.”

In April 1775 Thomas was forced to flee British-occupied Boston. Before he left, he managed to have his presses and type secretly shipped to Worcester, Massachusetts, and by early May his newspaper had resurfaced as *The Massachusetts Spy, or, American Oracle of Liberty*. Although financial contributions to the *Spy* dried up as revolutionaries devoted their resources to the war effort, Thomas was rewarded with an appointment from the Continental Congress as the local postmaster in Worcester. By 1778 the *Spy* had been revitalized as *Thomas's Massachusetts Spy, or, American Oracle of Liberty*. Opponents condemned it as a “sedition factory,” but such notable patriots as James OTIS, Joseph Warren (1741–1775), Paul REVERE, and John Hancock (1737–1793) published in it anonymously. The paper's partisanship won it a wide readership, reaching more than three thousand subscribers by 1775, and Thomas's financial situation improved steadily.

By 1793 Thomas owned as many as sixteen presses, a paper mill, and a bindery as well as bookstores from Massachusetts to Maryland. He ran one of the largest printing companies in the English-speaking world, publishing Bibles, novels, textbooks, lyric books, ALMANACS, and dictionaries. In 1802 Thomas turned this empire over to Isaiah Thomas Jr., his son with Mary Fowle, whom he had married in 1779. He then began work on his *History of Printing in America, with a Biography of Printers, and an Account of Newspapers*, which he published in 1810. He also organized the AMERICAN ANTIQUARIAN SOCIETY in 1812. In 1819, at the age of seventy, he married for a third time, to Rebecca Armstrong, but they separated in 1822.

Although Thomas published several magazines, most notably *The Royal American Magazine*, which encouraged a popular interest in the short story, he is mostly remembered for his newspaper work. He died in April 1831.

### Work

Thomas, Isaiah. *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers . . .*, 2 volumes. Worcester, Mass.: Isaiah Thomas, 1810; second edition,



Albany, N.Y.: Printed by J. Munsell, 1874; reprinted and edited by Marcus A. McCorison, New York: Weathervane, 1970; Early American Imprints, second series, 21483.

### Sources

Amory, Hugh. *Bibliography and the Book Trades: Studies in the Print Culture of Early New England*, edited by David D. Hall. Philadelphia: University of Pennsylvania Press, 2004.

Amory and David D. Hall, eds. *A History of the Book in America, Volume One: The Colonial Book in the Atlantic World*. Cambridge & New York: Cambridge University Press, 2000.

Marble, Annie Russell. *From 'Prentice to Patron: The Life Story of Isaiah Thomas*. New York: Appleton-Century, 1935.

Nichols, Charles Lemuel. *Isaiah Thomas, Printer, Writer and Collector: A Paper Read April 12, 1911, before the Club of Odd Volumes*. New York: Burt Franklin, 1971.

### Torrey, Samuel (1632–1707) minister

Born in England in 1632, Samuel Torrey was the son of Captain William and Jane Havilano Torrey. In 1640 Torrey and his father immigrated to Massachusetts, settling in the town of Weymouth. Samuel entered HARVARD at the age of twenty-one but did not receive his degree. Despite his failure to graduate, Torrey pursued a career as a minister, and by 1666 the church in Weymouth had called him to preach.

Torrey played an increasingly important role in the spiritual and political life of the colony. A contemporary, Thomas Prince, spoke admiringly of the “singular Esteem and Intimacy” Torrey enjoyed with such powerful men as Lieutenant Governor William Stoughton (1631–1701) and Chief Justice Samuel Sewall. Torrey was invited to give a record number of four election sermons between 1667 and 1795. Perhaps his most satisfying moment came, however, when Harvard invited their most distinguished dropout to serve as president of the college—he declined.

Only four pieces of writing by Samuel Torrey have survived: a memorial to his friend William Thompson and three election sermons. In these sermons Torrey elaborates on a familiar theme in Puritan society—the decline of spiritual rigor among the Massachusetts colonists and the abandonment of the original settlers’ holy mission by the second and third generations. In his *JEREMIAD A Plea for the Life of a Dying Religion* (1683), Torrey laments the deterioration of the colonists’ commitment to the “city upon a Hill,” and calls for a renewal of spiritual energies.

Torrey married Mary Rawson in 1657, and following her death he married Mary Symmes. Neither marriage produced children. He died on April 27, 1707.

### Works

Torrey, Samuel. *An Exhortation unto Reformation, Amplified, by a Discourse Concerning the Parts and Progress of that Work, According to the Word of God*. Cambridge, Mass.:

Printed by Marmaduke Johnson, 1674; Early American Imprints, 197.

Torrey. *A Plea for the Life of Dying Religion from the Word of the Lord*. Boston: Printed by Samuel Green for Samuel Sewall, 1683; Early American Imprints, 353.

Torrey. *Mans Extremity, Gods Opportunity. Or, A Display of Gods Sovereign Grace, in Saving a People Whose Recovery, as to Men and Means is Next to Desperate*. Boston: Printed by Bartholomew Green for Michael Perry, 1695; Early American Imprints, 739.

### Sources

Bozeman, Theodore Dwight. *To Live Ancient Lives: The Primitivist Dimension in Puritanism*. Chapel Hill: University of North Carolina Press, 1988.

Murdock, Kenneth B., ed. *Handkerchiefs from Paul: Being Pious and Consolatory Verses of Puritan Massachusetts. . . .* Cambridge: Harvard University Press, 1927.

### Towne, Benjamin (circa 1740–1793) journalist, printer

Benjamin Towne, born in Lincolnshire, England, around 1740, arrived in Pennsylvania in the 1760s with some training as a printer. William GODDARD, publisher of the *Pennsylvania Chronicle*, hired Towne as a journeyman in 1769. Towne made a quick transition from journeyman to printer by purchasing a partnership in Goddard’s business using funds loaned to him by Goddard’s backers, Joseph GALLOWAY and Thomas Wharton (1735–1778). The partnership was dissolved in early 1770, returning Towne to the status of journeyman.

After five years of hired employment, Towne opened his own printing shop in 1774, and by January 1775 he was publishing his own newspaper, *The Pennsylvania Evening Post*. Towne positioned his paper in a crowded market—five other weekly newspapers were available in Philadelphia—by publishing the *Post* triweekly.

The *Post* became a leading voice for the PATRIOT cause, but it made a quick transition to the Tory, or LOYALIST, position during the British occupation of the city. Towne’s printing business flourished temporarily following the evacuation of the British. As the sole remaining printer in the city, he secured the printing contracts for the Continental Congress and the state government. However, his situation was quickly reversed when he was included among a list of traitors that was made public in his own paper. He also became the subject of severe public criticism for his pro-British sentiments.

Towne attempted to remedy his situation by publishing anti-Tory articles and by allying himself with the conservative faction. However, he published several pseudonymous editorials that were highly critical of Thomas PAINE, Paine’s supporters, and the liberal state constitution of 1776. One of these editorials depicted Paine, the author of the popular and

influential *Common Sense* (1776), as a political mercenary for the British. Towne was apprehended by Paine's supporters and forced to reveal the identity of the author, Whitehead Humphreys (1734–1786). Humphreys successfully resisted the mob, but the experience frightened Towne into changing his editorial stance. It also contributed to the demise of the *Post*. Beginning in 1780, the paper declined in importance. Towne employed several innovative strategies to increase sales, including street sales and daily publication. Every attempt to revive the paper failed, however, and the *Post* ceased in 1784. Towne continued to operate his printing business until his death in 1793.

### Works

Towne, Benjamin. *A Defence of Messrs. Galloway and Whar-ton, Late Printers of the Pennsylvania Chronicle Humbly Offered*. . . . Philadelphia: N.p., 1770.

Towne. *To the Public, and Particularly the Kind Customers of the Pennsylvania Chronicle, &c.: As the Hot Temper and Cholerick Disposition of My Unhappy Partner, William Goddard, Incapacitate Him from Reasoning, with Coolness and Decency, on the Subject of Dispute between Us, No Motive Could Have Induced Me to Reply to His Unmannerly Publication, But That of Defending My Character*. Philadelphia: N.p., 1770; Early American Imprints, 11896.

*The Pennsylvania Evening Post*. Philadelphia: Printed and edited by Benjamin Towne, 1775–1781; Early American Imprints.

### Source

Thomas, Isaiah. *The History of Printing in America, with a Biography of Printers, and an Account of Newspapers* . . . , 2 volumes. Worcester, Mass.: Isaiah Thomas, 1810; second edition, Albany, N.Y.: Printed by J. Munsell, 1874; reprinted and edited by Marcus A. McCorison, New York: Weathervane, 1970; Early American Imprints, second series, 21483.

### Trumbull, John (1750–1831) poet, writer

Born in Waterbury, Connecticut, on April 24, 1750, John is best known for his humorous and often scathing SATIRE. The son of the Reverend John Trumbull, a trustee of Yale College, and Sarah Whitman Trumbull, the daughter of a noted clergyman, Trumbull was a child prodigy. He learned to read at age two and passed the entrance exam to Yale at seven. He entered Yale when he was thirteen, received a B.A. degree and prestigious fellowship in 1767 and stayed on to receive his M.A. degree in 1770. Trumbull then left Yale, studied law for two years, and passed the bar in 1773. By the age of twenty-six, he had a law practice in New Haven and had married Sarah Hubbard.

In 1789 Trumbull began his formal political career, serving as state attorney for the county of Hartford. In 1792 he was elected to represent the township of Hartford in the state

legislature, and in 1801 he was appointed Judge of the Supreme Court of Connecticut. He became Judge of the Supreme Court of Errors in 1808.

During his years at Yale, Trumbull began to write poetry. Influenced by English poets Alexander Pope (1688–1744), Jonathan Swift (1667–1745), and Samuel Butler (1613–1680), he worked with Timothy Dwight on *The Meddler*, a series of essays published from September 1769 to January 1770 in *The Boston Chronicle*. Trumbull probably wrote most of the essays, which address such subjects as humor, flirting, language, sin, and religion. The two collaborated again on a group of essays titled *The Correspondent*, some of which were published in 1770 and the rest in 1773. Once again, Trumbull wrote the majority of the essays. His tone in *The Correspondent* is more earnest than in *The Meddler*, but both collections are marked by his characteristically witty ruminations and criticisms.

Trumbull's most popular work, *The Progress of Dulness*, is a verse satire published in three parts in 1772 and 1773 that mocks Yale's educational techniques as well as its methods of preparing ministers. Through his main characters, Tom Brainless, Dick Hairbrain, and Harriet Simper, Trumbull demonstrates the disastrous, if comical, consequences of Yale pedagogy. Tom Brainless, described as "a fellow, without any share of genius, or application of study," can still make his way through a college "where ignorance wanders unmolested . . . and examinations are dwindled to mere form and ceremony." Tom's stint at Yale is little more than "Four years at college dozed away / In sleep, slothfulness, and play." As he prepares for the ministry, Tom "settles down with earnest zeal / Sermons to study, and to steal."

In part two of *The Progress of Dulness*, Trumbull introduces Dick Hairbrain, a student of provincial background, who gambles in college, mimics foreign habits as a young adult, becomes a fop, gets into debt, and finally, as an older man, is pushed aside by younger dandies. In part three Trumbull introduces Harriet Simper, a foolish and conniving woman obsessed with fashion who is the product of the indifference toward women's education. As Harriet's aunt remarks: "And why should girls be learned or wise? / Books only serve to spoil their eyes." Harriet, her brief moment of glory cut short by other coquettish women, has few options other than to marry the Reverend Tom Brainless after Dick Hairbrain refuses her advances.

Trumbull's other popular satire, *M'Fingal*, was written during the AMERICAN REVOLUTION. This epic poem, the first part of which was published in 1772 (the second and third, in 1773), was meant to arouse support for the PATRIOT cause and to deride the British and the LOYALISTS. It was also designed to illustrate the pomposity of polemical figures on both sides. As Trumbull explained in a letter to John ADAMS in 1775, his goal was nothing less than "to Expose a number of the principal Villains of the day, to ridicule the high blustering menaces & great expectations of the Tory party, & to

burlesque the achievements of our ministerial Heroes, civil, ecclesiastical & military.”

In the first canto, Trumbull mocks the speeches of both M’Fingal, a Loyalist from Scotland and justice of the peace in a town outside Boston, and his opponent Honorius, a Whig Patriot, possibly John Adams. The second canto continues this conflict as M’Fingal makes speeches supporting the Loyalist stance. In the third canto, Whigs interrupt arguments between M’Fingal and Honorius by trying to erect a liberty pole. When M’Fingal tries to intercede, he is tarred and feathered. In the fourth canto, M’Fingal is forced to flee Boston after reciting a verse about the demise of the English during a secret Tory meeting.

Trumbull was generally regarded as the most talented of the CONNECTICUT WITS, America’s first literary group. His work, especially *M’Fingal*, was lauded by critics before he died in 1831.

### Works

Trumbull, John. *The Progress of Dulness, Part First; or, the Rare Adventures of Tom Brainless*. New Haven, Conn.: Printed by Thomas & Samuel Green, 1772; Early American Imprints, 12585; corrected, 1773; Early American Imprints, 13050.

Trumbull. *The Progress of Dulness, Part Second; or, an Essay on the Life and Character of Dick Hairbrain of Finical Memory*. New Haven, Conn.: Printed by Thomas & Samuel Green, 1773; Early American Imprints, 13051.

Trumbull. *The Progress of Dulness, Part Third, and Last: Sometimes Called, The Progress of Coquetry, or the Adventures of Miss Harriet Simper*. New Haven, Conn.: Printed by Thomas & Samuel Green, 1773; Early American Imprints, 13052.

Trumbull. *M’Fingal: A Modern Epic Poem. Canto First, or The Town-Meeting*. Philadelphia: Printed and sold by William & Thomas Bradford, 1775; Early American Imprints, 14528; revised and enlarged as *M’Fingal: A Modern Epic Poem, in Four Cantos*, Hartford: Hudson & Goodwin, 1782; Early American Imprints, 17750–17752.

### Sources

Cooper, Helen A. *John Trumbull: The Hand and Spirit of a Painter*. New Haven: Yale University Press, 1982.

Cowie, Alexander. *John Trumbull: Connecticut Wit*. Westport, Conn.: Greenwood Press, 1972.

Giles, Paul. *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730-1860*. Philadelphia: University of Pennsylvania Press, 2001.

### Tuesday Club of Annapolis (1745–1756)

The Tuesday Club of Annapolis, a social club, was established on May 14, 1745, and met every other Tuesday for eleven years for dining and entertainment, reciting of poetry, and exchanges of wit. Principal members included

Dr. Alexander HAMILTON, a Scottish physician, and other prominent merchants and public servants, such as John Bullen (d. 1764), William Cumming (circa 1696–1752), John Gordon (1717–1790), Robert Gordon (circa 1676–1753), John Lomas (d. 1757), Witham Marshe (d. 1765), and William Rogers (1699–1749). Known for its mock trials, playful songs, and lively literary and political exchanges, the Tuesday Club also attracted honorary members such as Thomas Bacon (circa 1700–1768), Thomas Cradock (circa 1718–1770), and Jonas Green (1712–1767), as well as distinguished visitors such as Benjamin FRANKLIN. Hamilton’s *The History of the Ancient and Honorable Tuesday Club*, a three-volume, 1,900–page fictionalized account of the club’s proceedings written under the pseudonym of Loquacious Scribble, Esq., recounts the club’s antics and playful activities. Members were expected to follow fifty-two laws of conduct; the most pervasive one was the “gelastic law,” directing its members “to laugh.” As Loquacious Scribble explains: “let your Laughing or Gelastication, be accompanied with good humour, a pleasant open, and Candid Countenance quite stript of Satyr, Sarcasm or Sneer.” Another of their maxims was to avoid the discussion of politics in such playful discourse. The Tuesday Club disbanded in 1756, just before Hamilton’s death.

### Work

Hamilton, Alexander. *The History of the Ancient and Honorable Tuesday Club*, 3 volumes, edited by Robert Micklus. Chapel Hill: University of North Carolina Press, 1990.

### Sources

Micklus, Robert. *The Comic Genius of Dr. Alexander Hamilton*. Knoxville: University of Tennessee Press, 1990.

Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.

### Turell, Jane Colman (1708–1735) poet

Jane Colman was born on February 25, 1708, the daughter of the Congregationalist minister Benjamin Colman and his wife, Jane. Delighted with an intellectually precocious child, the Reverend Colman devoted himself to her education, helping her develop epistolary skills by carrying on an extended correspondence with her while they lived in the same home. Although her father worried about Jane’s shyness and urged her to “look People in the Face,” he simultaneously reinforced the gender expectations of the era, calling on Jane to be modest and humble. This tension between propriety and potential could also be seen in his advice on her ambitions to be a writer. He encouraged Jane to perfect her skills but warned her to stay within the boundaries of proper female topics and audiences. Verse should be a pastime.



Apparently heeding her father's warnings regarding propriety, Colman continued to write POETRY, but did not publish any of her poems. Sending a recently composed verse to her father, Jane enclosed an apology. "I find," she wrote, "my Inclinations to Poetry still continue, tho' I hope I do not follow them to the omitting more necessary Things. It is my Study & Endeavor to be a Blessing." Among the "necessary Things" were marriage and motherhood. At the age of eighteen, Colman married Ebenezer Turell and bore four children, only one of whom survived infancy.

All that remains of Turell's poetry is what her husband and father chose to preserve. These works show her preference for the couplet form and her skill at biblical paraphrasing, Horatian imitation, and humor. Her style is exemplified in her "An Invitation into the Country, in Imitation of Horace":

*No stately beds my humble roofs adorn  
Of costly purple, by carved panthers borne;  
Nor can I boast Arabia's rich perfumes,  
Diffusing odors through our stately rooms. . . .  
Though I no down or tapestry can spread  
A Clean soft pillow shall support your head,  
Filled with the wool from off my tender sheep,  
On which with ease and safety you may sleep,  
The nightingale shall lull you to your rest,  
And be all calm and still as is your breast.*

Turell's most powerful poetry was perhaps written during her pregnancies. While carrying her third child, she recalled the tragedy of her first child, stillborn, and of her second, who died after ten days. The deaths of her children may have reinforced her melancholy and her anxiety about salvation. Turell died at age twenty-seven on March 26, 1735.

## Work

Turell, Jane. *Poems of Jane Turell and Martha Brewster*. Delmar: Scholars' Facsimiles and Reprints, 1979.

## Sources

Henigman, Laura. *Coming Into Communion: Pastoral Dialogues in Colonial New England*. Albany, N.Y.: State University of New York Press, 1999.

Scheick, William J. *Authority and Female Authorship in Colonial America*. Lexington: University Press of Kentucky, 1998.

## Tyler, Royall (1757–1826) playwright

Born in Boston, Massachusetts, William Clark Tyler changed his name following the death of his father, Royall Tyler, who was a member of the Long Room Club, a group that included many of Boston's leading PATRIOTS. The younger Tyler attended primary school in Boston during the early period of the colonies' rebellion. He received his bachelor's degree at HARVARD and then studied law

under several prominent attorneys, including Francis Dana (1743–1811).

Tyler was heavily influenced by the events of the AMERICAN REVOLUTION and by the nationalism of the Early Republic. In 1777 he temporarily suspended his legal career to enlist in John Hancock's regiment. After serving in the Battle of Rhode Island in 1778, Tyler returned to his legal career, settling in Braintree, Massachusetts, where he became a member of an intellectual and literary circle that met in the rooms of artist John Trumbull (1756–1843). During this period Tyler courted Abigail (Nabby) Adams, the daughter of John and Abigail ADAMS. The relationship ended after Adams joined her father in Europe while he was serving as an ambassador for the United States. In 1786 Tyler joined General Benjamin Lincoln's (1733–1810) campaign against SHAYS'S REBELLION, a revolt in western Massachusetts protesting a farmers' tax.

In 1787 Tyler moved to New York City, where he became friendly with people involved in the city's thriving theater. With no previous experience as a playwright, Tyler wrote two plays in 1787, *The Contrast* and *May Day in Town; or, New York in an Uproar*. Both of these plays were produced, but *The Contrast* appears to have been the more accomplished of the two works, since it was subsequently published. It was also the first DRAMA written by an American playwright to be staged professionally. Employing the style of the comedy of manners, Tyler used this play to examine the differences in American versus European values. Not surprisingly, Tyler found American values far superior to those of Britain and continental Europe. In developing his play, Tyler drew on the style developed by Molière, the master of French social comedy, and on the work of the English Restoration dramatists. This style, known as SATIRE, was also used by Mercy Otis WARREN, an American author who undoubtedly influenced Tyler.

Tyler eventually returned to Boston, resumed his legal practice, became a prominent judge in Vermont, and in 1794 married Mary Hunt Palmer, with whom he had eleven children. He continued to write, producing an additional play, *The Georgia Spec; or, Land in the Moon* (1797) and several fictional pieces, including *The Algerine Captive* (1797), *The Yankey in London* (1809), and *The Chestnut Trees* (1824).

## Works

Tyler, Royall. *The Contrast: A Comedy; in Five Acts: Written by a Citizen of the United States*. Philadelphia: Printed by Prichard & Hall, 1790; Early American Imprints, 22948.

Tyler. *The Algerine Captive*. Walpole, N.H.: Printed and sold by David Carlisle, 1797; Early American Imprints, 32945.

Tyler. *Four Plays*. Princeton, N.J.: Princeton University Press, 1941.

Tyler. *The Prose of Royall Tyler*, edited by Marius B. Péladeau. Montpelier: Vermont Historical Society, 1972.



**Sources**

- Brown, Jared. *The Theatre in America During the Revolution*. Cambridge & New York: Cambridge University Press, 1995.
- Carson, Ada Lou. *Royall Tyler*. Boston: Twayne, 1979.
- Richards, Jeffrey H. *Drama, Theatre, and Identity in the American New Republic*. Cambridge & New York: Cambridge University Press, 2005.
- Richardson, Gary A. *American Drama from the Colonial Period through World War I: A Critical History*. New York: Twayne, 1993.
- Tanselle, G. Thomas. *Royall Tyler*. Cambridge, Mass.: Harvard University Press, 1967.
- Wilmer, Steve E. *Theatre, Society and the Nation: Staging American Identities*. Cambridge & New York: Cambridge University Press, 2002.

## Tall Tale

This type of satirical fiction, characterized by exaggeration or by understatement, is associated with FOLKLORE. In America it probably made its first published appearance in Reverend Samuel A. Peters's *General History of Connecticut* (1781). The form was further refined by Washington IRVING in his *History of New York by Diedrich Knickerbocker* (1809). In part because its effectiveness often depended upon having an outsider as its audience, the tall tale is usually associated with the frontier, about which most readers knew little but were willing to believe much (see FRONTIER FICTION).

Frontier tall tales were originally oral rather than written, and it was in this mode that such mythic characters as Paul Bunyan, John Henry, and Mike Fink were invented. The reported exploits of such historic figures as Daniel Boone and Davy CROCKETT were only one step removed from pure invention. The *Crockett Almanacs* (some fifty of which appeared between 1835 and 1856), were filled with aggrandizing stories about the author and other real and imaginary characters.

The tall tale was a specialty of frontier journalists in newspapers such as *THE SPIRIT OF THE TIMES*. Among the well-known works by professional writers that make use of the form are Augustus Baldwin LONGSTREET'S *GEORGIA SCENES* (1835), Thomas Bangs THORPE'S "THE BIG BEAR OF ARKANSAS" (1839), and George Washington HARRIS'S "Sut Lovingood" yarns (1867). The literary tall tale reached its apogee with Mark Twain's (Samuel Langhorne CLEMENS) autobiographical travel book, *LIFE ON THE MISSISSIPPI* (1883), which recounts the author's apprenticeship as a steamboat captain.

## Sources

- Brown, Carolyn S. *The Tall Tale in American Folklore and Literature*. Knoxville: University of Tennessee Press, 1987.
- Dorson, Richard M. *Man and Beast in American Comic Legend*. Bloomington: Indiana University Press, 1982.
- Wonham, Henry B. *Mark Twain and the Art of the Tall Tale*. New York: Oxford University Press, 1993.

**Taylor, Bayard** (1825–1878) *poet, travel writer, novelist*  
A Quaker from Pennsylvania, Bayard Taylor began to write poetry at an early age. He published his first book of romantic poetry, *Ximena; or, The Battle of the Sierra Morena, and Other Poems* (1844), before he was twenty. Taylor funded a trip to Europe by sending letters to the *NEW-YORK TRIBUNE* describing details of his impressions there; the letters were later collected in *Views A-Foot; or, Europe Seen with Knapsack and Staff* (1846). When the newspaper sent him to California to report on the 1849 gold rush, he portrayed himself as an adventurer in his two-volume *Eldorado* (1850).

By 1851 Taylor was off to Egypt, Abyssinia (Ethiopia), Turkey, India, China, and (with Commodore Matthew Perry) Japan. Taylor's forte was exotic detail, a feature that abounds in his published accounts of these trips: *A Journey to Central Africa* (1854), *The Lands of the Saracen* (1855), and *A Visit to India, China, and Japan, in the Year 1853* (1855). Taylor's enormously popular lyceum lectures (see LYCEUM MOVEMENT) helped to invent the author tour and to transform the role of the author into a public celebrity.

After marrying Marie Hansen, a German woman, during a European trip, Taylor published *Northern Travel* (1857), *Travels in Greece and Russia* (1859), and *At Home*

and *Abroad* (1859). During these years of foreign tours, lecturing, and travel writing, Bayard also produced three books of poetry: *Rhymes of Travel, Ballads and Poems* (1849), *A Book of Romances, Lyrics, and Songs* (1852), and *Poems of the Orient* (1855). In the 1860s Taylor turned to writing novels. *Hannah Thurston* (1863) is a love story set in upstate New York; *John Godfrey* (1864) is a vivid portrait of New York literary life. He wrote about small-town and rural life in *The Story of Kennett* (1866) and *Joseph and His Friend* (1870), both set in Pennsylvania where he grew up. A collection of Taylor's short stories appeared in *Beauty and the Beast and Tales of Home* (1872). He complemented his prose with *Home Pastorals, Ballads, and Lyrics* (1875) and *The Echo Club and Other Literary Diversions* (1876), which contains lampoons of Walt WHITMAN and other poets of the day.

Taylor's two-volume translation of Goethe's *Faust* (1870–1871) took him eight years to complete and earned him the position of professor of German at Cornell in 1870.

### Sources

- Cary, Richard. *The Genteel Circle: Bayard Taylor and his New York Friends*. Ithaca, N.Y.: Cornell University Press, 1952.
- Croom, Richmond Beatty. *Bayard Taylor: Laureate of the Gilded Age*. Norman: University of Oklahoma Press, 1936.
- Wermuth, Paul C. *Bayard Taylor*. New York: Twayne, 1973.

### "The Tell-Tale Heart" by Edgar Allan Poe (1843) short story

After a successful run in the short-lived but popular literary journal *The Pioneer* in January 1843, Edgar Allan Poe's "The Tell-Tale Heart" was reprinted in *The Broadway Journal* (edited and co-owned by Poe) on August 23, 1845. The story's most arresting feature is its use of a mentally unstable first-person narrator—a technique that makes Poe's tale a forerunner of modern fictional treatments of the subconscious. Much of the horror effect of "The Tell-Tale Heart" derives from the reader's being privy to the madman's thoughts as he is driven to kill an innocent man.

### Sources

- Burdock, Michael L. *Grim Phantasms: Fear in Poe's Short Fiction*. New York: Garland, 1992.
- Smith, Andrew. *Gothic Radicalism: Literature, Philosophy, and Psychoanalysis in the Nineteenth Century*. New York: St. Martin's Press, 2000.

### Temperance Movement (circa 1808–1919)

Although efforts to ban production and consumption of alcoholic beverages existed in the United States even before the Revolutionary War, the movement gained momentum

throughout the nineteenth century as one of several social reform movements (see SUFFRAGISM and ABOLITIONISM). In 1808 a group in Saratoga, New York, took a public pledge not to drink intoxicating beverages. The American Temperance Society formed in Boston in 1826 and by the mid 1830s had 1.5 million members in over eight thousand chapters. Other formal organizations—many of them church sponsored—sprang up, inspired by the success of such tracts as Walt WHITMAN's *Franklin Evans; or The Inebriate* (1842) and T. S. ARTHUR's *TEN NIGHTS IN A BAR-ROOM* (1854).

During the CIVIL WAR the temperance movement took a backseat to the war effort, in both the North and the South. Afterward, however, the movement was reborn, this time trading its religious orientation for one more directly political. The movement maintained the air of a moral crusade, and its leaders began to appeal to voters in an effort to turn morality into legislation. Women, whose involvement in the movement had been a source of both strength and tension, exerted ever greater influence. Many suffragists, including Susan B. ANTHONY, Elizabeth Cady STANTON, and Lucy STONE, also spoke out for temperance. The Woman's Christian Temperance Union (WCTU) was founded in 1874 and by 1890 claimed nearly 150,000 members. The WCTU took on other causes, such as prison reform and world peace, but they were most successful at linking temperance with women's suffrage.

The temperance movement gained considerable political power, culminating in the ratification, in 1919, of the Eighteenth Amendment to the Constitution, which made Prohibition the law of the land. The Eighteenth Amendment was repealed in 1933, and in the meantime women's suffrage, which had been delayed by liquor industry lobbying, became law.

### Sources

- Bordin, Ruth Birgitta Anderson. *Woman and Temperance: The Quest for Power and Liberty, 1873–1900*. Philadelphia: Temple University Press, 1981.
- Epstein, Barbara L. *The Politics of Domesticity: Women, Evangelism, and Temperance in Nineteenth-Century America*. Middletown, Conn.: Wesleyan University Press, 1981.

### *Ten Nights in a Bar-Room* by Timothy Shay Arthur (Boston: L. P. Crown, 1854) novel

Written in the style of an eye-witness account, *Ten Nights in a Bar-Room, and What I Saw There* is a quintessential and best-selling example of antebellum TEMPERANCE MOVEMENT writing. While giving a detailed account of the workings of nineteenth-century taverns, T. S. ARTHUR dramatically represents alcohol as leading to a host of personal and societal calamities. The novel is set in the Ameri-

can village of Cedarville. Beset by a plague of alcohol, the village is pulled into depravity, drunkenness, gambling, and murder. The lurid and tearful events of each chapter contribute to the narrative's central theme: the only reasonable path for society is total abstinence from alcohol, enforceable by temperance law. The novel has been called "the *Uncle Tom's Cabin* of the antebellum temperance movement" (see *UNCLE TOM'S CABIN*). With a sensationalist plot that moves quickly along to track both the decline of poor inebriates and the sanctimonious piety of the innocents, Arthur's novel was a sensation, selling more than four hundred thousand copies and spawning an even more successful play.

#### Source

Arthur, Timothy Shay. *Ten Nights in a Bar-Room, and What I Saw There*, edited by Donald A. Koch. Cambridge, Mass.: Belknap Press of Harvard University Press, 1964.

—E. N. S.

#### Terhune, Mary Virginia (1830–1922) novelist, nonfiction writer

Known to her contemporaries as Marion Harland, Mary Virginia Terhune (born Mary Virginia Hawes) started her prolific writing career as an acclaimed author of domestic fiction, much of which offered romantic depictions of Virginia, where she was born. In her mid teens Hawes began contributing a series of moralistic stories to the Richmond *Weekly Presbyterian Press*. Her first novel, *Alone*, appeared under the name Marion Harland in 1854 and was followed in rapid succession by other novels and stories for such periodicals as *GODEY'S LADY'S BOOK* and *GRAHAM'S MAGAZINE*. In 1856 she married Edward Terhune, a Presbyterian minister. After moving to New Jersey in 1859, she remained in the North. Three of her six children survived to adulthood, and all became professional writers.

Terhune began her second career, as a writer of domestic advice, with *Common Sense in the Household* (1871). Extremely successful, this book of household hints and recipes went through many editions and was followed by additional books in the same vein. Beginning in the 1880s Terhune also did editorial work and continued to produce fiction and nonfiction pieces for magazines. In the 1890s she added lecturing to her activities and wrote several travel books and biographies. Between 1899 and 1917 Terhune wrote a syndicated column on domestic advice. At her death Terhune's seventy-year career led one journalist to write, "There was no American city so great, no cross-roads village so remote but the name of Marion Harland was as familiar there as if she had been a president of the United States."

—Brett Barney

#### "Thanatopsis" by William Cullen Bryant (1817) poem

William Cullen BRYANT first wrote this blank-verse poem—whose title translates from the Greek as "view of death"—when he was still studying law and under the influence of such meditations on mortality as Robert Blair's *The Grave* (1743) and William Cowper's *The Task* (1785). The poem was further revised before it first appeared in the September 1817 issue of the *NORTH AMERICAN REVIEW*, and by the time "Thanatopsis" was published in Bryant's first collection of poems in 1821, it had new opening and concluding stanzas. These stanzas entirely recast the poem, removing it from the philosophical influence of the English "graveyard school" of poets.

In the poem, a personified Nature counters "thoughts of the last bitter hour" with a pantheistic faith in the unity of life, for the dying person joins all people in all ages "in one mighty sepulchre,"—that is, in the natural world. The added closing stanza provides an explicit moral: Live in such a way that the grave will seem a rest rather than a punishment.

#### Sources

Brown, Charles H. *William Cullen Bryant*. New York: Scribner, 1971.

McLean, Albert F. *William Cullen Bryant*. Boston: Twayne, 1964.

#### Thaxter, Celia (1835–1894) nature writer, poet, children's writer

Born in Portsmouth, New Hampshire, Celia Thaxter moved with her family when she was four years old to the Isles of Shoals, a desolate group of islands off the Maine and New Hampshire coasts. She remained at the Shoals for most of her life, and the islands were often the subject of her writing. In recent years Thaxter has gained renewed attention as an important nature writer of the nineteenth century.

Thaxter's first published work was the poem "Land-Locked," printed in *THE ATLANTIC MONTHLY* in 1861. This publication marked the beginning of a long relationship with the magazine, during which time Thaxter became close friends with James T. FIELDS and his wife Annie FIELDS. The famous summer salon that Thaxter hosted attracted influential writers and artists, and her circle grew to include the New England literary elite, among them John Greenleaf WHITTIER, James Russell LOWELL, Nathaniel HAWTHORNE, and Sarah Orne JEWETT.

Thaxter's body of work includes the nature essays of *Among the Isles of Shoals* (1869–1873), more than 150 poems, dozens of stories for children, and the nonfiction *An Island Garden* (1894). Nearly all of her works appeared initially in periodicals such as *The Atlantic*, the *INDEPENDENT*, *Our Young Folks*, and *ST. NICHOLAS*.



**Source**

Mandel, Norma H. *Beyond the Garden Gate: The Life of Celia Laighton Thaxter*. Hanover: University Press of New England, 2004.

—Elizabeth Lorange

**Thompson, Daniel Pierce** (1795–1868) *novelist, historian*

Reared in rural Vermont and educated at Middlebury College, Daniel Pierce Thompson first distinguished himself as a lawyer and judge, compiling the state code, *Laws of Vermont*, in 1835. His literary career began that same year with the publication of *The Adventures of Timothy Peacock, Esq.* (1835), a satire about the Masons in Vermont. His *Green Mountain Boys* (1839), an historical ROMANCE about Ethan Allen and the New Hampshire land grants, proved to be a popular success. In 1847 Thompson published *Locke Amsden; or, The Schoolmaster*, which described the experiences of a self-educated Vermont boy who becomes a schoolteacher. In the novel Thompson critiqued popular educational philosophies of the period.

From 1849 until after the CIVIL WAR, Thompson published the abolitionist journal *Green Mountain Freeman* and wrote fiction based on the history and customs of his native region. He also wrote nonfiction such as his *History of Vermont and the Northern Campaign of 1777* (1851) and a *History of the Town of Montpelier* (1860).

**Source**

Flitcroft, John E. *The Novelist of Vermont: A Biographical and Critical Study of Daniel Pierce Thompson*. Cambridge, Mass.: Harvard University Press, 1929.

**Thomson, Mortimer Neal** (1831–1875) *journalist, humorist*

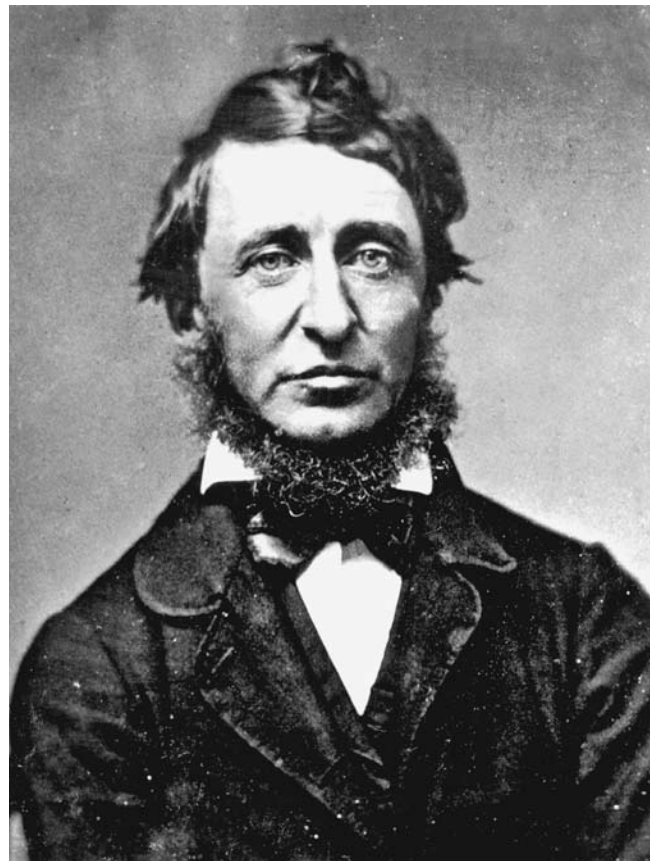
One of America's first professional humorists, Mortimer Neal Thomson (or Thompson) adopted the pen name Q. K. ("Queer Kitter") Philander Doesticks, P. B. in 1854 and began publishing parodies in periodicals such as *SPIRIT OF THE TIMES*. His first collection of sketches was published as *Doesticks, What He Says* (1855). Thomson went on to publish *Plu-ri-bus-tah, a Song That's by No Author* (1856), a lengthy parody of Henry Wadsworth LONGFELLOW's *THE SONG OF HIAWATHA* that targets feminism, P. T. BARNUM, the violent slavery conflict in Kansas, the Know-Nothing political movement, spiritualism, free love, and greed. In addition to other parodies, Thomson also wrote serious journalism, serving as a Southern correspondent for the *NEW-YORK TRIBUNE* during the CIVIL WAR. He published his collected *Tribune* pieces on criminals as *The History and Records of the Elephant Club* (1856) and his pieces on fortune-tellers as *The Witches, Prophets, and Planet Readers of New York* (1858).

**Thoreau, Henry David** (1817–1862) *nonfiction writer, poet*

*I went to the woods because I wished to live deliberately . . . and not, when I came to die, discover that I had not lived.*

—Walden (1854)

Henry David Thoreau was born in Concord, Massachusetts, of French and Scottish ancestry. He attended Harvard, graduating in 1837. Thoreau was particularly influenced by Ralph Waldo EMERSON and seems to have taken to heart the older writer's belief that men must immerse themselves in the natural environment in order to come to grips with universal principles. Unlike other transcendentalists (see TRANSCENDENTALISM), Thoreau was not attracted to utopian communities like FRUITLANDS and BROOK FARM, but instead wished to study the natural world and human character on an individual level. He wrote about a seven-day journey with his brother in his *A WEEK ON THE CONCORD AND MERRIMACK RIVERS* (1849). His two-year stay in a handmade cabin



Daguerreotype of Henry David Thoreau, 1856

Walden,  
or  
Life in 'The Woods'.

Addressed to my Townsmen.

By  
Henry J Thoreau.

At the time the following pages were written I lived alone, in the woods, a mile from any neighbor, in 'a house of my own building', on the shore of Walden pond, in Concord Massachusetts, and earned my living by the labor of my hands exclusively. I lived there two years and two months. At present I am a sojourner in 'civilized life' again.

I should not obtrude myself  
and my affairs so much on

# WALDEN; OR, LIFE IN THE WOODS.

BY HENRY D. THOREAU,  
AUTHOR OF "A WEEK ON THE CONCORD AND MERRIMACK RIVERS."



I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up. — Page 92.

BOSTON:  
TICKNOR AND FIELDS.  
M DCCC LIV.

Title page for the first edition of Thoreau's second book

at Walden Pond is well known through his transformation of the experience in *WALDEN* (1854).

In the book Thoreau's years at Walden are depicted as one man's desire to confront his talents and come to an understanding of his convictions. Thoreau made it plain, however, that he was not setting himself up as a representative or recommending a particular way of life. Rather, his experience at Walden was his way of finding out about himself and the world around him.

Like other transcendentalists, Thoreau supported ABOLITIONISM. He considered the Mexican War a pretense de-

signed to mask America's greed for territory and the South's desire to expand slaveholding in the West. When, during his stay at Walden, Thoreau was imprisoned for refusing to pay the poll tax that supported the Mexican War, he responded with his classic essay "CIVIL DISOBEDIENCE" (1849), in which he argued for the primacy of the individual conscience over government dictates.

Thoreau approached nature with both scientific and mystical sensibilities; indeed it is this dualism that makes his prose both a record of precise observation and an evocation of values that transcend the material world. Thoreau's friend William Ellery CHANNING called him a "poet-naturalist."

Thoreau's written accounts of his extensive travels in New England were published after his death as *Excursions* (1863), *The Maine Woods* (1864), *Cape Cod* (1865), and *A Yankee in Canada* (1866). He continued his travels and his abolitionist activities in spite of the tuberculosis that finally killed him. Before his death Thoreau planned to write an extensive study of the American Indians, for which he gathered material on a trip to Minnesota in 1861, but he could not recover his health and realized that he would soon die. He spent his remaining days putting his journals in order.

## Principal Books by Thoreau

*A Week on the Concord and Merrimack Rivers*. Boston & Cambridge, Mass.: Munroe, 1849.

*Walden; or, Life in the Woods*. Boston: Ticknor & Fields, 1854; republished as *Walden*. Boston: Ticknor & Fields, 1862.

*Excursions*. Boston: Ticknor & Fields, 1863.

*The Maine Woods*. Boston: Ticknor & Fields, 1864.

*Cape Cod*. Boston: Ticknor & Fields, 1865.

*A Yankee in Canada, with Anti-Slavery and Reform Papers*. Boston: Ticknor & Fields, 1866.

*Faith in a Seed: The Dispersion of Seeds and Other Late Natural History Writings*, edited by Bradley P. Dean. Washington, D.C.: Island Press, 1993.

*Wild Fruits: Thoreau's Rediscovered Last Manuscript*, edited by Dean. New York: Norton, 1999.

The definitive editions of Thoreau's works are included in the Princeton Edition:

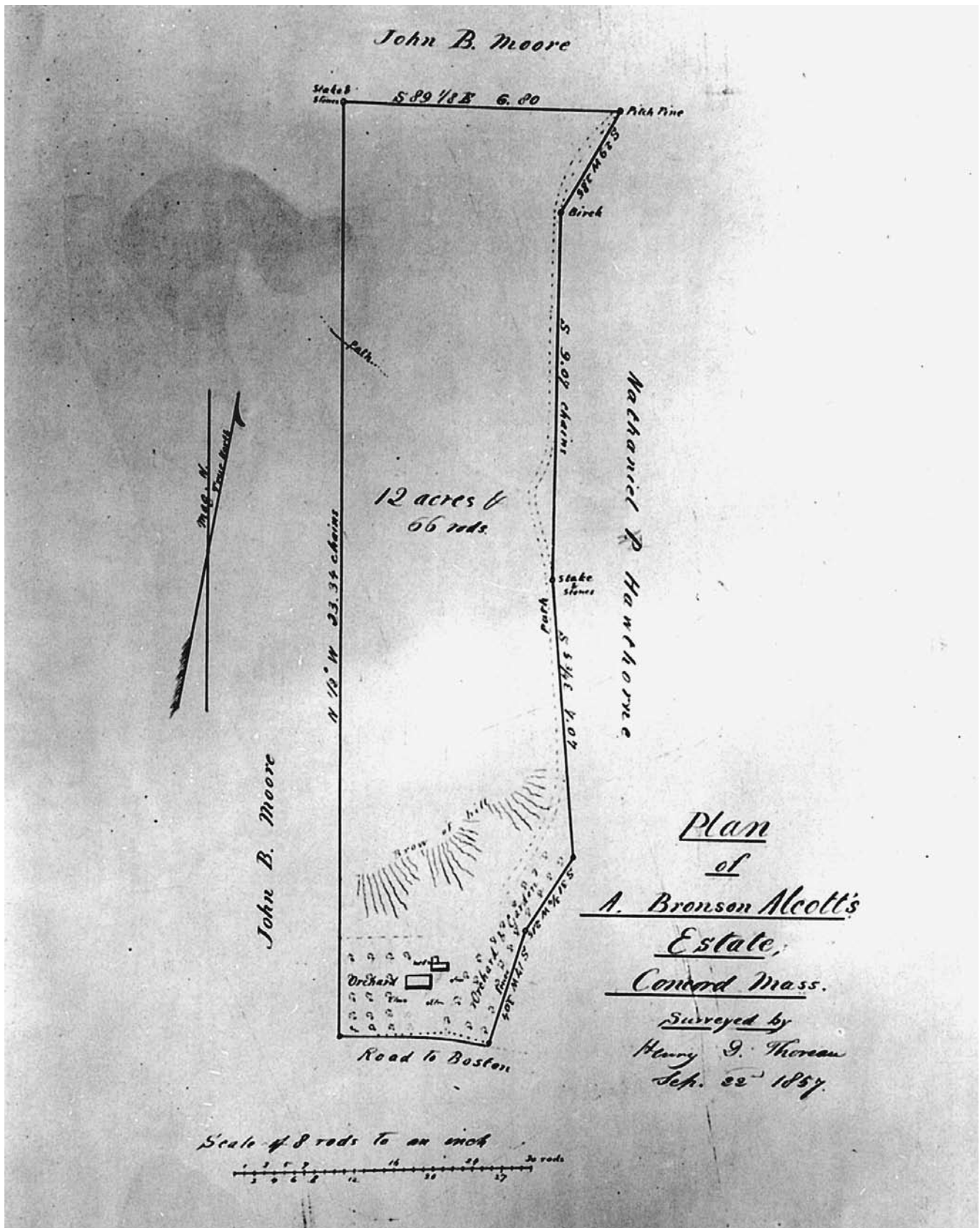
*Cape Cod*, edited by Joseph J. Moldenhauer. Princeton, N.J.: Princeton University Press, 1988.

*Early Essays and Miscellanies*, edited by Moldenhauer and Edwin Moser, with Alexander C. Kern. Princeton, N.J.: Princeton University Press, 1975.

*The Higher Law: Thoreau on Civil Disobedience and Reform*, edited by Wendell Glick. Princeton, N.J.: Princeton University Press, 2004.

*Journal 1: 1837–1844*, edited by Elizabeth Witherell and others. Princeton, N.J.: Princeton University Press, 1981.





Thoreau's survey of A. Bronson Alcott's estate, 1860



- Journal 2: 1842–1848*, edited by Robert Sattelmeyer. Princeton, N.J.: Princeton University Press, 1984.
- Journal 3: 1848–1851*, edited by Sattelmeyer, Mark R. Patterson, and William Rossi. Princeton, N.J.: Princeton University Press, 1990.
- Journal 4: 1851–1852*, edited by Leonard N. Neufeldt and Nancy Craig Simmons. Princeton, N.J.: Princeton University Press, 1992.
- Journal 5: 1852–1853*, edited by Patrick F. O’Connell. Princeton, N.J.: Princeton University Press, 1997.
- Journal 6: 1853*, edited by Rossi and Heather Kirk Thomas. Princeton, N.J.: Princeton University Press, 2000.
- Journal 8: 1854*, edited by Sandra Harbert Petrulionis. Princeton, N.J.: Princeton University Press, 2002.
- The Maine Woods*, edited by Moldenhauer. Princeton, N.J.: Princeton University Press, 1972.
- Reform Papers*, edited by Glick. Princeton, N.J.: Princeton University Press, 1973.
- Translations*, edited by K. P. Van Anglen. Princeton, N.J.: Princeton University Press, 1986.
- Walden*, edited by J. Lyndon Shanley. Princeton, N.J.: Princeton University Press, 1971.
- A Week on the Concord and Merrimack Rivers*, edited by Carl F. Hovde, William L. Howarth, and Witherell. Princeton, N.J.: Princeton University Press, 1980.

### Studying Henry David Thoreau

Henry David Thoreau published only two books during his short life, *A WEEK ON THE CONCORD AND MERRIMACK RIVERS* (1849) and *WALDEN* (1854), both of which continue to inspire students of self-reliant philosophy and environmentalism. He also published his most important essays on politics, reform, and antislavery, with “CIVIL DISOBEDIENCE” (also known as “Resistance to Civil Government”; 1849), “Slavery in Massachusetts” (1854), and “A Plea for Captain John Brown” (1860), all of which are easily accessible in anthologies of Thoreau’s work. At the time of his death he had prepared several other essays for publication, most of which subsequently appeared in *THE ATLANTIC MONTHLY*. Among them were important works such as “Autumnal Tints,” “Walking,” and “Wild Apples,” all published in 1862 within months of his death, and “Life without Principle,” which appeared in 1863. In the following years several more of his previously unpublished nature essays, journals, letters, and poems were collected, edited, and published by close friends, colleagues, and followers.

Numerous editions of Thoreau’s major works, especially *Walden*, are readily available in recent critical and annotated editions. The most comprehensive collection of Thoreau’s writings—including his major published works as well as previously unpublished essays, papers, translations, and journals—is the fourteen-volume (as of 2002) *The Writings of Henry David Thoreau*, edited by Walter Harding and Elizabeth Witherell and others (Princeton, N.J.: Princeton University Press, 1971–2002). Princeton also rereleased a series of five works with new intro-

ductions in honor of the 150th anniversary of the publication of *Walden* in 2004. The discovery of previously unpublished writings has resulted in two edited volumes by scholar Bradley Dean, *Faith in a Seed: The Dispersion of Seeds and Other Late Natural History Writings* (Washington, D.C.: Island Press, 1993) and *Wild Fruits: Thoreau’s Rediscovered Last Manuscript* (New York: Norton, 1999). The publication of these volumes speaks to the continued interest in Thoreau’s legacy as an environmentalist and naturalist.

Thoreau is considered one of the primary figures of the New England transcendentalist movement of the mid nineteenth century. To understand his place within this context, see Joel Myerson’s *Transcendentalism: A Reader* (New York: Oxford University Press, 2000), which includes several important essays, a good selection of Thoreau’s poems, and an early essay that appeared in the Transcendentalist literary journal, *THE DIAL*, for which Thoreau served briefly as guest editor. Thoreau’s place within TRANSCENDENTALISM is further explored in the joint biography, *My Friend, My Friend: The Story of Thoreau’s Relationship with Emerson* by Harmon Smith (Amherst: University of Massachusetts, 1999).

Interest in Thoreau’s life has never subsided, and regular biographies and scholarly criticism have appeared since the late 1800s. Important early biographies include Henry S. Salt’s *The Life of Henry David Thoreau* (London: Bentley, 1890) and Walter Harding’s *The Days of Henry David Thoreau* (New York: Knopf, 1965). The definitive modern intellectual biography is Robert D. Richardson Jr.’s *Henry Thoreau: A Life of the Mind* (Berkeley: University of California Press, 1986). Students may also be interested in W. Barksdale Maynard’s *Walden Pond: A History* (New York: Oxford University Press, 2004), which pays tribute to Thoreau’s role in preserving this wilderness area.

—Student Guide by Tiffany Wayne

### Thorpe, T. B. (1815–1878) short-story writer, editor

A humorist of the Old Southwest (see SOUTHWESTERN HUMOR), Thomas Bangs Thorpe was in fact born in Massachusetts. He did, however, live in Louisiana from 1837 to 1853, during which time he owned and edited several newspapers and wrote his most famous work, “THE BIG BEAR OF ARKANSAS,” often called the most famous TALL TALE of the Southwest. This tale was published in 1841 in the New York journal *SPIRIT OF THE TIMES*, which Thorpe also edited. Thorpe’s other regionalist sketches were collected in *The Mysteries of the Backwoods* (1846), *The Hive of the Bee Hunter* (1854), and *Colonel Thorpe’s Scenes of Arkansas* (1858). Thorpe served in the MEXICAN WAR and turned this experience into literature in *Our Army on the Rio Grande* (1846), *Our Army at Monterey* (1847), and *The Taylor Anecdote Book* (1848), this last based on General Zachary Taylor’s exploits. Thorpe served as a colonel during the CIVIL WAR, and from 1869 until his death he held a civil service position in the New York customhouse.

## Sources

Estes, David C., ed. *A New Collection of Thomas Bangs Thorpe's Sketches of the Old Southwest*. Baton Rouge: Louisiana State University Press, 1989.

Rickels, Milton. *Thomas Bangs Thorpe: Humorist of the Old Southwest*. Baton Rouge: Louisiana State University Press, 1962.

## Ticknor, William D. (1810–1864) publisher

William Davis Ticknor grew up on a farm in Lebanon, New Hampshire. He began in the publishing business through his ownership, with partner John Allen, of the Old Corner Bookstore in Boston, which the two purchased in 1832. With Allen's retirement from the firm a few years later, Ticknor became the sole owner. He continued to expand the publishing operation and eventually promoted bookstore worker James T. Fields to partner in the firm. Ticknor retained primary responsibility for the firm's finances and relied on Fields, a charismatic and energetic man, to handle most of the negotiations with authors. Through their publishing relationship, Ticknor became close friends with Nathaniel Hawthorne after Ticknor and Fields negotiated to publish *THE SCARLET LETTER* (1850).

## Source

Ticknor, Caroline. *Hawthorne and His Publisher*. Boston: Houghton Mifflin, 1913.

## Ticknor and Fields (1854–1868) publishing house

The firm eventually known as Ticknor & Fields began modestly, with the purchase by William D. Ticknor and John Allen of the Old Corner Bookstore, a Boston institution that, like many other bookshops of the time, did occasional publishing jobs. Allen left the firm in 1834, and the firm went through a series of restructurings while at the same time increasing its publishing operations. After James T. Fields was added as partner and a third partner, John Reed Jr., withdrew, the firm was rechristened Ticknor & Fields in 1854. The firm became the most prestigious literary publisher in the country, publishing the work of Ralph Waldo Emerson, Henry Wadsworth Longfellow, Lydia Maria Child, Henry David Thoreau, James Russell Lowell, Harriet Beecher Stowe, John Greenleaf Whittier, and Oliver Wendell Holmes. In addition, Ticknor & Fields published two eminent journals, *THE ATLANTIC MONTHLY* and the *NORTH AMERICAN REVIEW*.

## Timrod, Henry (1828–1867) poet, essayist, journalist

Henry Timrod was the son of a Charleston, South Carolina, bookbinder whose shop was frequented by scholars, writers, editors, lawyers, and politicians. Timrod attended Franklin College (present-day University of Georgia), but when illness and financial strain forced him to leave school,

he returned to his native city. There he joined a group of poets and literary figures that usually met at John Russell's bookshop or William Gilmore Simms's home. Timrod studied the classics on his own and before the Civil War he worked as a private tutor on several Carolina plantations. During the decade leading up to the war he published several important essays, including "What Is Poetry?" (1857) and "Literature in the South" (1859) in *Russell's Magazine*. In 1860 he published the only volume of his poetry that appeared during his lifetime.

Timrod's reputation arose primarily from the poems he wrote during the war, such as "THE COTTON BOLL" (1861) and "ETHNOGENESIS" (1861). Known as "the laureate of the Confederacy," the tubercular poet served for ten months in 1862 as a clerk in a Confederate regiment; afterward he reported on the war for the *Charleston Mercury*. In 1864 Timrod became editor of the Columbia *Daily South Carolinian*. In February 1864 he married Katie S. Goodwin, for whom he wrote the long, posthumously published love poem *Katie* (1884). After Union forces sacked Columbia in 1865, Timrod lost his livelihood, and his last years were plagued by poverty, chronic ill health, and the death of his only child. During this time he composed his best-known poem, "Ode Sung on the Occasion of Decorating the Graves of the Confederate Dead, at Magnolia Cemetery, Charleston, S.C." (1866). His lifelong friend Paul Hamilton Hayne edited *The Poems of Henry Timrod* in 1873.

## Sources

Cisco, Walter Brian. *Henry Timrod: A Biography*. Madison: Fairleigh Dickinson University Press, 2004.

Parks, Edd Winfield. *Henry Timrod*. New York: Twayne, 1964.

Timrod, Henry. *Collected Poems*, edited by Edd Winfield Parks and Aileen Wells Parks. Athens: University of Georgia Press, 1965.

## "To a Waterfowl" by William Cullen Bryant (1818)

### poem

One of William Cullen Bryant's earliest works, "To a Waterfowl" is a poem of eight quatrains with lines of varying metrical length. As the speaker tracks a waterfowl's movement overhead, he contemplates his own faith and mortality. Just as the bird in its migration is guided by an instinct of which it is not aware, he realizes that his life too is guided by an unknown force. "To a Waterfowl" represented a distinct change from Bryant's widely celebrated poem "THANATOPSIS." Whereas that earlier poem adopted a stoic and faithless view of death, "To a Waterfowl" revealed Bryant's discovery of a mysterious, benevolent God who would lead his "steps aright" from life to death.

## Source

Bryant, William Cullen. *Poems*. Cambridge, Mass.: Printed by Hilliard & Metcalf, 1821.

—Matt Miller

**"To the Fringed Gentian"** by William Cullen Bryant  
(1829) *poem*

This poem by William Cullen BRYANT constitutes, in five quatrains of iambic tetrameter, an extended apostrophe to the genus of a plant that blooms in autumn, when "the aged year is near his end." Though Bryant uses the fringed gentian as a symbol of "hope," he avoids doing so at the expense of verisimilitude. Bryant does not display the microscopic eye characteristic of Emily DICKINSON, but he does represent the gentian realistically. Although the poem is clearly influenced by English ROMANTICISM, Bryant's choice of the fringed gentian, which is native to the eastern United States, reflects his interest in portraying the American experience.

**Source**

Bryant, William Cullen. *Poems*. New York: Burt, 1832.

—C. Love

**Todd, Mabel Loomis** (1856–1932) *editor*

A native of Cambridge, Massachusetts, Mabel Loomis Todd moved to Amherst in 1879 when her husband became a professor at Amherst College. While in Amherst, Todd taught music and painting at two girls' schools and founded the Amherst Historical Society. A writer herself, Todd came to know Emily DICKINSON through her relationship with Dickinson's brother, and after Dickinson's death the poet's family asked Todd to prepare some of Dickinson's nearly two thousand manuscript works for publication. Together with Thomas Wentworth HIGGINSON, Todd edited two series of Dickinson's poems, which were published in 1890 and 1891. A third series, which appeared in 1894, was edited solely by Todd, who also edited *Letters of Emily Dickinson* (1894). Todd's daughter, Millicent Todd Bingham, used her mother's transcriptions of other Dickinson poems to publish *Bolts of Melody: New Poems by Emily Dickinson* in 1945, after Todd's death.

**Source**

Walsh, John Evangelist. *This Brief Tragedy: Unraveling the Todd-Dickinson Affair*. New York: George Weidenfeld, 1991.

**Tourgée, Albion W.** (1838–1905) *novelist*

Born in Williamsfield, Ohio, Albion W. Tourgée attended the University of Rochester before he left school to join the Union army as an officer during the CIVIL WAR. He sustained a spinal injury during the war that plagued him throughout his life. During one period of recuperation he began studying law; he was admitted to the bar in 1864. When the war ended in 1865, Tourgée sought work in North Carolina as a northerner attempting to reform the political and social institutions of the South during Reconstruction.

Working first as a lawyer and then as a North Carolina superior court judge, Tourgée's outside status and his Re-

publican politics made him unpopular as a carpetbagger among locals. He accepted African American clients in his law practice, employed them in his nursery, and was an early supporter of their education. As a judge Tourgée took his job of opposing the activities of the newly formed Ku Klux Klan seriously, and later, as a writer, he was one of the first to provide an account of the Klan's activities. Tourgée also founded and edited several journals that advocated radical measures for the reconstruction of the former Confederacy.

Tourgée's first novel, *Toinette*, appeared in 1874. When he returned north to New York in 1879, Tourgée published *Figs and Thistles*. Mostly ROMANCES tempered by realistic detail, his books deal almost exclusively with the post-Civil War South. *A Fool's Errand* (1879), considered his best work, draws heavily on his own biography and describes the challenges that he and other northerners faced in the South during Reconstruction. A sequel, *Bricks without Straw* (1880), addresses the difficulty of making former slaves truly free without providing them with a proper social and economic foundation.

Tourgée is credited with having reintroduced southern life as a theme in popular fiction in the North. Writing in *The Forum* in December 1888, he said he found American literature to have become "distinctly Confederate in sympathy" and to have forgotten the root causes of the CIVIL WAR. Tourgée criticized Jim Crow laws in his newspaper column, "A Bystander's Notes," and encouraged African Americans toward activism. As the lawyer for a civil rights organization that he founded, Tourgée took the case of Homer Adolph Plessy to the Supreme Court (*Plessy v. Ferguson*). In 1897 Tourgée was appointed U.S. consul in Bordeaux, France.

**Sources**

Gross, Theodore L. *Albion W. Tourgée*. New York: Twayne, 1963.  
Olsen, Otto H. *Carpetbagger's Crusade: The Life of Albion Win-egar Tourgée*. Baltimore: Johns Hopkins University Press, 1965.

***A Tramp Abroad*** by Samuel L. Clemens (Hartford, Conn.: American Publishing, 1880) *travel narrative*

Written on contract toward the beginning of Samuel L. CLEMENS's long decline into financial trouble, *A Tramp Abroad* is an embellished account of a European trip that Clemens made in 1878–1879. By the time he wrote *A Tramp Abroad* he was a bankable humorist and travel writer—a reputation established with *THE INNOCENTS ABROAD* (1869) and *ROUGHING IT* (1872). Deliberately modeled on *The Innocents Abroad*, *A Tramp Abroad* uses the same basic formula of the straight-talking American mocking the reverence and sophistication of the Old World. To this Cle-



mens added an increased measure of self-mockery, which helped to distinguish what might otherwise have seemed a too-familiar—though very funny—travel book. Initially *A Tramp Abroad* sold nearly as well as *The Innocents Abroad* had, though it has proved to be less enduring and is now usually considered a lesser work.

—Brett Barney

### Transcendental Club (1836–circa 1843)

Founded in the Boston home of George RIPLEY, this loosely organized club was dedicated to the “exchange of thought among those interested in the new views in philosophy, theology, and literature.” The group grew out of the transcendentalist movement (see TRANSCENDENTALISM), inspired by the writings of Ralph Waldo EMERSON, and initially included Emerson, Bronson ALCOTT, and the Unitarian theologian James Freeman CLARKE. Another charter member was the clergyman Henry Hedge (1805–1890), who provided the club with an alternative moniker, the Hedge Club, so called because it met only when Hedge traveled to Boston from his home in Bangor, Maine. Later the group attracted writers such as Margaret FULLER, Orestes Augustus BROWNSON, Jones VERY, Elizabeth Palmer PEABODY, and Peabody’s sister Sophia Peabody, who became the wife of another member, Nathaniel HAWTHORNE. The literary journal *THE DIAL* was a direct outgrowth of the club’s discussions. Many of the members were involved in the experiment in communal living known as BROOK FARM.

### Sources

- James, Laurie. *Men, Women, and Margaret Fuller: The Truth That Existed between Margaret Fuller and Ralph Waldo Emerson and Their Circle of Transcendental Friends*. New York: Golden Heritage Press, 1990.
- Myerson, Joel. *A History of the Transcendental Club*. Pullman: Washington State University Press, 1977.
- Simon, Myron, ed. *Transcendentalism and Its Legacy*. Ann Arbor: University of Michigan Press, 1966.

### Transcendentalism (circa 1836–1860)

This literary and philosophical concept is associated with New England writers such as Bronson ALCOTT, Ralph Waldo EMERSON, and Henry David THOREAU. Reacting against both the Puritanism and the rationalism of the seventeenth and eighteenth centuries, Transcendentalists adopted neither religious faith nor radical skepticism but instead explored the spiritual and immaterial aspects of humanity through engagement of the imagination and contact with nature. In this respect Transcendentalism is a variant of ROMANTICISM, which also exults in human intuition and creativity that goes beyond mere observation of the world. Transcendentalism espouses a belief in a kind of god or a divine principle in-

herent in humans that binds them to the natural world. The Transcendentalists, however, rejected specific creeds. Emerson, for example, left the Unitarian (see UNITARIANISM) church because he did not wish to be bound by an institution’s principles, no matter how liberal.

The term *Transcendentalism* derives from the work of German philosopher Immanuel Kant, who argued that knowledge arises from human nature rather than from concrete materiality—that what we know is not generated by experience but is inherent in us and transcends matter. The British Romantics—especially Samuel Taylor Coleridge—borrowed the philosophy of Kant and other German thinkers and, pushing it toward mysticism and idealism, influenced American thought and literature. Plato’s belief in the existence of ideal forms, which the senses can only dimly perceive but which the mind can intuit, shaped Transcendentalism’s notion of truth. American Transcendentalists were greatly influenced by eastern thought, particularly Confucianism and Buddhism, which also emphasize the human need to go beyond the evidence of the senses.

The American synthesis of these ideas located a core of meaning in the individual, who maintained all the elements of the universe within. Awareness of the “oversoul”—a type of collective conscience—guaranteed unity between the individual and the world, and transcendental writers who tapped into this belief stood firmly on what their consciences told them. The writer might be a “minority of one,” but when in tune with the truths of nature, he or she claimed a deeper authority than that founded on the laws of any particular society.

The key works of Transcendentalism include Thoreau’s *WALDEN* and Emerson’s “NATURE.” The teachings of Transcendentalism, however, were never codified as a school of thought, and consequently, there was considerable variation in the way Transcendentalism was interpreted. Leading members of the TRANSCENDENTAL CLUB are Alcott, Margaret FULLER, Theodore PARKER, Jones VERY, and Orestes Augustus BROWNSON; Nathaniel HAWTHORNE was influenced by Transcendentalism but also treated it with considerable reserve. Even writers outside of the movement, such as Walt WHITMAN and Herman MELVILLE, were affected by transcendentalist philosophy.

### Sources

- Barbour, Brian M., ed. *American Transcendentalism: An Anthology of Criticism*. Notre Dame, Ind.: University of Notre Dame Press, 1973.
- Gura, Philip E., and Joel Myerson, eds. *Critical Essays on American Transcendentalism*. Boston: G. K. Hall, 1982.
- Mott, Wesley T., ed. *Biographical Dictionary of Transcendentalism*. Westport, Conn.: Greenwood Press, 1996.
- Myerson, Joel. *The New England Transcendentalists and The Dial: A History of the Magazine and its Contributors*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1980.



***A Traveler from Altruria*** by William Dean Howells  
(New York: Harper, 1894) *novel*

A utopian novel by leading nineteenth-century literary critic, author, and editor William Dean HOWELLS, *A Traveler from Altruria* was originally published serially in *Cosmopolitan* from November 1892 to October 1893. The book satirizes the economic inequalities and unrealistic social mores of the American Gilded Age and its dehumanizing cities. Nostalgic for pastoral village life, the novel also explores the destructive effects that industrialization and human indifference have on the environment. In his travels to Altruria, a fictional country somewhere in the Southern Hemisphere, American protagonist Mr. Homos discovers an ideal society with no financial want, political deceit, or class divisions, in which all work is valued and meaningful. Howells continued these themes in a sequel, *Through the Eye of the Needle* (1907).

**Sources**

Carter, Everett. *Howells and the Age of Realism*. Philadelphia: Lippincott, 1954.

Howells, William Dean. *The Altrurian Romances*, edited by Clara M. Kirk and Rudolph Kirk. Bloomington: Indiana University Press, 1968.

—Susan M. Stone

**Trowbridge, John Townsend** (1827–1916) *poet, memoirist, children's writer, journalist*

Although a prolific author in his own right, John Townsend Trowbridge is today most famous for his connections with other writers, especially Walt WHITMAN. Like Whitman, Trowbridge was born to working-class parents in rural New York and worked as a teacher before moving to New York City. There, he became acquainted with the publishing world, and he placed a few short pieces in journals before moving to Boston in 1848. He contributed fiction and essays to periodicals and filled two short stints as an editor. His first book, the moralistic children's novel *Father Bright-hopes*, appeared in 1853. In 1857 Trowbridge had his first major success with an antislavery novel, *Neighbor Jack-wood*, and he joined Harriet Beecher STOWE, Ralph Waldo EMERSON, and other famous authors in the inaugural issue of *THE ATLANTIC MONTHLY*. In 1865 he accepted an assignment to tour the South and describe conditions there. The book that resulted, *The South: A Tour of Its Battlefields and Ruined Cities*, provides an important picture of the region at the beginning of Reconstruction. From 1865 through 1874 Trowbridge edited the children's magazine *Our Young Folks*, to which he contributed stories, poems, and essays. In later years he continued to write in all of these genres, especially preferring poetry. In his 1903 autobiography, *My Own Story*, Trowbridge records reminiscences of leading literary figures, including Emerson, Whitman, and Bronson ALCOTT.

**Source**

Trowbridge, John Townsend. *My Own Story with Reflections of Noted Persons*. Boston: Houghton, Mifflin, 1903.

—Brett Barney

**Truth, Sojourner** (circa 1798–1883) *abolitionist, women's rights activist, public speaker, autobiographer*

Sojourner Truth was born Isabella in Hurley, New York, to enslaved parents owned by Johannis Hardenbergh, a Revolutionary War colonel. Following Hardenbergh's death when she was about nine years old, Isabella was sold for \$100. She was eventually sold to John Dumont, her owner for over sixteen years. In Dumont's household, Isabella suffered from physical and, according to some biographers, sexual abuse, experiences common among enslaved women. In 1815 she married a fellow slave, Thomas, with whom she had five children. She became a free woman around 1827 in accordance with New York laws that were gradually emancipating slaves, as well as through her developing religious faith. In 1828 she and her son Peter moved to New York City. There, Isabella began working closely inside the Methodist perfectionist movement, a Christian religious reform movement that included speaking in tongues, singing, fasting, and, importantly, public preaching. During the 1830s her powerful speaking and singing voice quickly earned her a reputation. In 1843 Isabella dramatically left the city and adopted the name Sojourner Truth. Thereafter, Truth took up various speaking engagements until she came to live at the Northampton Association for Education and Industry, a utopian commune that held progressive ideas about race, class, and gender equality. After seeing the success of Frederick DOUGLASS's 1845 autobiography, *NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS*, Truth began dictating her life story to Olive Gilbert, a member of the Northampton Association. The narrative is more in line with spiritual autobiography than most other SLAVE NARRATIVES, such as Douglass's, or Harriet JACOBS's *INCIDENTS IN THE LIFE OF A SLAVE GIRL*. William Lloyd GARRISON, editor of *THE LIBERATOR* and president of the American Anti-Slavery Society, helped Truth publish her work. The book appeared in the spring of 1850 at a cost of 25¢. With money from the sale of her books, Truth bought a home, but she continued to travel the country, advocating equality for blacks and women alike and speaking to a variety of audiences. She faced many forms of racism in her daily and professional life, and in 1851 she is said to have removed her blouse to prove to her audience that she was a woman and not a man, as one audience member argued. In 1863 *THE ATLANTIC MONTHLY* published Harriet Beecher STOWE's "Sojourner Truth, the Libyan Sibyl." The article catapulted Truth into the national spotlight, making her one of the most famous black women of the nineteenth century. Truth worked in hospitals during the CIVIL WAR and in 1864 met with President Abraham Lincoln. After the war Truth continued to work on important issues such as

woman's suffrage (See SUFFRAGISM), reminding her powerful white women colleagues of the importance of race in the debate. Truth died at her home in Battle Creek, Michigan.

### Sources

Painter, Nell Irvin. *Sojourner Truth: A Life, A Symbol*. New York: Norton, 1996.

Sojourner Truth Institute: <<http://www.sojournertruth.org>> (viewed August 6, 2007).

Truth, Sojourner. *The Narrative of Sojourner Truth*, edited by Margaret Washington. New York: Vintage, 1993.

—M. A. Schueth

### Tuckerman, Frederick Goddard (1821–1873) poet

Born into a family of Boston's elite known as the Boston Brahmins, Frederick Goddard Tuckerman published one book of poetry in his lifetime. New editions of his *Poems* (1860) were printed in 1864 and 1869. Tuckerman was largely forgotten until the poet Witter Bynner resuscitated his work and published a new edition of *The Sonnets of Frederick Goddard Tuckerman* in 1931.

Tuckerman graduated from Harvard and practiced law briefly, before retiring to Greenfield, Massachusetts, where he spent the remainder of his life. In Greenfield, Tuckerman closely studied nature and turned his observations into verse; although few were aware of his work, Tuckerman sent copies of his *Poems* to some of the most highly regarded writers of the time, and many responded with enthusiasm. The reintroduction of Tuckerman's work in the twentieth century brought the late poet to the attention of modernist critics like Yvor Winters who compared Tuckerman's ability to write about the natural world with that of the English Romantic William Wordsworth.

### Sources

England, Eugene. *Beyond Romanticism: Tuckerman's Life and Poetry*. Provo, Utah: Brigham Young University Press, 1991.

Golden, Samuel A. *Frederick Goddard Tuckerman*. New York: Twayne, 1966.

### Twain, Mark

See CLEMENS, SAMUEL LANGHORNE.

### "'Twas the Night before Christmas"

See "A VISIT FROM ST. NICHOLAS."

### *Twice-Told Tales* by Nathaniel Hawthorne (Boston: American Stationers, 1837) short-story collection

A collection of eighteen stories largely concerning the politics and religion of historical New England, *Twice-Told Tales* begins with a preface in which the author describes himself

as, "for a good many years, the obscurest man of letters in America." There is humor in his preface, and in the title as well; while many of his stories had appeared in magazines and in GIFT BOOKS, they had been published pseudonymously, and the reader, if familiar with the work, would not have recognized the author's name. One reviewer for the *Boston Courier* suggested that Nathaniel HAWTHORNE, who had previously published only one book, was fictitious.

Many of the stories in *Twice-Told Tales* render New England history with a touch of the supernatural. Among the best-known stories in the collection is "The Ambitious Guest," in which a stranger stops for the night at a lonely cottage in the White Mountains. In "THE MINISTER'S BLACK VEIL" the title character wears a symbolic black veil from the eve of his marriage to his grave. "THE MAY-POLE OF MERRYMOUNT" is based on the history of Merrymount (now Quincy, Massachusetts) and the reaction of neighboring Puritans to the maypole that was raised there. "The Gentle Boy," concerning the fate of a Quaker child at the hands of the Puritans, examines the harshness of Puritan society.

In 1842 Hawthorne published a revised and enlarged edition of *Twice-Told Tales*. Although his stories had been critically well received—Henry Wadsworth LONGFELLOW said of the book, "though in prose, [it] is written nevertheless by a poet"—Hawthorne's stories were not instantly successful with the public: Edgar Allan POE called Hawthorne the "publicly-unappreciated man of genius." The stories in *Twice-Told Tales*, however, influenced the development of Hawthorne's craft and reflected themes that he continued to explore for the remainder of his literary career.

### Sources

Cameron, Sharon. *The Corporeal Self: Allegories of the Body in Melville and Hawthorne*. Baltimore: Johns Hopkins University Press, 1981.

Swisher, Clarence, ed. *Readings on Nathaniel Hawthorne*. San Diego, Calif.: Greenhaven Press, 1996.

Thompson, Gary R. *The Art of Authorial Presence: Hawthorne's Provincial Tales*. Durham: Duke University Press, 1993.

### *Two Years before the Mast* by Richard Henry Dana Jr. (New York: Harper, 1840) travel narrative

When Richard Henry DANA Jr.'s sight was impaired by a bout of measles, he took an unusual route to recuperation. Leaving Harvard, the undergraduate shipped out of Boston on August 14, 1834 as an ordinary seaman aboard the brig *Pilgrim*. On a hide-trading expedition the *Pilgrim* sailed around Cape Horn to San Francisco, its voyage recorded in a journal by Dana who, as a member of the crew, lived his life below decks, that is, "before the mast." Dana later transformed these journal entries into something like a novel, but he never lost sight of his intent to present "the life of a common sailor at sea as it really is—the light and the dark together."

As a record of the 150-day voyage, *Two Years Before the Mast* follows the format of a diary in which Dana records both the routines essential to shipboard life and what the sailors did to occupy themselves during their off-hours. The book also describes the harsh treatment sailors had to endure at the hands of the captain—including flogging—without access to avenues of legal redress. The public was nearly as outraged as Dana had been to discover the cruelties perpetrated on seamen.

After chronicling a sixteen-month sojourn at various ports in California, Dana's account continues with the return journey aboard the *Alert* in 1836. While this return proves to be a liberating escape from the difficulties of life at sea, the book reports Dana's surprising reaction: "the emotions which I had so long anticipated feeling I did not find, and in their place was a state of very nearly entire apathy."

In America, *Two Years before the Mast* had its most important influence on Herman MELVILLE, who founded a career on sea narratives and whose book about life aboard a man-of-war, *WHITE-JACKET* (1850), helped advance the cause of those opposed to corporal punishment in the U.S. Navy.

### Sources

Gale, Robert L. *Richard Henry Dana, Jr.* New York: Twayne, 1969.

Shapiro, Samuel. *Richard Henry Dana, Jr., 1815–1882*. East Lansing: Michigan State University Press, 1961.

*Typee* by Herman Melville (London: Murray, 1846)

novel/travel narrative

When Herman Melville's first book, *Typee: A Peep at Polynesian Life*, was published in 1846 it became an early success, earning its author a lifelong reputation as "the man who lived among cannibals." The book blends autobiographical facts with fictionalized elements, presenting a narrative that is adventure story, autobiography, and a form of travel literature all in one.

In 1842, after sailing onboard the whaling ship *Acushnet* for a year, Melville and a friend jumped ship in the Marquesas Islands and spent one month in the Taipi valley of Nuku Hiva. Similarly, the book's first-person narrator, Tommo, and his friend Toby come to live among the Typee after leaving their ship. The book's narrative depicts Tommo's encounters with various aspects of Marquesan life and culture, as well as the reflections on his own culture that they occasion. Suspense is created by the protagonist's uncertainty about whether the Typee are cannibals, as well as by the precariousness of his position, which oscillates between guest and prisoner. In the end the Typee prove hostile, and Tommo barely manages to escape from the island by boat. The 1856 revised edition of *Typee* includes a sequel, "The Story of Toby."

### Source

Melville, Herman. *Typee; or a Peep at Polynesian Life*, edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston, Ill.: Northwestern University Press, 1967.

—Vanessa Y. Steinroetter

***Tales of the Jazz Age*** by F. Scott Fitzgerald (New York: Scribners, 1922) *short-story collection*

F. Scott FITZGERALD's second volume of magazine stories followed *The Beautiful and Damned* (1922). He claimed credit for the phrase "Jazz Age." The collection included two major novelettes: "MAY DAY" and "THE DIAMOND AS BIG AS THE RITZ."

**Source**

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia, S.C.: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

***Taps at Reveille*** by F. Scott Fitzgerald (New York: Scribners, 1935) *short-story collection*

F. Scott FITZGERALD's fourth and last collection of stories published during his lifetime included stories from the BASIL DUKE LEE and JOSEPHINE PERRY series, the Hollywood story "Crazy Sunday," the ghost story "A Short Trip Home," and two widely reprinted stories—"THE LAST OF THE BELLES" and "BABYLON REVISITED."

**Source**

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia, S.C.: Thomas Cooper Library, University of South Carolina, 2001.

—Morris Colden

**Tarbell, Ida M.** (1857–1944) *journalist, biographer, historian*

Educated at Allegheny College in her native Pennsylvania, Ida Minerva Tarbell got her start as a journalist on the *Chautauquan* magazine. By 1895 she was working for McClure's, a nationally syndicated magazine, in which her first book, *A Short Life of Napoleon Bonaparte* (1895) was serialized. She published the first of her several books on Abraham Lincoln, *The Early Life of Abraham Lincoln*, the following year. At McClure's Tarbell was given the opportunity to write about Standard Oil, a company that dominated American industry through its monopoly on oil and that she believed had victimized her father. Her well-researched articles, which became the two-volume *The History of the Standard Oil Company* (1904), established Tarbell's reputation and earned her a permanent place in the history of American journalism. She was recognized as one of the leading "muckraking" journalists (see MUCKRAKING MOVEMENT), so called for their investigations into corrupt practices in American business and politics. Her work was crucial in the chain of events that led to the 1911 decision by the Supreme Court to break up the Standard Oil monopoly. Tarbell continued to write and to work as an activist, lecturing around the country in favor of progressive policies, including women's rights. She published her autobiography, *All in the Day's Work*, in 1939.

**Sources**

Brady, Kathleen. *Ida Tarbell: Portrait of a Muckraker*. New York: Seaview/Putnam, 1984.



Kochersberger, Robert C., ed. *More Than a Muckraker: Ida Tarbell's Lifetime in Journalism*. Knoxville: University of Tennessee Press, 1994.

**Tarkington, Booth** (1869–1946) *novelist, short-story writer*

*Fashion becomes a mob contagion, but at first when the mob is small, we quicker parrots who hop into it feel ourselves to be brilliantly superior, speaking a language that is code to the vulgar. When in time, the mob grows enormous, we remove ourselves from it, call it rabble, despise its taste, and cackle of a new fashion, which may be an old, old one that we exclusives unwittingly revived.*

—quoted in Keith J. Fennimore, *Booth Tarkington* (1974)

A leading writer of the Midwest and closely associated with his native state, Newton Booth Tarkington after being educated at Purdue and Princeton scored his first success with *The Gentleman from Indiana* (1899), which extolled the virtues of a country editor fighting political corruption. After several abortive attempts at writing plays and a commercial triumph as a popular romance novelist with *Monsieur Beaucaire* (1900), Tarkington found his two principal strengths: heavily plotted social novels involving Midwestern families whose fortunes were based on industry, and comical stories about adolescents in such works as *PENROD* (1914) and its sequels, and *Seventeen* (1916).

Three accounts of the rise and fall of industrial empires form the trilogy he called *Growth*. Between the first of these, *The Turmoil* (1914) and the third, *The Midlander* (1923), came *The Magnificent Ambersons* (1918), Tarkington's strongest, most ambivalent novel, which traces the decline of a once wealthy Midwestern family and its supplanting by, and romantic reconciliation with, a new order. This novel, like *Alice Adams* (1923), the story of a lower-class woman who aspires to marriage with wealth but whose dreams are not realized, won a PULITZER PRIZE.

A prolific, successful commercial writer whose sensibility was formed by William Dean Howells's genteel realism of the 1890s, Tarkington never embraced the more-radical thoughts or literary manner of the modernist period. He wrote many short stories and plays as well as more than thirty novels. His best work is evenly paced, seamlessly assembled, and truly felt—faithful to surface if not searchingly profound. But his earlier romantic stories and some later novels are marred by sentimentality and by contrived endings: Tarkington wrote sometimes with his audience too firmly in mind. His humorous tales of young people skirt these defects, although the scope of those stories is smaller.

Although Tarkington was regarded as a major novelist in the 1920s, his mostly approving attitude toward business

was out of step with that iconoclastic decade. This unfashionableness was reinforced by his stories of juveniles, which made Tarkington seem a less serious writer than his contemporaries and than he often was. He nevertheless maintained a large popular following and commanded a respected position as a man of letters until his death.

**Sources**

Fennimore, Keith J. *Booth Tarkington*. New York: Twayne, 1974.  
Russo, Dorothy Ritter, and Thelma L. Sullivan. *A Bibliography of Booth Tarkington, 1869–1946*. Indianapolis: Indiana Historical Society, 1949.

Woodress, James W. *Booth Tarkington: The Man from Indiana*. New York: Lippincott, 1955.

—Roger Lathbury

**Tate, Allen** (1899–1979) *poet, critic*

The Southern-bred Allen Tate was a student of John Crowe RANSOM at Vanderbilt University. He was a member of THE FUGITIVES and an editor of the magazine of modern poetry the group published (see MODERNISM). Although a modernist in literary temperament, Tate was also known as one of the Nashville AGRARIANS, a group of writers who looked to the pre-industrial South for their model of a society. He was hostile to Northern, urban civilization, although he maintained close personal contacts with Northern poets such as Robert Lowell and with NEW YORK INTELLECTUALS such as Philip RAHV, one of the editors of *PARTISAN REVIEW*. He was married to the Southern novelist Caroline GORDON for more than thirty years (1924–1959).

In the 1920s, as he was still finding his voice as a poet, Tate published two well-received biographies, *Stonewall Jackson* (1928) and *Jefferson Davis* (1929). In the next decade he published his first full-length poetry collections, *Poems: 1928–1931* (1932), *The Mediterranean and Other Poems* (1936), and *Selected Poems* (1937), which include such poems as “Ode to the Confederate Dead,” “The Mediterranean,” and “Aeneas at Washington.” Tate's only novel, *The Fathers*, a probing psychological study of the Civil War, was published in 1938.

Tate's writing about poetry influenced the New Critics (see NEW CRITICISM), and he was able to put his literary tastes into practice by editing *Hound and Horn* (1931–1934) and *SEWANEE REVIEW* (1944–1946). His critical essays were collected in *Reactionary Essays on Poetry and Ideas* (1936), *Reason in Madness: Critical Essays* (1941), *On the Limits of Poetry: Selected Essays, 1928–1948* (1948), and *The Man of Letters in the Modern World* (1955). Tate received the Bollingen Prize for Poetry in 1956. His *Collected Poems, 1919–1976* (1977) included important later poems: “The Maimed Man,” “The Buried Lake,” and “The Swimmers.”

**Sources**

Bishop, Ferman. *Allen Tate*. New York: Twayne, 1967.

Underwood, Thomas A. *Allen Tate: Orphan of the South*. Princeton: Princeton University Press, 2000.

### Teasdale, Sara (1884–1933) poet

Born in St. Louis to affluent parents, Sara Teasdale was the first widely popular woman poet of the twentieth century. Her early verse was romantic and whimsical and praised for its musical lyric style. Her first widely read volume was *Helen of Troy and Other Poems* (1911). Her poems often appeared in Harriet MONROE'S *POETRY* and other leading journals. Her volume *Love Songs* (1917) won the Columbia University Poetry Society Prize (later the PULITZER PRIZE) and the Poetry Society of America Prize. After being romantically linked with poet Vachel LINDSAY, Teasdale married a businessman in 1914 but lived apart from him; they divorced in 1929. During this marriage her verse became dark and pessimistic with *Flame and Shadow* (1920) and *Dark of the Moon* (1926). Teasdale's lifelong bouts with depression grew more severe. Lindsay took his life in late 1931; Teasdale did the same in 1933.

### Sources

Drake, William. *Sara Teasdale: Woman & Poet*. San Francisco: Harper & Row, 1979.

Schoen, Carol B. *Sara Teasdale*. Boston: Twayne, 1986.

—David G. Izzo

### *Tender Is the Night* by F. Scott Fitzgerald (New York: Scribners, 1934) novel

*Tender Is the Night* was F. Scott FITZGERALD'S fourth novel, published nine years after *THE GREAT GATSBY*. His most mature and complex work, it has not achieved the readership and reputation of *The Great Gatsby* because it makes greater demands on readers. The novel traces the decline of brilliant psychiatrist Richard Diver: his name is meaningful. *Tender Is the Night* examines the destructive effects of wealth, charm, and self-indulgence on character. Fitzgerald took the title from John Keats's "Ode to a Nightingale," which expresses a sense of disenchantment and loss. The novel's principal settings are the French Riviera and Switzerland from 1917 to 1929, and the characters are affluent Americans.

*Tender Is the Night* had a disappointing critical and sales reception but has steadily gained stature as Fitzgerald's most deeply felt novel. The standard explanation is that when it was published during the GREAT DEPRESSION, reviewers and readers who required uplifting social messages, noble characters, and class struggle in fiction were offended by Fitzgerald's use of 1920s material and wealthy characters. Many critics complained that there was no clear cause for Diver's deterioration—missing the point that he is ruined by a combination of causes. Moreover, some readers were put off by

the flashback structure that Fitzgerald provided to trace Dick Diver's destruction.

The first section of the novel covers several weeks in 1925 and introduces Dr. Richard Diver and his beautiful wife, Nicole Warren Diver, who live in luxury on the Riviera. Diver is a nonpracticing thirty-six-year-old psychiatrist who is writing a medical book. The Divers' guests include Abe North, an alcoholic American composer based on the humorist Ring LARDNER; Tommy Barban, a soldier of fortune who is in love with Nicole; and Rosemary Hoyt, an eighteen-year-old movie star based on actress Lois Moran. Much of the first section is seen through Rosemary's eyes, but she is not the narrator. The novel is written in Fitzgerald's third-person authorial voice. Though the Divers seem to have attained a perfect life, it is revealed in the first section that Nicole is subject to episodes of derangement.

The second section of the novel begins in Switzerland in 1917 and establishes Diver's professional credentials. In 1919 he marries Nicole Warren, a very rich eighteen-year-old mental patient. Although Diver believes that her money will not interfere with his career, their lifestyle spoils him. He becomes a partner in a Swiss sanitarium financed by Nicole's money, but he drinks too much and loses his professional discipline. He seduces Rosemary in Rome in 1928 and is arrested there after a drunken brawl.

The third section of the novel is set mainly on the Riviera during the summer of 1929 after Dick Diver has stopped working and his alcohol consumption has increased. Nicole enters an affair with Barban; Dick realizes that she no longer needs him as doctor or husband and agrees to a divorce: "The case was finished. Doctor Diver was at liberty." He returns to America and attempts to practice medicine but disappears into failure in Upstate New York: "in any case he is almost certainly in that section of the country, in one town or another."

The disappointing reception of *Tender Is the Night* worried Fitzgerald for the rest of his life. When he died in 1940, he left a copy of the novel with the chapters reorganized in straight chronological order, with his note: "This is the final version of the book as I would like it." His revised text was edited by Malcolm Cowley in 1951 but made no strong impression—except to confirm that the 1934 flashback structure was more effective.

### Sources

Brucoli, Matthew J. with Judith S. Baughman. *Reader's Companion to F. Scott Fitzgerald's Tender Is the Night*. Columbia: University of South Carolina Press, 1996.

Brucoli and George Parker Anderson, eds. *F. Scott Fitzgerald's Tender Is the Night: A Documentary Volume*. Dictionary of Literary Biography, volume 273. Detroit: Brucoli Clark Layman/Thomson Gale, 2003.

Fitzgerald, F. Scott. *Tender Is the Night*, "With the Author's Final Revisions," edited by Malcolm Cowley. New York: Scribners, 1951.

Fitzgerald. *Tender Is the Night: A Romance*, text established by Matthew J. Bruccoli. London: J. M. Dent, 1996.

LaHood, Marvin J., ed. *Tender Is the Night: Essays in Criticism*. Bloomington: Indiana University Press, 1969.

—Matthew J. Bruccoli

**"That Evening Sun"** by William Faulkner (1931) *short story*

One of William FAULKNER's earliest and most potent explorations of racism and its debilitating effects on whites and blacks in the early-twentieth-century South, "That Evening Sun" focuses on three Compson children—Quentin, the eldest; his sister, Caddy; and Jason, the youngest—and their interactions with Nancy, a black woman who serves as the Compsons' cook when their regular servant, Dilsey, is sick. The story captures the children's naiveté about Nancy's burdens, which include her work as a prostitute and the physical and mental abuse she suffers from her husband, Jesus. When Nancy becomes pregnant by a white Baptist deacon who refuses to pay her, she attacks him and is beaten and jailed; while in jail, she attempts suicide, for which she is again beaten. Later, her husband disappears, and she fears—irrationally, perhaps—that he will return to kill her. The final scenes are fraught with extreme tension as Nancy attempts to use the children as a shield to protect her from Jesus's threat. When Mr. Compson comes to her cabin to take his children home, she becomes resigned to her fate, despite his reassurances that she has nothing to fear. Nancy's plight passes awareness of race and racism to the children. Originally published as "That Evening Sun Go Down" in *THE AMERICAN MERCURY*, the story was revised by Faulkner and included in his collection *These Thirteen* (1931).

**Sources**

Jones, Diane Brown. *A Reader's Guide to the Short Stories of William Faulkner*. New York: G. K. Hall, 1994.

Skei, Hans H. *Reading Faulkner's Best Short Stories*. Columbia: University of South Carolina Press, 1999.

Volpe, Edmund L. *A Reader's Guide to William Faulkner: The Short Stories*. Syracuse, N.Y.: Syracuse University Press, 2004.

—John B. Padgett

**Theatre Arts** (1916–1948) *periodical*

Founded in Detroit at the Arts and Crafts Theatre by Sheldon Chaney, *Theatre Arts* moved to New York in 1924 under the editorship of Edith J. R. Isaacs. The magazine was dedicated to the development of "the creative impulse in the American theatre" and promoted a theater for the artist rather than for the commercial interests of the speculator. Isaacs enlarged the magazine to include reviews of the English theater and

articles on developments in Europe as well as on theater in education and in the community. The slogan of the magazine was "A record and a prophecy."

**Source**

Gilder, Rosamond, and others. *Theatre Arts Anthology*. New York: Theatre Arts Books, 1950.

**The Theatre Guild** (1919– )

Founded in 1919 by former members of the Washington Square Players, the Theatre Guild produced artistically significant European and American plays on Broadway during much of the twentieth century. The company sold subscriptions and took productions on national and international tours. The Guild is particularly known for premiering dramas by George Bernard Shaw and Eugene O'NEILL and for staging the musical plays *Porgy and Bess* and *OKLAHOMA!* Guild productions often featured skilled actors, including Alfred Lunt and Lynn Fontanne, and the organization gave early support to the GROUP THEATRE. The Theatre Guild was initially managed by a six-member board and later by founder Lawrence Langner and executive director Theresa Helburn. During its heyday, the Theatre Guild was considered the most important theatrical producer in America.

**Source**

Langner, Lawrence. *The Magic Curtain: The Story of a Life in Two Fields, Theatre and Invention*. New York: Dutton, 1951.

—Claudia Wilsch Case

**The Theory of the Leisure Class** by Thorstein Veblen (Boston: Houghton, Mifflin, 1899) *treatise*

Subtitled "An Economic Study of the Evolution of Institutions," Thorstein VEBLEN's early examination of the concept of status in America proved to be immediately popular, making its author, an economics and social-sciences professor at the University of Chicago, an unlikely celebrity. The book also proved influential in the field of economics.

Veblen theorized that turn-of-the-century social structures were remnants of feudal times, "atavistic cultural survivals" that perpetuated social classes that arose in conjunction with the institution of ownership. While the lower classes struggle at industrial pursuits in order to support the whole of society, the aristocratic leisure class occupies itself with "conspicuous leisure and conspicuous consumption." This consumption itself determines who will be admitted to the leisure class, so that, in Veblen's view, waste—that is, any activity not contributing to material productivity—begets waste. The lack of balance in American society's social structure was, he argued, inherently regressive.

Veblen was reacting to the society he saw around him, the aftermath of the gilded age, in which industrial robber barons seemed to govern an economy to which the government had adopted a *laissez faire* attitude. *The Theory of the Leisure Class* profoundly affected the views of ordinary citizens—as well as politicians—about the structure of American society and almost certainly contributed to the trustbusting, labor organizing, and other progressive reforms that arose in the new century. Academics objected to his methods, and such defenders of cultural and aristocratic values as H. L. MENCKEN derided Veblen's lack of discrimination.

### Sources

Diggins, John P. *The Bard of Savagery: Thorstein Veblen and Modern Social Theory*. New York: Seabury Press, 1978.

Jorgensen, Elizabeth Watkins, and Henry Irvin Jorgensen. *Thorstein Veblen: Victorian Firebrand*. Armonk, N.Y.: Sharpe, 1999.

### *They Knew What They Wanted* (produced 1924) play

Sidney HOWARD's PULITZER PRIZE-winning three-act comedy-drama *They Knew What They Wanted* was produced by the THEATRE GUILD at the Garrick Theatre, where it opened on November 24, 1924, for 192 performances. Set in California's Napa Valley, the play departs from conventional morality in its exploration of a romantic triangle that develops after an aging Italian winegrower, Tony, proposes marriage by mail to a San Francisco waitress, Amy. To woo her, Tony had sent a photograph of a handsome farmhand, Joe, fearing that Amy would not find him attractive. Although Amy falls into an affair with Joe and becomes pregnant with his baby, the tensions are pragmatically resolved when Tony forgives her and offers to adopt the child.

—James Fisher

### *This Side of Paradise* by F. Scott Fitzgerald (New York: Scribners, 1920) novel

F. Scott FITZGERALD's first novel was a surprise best-seller that treated the concerns of Princeton undergraduates and young women seriously. It has been credited with inspiring the burst of American collegiate fiction in the 1920s. The novel was regarded as daring because it announced the existence of a generation with new values; but it is tame by later standards of conduct. Fitzgerald's independent young women were fresh figures in American fiction. The hero, Amory Blaine, is "a romantic egoist" committed to fulfilling his aspirations.

### Source

Fitzgerald, F. Scott. *This Side of Paradise*, edited by Matthew J. Bruccoli. New York: Signet, 2006.

—Matthew J. Bruccoli

### Thompson, Dorothy (1893–1961) reporter, newspaper columnist

A graduate of Syracuse University, Dorothy Thompson began her career working as a publicist for the women's suffrage movement before turning to freelance journalism. In the 1920s she became the first woman to head a major American news bureau overseas when she was named chief of the Berlin bureau for the *Philadelphia Public Ledger*. After her marriage to Sinclair LEWIS in 1928, she returned to freelance work, writing for such magazines as *THE SATURDAY EVENING POST* and *Cosmopolitan*, for which she interviewed Adolf Hitler. Although Thompson originally underestimated Hitler as a man of "startling insignificance" in her book *I Saw Hitler* (1932), she later became nationally known as an ardent critic of the German leader and called for American intervention against the fascist threat. In the later half of the 1930s she wrote articles on fascism for *Foreign Affairs* and was a regular radio commentator as well as a columnist for *New York Herald Tribune* and *Ladies' Home Journal*. Her books included *Dorothy Thompson's Political Guide: A Study of American Liberalism and Its Relationship to Modern Totalitarian States* (1938), *Refugees: Anarchy or Organization?* (1938), and *Let the Record Speak* (1939). She remained an influential political commentator into the 1950s.

### Source

Kurth, Peter. *American Cassandra: The Life of Dorothy Thompson*. Boston: Little, Brown, 1990.

—Tilly Newell

### *Three Lives* by Gertrude Stein (New York: The Grafton Press, 1909) fiction

*Three Lives* was Gertrude STEIN's first published text, and, as its subtitle indicates, is comprised of "Stories of The Good Anna, Melanctha and The Gentle Lena." All three stories focus on marginalized protagonists, ethnic-American women of lower socio-economic class, and relate tales of unhappy personal and sexual relationships followed by untimely deaths. The most developed of these, "Melanctha," is a bildungsroman focusing on a bisexual and biracial woman caught between conflicting identity categories: "Melanctha had not found it easy with herself to make her wants and what she had, agree. Melanctha Herbert was always losing what she had in wanting all the things she saw." Although *Three Lives* uses some techniques of literary realism, it also exemplifies early modernist experimentation (see MODERNISM) by featuring repetitions, deployments of sound as well as sense, and nontraditional narrative structures.

The book has proven more popular and readily understandable than most of Stein's experimental, avant-garde and nonnarrative texts that followed it. When Stein returned to narrative twenty-four years later in *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS* (1933), she declared that "Melanctha" was



“the first definite step away from the nineteenth century and into the twentieth century in literature,” an assessment endorsed by many contemporary critics.

#### Source

Walker, Jayne L. *The Making of a Modernist: Gertrude Stein from “Three Lives” to “Tender Buttons.”* Amherst: University of Massachusetts Press, 1984.

—Jessica G. Rabin

#### *Three Soldiers* by John Dos Passos (New York:

Doran, 1921) *novel*

*Three Soldiers* is a frank portrayal of army recruits during WORLD WAR I. It was written as a Marxist-inspired indictment of the social machinery that denies individual freedom and smothers the human spirit; as bitter social satire that records the way people during World War I spoke and acted and thought; and as an early modernist experiment that paved the way for John Dos Passos’s masterpieces, *MANHATTAN TRANSFER* (1925) and the *USA* trilogy (1938).

The novel was published after Dos Passos had seen action during World War I in the Norton-Harjes Volunteer Ambulance Corps and the American Red Cross (which absorbed the Norton-Harjes corps) and had served in the United States Army during the last months of the war and during demobilization. *Three Soldiers* is his first mature novel, and he worked on it for four years before he completed it. It is, as the title suggests, a novel from the perspective of three different soldiers, but, especially in the last half, it focuses on the artistic sensibilities of one man in particular who is crushed by the American military machine. *Three Soldiers* stands as an important work that, in the words of Dos Passos biographer Townsend Ludington, “marks a significant moment in America’s coming of age through its literature.”

#### Source

Clark, Michael. *Dos Passos’s Early Fiction: 1912-1938.* Selinsgrove, Pa.: Susquehanna University Press, 1987.

—Richard Layman

#### **Thurber, James** (1894–1961) *short-story writer, essayist, cartoonist*

*In anything funny you write that isn’t close to serious you’ve missed something along the line.*

—Interview, *Paris Review* (Fall 1955)

James Thurber, second son of an ineffectual father and a strong but eccentric mother, was born, raised, and educated in Columbus, Ohio. He attended Ohio State University but left in 1918 without a degree. Between 1918 and 1927 he worked as a journalist for the *Columbus Dispatch* and for

the Paris and Riviera editions of the *Chicago Tribune*. During this period he married Althea Adams, who became, with Thurber’s mother, a prototype for his domineering female characters.

In 1927 Thurber was hired as a full-time staff member at *THE NEW YORKER*, founded by Harold Ross in 1925. Writer E. B. WHITE, his office mate, encouraged Thurber to develop the clear, precise, conversational writing style for which both he and *The New Yorker* became known. White also admired Thurber’s whimsical cartoons, which began appearing regularly in the magazine. Thurber wrote 365 signed “casuals” (short prose pieces) and many other items for *The New Yorker*. Following his divorce from Althea Thurber and his marriage to Helen Wismer, a former magazine editor, Thurber left his *New Yorker* staff position in 1936, but he continued as a regular contributor to the magazine. His second marriage and his later writing career survived his alcoholism and his severe psychological and physical afflictions—including encroaching blindness. His final words were reported to be “God bless . . . God damn.”

Thurber’s first book was a parody of the psychosexual manuals popular in the 1920s. Co-authored with White and illustrated by Thurber’s drawings, *Is Sex Necessary? Or, Why You Feel the Way You Do* (1929) sold well. It was followed by *The Owl in the Attic and Other Perplexities* (1931), which introduced Thurber’s theme of the “little man” exploited by terrifying women, by malevolent machines, by the anarchy of everyday life. *The Seal in the Bedroom and Other Predicaments* (1932), Thurber’s first cartoon collection, drew its title from one of his most famous drawings: a seal on the headboard of a bed has awakened a man and his wife, and she irritably exclaims: “All Right, Have It Your Way—You Heard a Seal Bark!” *My Life and Hard Times* (1933), which provides sketches based on Thurber’s Columbus childhood, is filled with eccentrics confronting chaos in the form of collapsing beds, breaking dams, intrusive ghosts, and biting dogs. Thurber later described his subject as “Reality twisted to the right into humor rather than to the left into tragedy.” Many other collections of stories, sketches, and cartoons followed, among them *My World—and Welcome to It* (1942), which included a classic story, “THE SECRET LIFE OF WALTER MITTY.” Thurber collaborated with Elliott Nugent on “The Male Animal,” a comic play dealing with free-speech issues, which ran for 244 performances on Broadway in 1940. Twenty years later Thurber performed in a revue based on his works, *A Thurber Carnival* (produced 1960). In addition, beginning in the late 1930s, he published fables, parodies, and romances for children and adults. His reminiscences of the founder and staff of *The New Yorker* were published in 1959 as *The Years with Ross*.

Thurber enjoyed high regard from his “serious” contemporaries. Ernest HEMINGWAY, for example, called his work “the best writing coming out of America.” Thurber’s stories continue to be read and studied because his subjects and

themes are enduring and his style casual yet allusive, witty, ironic, and carefully controlled: "As brevity is the soul of wit, form, it seems to me, is the heart of humor and the salvation of comedy," he wrote in a 1960 essay.

### Sources

Bowden, Edwin T. *James Thurber: A Bibliography*. Columbus: Ohio State University Press, 1969.

Kinney, Harrison. *James Thurber: His Life and Times*. New York: Holt, 1995.

Kinney and Rosemary A. Thurber, eds. *The Thurber Letters: The Wit, Wisdom, and Surprising Life of James Thurber*. New York: Simon & Schuster, 2002.

Toombs, Sarah Eleanora. *James Thurber: An Annotated Bibliography of Criticism*. New York: Garland, 1987.

—Judith S. Baughman

### Thurman, Wallace (1902–1934) novelist, playwright, editor

Born in Salt Lake City, Wallace Henry Thurman attended the University of Utah and the University of Southern California. Inspired by the literary ferment in New York City later known as the HARLEM RENAISSANCE, Thurman moved to the metropolis in 1925 and began writing essays, novels, and plays. He later became one of the first African Americans to serve as editor in chief for a major publishing house, Macaulay Publishing Company.

Thurman's first novel, *The Blacker the Berry: A Novel of Negro Life* (1929), is the story of a young girl with a "black complexion" who travels from Idaho to Harlem to escape the prejudices she faces in her own African American community. His play *Harlem: A Melodrama of Negro Life in Harlem* (produced 1929), cowritten with William Jourdan Rapp, centers on a family that moves from the South to New York City during the "great migration." His second novel, *Infants of the Spring* (1932), features characters based on Harlem Renaissance writers and provides a critical analysis of the aesthetic and political trends that Thurman felt governed the movement. His third and final novel, *The Interne* (1932), cowritten with Abraham L. Furman, is a tale of bureaucracy, corruption, and disillusionment in a public hospital.

Thurman died of tuberculosis in New York's City Hospital on Welfare Island. In one of his final letters, written to Langston HUGHES, Thurman asked "whodathought when I was in Carmel, that I would soon end up in the tubercular ward of the very hospital I damned and God-damned when I wrote *The Interne*. Ironic, I calls it. Or is nature finally avenging art?" Thurman was respected among his colleagues as an editor, playwright, and critic, but his novels received an almost unanimously negative response during his lifetime. *The Blacker the Berry* is now regarded as a groundbreaking novel for its provocative examination of intraracial prejudices.

### Sources

Singh, Amritjit, and Daniel M. Scott III, eds. *The Collected Writings of Wallace Thurman: A Harlem Renaissance Reader*. New Brunswick, N.J.: Rutgers University Press, 2003.

Van Notten, Eleonore. *Wallace Thurman's Harlem Renaissance*. Amsterdam: Rodopi, 1994.

—Darien Cavanaugh

### *The Time of Your Life* by William Saroyan (produced 1939) play

*The Time of Your Life*, a humanistic three-act drama by William SAROYAN, opened on October 25, 1939, in a THEATRE GUILD production that ran for 185 performances. Saroyan became the first playwright to win both the New York Drama Critics Circle Award and a PULITZER PRIZE for the same play, but he controversially rejected the Pulitzer. *The Time of Your Life* has endured as a masterpiece of 1930s American drama and has been frequently revived by both professional and amateur companies.

*The Time of Your Life* is more a philosophical reflection on the eternal struggles of existence than a realistic drama of conflict. At its center is Joe, a well-dressed, generous man who indulges his own eccentricities and those of the people around him in Nick's, a rundown San Francisco saloon. The various patrons—including Harry, a struggling dancer; Tom, Joe's good-natured assistant; and Kitty Duval, a sensitive, unhappy prostitute—reflect on life as Joe observes their individual struggles to realize their dreams and to battle their fears and imperfect natures. When Willie, a pinball player, wins the jackpot, Joe philosophizes on the vagaries of existence: "In the time of your life, live, so that in that good time there shall be no ugliness or death for yourself or for any life your life touches." Saroyan makes certain that Joe's philosophy prevails over the example of Blick, a sadistic cop who viciously terrorizes the bar's habitués.

Lacking the linear plotting of a typical realistic drama, the play includes nonrealistic elements, such as the appearance of Nick's angelic teenaged daughter, who may or may not be living, and the mysterious Mary L., an elusive figure who fascinates Joe. What is true or false in the lives of his characters seems less important to Saroyan than the expression of their variant perspectives on life's meaning.

—James Fisher

### *Tobacco Road* by Erskine Caldwell (New York: Scribners, 1932) novel

Even before it was adapted into a Broadway play, Erskine CALDWELL's *Tobacco Road* created a sensation. Combining realism and black humor, the novel focuses on a family in rural Georgia that has become hopelessly impoverished, physically spent, emotionally stunted, and torpid beyond their ravenous hunger and lust. Although his grandfather was

a prosperous tobacco farmer, Jeeter Lester, the present head of the family, grew into manhood as a sharecropper on the land his family once owned—what has become a played-out cotton farm abandoned by its owner. His life is a shifting set of plans that he never finds the energy to implement. He tries to gain some material advantage by marrying off his daughters and sons, but nothing works out. When Jeeter follows the foolish agricultural tradition of burning the broom sedge off the fields, his ramshackle house catches fire, and he and his ailing wife burn to death in their bed.

#### Source

Miller, Dan B. *Erskine Caldwell: The Journey from Tobacco Road: A Biography*. New York: Knopf, 1995.

—Martin Kich

#### Toklas, Alice B. (1877–1967) *memorist*

Alice Babette Toklas grew up in San Francisco. She went abroad in 1907 and met Gertrude STEIN on her first day in Paris. By 1912 Toklas had become the writer's "wife." She also served as amanuensis and audience for Stein, who did not reach a wide readership until the 1930s. Only when Stein assumed the fictitious persona of Toklas in *The Autobiography of Alice B. Toklas* (1933) did she win a general audience. Several years after Stein's death Toklas composed her own memoir, *What Is Remembered* (1963). Toklas also authored two cookbooks.

#### Source

Souhami, Diana. *Gertrude and Alice*. New York: Pandora Press, 1991.

—Noel Sloboda

#### Tolson, Melvin B. (1898–1966) *poet*

Melvin Beaunorus Tolson graduated from Lincoln University and in 1924 began his academic career in Texas at Wiley College, where he organized and coached the school's successful debating team; in 1947 he left the college for Langston University, from which he retired. In the early 1930s Tolson attended Columbia University and wrote a thesis on the writers of the HARLEM RENAISSANCE. Inspired by Edgar Lee MASTERS's idea that a community could be portrayed through dramatic portraits of its citizens, Tolson began to write poems that were later collected in *A Gallery of Harlem Portraits* (1979). During the latter half of the 1930s and early 1940s he wrote a weekly newspaper column, later collected in *Caviar and Cabbage: Selected Columns by Melvin B. Tolson from the Washington Tribune, 1937–1944* (1982). Tolson's first book to be published was *Rendezvous with America* (1944), which led reviewers to compare him with other African American poets such as Sterling BROWN, Countee CULLEN, and Langston HUGHES.

In 1953 he published *Libretto from the Republic of Liberia* (1953), a poem commissioned by the Liberian president for his country's centennial, which marked a change in Tolson's approach and was praised for its MODERNISM. The last collection Tolson published was *Harlem Gallery: Book I, The Curator* (1965), the first of what he planned to be a five-book epic poem on the African American experience in the United States.

#### Sources

Berube, Michael. *Marginal Forces/Cultural Centers: Tolson, Pynchon, and the Politics of the Canon*. Ithaca, N.Y.: Cornell University Press, 1992.

Farnsworth, Robert M. *Melvin B. Tolson, 1898–1966: Plain Talk and Poetic Prophecy*. Columbia: University of Missouri Press, 1984.

Flasch, Joy. *Melvin B. Tolson*. New York: Twayne, 1972.

#### Toomer, Jean (1894–1967), *poet, short-story writer, fiction writer, philosopher*

*Talk about it only enough to do it. Dream about it only enough to feel it. Think about it only enough to understand it. Contemplate it only enough to be it.*

—*Essentials: Definitions and Aphorisms* (1931)

The only child of Nathan Toomer, a planter, and Nina Pinchback, Nathan Eugene Toomer, who chose to be called "Jean," was raised in Washington, D.C. His grandfather was Pinckney Benton Stewart Pinchback, who had served as the acting governor of Louisiana during Reconstruction, the first United States governor of African American descent. Attending all-white schools as a child and all-black schools from middle school through high school, Toomer, like his parents, could pass as white. He attended several colleges but failed to earn a degree. Nevertheless, he read widely and met many young writers while living in New York, including Waldo FRANK, who encouraged BONI & LIVERIGHT to publish Toomer's first book. In summer 1921 Toomer served as principal of a small, rural all-black school near Sparta, Georgia, where he learned about the South, black folk culture, and the hardships blacks endured. He responded to this experience by writing poems, short stories, and a drama that became his tour de force, *Cane* (1923), a work that earned him a place in literary history.

*Cane* is now seen as one of the most influential works of the HARLEM RENAISSANCE and also a work of the LOST GENERATION. The title, derived from the labor-intensive process by which sugar cane is made into syrup, captures the African American plight at the beginning of the twentieth century: a world of racism, oppression, and lynching where blacks are losing their connection with their ancestral past. Although Toomer did not conceive of it as such, the work

is most often characterized as an experimental, modernist novel (see MODERNISM). The work is actually a montage of impressionistic poetry, prose, and drama divided into three sections. The first section, set in rural Georgia, focuses on stories about black Southern women who defy social conventions. The second section, set in Washington, D.C., and Chicago, portrays the disconnection between blacks and their cultural past. The third section, "Kabnis," written as a drama set in the rural South, depicts Ralph Kabnis, an educated black artist from the North who takes a job as a schoolteacher. While Kabnis seeks meaning in black folk culture, which he believes institutionalized education and religion eradicate, he ultimately finds no meaningful connection with his slave heritage. Although it describes the waning of African American folk culture, *Cane* helped spur interest in that culture during the Harlem Renaissance and later during the Black Arts Movement of the 1970s.

In 1924, after Toomer discovered and became devoted to the mystic teaching of George Gurdjieff, he broke his ties with the literary world. He continued to write, but most of his work, drastically differing in style from *Cane*, was rejected by publishers. He privately published a book of aphorisms called *Essentials* in 1931. The following year Toomer married novelist Margery Latimer, who died giving birth to their daughter less than a year later. In 1934 he married Marjorie Content, daughter of a Wall Street banker, and the couple moved to a farm in Doylestown, Pennsylvania, where they remained until Toomer's death. In 1936 Toomer's epic poem "Blue Meridian," some thousand lines long, was published in *The New Caravan*. In it Toomer argues for "a new America," one in which racial differences are dissolved and a new race of spiritually conscious people evolve. In 1940 Toomer became a Quaker and joined the Society of Friends, after which he spent ten years dedicating his life to the society before retreating from public life.

Jean Toomer's works, especially *Cane*, continue to receive critical attention, and, despite his insistence on his multiracial identity, Toomer is known for the way his works express the African American experience. As Darwin Turner concludes in the "Introduction" to the 1975 edition of Toomer's masterwork: "*Cane* was not Jean Toomer's total life; it was perhaps merely an interlude in his search for understanding. No matter what it may have been for him, *Cane* still sings to readers, not the swan song of an era that was dying, but the morning hymn of a Renaissance that was beginning."

## Sources

- Kerman, Cynthia and Richard Eldrige. *The Lives of Jean Toomer: A Hunger for Wholeness*. Baton Rouge: Louisiana State University Press, 1987.
- McKay, Nellie Y. *Jean Toomer, Artist: A Study of His Literary Life and Work, 1894–1936*. Chapel Hill: University of North Carolina Press, 1984.

O'Daniel, Therman B., ed. *Jean Toomer: A Critical Evaluation*. Washington, D.C.: Howard University Press, 1988.

Toomer, Jean. *Cane: An Authoritative Text, Backgrounds, Criticism*. Edited by Darwin T. Turner. New York: Norton, 1988.

—Blake Hobby

## Torrence, Ridgely (1875–1950) poet, dramatist

Ridgely Torrence's first book was *The House of a Hundred Lights: A Psalm of Experience after Reading a Couplet of Bidpai* (1900), a long poem inspired by Edward FitzGerald's translation of *The Rubáiyát of Omar Khayyám*. He then turned to writing plays and was one of the first white dramatists to write seriously about black characters. His *Granny Maumee*, *The Rider of Dreams*, *Simon the Cyrenian*, subtitled "Plays for a Negro Theater," were produced and published in 1917. He was poetry editor of *THE NEW REPUBLIC* from 1920 to 1933, during which he published his second book of poetry, *Hesperides* (1925). He later collected his best poetry in *Poems* (1941). Torrence was a friend of Edwin Arlington ROBINSON, whose correspondence he edited as *Selected Letters of Edwin Arlington Robinson* (1940).

## Source

Clum, John M. *Ridgely Torrence*. New York: Twayne, 1972.

## *Tortilla Flat* by John Steinbeck (New York:

Covici-Friede, 1935) novel

John STEINBECK based *Tortilla Flat*, his first best-seller, on his interaction with a variety of locals in the town of Monterey, California. The novel is centered on Danny, a mule skinner in Texas during WORLD WAR I, who, on his return to Tortilla Flat (a district above the town of Monterey) finds himself suddenly heir to two small houses. His stroke of good fortune makes him the center of a group of oddball *paisanos* (natives of Mexican and Indian descent), all of whom are only interested in what they consider the basic joys of life: wine, women, and food. With an episodic structure and an intended parallel to Arthurian legend, the novel comically depicts the lives of this ragtag society and comments on its conflicting value systems. Led by the protagonist, the group discovers the difficulties posed by possessions and property, eventually moving from cohesion to disintegration.

## Sources

- Owens, Louis. *John Steinbeck's Re-Vision of America*. Athens: University of Georgia Press, 1985.
- Lisca, Peter. *The Wide World of John Steinbeck*. New Brunswick, N.J.: Rutgers University Press, 1958.

—Michael J. Meyer



**Traven, B.** (1882?– 1969) *novelist*

Little is certainly known about the life of this author, whose books were first published in Germany but who always claimed he was an American and generally set his works in Mexico and the United States. His manuscripts at first were mailed from Mexico to Germany, where eleven of his books were published from 1926 to 1933, establishing the mysterious author's popularity in Europe. His work did not begin to appear in the United States until 1934, when the author mailed an English version of the novel first published as *Das Totenschiff* (1926) to the American publisher Alfred A. Knopf as *The Death Ship*. In this first-person narrative, an American sailor, Gerald Gales, survives the sinking of a ship that is being destroyed for the insurance money. The same protagonist also appears in *The Cotton Pickers*, a 1926 novel that was translated from the German in 1956, in which he travels across Mexico working as cotton picker and other odd jobs, and in *The Bridge in the Jungle* (1938), an English version that Traven provided, in which he works as an alligator hunter and witnesses the death by drowning of a Mexican Indian boy. Traven's most famous novel is *The Treasure of Sierre Madre* (1935), the story of three Americans searching for a gold mine in the Mexican mountains. His short fiction has been collected in such volumes as *Stories by the Man Nobody Knows* (1961) and *The Night Visitor* (1973). Traven's work reveals an acute awareness of human flaws as well as strong radical sympathies and identification with the downtrodden.

**Sources**

Mezo, Richard E. *A Study of B. Traven's Fiction: The Journey to Solipaz*. San Francisco: Mellen Research University Press, 1993.

Zogbaum, Heidi. *B. Traven: A Vision of Mexico*. Wilmington, Del.: SR Books, 1992.

**Trilling, Lionel** (1905–1975) *literary critic, short-story writer, novelist*

A graduate of Columbia University, Lionel Trilling became one of the first Jews to earn tenure at his alma mater. He then became one of the university's most prominent teachers in its Great Works of Literature program. Trilling's first book, *Matthew Arnold* (1939), an intellectual biography of the English poet and critic, established Trilling's credentials as a sensitive interpreter of writers' careers. His second book was another biography, *E. M. Forster* (1943). Trilling did not concentrate on a writer's work alone but also considered the writer's psychology, social background, and political beliefs.

*The Middle of the Journey* (1947), Trilling's only novel, is a thinly disguised account of Whittaker Chambers and of the post-WORLD WAR II cold war world of anti-Communism, in which Chambers won fame for accusing Alger Hiss, a prominent former government official, of having been a Com-

munist spy. Trilling knew Chambers and was able to write sympathetically about his friend's involvement in the Communist cause while at the same time revealing the duplicity of the Communist Party and its agents.

Trilling's signature work, *The Liberal Imagination* (1950), solidified his reputation as one of the leading critics of his generation. This collection of essays, ranging in subject matter from the fiction of Henry James and Theodore Dreiser to the psychology of Sigmund Freud, called for liberals to reevaluate their ideology. Trilling argued for a darker, more complex view of literature and society than he found in most liberal critiques of culture. A corrective to other liberal publications, Trilling's book was all the more powerful because it argued from within, not against, the liberal tradition.

Trilling has remained a touchstone figure in American criticism and has been the subject of continuing study. He often stood between warring factions, pointing out the flaws in all positions. His other books include *The Opposing Self* (1955), *Freud and the Crisis of Our Culture* (1955), and *Sincerity and Authenticity* (1972).

**Sources**

Rodden, John, ed. *Lionel Trilling and the Critics: Opposing Selves*. Lincoln: University of Nebraska Press, 1999.

Trilling, Diana. *The Beginning of the Journey: The Marriage of Diana and Lionel Trilling*. New York: Harcourt Brace, 1993.

**The Triumph of the Egg** by Sherwood Anderson  
(New York: Huebsch, 1921) *collection*

This eclectic collection of fiction, essays, poetry, and photographs—subtitled “A Book of Impressions from American Life in Tales and Poems”—opens with a poem titled “The Dumb Man” that begins thus: “There is a story.—I cannot tell it.—I have no words.” Most of these works feature inarticulate people struggling to break through the invisible walls that surround them; for instance, “The Door of the Trap” concerns a man who sees himself as “a living thing inside a shell, trying to break out.” This image appears triumphantly in “The Egg,” a satirical story in which his father's failure teaches a young boy about human frailty and alienation.

—Bev Hogue

**Tropic of Cancer** by Henry Miller (Paris: Obelisk Press, 1934) *novel*

Henry MILLER's first novel, published when he was forty-four years old, *Tropic of Cancer* celebrates an expatriate American's quest for a fulfilling life. The novel is a fictionalized memoir of Miller's life in Paris, where he moved in 1930. Miller describes his vagabond life on the Left Bank and portrays himself as a prodigious sexual athlete, including sexual scenes so explicit that the book was considered pornographic. While it remained banned in the United States until its publication

by Grove Press in 1961 was upheld, the novel was praised by many critics and authors. Edmund WILSON called *Tropic of Cancer* "the epitaph for the whole generation of American writers and artists that migrated to Paris after the war."

**Trumbo, Dalton** (1905–1976) *screenwriter, novelist*

Dalton Trumbo became involved in the political movements of the 1930s, seeking a better form of government than capitalism seemed to offer during the GREAT DEPRESSION. His most influential work is *JOHNNY GOT HIS GUN* (1939), a powerful antiwar novel about a soldier who has lost all of his limbs and is deaf and blind.

Trumbo was blacklisted in the 1950s when he became part of the Hollywood Ten, a group of screenwriters who refused to testify before Congress about their political affiliations, specifically whether they had been members of the Communist Party. During this period of ostracism, Trumbo wrote scripts under other names. As Robert Rich, he won an Oscar for best motion-picture story for *The Brave One* (1956), about a boy who saves his pet bull from the bullring. He was hired under his own name to write scripts for *Exodus* (1960) and *Spartacus* (1960) just as the blacklist was ending.

**Sources**

Cook, Bruce. *Dalton Trumbo*. New York: Scribner's, 1977.

Trumbo, Dalton. *Additional Dialogue, Letters of Dalton Trumbo, 1942–62*, edited by Helen Manfull. New York: Evans, 1970.

**"The Turn of the Screw"** by Henry James (1898)  
*short story*

First published in *Collier's Weekly* and collected in the same year in *The Two Magics: The Turn of the Screw, Covering*

*End* (1898), this ghostly mystery by Henry James employs an unreliable narrator, a suggestible young woman who undertakes a position as governess for two young children at an isolated English country estate. She is more than half in love with her employer, the children's uncle, whom she meets just once in London. The uncle remains in the city and insists that she contact him no further. When the governess arrives at the estate, she finds her charges, Flora and Miles, to be attractive and precocious, and she is especially drawn to the boy. Soon, however, she discovers that she has rivals for the children's affections and that the rivals are both dead. She believes Flora and Miles to be under the evil influence of her predecessor, Miss Jessel, and Miss Jessel's dead lover, Peter Quint, who was once a valet at the estate. With only the simpleminded housekeeper—who does not see the ghosts—as her ally, the governess decides that she must wrest the not-so-innocent children from the malicious hold of Jessel and Quint. But in her struggle for what she convinces herself is the children's souls, she terrorizes Flora and kills Miles, who dies in her arms. While one school of criticism has taken "The Turn of the Screw" at face value, finding it a ghost story of the first order, another interprets James's tale in psychological terms, with Jessel and Quint as projections of the lovesick governess's imagination.

**Sources**

Beidler, Peter G. *Ghosts, Demons, and Henry James: The Turn of the Screw at the Turn of the Century*. Columbia: University of Missouri Press, 1989.

Cranfill, Thomas M., and Robert Lanier Clark. *An Anatomy of The Turn of the Screw*. New York: Gordian Press, 1971.

Willen, George, ed. *A Casebook on Henry James's The Turn of the Screw*. New York: Crowell, 1960.



**Tan, Amy** (1948– ) *novelist*

Amy Tan was born in Oakland, California, the daughter of Chinese immigrants. She grew up very conscious of her Asian appearance among her Caucasian schoolmates. Tan graduated from San Jose State University with a B.A. in 1973 and an M.A. in 1974, got married, and, after three years of postgraduate study at University of California, Berkeley, became a successful business writer. This work did not satisfy her, and she turned to fiction, producing her first novel, *THE JOY LUCK CLUB* (1989), and achieving virtually instant success as a major new voice in contemporary literature. The novel won the NATIONAL BOOK CRITICS CIRCLE AWARD. *The Joy Luck Club*, the story of four Chinese mothers and their American-born daughters, explores generational conflicts that center on the degree to which mothers and daughters assimilate American culture. The social club fosters the solidarity of these women, even though they have different orientations toward their communities.

*The Kitchen God's Wife* (1991), Tan's second novel, continues her exploration of mother/daughter relationships. It concentrates on Winnie Louie and her daughter, Pearl, and shifts between a narrative of Winnie's earlier life in China and Pearl's estrangement from her mother, with which Pearl gradually comes to terms. *The Hundred Secret Senses* (1995) differs from Tan's first two novels in that it explores the ties and tensions between sisters. The novel is noteworthy for its creation of Kwan, a dynamic woman with a strong Chinese identity who comes into conflict with her American-born sister, Olivia. Although Olivia would like to jettison her family's

Chinese past, Kwan stubbornly finds ways to make her sister confront her Chinese heritage.

*The Bonesetter's Daughter* (2001) is another generational saga. The novel is divided into three sections. The first, set in contemporary California, concerns Ruth Young, a Chinese American confronted with a failing marriage and a mother who is degenerating into dementia. The second section is Ruth's mother's memoir of life in China, and the third section returns to Ruth's present. The hallmarks of Tan's fiction—the role of memory and language in maintaining and restoring both a sense of the past and of human identity—are paramount in this fully realized novel. *Saving Fish from Drowning* (2005) is a novel about the disappearance of eleven American tourists among twelve who travel to the Himalayan foothills and encounter a dissonant reality.

Tan wrote the screenplay for the 1993 movie version of *The Joy Luck Club*. She has also written two children's books, *The Moon Lady* (1992) and *The Chinese Siamese Cat* (1994). *The Opposite of Fate: A Book of Musings*, her collection of autobiographical essays, was published in 2003.

**Principal Books by Tan**

*The Joy Luck Club*. New York: Putnam, 1989.  
*The Kitchen God's Wife*. New York: Putnam, 1991.  
*The Moon Lady*. New York: Macmillan, 1992.  
*The Chinese Siamese Cat*. New York: Macmillan, 1994.  
*The Hundred Secret Senses*. New York: Putnam, 1995.  
*The Bonesetter's Daughter*. New York: Putnam, 2001.  
*The Opposite of Fate: A Book of Musings*. New York: Putnam, 2003.



*Saving Fish from Drowning*. New York: Putnam, 2005.

### Studying Amy Tan

Five novels into her career Amy Tan has established herself as the most respected Asian American writer. Students should begin at the beginning with her first novel, *The Joy Luck Club* (1989), and proceed through the canon, paying particular attention to *The Kitchen God's Wife* (1991) and *Saving Fish from Drowning* (2005).

Biographical sources are, as of 2007, limited to Tan's memoir, *The Opposite of Fate: A Book of Musings* (2003), and standard reference sources.

For a critical overview, students should start with *Amy Tan*, edited by Harold BLOOM (Philadelphia: Chelsea House, 2003). Bela Adams's book by the same title (Manchester, U.K.: Manchester University Press, 2005) is a full-length study of Tan's novels up to *The Bonesetter's Daughter* (2001). Mary Ellen Snodgrass's *Amy Tan: A Literary Companion* (Jefferson, N.C.: McFarland, 2004) covers much the same ground, with appended time lines, a chronology of Tan's life, and selected checklists of works about each novel. E. D. Huntley's *Amy Tan: A Critical Companion* (Westport, Conn.: Greenwood Press, 1998), covers only the first three novels, with chapters on Tan's life and on Asian American literature in general. *Amy Tan's Joy Luck Club*, edited by Bloom (Philadelphia: Chelsea House, 2002), will serve students interested in critical articles about that novel. Because Tan attracts substantial attention from critics, students should also consult the Modern Language International Bibliography for recent studies.

### Tartt, Donna (1964– ) novelist, essayist, critic

Born in Greenwood, Mississippi, Donna Tartt achieved celebrity less for her first novel, *The Secret History* (1992), than for the publicity surrounding the astounding \$450,000 advance. Tartt conceived of the book while attending Bennington College in Vermont, where she met fellow novelist Bret Easton Ellis, who later helped her secure her publishing deal. The novel, a sort of high literary thriller, concerns a coven of unusually intelligent college students who stage a Bacchanalia, kill a local, and seek to cover up their crime. Ten years passed before Tartt produced another novel, *The Little Friend* (2002), an ambitious Southern fiction about a precocious adolescent who searches for the truth about her murdered brother.

—Marshall Boswell

### Tate, James (1943– ) poet, short-story writer

James Tate was born in Kansas City, Missouri; he received his B.A. in 1965 from Kansas State College and his M.F.A. in 1967 from the University of Iowa, where he studied under Donald JUSTICE. Tate's talent was recognized early when his third book, *The Lost Pilot* (1967), won the Yale

Series of Younger Poets Award; he was the youngest ever to be so honored. Robert LOWELL liked his understated, casual style, laced with self-deprecating humor. Tate's sharp turns of phrase are evident in later collections such as *The Oblivion Ha-Ha* (1970), *Absences* (1972), *Viper Jazz* (1976), and *Reckoner* (1986). His *Selected Poems* (1992) won a Pulitzer Prize. *Worshipful Company of Fletchers* (1994) won a NATIONAL BOOK AWARD. His *Memoir of the Hawk* appeared in 2001. *Dreams of a Robot Dancing Bee*, Tate's first collection of short stories, was published in 2002. He has been a professor of poetry at the University of Massachusetts since 1971.

### Taylor, Peter (1917–1994) short-story writer, novelist

*My feelings are both that this region of the upper South is very much a part of me and that I am very much a part of it. . . .*

—“Literature, Sewanee, and the World” (1972)

Peter Taylor was born in Trenton, Tennessee, and grew up in Nashville, St. Louis, and Memphis. He received a scholarship to study at Columbia University but declined it when his father refused to allow him to study writing. Taylor accepted a job as a newspaper reporter in Memphis and took classes at Southwestern University (now Rhodes College); his teacher was Allen TATE, who encouraged him to enroll at Vanderbilt University to study with John Crowe Ransom. Taylor matriculated at Vanderbilt in 1936, and he followed Ransom to Kenyon College in Ohio two years later.

Taylor published his first stories in the *Kenyon Review* and the *Sewanee Review*. Drafted into the army in 1941, he served through WORLD WAR II. Soon after his return to the United States he began teaching writing classes at the University of North Carolina at Greensboro, where he spent most of his career. He published his first collection, *A Long Fourth and Other Stories*, in 1948. Taylor generally avoided the Gothic violence prevalent in Southern fiction at the time. His second book, a novel titled *A Woman of Means* (1950), was critically panned, and Taylor didn't publish another novel until thirty-six years later, when his *A Summons to Memphis* (1986) won a Pulitzer Prize.

In the meantime, Taylor established himself as a major writer with the publication of six volumes of short stories and eleven plays. His early collections *The Widows of Thornton* (1954) and *Tennessee Day in St. Louis* (1957) proved successful, and Taylor went on to write the award-winning *All Happy Families Are Alike: A Collection of Stories* (1959), which significantly marked the beginning of his use of the first-person narrative. Taylor's later works included *The Old Forest and Other Stories* (1985) and *Oracle at Stoneleigh Court* (1993). His last novel, *In the Tennessee Country*, was published in 1994.

## Sources

- Graham, Catherine Clark. *Southern Accents: The Fiction of Peter Taylor*. New York: Peter Lang, 1994.
- McAlexander, Hubert Hurton. *Peter Taylor: A Writer's Life*. Baton Rouge: Louisiana State University Press, 2001.
- Robinson, David M. *World of Relations: The Achievement of Peter Taylor*. Lexington: University Press of Kentucky, 1998.
- Stephens, C. Ralph, and Lynda B. Salamon, eds., *The Craft of Peter Taylor*. Tuscaloosa: University of Alabama Press, 1995.

**Ten North Frederick** by John O'Hara (New York: Random House, 1955) *novel*

*Ten North Frederick* is John O'Hara's second novel set in Gibbstown, Pennsylvania—twenty-one years after *Appointment in Samarra* (1934). The central figure is Joseph Chapin, a well-born, successful lawyer who in middle age develops the ambition to become president of the United States. This failed attempt is followed by the breakdown of his marriage and the disappointing lives of his children. Chapin then drinks himself to death like a gentleman.

## Source

- Brucoli, Matthew J., ed. *John O'Hara: A Documentary Volume*, Dictionary of Literary Biography, volume 324. Detroit: Brucoli Clark Layman/Thomson Gale, 2006.

**Terkel, Studs** (1912– ) *social historian*

*I tape therefore I am.*

—Interview (1997)

Born Louis Terkel in Chicago and later nicknamed “Studs” after a character in a James T. Farrell novel, Terkel attended the University of Chicago, where he received his J.D. in 1934. He never pursued a career in law, but instead began a long career in radio as an interviewer. Terkel began publishing collections of interviews, including his *Hard Times: An Oral History of the Great Depression* (1970); *Working: People Talk About What They Do All Day and How They Feel About What They Do* (1974); and *American Dreams: Lost and Found* (1980). Terkel's “*The Good War*”: *An Oral History of World War II* (1984) won the Pulitzer Prize for nonfiction.

At the age of ninety-one Terkel published *Hope Dies Last* (2003), a comment on the state of American optimism and political activism. A collection of music-related interviews, *And They All Sang: Adventures of an Eclectic Disc Jockey*, appeared in 2006.

## Sources

- Baker, James T. *Studs Terkel*. New York: Twayne, 1992.
- Parker, Tony. *Studs Terkel: A Life in Words*. New York: Holt, 1996.

**Theroux, Paul** (1941– ) *novelist, travel writer*

Paul Theroux was born in Medford, Massachusetts. His French-Canadian father encouraged his literary interests, prompting Paul and his brother, Alexander, to start a family newspaper. Theroux graduated from the University of Massachusetts in 1963 with a B.A. Having joined the Peace Corps, he began teaching at a university in Malawi, East Africa. He was expelled from the program for political reasons in 1965. Three years later Theroux moved to Singapore.

Theroux's first novel, *Waldo*, appeared in 1967, and he followed this publication with three other novels in the next four years. These early African novels, *Fong and the Indians* (1968), *Girls at Play* (1969), and *Jungle Lovers* (1971), examine issues such as racism; many of Theroux's works are set in postcolonial Africa and Southeast Asia and attempt to explore the meaning of civilization as it is created by the interactions of different peoples.

Theroux became a best-selling travel writer with his *The Great Railway Bazaar: By Train through Asia* (1975) and *The Old Patagonian Express: By Train through the Americas* (1979). Many of his stories and novels are set in postcolonial Africa and Southeast Asia. *Saint Jack* (1973), set in Singapore, concerns Jack Flowers, a misfit who typifies Theroux's view of modern, displaced man. *The Mosquito Coast* (1981), a novel of Theroux's middle period, explores the consequences of extreme individualism. His later work became increasingly self-referential, including the novels *My Secret History* (1989) and *My Other Life* (1996).

In 1997 Theroux published his *Collected Stories*; he followed a year later with *Sir Vidia's Shadow: A Friendship across Three Continents*, a memoir in which he deals frankly with his sense of betrayal at the hands of his former mentor, the Anglophone writer—and Nobel Prize winner—V. S. Naipaul. Since then Theroux has continued his steady output of travel writing and fiction, publishing the travel memoirs *Fresh Air Fiend* (2000), *Nurse Wolf & Dr. Sacks* (2001), and *Dark Star Safari* (2002), and the novels *Kowloon Tong: A Novel of Hong Kong* (1998), the best-selling *Hotel Honolulu* (2001), *Stranger at the Palazzo D'Oro* (2004), and *Blinding Light* (2005).

## Source

- Coale, Samuel. *Paul Theroux*. Boston: Twayne, 1987.

**Thompson, Hunter S.** (1937?–2005) *journalist*

Born in Louisville, Kentucky, Thompson began working as a magazine journalist after his discharge from the U.S. Air Force in 1958. Self-described as a “gonzo Journalist,” Thompson was associated with the New Journalists of the 1960s who were themselves characters in their reportage (see NEW JOURNALISM). Thompson specialized in the journalism of excess, bragging about his own outrageous behavior, which included violence and drug use. His first book, *Hell's Angels*:

*A Strange and Terrible Saga of the Outlaw Motorcycle Gangs*, (1966), recounted his travels with the Hell's Angels. *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* (1972) begins, "We were somewhere around Barstow on the edge of the desert when the drugs began to take hold," introducing an account of the city of sin through blurred eyes. That was followed by *Fear and Loathing on the Campaign Trail '72* (1973), an irreverent account of the presidential campaigns of Richard M. Nixon and George McGovern. Thompson published a dozen other books, usually collected from his writings for the magazines *Rolling Stone*, *High Times*, and *Smart*, on which he served as correspondent. Thompson committed suicide in 2005.

### Source

Perry, Paul. *Fear and Loathing: The Strange and Terrible Saga of Hunter S. Thompson*. New York: Thunder's Mouth Press, 1992.

***A Thousand Acres*** by Jane Smiley (New York: Knopf, 1991) *novel*

Winner of both the NATIONAL BOOK CRITICS CIRCLE AWARD and the Pulitzer Prize, Jane SMILEY's *A Thousand Acres* is an emotional story about three sisters living in rural Iowa and their troubled relationship with a domineering father. Smiley based her modern story on William Shakespeare's *King Lear*, with the father standing in as the title character and the three daughters—Ginny, Rose, and Caroline—assuming the roles of Goneril, Regan, and Cordelia, respectively. The basic premise of the novel also follows that of Shakespeare's play: Larry Cook, who has presided over the family's flourishing farm for decades, decides to retire and wills the land to his three daughters. Designed as a feminist rewriting of Shakespeare's play, in which the daughters, rather than the patriarch, are given primary voice, *A Thousand Acres* also addresses the tenuous plight of modern-day farmers, who must contend with technological advances and the threat of foreclosure.

### Source

Farrell, Susan Elizabeth. *Jane Smiley's A Thousand Acres: A Reader's Guide*. New York: Continuum, 2001.

—Marshall Boswell

***To Kill a Mockingbird*** by Harper Lee (Philadelphia: Lippincott, 1960) *novel*

Harper Lee's only novel and the winner of the 1961 Pulitzer Prize, *To Kill a Mockingbird* introduces Atticus Finch, a white lawyer who defends Tom Robinson, a black man wrongly accused of raping a white woman in a small Alabama town during the Great Depression. Atticus's six-year-old daughter, Scout, narrates the story, juxtaposing her innocence with an exploration of Southern racism and American injustice, while Atticus operates under a simple but effective moral

code: do not judge others prematurely, and seek honor and justice. "You never really understand a person until you consider things from his point of view," Atticus tells Scout, ". . . until you climb into his skin and walk around in it."

Scout and her brother, Jem, push the metaphor as they learn that even Boo Radley, an enigmatic neighbor who supposedly hasn't left his house in over a decade, can be empathized with once understood. Yet, the children face a rapid education when the community prejudices Robinson and the justice system that Atticus represents proves to be corrupt and directly engineered to sustain white power.

### Sources

Bloom, Harold, ed. *Harper Lee's To Kill a Mockingbird*. Philadelphia: Chelsea House, 2004.

Petry, Alice Hall, ed. *On Harper Lee: Essays and Reflections*. Knoxville: University of Tennessee Press, 2007.

—Marshall Boswell

**Toole, John Kennedy** (1937–1969) *novelist*

Born in New Orleans and educated at Tulane (graduated 1958) and at Columbia University, where he earned an M.A. degree in 1959, Toole served in the army and then taught at several colleges. While in the army he set to work on a robust comic novel, *A CONFEDERACY OF DUNCES*, about the French Quarter of New Orleans. After futile efforts to find a publisher, he committed suicide. His mother gave the book to the novelist Walker PERCY, who persuaded Louisiana State University Press to publish it in 1980. The novel won a Pulitzer Prize and is now recognized as a contemporary classic. In Percy's words, the novel celebrates the life of a "fat Don Quixote," a phrase that captures the novel's creation of a modern picaresque myth.

### Source

Nevils, René Pol, and Deborah George Hardy. *Ignatius Rising: The Life of John Kennedy Toole*. Baton Rouge: Louisiana State University Press, 2001.

**Trillin, Calvin** (1935– ) *journalist*

Born in Kansas City, Missouri, Calvin Trillin graduated from Yale in 1957. After spending two years in the army he began working as a reporter at *Time* magazine and as a staff writer at *The New Yorker*. He has written a wide range of books that reflect his political interests and satirical temper. *Education in Georgia* (1963) is an account of the first African Americans to be admitted to the state's university. *U.S. Journal* (1971; later published as *Killings*) examines the effects of murder on the community. Trillin's comments on American cuisine and culture include *American Fried* (1974), *Alice, Let's Eat* (1978), *Third Helpings* (1983), and *Travels with Alice* (1989).

Trillin's later work includes *Remembering Denny* (1993), the story of a friend who committed suicide; *Messages From*



*My Father* (1996) and *Family Man* (1998), both memoirs; and a novel, *Tepper Isn't Going Out* (2001). He has published essays, sketches, and political doggerel. *About Alice*, a memoir of his late wife, was published in 2006.

**Trilling, Diana** (1905–1996) *critic, essayist*

Born Diana Rubin, Trilling earned her B.F.A. from Radcliffe College and became a reviewer for *The Nation* and other periodicals. Associated with the New York Intellectuals, Trilling was established as an important essayist with the publication of her *Claremont Essays* (1964). Her later anticommunist views are evident in *We Must March My Darlings* (1977). Upon the death of her husband, the critic Lionel Trilling, she edited a twelve-volume uniform collection of his work. Another collection of her essays, *Reviewing the Forties*, was published in 1978. Trilling won popular acclaim with her 1981 account titled *Mrs. Harris: The Death of the Scarsdale Diet Doctor*. A memoir of her marriage, *The Beginning of the Journey: The Marriage of Diana and Lionel Trilling*, was published in 1993.

**Source**

Laskin, David. *Partisans: Marriage, Politics, and Betrayal among the New York Intellectuals*. Chicago: University of Chicago Press, 2001.

**Tri-Quarterly** (1958– ) *periodical*

*Tri-Quarterly* is a literary magazine published by Northwestern University. Founded in 1958, the journal was redesigned in 1964 into a nine-by-eleven format that has influenced many literary magazines. Special issues that are thematically driven and the diverse offerings of general issues helped to make the magazine one of the most widely admired American literary journals.

—Tod Marshall

**Tuchman, Barbara** (1912–1989) *journalist, historian*

A New York native, Barbara Tuchman earned her B.A. from Radcliffe College in 1933 and published several books under her maiden name of Wertheim: *The Lost British Policy* (1938), *Bible and Sword* (1956), and *The Zimmerman Telegram* (1958). The latter, her first successful publication, demonstrates a mature style of narrative drama and historical synthesis as it recounts the role that an intercepted German telegram played in the entry of the United States into World War I.

Publishing under her married name, Tuchman earned a Pulitzer Prize for *The Guns of August* (1962), a study of how the German army planned its flanking movement and invasion of Belgium in the first days of World War I. Tuchman also won a Pulitzer Prize for *Stilwell and the American Experience in China 1911–1945* (1971), a synthesis of biography and history. Her

other books include *A Distant Mirror* (1978), about Europe in the fourteenth century; *Practicing History* (1981), a collection of essays; *The March of Folly* (1984), about political ineptitude; and *The First Salute* (1988), about the American Revolution.

**Tyler, Anne** (1941– ) *novelist, short-story writer*

*I want to live other lives. I've never quite believed that one chance is all I get. Writing is my way of making other chances.*

—Interview (1977)

Anne Tyler was born in Minneapolis, Minnesota, to Quaker parents, and spent her early years in several rural Quaker communes. Her penchant for telling stories to herself developed early, and at Duke University her writing teacher, Reynolds PRICE, encouraged her to develop her talent. Tyler graduated from Duke in 1961 with a B.A. in Russian. She completed courses for her doctorate in Russian at Columbia University but left to work as a Russian bibliographer at Duke before completing her dissertation.

Tyler's early novels, *If Morning Ever Comes* (1964), *The Tin Can Tree* (1965), *A Slipping Down Life* (1970), *The Clock Winder* (1972), and *Celestial Navigation* (1974), attracted relatively little notice—even though they are characterized by Tyler's typically eccentric characters, an emphasis on family relationships, the burden of the individual's isolation from community, and the journeys her characters undertake to discover their identities. Only with *Searching for Caleb* (1976), a five-generation family saga, did Tyler begin to receive national attention.

For the most part, Tyler's subsequent novels, especially *Morgan's Passing* (1980), *Dinner at the Homesick Restaurant* (1982), *The Accidental Tourist* (1985), and *Breathing Lessons* (1988), were highly praised, calling forth comparisons to Flannery O'CONNOR for their wit and irony. The whimsical nature of Tyler's middle period gave way to darker strains in such novels as *Saint Maybe* (1991), *Ladder of Years* (1995), and *A Patchwork Planet* (1998). *Back When We Were Grown-ups* (2001) is the story of a fifty-three-year-old woman reflecting on her life. Tyler's seventeenth novel, *Digging to America* (2006), chronicles the friendship of two couples who both adopt a Korean baby.

**Sources**

Petry, Ann Hall. *Understanding Anne Tyler*. Columbia: University of South Carolina Press, 1990.

Petry, ed. *Critical Essays on Anne Tyler*. New York: G. K. Hall, 1992.

Salwak, Dale, ed. *Anne Tyler as Novelist*. Iowa City: University of Iowa Press, 1994.

Stephens, C. Ralph, ed. *The Fiction of Anne Tyler*. Jackson: University Press of Mississippi, 1990.







***Uncle Remus, His Songs and His Sayings*** by Joel Chandler Harris (New York: Appleton, 1881) *story collection*

Uncle Remus, a character created by Georgia journalist and author Joel Chandler HARRIS, is the narrator of almost two hundred folktales published by Harris in newspapers and in several story collections, the first of which was *Uncle Remus, His Songs and Sayings: The Folk-lore of the Old Plantation*. Harris had learned the folk stories from slaves near his childhood home. The fictitious Uncle Remus lends LOCAL COLOR to the tales by speaking with an African American Southern slave dialect, which Harris renders phonetically.

Many of Uncle Remus's tales feature Brer Rabbit, a trickster, and his enemy, Brer Fox. The action often involves Brer Rabbit's outwitting more-powerful animals—a fact that has led many readers to view the tales as allegories of slaves' ways of coping with their white oppressors. Uncle Remus, a docile and loyal servant, is very different from the cunning Brer Rabbit and appealed to white readers' sensibilities, providing an unthreatening framework for the more subversive folk tradition. For decades after Harris's death, the figure of Uncle Remus remained so appealing to American consumers that, like the protagonist of *UNCLE TOM'S CABIN*, he was incorporated into popular songs, merchandise, derivative books, and, perhaps most notably, Disney's motion picture *Song of the South* (1946), which is based on the Uncle Remus stories and which the company has declined to release on DVD due to its controversial racial content.

#### Sources

Harris, Joel Chandler. *Nights with Uncle Remus*, edited by Bruce Bickley and John Bickley. New York: Penguin, 2003.

Harris. *Uncle Remus: His Songs and His Sayings*, edited by Robert Hemenway. New York: Penguin, 1982.

—Amanda Gailey

***Uncle Tom's Cabin*** by Harriet Beecher Stowe (2 volumes, Boston: Jewett / Cleveland: Jewett, Proctor & Worthington, 1852) *novel*

Harriet Beecher STOWE's *Uncle Tom's Cabin; or, Life among the Lowly* provides a fictional account of two very different escapes from slavery. "Uncle Tom" Shelby is a devout Christian who sacrifices himself and his family's unity in order to help his owner out of debt. The second protagonist, Eliza Harris, is a young mulatto woman who escapes to Canada in order to prevent losing her child to slave traders. The power of the novel is largely derived from Stowe's skillful combination of melodrama and Christian symbolism: Uncle Tom becomes a saint through his humility and through his willingness to turn the other cheek to the injury he sustains. Although years later Uncle Tom became a shameful symbol to militant African Americans who rejected both his passivity and his brand of Christianity, in the context of Stowe's time, Uncle Tom invigorated the cause of abolition (see ABOLITIONISM).

First serially published in the *NATIONAL ERA*, *Uncle Tom's Cabin* sold three hundred thousand copies during its first year of publication, making it the best-selling American novel to date. Perhaps as important as the novel itself were the countless dramatizations of it that allowed even illiterate audiences to experience Stowe's call for emancipation.

When proslavery forces attacked the accuracy of her work, Stowe published *A Key to Uncle Tom's Cabin* (1853), a record

of the data she claimed to have used in writing her novel. Although research suggests that her investigation of laws, court documents, newspapers, and correspondence was undertaken after the publication of *Uncle Tom's Cabin*, Stowe's *Key* accurately documents some of the abuses depicted in her novel.

### Sources

- Ammons, Elizabeth, ed. *Uncle Tom's Cabin: Authoritative Text, Backgrounds and Contexts, Criticism*. New York: Norton, 1994.
- Gossett, Thomas. *Uncle Tom's Cabin and American Culture*. Dallas, Tex.: Southern Methodist University Press, 1985.
- Kirkham, Edwin B. *The Building of Uncle Tom's Cabin*. Knoxville: University of Tennessee Press, 1977.
- Stowe, Harriet Beecher. *The Annotated Uncle Tom's Cabin*, edited by Henry Louis Gates and Hollis Rollins. New York: Norton, 2007.

### *The Union Magazine* (1847–1852) periodical

First edited by the novelist Caroline M. KIRKLAND, who also contributed stories, this monthly magazine was taken over after eighteen months by John Sartain, who renamed it *Sartain's Union Magazine*. The magazine published Edgar Allan POE's poems "To Helen" in 1848 and "The Bells" in 1849. *Sartain's Union* also posthumously published Poe's 1848–1849 lecture "The Poetic Principle" in 1850. Other

important contributors were Henry Wadsworth LONGFELLOW, James Russell LOWELL, and Henry David THOREAU, who contributed "Ktaadn" in 1848, the first part of his posthumously published autobiographical narrative, *The Maine Woods* (1864).

### Source

- Nichols, Heidi L. *The Fashioning of Middle-Class America: Sartain's Union Magazine of Literature and Art and Antebellum Culture*. New York: Peter Lang, 2004.

### *United States Magazine and Democratic Review* (1837–1849) periodical

Founded in 1837, this monthly literary and political review was published in Washington, D.C., until it was moved to New York City in 1841. Early features included Nathaniel HAWTHORNE's "Legends of the Province House" and John Greenleaf WHITTIER's "Songs of Labor." In 1841, after merging with Orestes Augustus BROWNSON's *Boston Quarterly Review*, the magazine became more overtly political, in large part because of the nationalism of its founder and editor John L. O'Sullivan (1813–1895), who in this magazine coined the term "manifest destiny" to explain American imperialism. After another merger, this time with *United States Review* in 1846, the success of the magazine began to wane.

**Untermeyer, Louis** (1885–1977) *poet, biographer, critic, anthologist*

A New York native, Louis Untermeyer earned praise for the lush, romantic quality of his early poetry. He collected poems from this phase of his career in *Long Feud: Selected Poems* (1962). A scholar of the history of poetry, he published *Collected Parodies* (1926), deft imitations of both ancient and modern poets. In 1937 he published a biography, *Heinrich Heine: Paradox and Poet*. His anthologies, such as *Modern American Poetry* (1919, revised in many subsequent editions) were quite influential, since Untermeyer provides accessible introductions to a broad range of modern poetry informed by his own work as a poet and his associations with great poets such as Robert Frost. His work as a critic is exemplified in *Play in Poetry* (1938). His collection of biographical portraits, *Lives of the Poets: The Story of One Thousand Years of English and American Poetry*, appeared in 1959. He published two autobiographies: *From Another World* (1939) and *Bygones* (1965). *The Letters of Robert Frost to Louis Untermeyer* was published in 1963.

#### Sources

Untermeyer, Louis. *Bygones: The Recollections of Louis Untermeyer*. New York: Harcourt, Brace & World, 1965.

Untermeyer. *From Another World: The Autobiography of Louis Untermeyer*. New York: Harcourt, Brace, 1939.

***The Unvanquished*** by William Faulkner (New York: Random House, 1938) *novel*

*The Unvanquished* began as a series of Civil War stories William Faulkner published in *THE SATURDAY EVENING POST*;

to create the novel, he revised them and added a concluding chapter. The stories follow Bayard Sartoris as he grows up in Mississippi during the Civil War, first playing at war with his black friend Ringo, a slave on the Sartoris plantation. But the play quickly becomes serious when their house is burned by invading Union troops and Bayard's grandmother is murdered trading with an unscrupulous raider in a horse-theft scheme. Bayard and Ringo hunt down the murderer and take revenge; but later, when the mature Bayard is again expected to avenge the death of his father, who has been murdered by a business partner, Bayard refuses—effectively breaking the cycle of violence in which he has spent his formative years.

#### Sources

Hinkle, James C., and Robert McCoy. *Reading Faulkner: The Unvanquished*. *Reading Faulkner Series*. Jackson: University Press of Mississippi, 1995.

Kinney, Arthur F. *Critical Essays on William Faulkner: The Sartoris Family*. *Critical Essays in American Literature Series*. Boston: G. K. Hall, 1985.

—John B. Padgett

***Up From Slavery*** by Booker T. Washington (New York: Doubleday, Page, 1901) *autobiography*

Although Booker T. WASHINGTON was born a slave, by the time he wrote his autobiography he was, as president of Tuskegee Institute, probably the most powerful black person in the country. *Up From Slavery* is rags-to-riches story, but it concentrates more on the symbolism of Washington's accomplishments and the power of his philosophy of racial conciliation than on his personal life. For Washington, depri-



vation affords blacks an opportunity for advancement, not an excuse for disillusionment. He was heavily criticized by other black leaders—W. E. B. Du Bois, in particular—for his endorsement of what was regarded as a second-class vocational education for African Americans and for his accommodation of segregation.

### Sources

- Andrews, William L., ed. *Up From Slavery: Authoritative Text, Contexts, and Composition History, Criticism*. New York: Norton, 1996.
- Harris, Thomas E. *Analysis of the Clash over the Issues between Booker T. Washington and W. E. B. Du Bois*. New York: Garland, 1993.
- Weisberger, Bernard A. *Booker T. Washington*. New York: New American Library, 1972.

**U.S.A.** by John Dos Passos (New York: Harcourt, Brace, 1938) novels

The *U.S.A. Trilogy*—*The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1936)—provides a political and social panorama of American life from about the time of John Dos Passos's birth in 1896 to the 1930s. In his 1967 speech accepting the Feltrinelli Prize for lifetime achievement, Dos Passos explained his motivation in writing the trilogy: "I was thoroughly embarked on an effort to keep up a contemporary commentary on history's changes, always seen through an individual's eyes, heard by some individual's ears, felt through some individual's nerves and tissues. These were the *U.S.A.* books." Dos Passos wrote *U.S.A.* during the time of his intense interest in and sympathy with the radical Left. The trilogy is a satire on American society, meant to illustrate the effects of what Dos Passos called "monopoly capitalism"—a social and economic system dominated by big business.

In this experimental trilogy, Dos Passos used a mixture of four modes of narrative, each inspired by a modernist technique. The first mode to appear in the trilogy is the Newsreel—expressionistic montages of newspaper headlines and fragments of news stories. The chaos of modern life is depicted by the mix of sensationalistic snippets reporting international events contrasted with domestic squabbles; re-

ports of violence contrasted with the mundane. The second mode is the Camera Eye—impressionistic autobiographical vignettes arranged chronologically. The Camera Eye traces the author's development and measures the effect on him of contemporary events. The third mode, and seemingly the most conventional, are the episodic stories of twelve characters, told in the third person using a narrative device called free indirect discourse, in which the third-person narrator's voice is merged with that of the character whose experience is being described. The twelve characters whose stories, sometimes overlapping, are sprinkled throughout the trilogy, are representative not so much of a cross-section of America as of the central theme that interested Dos Passos: the failure of the American dream and the emptiness of people driven by material acquisitiveness. The fourth mode is highly stylized biographies in the form of ironic prose poems about people who affected American culture, especially in the fields of business, science, and politics.

When the individual volumes of *U.S.A.* were published, they were hailed as important works. *The Big Money* prompted *Time* magazine to run a cover story on Dos Passos, comparing him to Leo Tolstoy, Honoré de Balzac, and James Joyce. Two years later, the trilogy was released as a single volume, with minor revisions. By that time, Dos Passos had published a series of essays critical of communist conduct during the Spanish Civil War. The left-wing press reassessed the *U.S.A.* trilogy in that light and attacked it as the work of a politically naive writer. The reassessment was both a demonstration of the insistence on orthodox political expression demanded by the communists and a turning point in Dos Passos's career, as he turned abruptly from the Left, becoming a political conservative.

### Sources

- Pizer, Donald. *Dos Passos' U.S.A.: A Critical Study*. Charlottesville: University Press of Virginia, 1988.
- Pizer, ed. *John Dos Passos's U.S.A.: A Documentary Volume, Dictionary of Literary Biography, volume 274*. Detroit: Brucoli Clark Layman/Thomson Gale, 2003.
- Sanders, David S., ed. *The Merrill Studies in U.S.A.* Columbus, Ohio: Merrill, 1972.

—Richard Layman

**Uhry, Alfred** (1937– ) *playwright*

Born in Atlanta, Georgia, Alfred Uhry graduated from Brown University in 1958 and began his career in the theater. He wrote lyrics and librettos for *Here's Where I Belong* (produced 1968); *The Robber Bridegroom* (produced 1975), an adaptation of Eudora Welty's novel; and *Little Johnny Jones* (produced 1982). His first full-length play, *Driving Miss Daisy* (produced 1987), a poignant drama about an elderly Southern white woman and her African American chauffeur, won a Pulitzer Prize in 1988 and was made into a movie for which Uhry won an Academy Award for best adaptation. *The Last Night of Ballyhoo* (produced 1997) is a Tony Award-winning play about anti-Semitism in the South. His work is unified by his sensitive portrayals of Southern culture and character, dramatized in a realistic and comic mode. Uhry wrote the book for *Parade* (produced 1999), which won a Tony for best musical.

**Updike, John** (1932– ) *novelist, short-story writer, essayist*

*My subject is the American Protestant small-town middle class. I like middles. It is in middles that extremes clash, where ambiguity restlessly rules. Something quite intricate and fierce occurs in homes, and it seems to me without doubt worthwhile to examine what it is.*

—Updike (1966?)

In the course of almost fifty years of productivity, John Updike has published more than fifty books, including works of



*John Updike*

fiction, poetry, and nonfiction. A chronicler of the American suburban middle class, and one of the most successful writers of contemporary American literature, Updike remains best known as the author of four novels about Harry “Rabbit” Angstrom, the first of which was *Rabbit, Run* (1960; see *RABBIT ANGSTROM*).

Updike was born in Reading, Pennsylvania, and spent the first decade of his life in the neighboring town of Shillington, called “Olinger” in his early fiction, where he lived in a small house with his parents and maternal grandparents. In 1945 the family moved to a six-room farmhouse in Plowville, Pennsylvania, the setting for such works as “Pigeon Feathers”




Photo: Alfred A. Knopf

In John Updike's  
new novel,


a thirty-five-year-old advertising consultant employed in Manhattan describes the visit made by himself, his newly acquired second wife, and his eleven-year-old stepson to the farm where he grew up and where his mother now lives alone.

For three days a quartet of voices explores the air, relating stories, making confessions, seeking alignments, quarreling and pardoning. The time is the present; the place, southeastern Pennsylvania.

**OF THE  
FARM**

by the author of *The Centaur*, and *Rabbit, Run*  
\$1.95 • now at better bookstores

ALFRED A. KNOFF



Advertisement for Updike's 1965 novel, a companion to *The Centaur*

(1960) and the novels *The Centaur* (1963) and *Of the Farm* (1965).

After graduating co-valedictorian of his senior class, Updike entered Harvard University on scholarship, graduating summa cum laude in 1954. His first story was published in *The New Yorker* that year, and by 1955 he had become a regular contributor to the magazine. He spent the year following

his graduation studying art at the Ruskin School of Drawing and Fine Art at Oxford. Two years later he moved with his wife and children to the beach town of Ipswich, Massachusetts, a place he called "Tarbox" in his fiction, where he began concentrating on his writing. By 1959 he had published his first three books.

"A&P," a short story which Updike wrote in the late 1950s, is one of over a hundred pieces assembled in *The Early Stories: 1953–1975* (2003). Updike's talents as a story writer include his precise psychological insight. The stories also lend themselves to being read autobiographically; the works in *Collected Stories* are arranged chronologically according to the protagonist's age.

Updike's second novel, *Rabbit, Run* (1960), was the first of four related best-selling novels about former high-school basketball star Rabbit Angstrom. *Rabbit, Run* concerns a washed-up high school basketball hero suffocating under the demands of married life. In response to an inner call he suspects might be spiritual in nature, he abruptly leaves his wife and child on a March night and takes up with a prostitute—with disastrous results. The novel was both sophisticated in its diagnosis of Rabbit's spiritual confusion and shockingly frank in its treatment of sexuality. These two qualities combined to make the novel something of a *cause de scandale* and put Updike on the literary map. His follow-up novel, *The Centaur* (1963), an Olinger tale with mythic overtones, cemented Updike's reputation and earned him his first NATIONAL BOOK AWARD.

In 1968 he published *Couples*, a nearly five-hundred-page novel about a coven of affluent suburbanites in a Massachusetts town called Tarbox who turn sex and adultery into a new religion. The best-selling book established Updike as the bard of adultery and explicit sex. He was the subject of a cover story in *Time* magazine, a mark of his literary celebrity. Updike followed *Couples* with *Rabbit Redux* (1971), a sequel to *Rabbit, Run*, in which his questing hero is depicted as a plump, dissatisfied suburbanite bewildered by the psychedelic decadence of the new decade but still looking for redemption.

Updike's treatment of adultery continued with his mid-seventies novels, *Marry Me* (1976), another Tarbox tale, and *A Month of Sundays* (1975), a contemporary rewrite of Nathaniel Hawthorne's *The Scarlet Letter*. Updike completed his *Scarlet Letter* Trilogy with *Roger's Version* (1986), a novel about a young graduate student hoping to prove God's existence via a computer program, and *S.* (1988), an epistolary novel set in a Western religious commune and featuring, in Sarah Worth, the novel's libertine heroine, a modern-day Hester Prynne.

Updike continued the Rabbit series with *Rabbit Is Rich* (1981), in which Rabbit Angstrom finds financial success and some measure of fulfillment but runs afoul of his spoiled, taciturn son Nelson who, in *Rabbit at Rest* (1990), nearly ruins Rabbit's Toyota dealership due to an expensive cocaine habit.



Through these four novels Rabbit remains incorrigibly himself—selfish but observant, boorish yet charismatic—maintaining his cool, unshakable belief that “there is a God he is the apple of the eye of.”

In recent years Updike’s novels have become more daring and adventurous, while maintaining the concerns he identified early in his career: sex, religion, and art. *Memories of the Ford Administration* (1992) combines a modern-day tale of Updikean adultery with a novelized depiction of James Buchanan’s failed presidency, while in *Brazil* (1994) Updike tries his hand at Latin American magical realism. *Gertrude and Claudius* (2000) dramatizes the events leading up to the main action of Shakespeare’s *Hamlet*. Updike’s most characteristic novels from the last decade are the ambitious multigenerational saga, *In the Beauty of the Lilies* (1996), and *Villages* (2004), an adultery-laden bildungsroman that returns Updike to the small-town setting and sexual adventures characteristic of his early Olinger stories. His *Terrorist* (2006) inhabits the mind of a young boy of Arab extraction who contemplates a terrorist attack against his infidel countrymen. Updike, whom early critics accused of having “nothing to say,” has written more than fifty books and has been awarded every major American literary prize.

—Marshall Boswell

### Principal Books by Updike

*The Carpentered Hen and Other Tame Creatures*. New York: Harper, 1958.

*The Poorhouse Fair*. New York: Knopf, 1959.

*The Same Door*. New York: Knopf, 1959.

*Rabbit, Run*. New York: Knopf, 1960.

*The Magic Flute*. New York: Knopf, 1962.

*Pigeon Feathers*. New York: Knopf, 1962.

*The Centaur*. New York: Knopf, 1963.

*Telephone Poles and Other Poems*. New York: Knopf, 1963.

*Olinger Stories*. New York: Vintage, 1964.

*The Ring*. New York: Knopf, 1964.

*Assorted Prose*. New York: Knopf, 1965.

*A Child’s Calendar*, illustrated by Nancy Ekholm Gurkert. New York: Knopf, 1965.

*Of the Farm*. New York: Knopf, 1965.

*Verse*. Greenwich, Conn.: Fawcett, 1965.

*The Music School*. New York: Knopf, 1966.

*Couples*. New York: Knopf, 1968.

*Midpoint and Other Poems*. New York: Knopf, 1969.

*Bottom’s Dream*. New York: Knopf, 1969.

*Bech: A Book*. New York: Knopf, 1970.

*Rabbit Redux*. New York: Knopf, 1971.

*Seventy Poems*. London: Penguin, 1972.

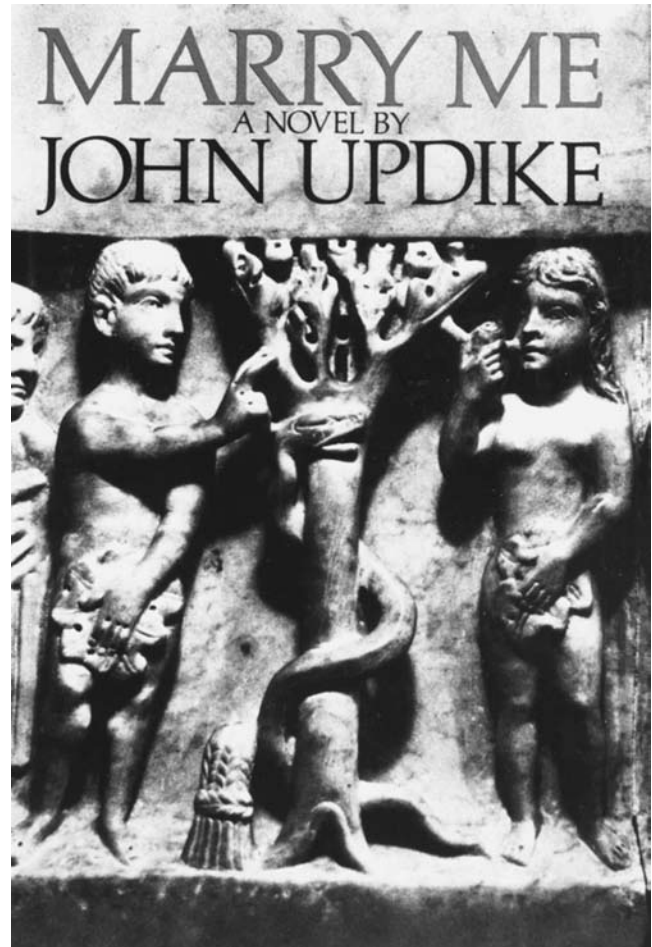
*Museums and Women*. New York: Knopf, 1972.

*Buchanan Dying*. New York: Knopf, 1974.

*A Month of Sundays*. New York: Knopf, 1975.

*Picked-Up Pieces*. New York: Knopf, 1975.

*Marry Me: A Romance*. New York: Knopf, 1976.



Dust jacket for the third of Updike’s marriage novels, which include *Couples* (1968) and *A Month of Sundays* (1975)

*Tossing and Turning*. New York: Knopf, 1977.

*The Coup*. New York: Knopf, 1978.

*Too Far to Go*. New York: Fawcett Crest, 1979.

*Problems and Other Stories*. New York: Knopf, 1979.

*Rabbit Is Rich*. New York: Knopf, 1981.

*Bech Is Back*. New York: Knopf, 1982.

*Hugging the Shore*. New York: Knopf, 1983.

*The Witches of Eastwick*. New York: Knopf, 1984.

*Facing Nature*. New York: Knopf, 1985.

*Roger’s Version*. New York: Knopf, 1986.

*Trust Me*. New York: Knopf, 1987.

*S*. New York: Knopf, 1988.

*Self-Consciousness: Memoirs*. New York: Knopf, 1989.

*Just Looking*. New York: Knopf, 1989.

*Rabbit at Rest*. New York: Knopf, 1990.

*Odd Jobs*. New York: Knopf, 1991.

*Memories of the Ford Administration*. New York: Knopf, 1992.

*Collected Poems: 1953–1993*. New York: Knopf, 1993.





Dust jacket for Updike's second novel in the Bech series, 1982. It begins: "Though Henry Bech, the author, in his middle years had all but ceased to write, his books continued, as if ironically, to live, to cast shuddering shadows toward the center of his life, where that thing called his reputation cowered."

*Brazil*. Franklin Center, Pa.: Franklin Library / New York: Knopf, 1994.

*The Afterlife and Other Stories*. New York: Knopf, 1994.

*A Helpful Alphabet of Friendly Objects*. New York: Knopf, 1995.

*Rabbit Angstrom: A Tetralogy*. New York: Knopf/Everyman, 1995.

*Golf Dreams: Writings on Golf*. New York: Knopf, 1996.

*In the Beauty of the Lilies*. Franklin Center, Pa.: Franklin Library / New York: Knopf, 1996.

*Toward the End of Time*. New York: Knopf, 1997.

*Bech at Bay: A Quasi-novel*. New York: Knopf, 1998.

*More Matter*. New York: Knopf, 1999.

*Gertrude and Claudius*. New York: Knopf, 2000.

*Licks of Love: Short Stories and a Sequel, "Rabbit Remembered."* New York: Knopf, 2000.

*Americana and Other Poems*. New York: Knopf, 2001.

*Seek My Face*. New York: Knopf, 2002.

*The Early Stories: 1953–1975*. New York: Knopf, 2003.

*Villages: A Novel*. New York: Knopf, 2004.

*Still Looking: Essays in American Art*. New York: Knopf, 2005.

*Terrorist*. New York: Knopf, 2006.

*Due Considerations: Essays and Criticisms*. New York: Knopf, 2007.

### Studying John Updike

Though he is known primarily as a novelist, John Updike is a master of three additional genres: poetry, short fiction, and essays. Students wishing to explore Updike's many novels should read the Rabbit tetralogy, beginning with *Rabbit, Run* (1960) and continuing through *Rabbit Redux* (1971), *Rabbit Is Rich* (1981), and *Rabbit at Rest* (1990) collected in Everyman's Library as *Rabbit Angstrom: A Tetralogy* (1995). *The Complete Henry Bech: Twenty Stories* (2001) and *The Early Stories: 1953–1975* (2003) are good places to begin reading Updike's short fiction. *Americana and Other Poems* (2001) is a full collection of his poetry. His essays and essay-reviews are published frequently in *The New Yorker*. A good recent sampling can be found in *Due Considerations: Essays and Criticism* (2007).

William Pritchard's *John Updike: America's Man of Letters* (2000) unites biography with traditional literary criticism and stands as the primary biography of Updike. This book includes focused close readings of specific texts divided by chronological periods that he hopes will align Updike in the tradition established by Hawthorne, Howells, and Edmund Wilson. A comprehensive and enlightening collection is *Conversations with John Updike* (1994), edited by James Plath. These interviews give insight to Updike's philosophies of writing and why he chooses middle-class America as his focus. Martin Amis's chapter "John Updike" in his *Visiting Mrs. Nabakov and Other Excursions* (1995) cleverly presents both a critical and popular view of Updike and his novels.

Updike's *Self-Consciousness: Memoirs* (New York: Knopf, 1989) is the place to start for biographical information. William Pritchard's *John Updike: America's Man of Letters* (South Royalton, Vt.: Steerforth, 2000) unites biography with traditional literary criticism and stands as the primary biography of Updike.

Jack De Bellis's *John Updike: A Bibliography 1967–1993* (New York: Greenwood Press, 1994) is a thorough primary and secondary bibliography. It is necessarily complemented by *A Revised Cumulative Updike Publications Bibliography 1997–2007—Book, Short Stories, Articles, Reviews and Poems* <http://userpages.prexar.com/joyerkes/> (viewed July 26, 2007),

the site of the online *Centaurian*, which contains much useful information.

Jack De Bellis's *The John Updike Encyclopedia* (Westport, Conn: Greenwood Press, 2000) is an A to Z collection of entries on novels, and stories, characters, and topics. It is a useful ready-reference. Stacy Olster's *The Cambridge Companion to John Updike* (New York: Cambridge University Press, 2006) collects new essays on his work. More traditional literary scholarship focusing on Updike is collected in *John Updike* (New York: Chelsea House, 1987), edited by Harold Bloom; *John Updike: A Collection of Critical Essays* (Englewood Cliffs, N. J.: Prentice-Hall, 1979), edited by David Thorburn and Howard Eiland; and *Critical Essays on John Updike* (Boston: G. K. Hall, 1982), edited by William Macnaughton. Critical articles on the Rabbit novels are collected in *New Essays on Rabbit, Run* (Cambridge: Cambridge University Press, 1993), edited by Stanley Trachtenberg, and *Rabbit Tales: Poetry and Politics in John Updike's Rabbit Novels* (Tuscaloosa: University of Alabama Press, 1998), edited by Lawrence Broer.

—Britt Terry

### Uris, Leon (1924–2003) novelist

*My guiding thought throughout [Battle Cry] was that the real Marine story had not been told. We were a different breed of men who looked at war in a different way.*

—Interview

Born in Baltimore, Maryland, Leon Uris failed high-school English repeatedly but had early ambitions to become a writer. He dropped out of high school at the age of seventeen and joined the United States Marine Corps, serving in combat during WORLD WAR II. Uris wrote his first novel about the war, highlighting the camaraderie he experienced as a Marine. *Battle Cry* (1953) was a success, and Uris was asked to write the screenplay for the 1954 motion picture.

His third novel, *Exodus* (1958), is a chronicle of the founding of Israel. Based on extensive research—Uris conducted some twelve hundred interviews and read almost three hundred books in preparation for the project—*Exodus* was an immediate best-seller and has become Uris's most enduring work. In the foreword to the second printing Uris introduces his philosophy on writing about Jews: "All the cliché Jewish characters who have cluttered up our American fiction . . . have been left where they rightfully belong, on the cutting-room floor." Uris's fourth novel, *Mila 18* (1961), is based on the history of the Warsaw Ghetto Uprising during World War II. Other novels involving the experiences of Jews include *QB VII* (1970), *The Haj* (1984), and *Mitla Pass* (1988).

Uris wrote other historical novels, including two books about Ireland, *Trinity* (1976) and its sequel, *Redemption* (1995). The last of Uris's thirteen novels, *O'Hara's Choice* (2003), was published posthumously.

### Source

Cain, Kathleen Shine. *Leon Uris: A Critical Companion*. Westport, Conn.: Greenwood Press, 1998.





### Virginia Company

This land-grant company chartered by James I in 1606, with the first venture in Jamestown, Virginia, was divided into two sections. The Virginia Company of London had jurisdiction over the southern regions from 34 degrees to 41 degrees north latitude, and the Virginia Company of Plymouth oversaw the northern sector from 45 degrees to 38 degrees south latitude. When Edwin Sandys (1516–1588), a leader of the company, successfully advocated the diversification of the economy, settlers began cultivating tobacco as well as cotton. In addition to the accounts of John SMITH and other

JAMESTOWN colonists, notable contemporary accounts of the Virginia company include Nicholas Ferrar (1592–1637) and Arthur Woodnoth (1590?–1650?).

### Sources

Craven, Wesley Frank. *The Virginia Company of London, 1606–1624*. Williamsburg, Va.: Virginia 350th Anniversary Celebration Corporation, 1957.

Kingsbury, Susan Myra, ed. *The Records of the Virginia Company of London, 1607–1626*. Washington, D.C.: U.S. Government Printing Office, 1906–1935.





***Vanity Fair*** (1859–1863) *periodical*

Founded in New York as a weekly by brothers Louis, William, and Henry Stephens, the original *Vanity Fair* was a humor magazine that lampooned national, social, and political affairs as well as writers. Edited from 1860 to 1861 by Charles G. LELAND and from 1862 until its demise the following year by Charles Farrar BROWNE, the magazine enjoyed contributions from members of the Pfaff's Cellar crowd, including George ARNOLD, William Winter, and Fitz-James O'Brien. A second magazine bearing the same name was founded in New York in 1868.

**Very, Jones** (1813–1880) *poet, critic*

*The poets of the present day who would raise the epic song cry out, like Archimedes of old, "give us a place to stand on and we will move the world." This is, as we conceive, the true difficulty.*

—*Epic Poetry* (1839)

Born in Salem, Massachusetts, Very entered Harvard as a sophomore in 1834. In his junior and senior years he was awarded the Bowdoin Prize for writing. His second winning essay, on epic poetry, came to the attention of Elizabeth PEABODY, who showed the essay to Ralph Waldo EMERSON in 1838.

While Very was in his senior year he experienced a spiritual rebirth that he called a "change of heart" and began to focus on living what he called a "will-less existence." Following his graduation in 1836 Very continued on at Harvard as a Greek tutor and divinity student. This period was characterized by extreme religiosity matched by intellectual accom-

plishments of a profound nature. By 1838 Very's fervor had turned to monomania (what J. F. Clarke, assistant editor at the *WESTERN MESSENGER*, called Very's "monosania"), and he was hospitalized briefly in the McLean Asylum.

Very continued to write poetry that was impressive for its conformity in style to the Shakespearean sonnet. His poems appeared in both the *Western Messenger* and *THE DIAL*, and in 1839 Emerson supported the publication of Very's only book to be published during his life, his *Essays and Poems*. Very tended to write from the point of view of God and to infuse his poems on nature with the spiritual. Although his poetry was heavily biblical and therefore not typical of the Transcendentalists (see TRANSCENDENTALISM), his focus on nature as a spiritual expression and the fact that his Christian influence was Unitarian (see UNITARIANISM) have led scholars to consider Very an important member of the Transcendentalist movement. In addition to Peabody and Emerson, contemporary admirers of Very's metaphysical verse and mystical approach to literature included William Cullen BRYANT and the elder William Ellery Channing.

**Sources**

Clayton, Sarah Turner. *The Angelic Sins of Jones Very*. New York: Peter Lang, 1999.

Deese, Helen R., ed. *Jones Very: The Complete Poems*. Athens: University of Georgia Press, 1993.

Gittleman, Edwin. *Jones Very: The Effective Years, 1833–1840*. New York: Columbia University Press, 1967.

Winters, Yvor. *Maule's Curse: Seven Studies in the History of American Obscurantism: Hawthorne, Cooper, Melville, Poe, Emerson, Jones Very, Emily Dickinson, Henry James*. Norfolk, Conn.: New Directions, 1938.

**Victor, Frances Fuller** (1826–1902) *historian, fiction writer, poet*

Frances Fuller was born in Rome, New York, and reared in Pennsylvania and Ohio, but she is associated with the West, where she spent most of her adult life. Frances and her sister, Metta, (see Metta Victoria Fuller VICTOR), each began placing stories and poems in journals at an early age. Frances's first book, *Anizetta, the Guajira; or, The Creole of Cuba*, was published in 1848. *Poems of Sentiment and Imagination*, which the sisters co-authored, came in 1850. Following a brief marriage and a stint as a homesteader in the Nebraska Territory, Frances returned to New York, where she contributed to the DIME NOVEL series edited by Metta's husband, Orville Victor. After Frances married Orville's brother, Henry, the couple moved West in 1863, first to San Francisco and then to Oregon. During the 1870s Victor wrote *The River of the West* (1870), an Oregon history; *All over Oregon and Washington* (1872), a travel book; and *The New Penelope and Other Stories and Poems* (1877). As part of Hubert Bancroft's staff of writers, she was the uncredited author of several volumes of the *History of the Pacific States* (1874–1890). During her retirement in Oregon, she continued to publish books of nonfiction and poetry.

**Source**

Martin, Jim. *A Bit of Blue, the Life and Works of Frances Fuller Victor*. Salem, Ore.: Deep Well, 1992.

—Brett Barney

**Victor, Metta Victoria Fuller** (1831–1885) *novelist, editor*

Metta Fuller Victor, a prolific dime novelist (she contributed to the series edited by her husband, Orville Victor) and pioneering author of American detective fiction, was born in Pennsylvania. Victor published her first novel, a TEMPERANCE tale titled *The Senator's Son*, in 1851. The editor of the periodicals *Home* and the *Cosmopolitan Art Journal*, Victor began to publish DIME NOVELS in 1860. Over the course of her career, Victor wrote more than one hundred dime novels, the most popular of which was an abolitionist story, *Maum Guinea and Her Plantation Children* (1861). Victor is also credited with publishing one of the first mystery novels in the United States, *The Dead Letter* (1866), under the pseudonym Seeley Register.

**Source**

Nickerson, Catherine Ross. *The Web of Iniquity: Early Detective Fiction by Women*. Durham, N.C.: Duke University Press, 1998.

—Holly M. Kent

**"The Village Blacksmith"** by Henry Wadsworth Longfellow (1842) *poem*

One of his most enduringly popular poems, "The Village Blacksmith" was originally published in Henry Wadsworth LONGFELLOW's *Ballads and Other Poems* (1842). The poem is both a character study in verse and a moralistic piece—what Longfellow called a "psalm of life." Most of the poem's lines describe the blacksmith, both physically and spiritually. A man of physical strength and a paragon of simple virtues, he works hard, attends church, and weeps over his lost spouse. His life offers this symbolic lesson to readers: "Thus at the forge of life / Our fortunes must be wrought."

With its orthodox message delivered in an easily memorized hymn meter and regular rhyme scheme, the poem became a classroom staple for generations. Nostalgia also played a part in the poem's abiding popularity. The blacksmith shop, or "smithy," was commonly a community centerpiece, and over time "The Village Blacksmith" became a memorial to the simpler life that the forces of industrialization were making obsolete. Even today many readers instantly recognize the poem's opening lines: "Under a spreading chestnut-tree / The village smithy stands."

—Brett Barney

**"A Visit from St. Nicholas"** attributed to Clement C. Moore (1823) *poem*

This popular poem inaugurated the American image and story of Santa Claus and helped to establish American family traditions that continue into the twenty-first century. The poem first appeared anonymously in the *Troy, New York, Sentinel* in 1823. Over the years, attribution fell to Clement C. (Clarke) Moore, but more-recent scholarship suggests the poem may have actually been written by Moore's brother-in-law, Henry Livingston, or even by someone else. Today, the poem is frequently published in illustrated book form and retitled by its first line: "'Twas the Night before Christmas."

**Source**

Foster, Don. *Author Unknown*. New York: Macmillan, 2001.

—Connie Ann Kirk

**Van Doren, Carl** (1885–1950) *critic, biographer*

Carl Van Doren was a professor at Columbia University from 1911 to 1934 while also serving as literary editor of *The Nation* (1919–1922) as well as an editor for *Century Magazine* (1922–1925) and *Literary Guild* (1926–1934). He wrote several works of literary criticism, including *The American Novel* (1921), *Contemporary American Novelists 1900–1920* (1922), and *James Branch Cabell* (1925). His biographies include *Swift* (1930), *Sinclair Lewis* (1933), and *Benjamin Franklin* (1938), for which he won a PULITZER PRIZE. Another notable work is *The Great Rehearsal: The Story of the Making and Ratifying of the Constitution of the United States* (1948). *Three Worlds* (1936) is his autobiography.

**Source**

Van Doren, Carl. *The American Novel*. New York: Macmillan, 1921: <<http://www.bartleby.com/187/>> (viewed July 10, 2007).

**Van Doren, Mark** (1894–1972) *poet, critic, novelist, short-story writer*

Like his brother Carl VAN DOREN, Mark Van Doren was a professor at Columbia University (1920–1959) and an editor of *The Nation* (1924–1928). His novels include *The Transients* (1935) and *Windless Cabins* (1940). *Private Reader* (1942) collects his literary criticism. He also published *Autobiography* (1958), *Collected Stories* (1962), and more than a dozen volumes of poetry. Van Doren was an example of the consummate man of letters who could appeal to a broader literate audience.

Van Doren's renown as a creative writer lay in poetry. His *Collected Poems, 1922–1938* (1939) won a PULITZER PRIZE.

Later collections such as *The Mayfield Deer* (1941), *Our Lady Peace, and Other War Poems* (1942), and *The Country Year* (1946) show his interest in pastoral poetry, rural life, and war. He published *Collected and New Poems, 1924–1963* (1963). Van Doren wrote highly formalized verse that led critic Allen TATE to predict that he would “last as a great poet in minor modes.”

**Sources**

Van Doren, Mark. *The Selected Letters of Mark Van Doren*, edited by George Hendrick. Baton Rouge: Louisiana State University Press, 1987.

**van Druten, John** (1901–1957) *playwright, screen-writer*

Born in England, John van Druten earned a bachelor of laws degree at London University. He abandoned the law as a career with the success of his play *Young Woodley* (produced 1925), which presented such an unflattering depiction of the English public school system that it was initially banned by the Lord Chamberlain and was first produced in New York. Praised in particular for his comedies of manners, Van Druten had a steadily productive career. He settled permanently in the United States in 1939 and became a citizen in 1944. Although he continued to write his own plays, including *The Voice of the Turtle* (produced 1943), a romantic comedy, he was also adept at adapting the works of others for the stage and screen. Two of his most notable successes were *I REMEMBER MAMA* (produced 1944), a play based on the reminiscences of her family by Kathryn Forbes, and *Bell, Book, and Candle* (produced 1950), a comedy about witchcraft.



***Vanity Fair* (1868–1935) periodical**

Founded in New York, *Vanity Fair* did not become a success until it was purchased in 1913 by the media magnate Condé Nast. Under editor Frank Crowninshield (1914–1935), the magazine became the most polished and sophisticated review of society and the arts of its era. It was notable for discovering new talent, and the list of writers whose early work appeared in its pages included Dorothy PARKER, Robert BENCHLEY, Clare Boothe LUCE, Thomas WOLFE, Paul Gallico, Gertrude STEIN, and E. E. CUMMINGS. In 1935 *Vanity Fair* was merged with the women's fashion magazine *VOGUE*.

**Source**

Amory, Cleveland, and Frederic Bradlee, eds. *Vanity Fair, Selections from America's Most Memorable Magazine: A Cavalcade of the 1920s and 1930s*. New York: Viking, 1960.

**Van Vechten, Carl** (1880–1964) *novelist, critic, photographer*

Carl Van Vechten graduated from the University of Chicago in 1903 and went to work for *The New York Times*. His dramatic criticism and other articles from this period are collected in *Red: Papers on Musical Subjects* (1925) and *Excavations: A Book of Advocacies* (1926). He also wrote novels that satirized and celebrated the activities of the sophisticated crowd in New York City. His best work in this vein is *Firecrackers* (1925) and *Parties: Scenes from Contemporary New York Life* (1930). *Nigger Heaven* (1926) is probably his most lasting work, as it captured something of the excitement generated by the HARLEM RENAISSANCE. Van Vechten treated life in Harlem sympathetically. Like Eugene O'NEILL and other white authors, he saw artistic material worth preserving and celebrating in the African American community.

Much of Van Vechten's work after 1930 involved photography. He took portraits of many of America's greatest writers. His autobiography is *Sacred and Profane Memories* (1932).

**Sources**

Bernard, Emily, ed. *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten*. New York: Knopf, 2001.

Coleman, Leon. *Carl Van Vechten and the Harlem Renaissance: A Critical Assessment*. New York: Garland, 1998.

Lueders, Edward G. *Carl Van Vechten*. New York: Twayne, 1965.

***The Varieties of Religious Experience*** by William James (New York & London: Longmans, Green, 1902) *nonfiction*

This psychological and philosophical study grew out of two lectures William James delivered at the University of Edinburgh in 1901 and 1902. Written from a psychologist's perspective, *The Varieties of Religious Experience*, subtitled *A Study in Human Nature*, concerns individual rather than institutional experiences of religious awareness. For James, institutional religion is characterized by external, ritual acts, as opposed to the "neurally conditioned" states of mind that interest him.

James's "arbitrary" definition of religion reflects his bias: it is "the feelings, acts, and experiences of individual men in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine." His approach is pragmatic, as he attempts to discover the function of religion and what difference it makes to an individual's existence. The significance of religious experiences, he writes, "must be tested not by their origin but by the value of their fruits."

Starting, then, from the premise that religion is a "way of accepting the universe," James proceeds to examine the lives of individuals who have testified to a subjective, but nevertheless real, experience of an "unseen order." Individual case histories presenting "the religion of healthy-mindedness," "the sick soul," "the divided self, and the process of its unification," religious conversion, and saintliness are all examined, with James ultimately concluding that some individuals have the capacity for mysticism, or in any event the ability to transcend the limits of normal human experience. When the effects of this facility are positive, the individual has a right to exercise belief, although not to impose it on others.

**Sources**

Capps, Donald, and Janet L. Jacobs, eds. *The Struggle for Life: A Companion to William James's The Varieties of Religious Experience*. West Lafayette, Ind.: Society for the Scientific Study of Religion, 1995.

Croce, Paul J. *Science and Religion in the Era of William James*. Chapel Hill: University of North Carolina Press, 1995.

Ramsey, Bennett. *Submitting to Freedom: The Religious Vision of William James*. New York: Oxford University Press, 1993.

***Variety* (1905– ) periodical**

Founded and edited in New York City by Sime Silverman, *Variety* has always been a theatrical trade journal. Initially devoted to vaudeville, the magazine expanded to cover all the theatrical arts as well as business, and in 1933 began to publish a separate daily edition in Hollywood. Known from the start for its racy language, *Variety* introduced numerous slang expressions into the American argot, including "eatery," "vamp," and "scram." Perhaps the most famous

of its staff neologists was Jack Conway, who invented such terms as “high-hat,” “belly laugh,” and “pushover.” Published daily, it remains the publication to consult for news about show business on Broadway and in Hollywood, its products and personalities.

### Sources

Besas, Peter. *Inside “Variety”: The Story of the Bible of Show Business, 1905–1987*. New York: Ars Millenii, 2000.

Green, Abel, ed. *The Spice of Variety*. New York: Holt, 1952.

### Veblen, Thorstein (1857–1929) *economist, social scientist*

Born to Norwegian immigrant parents in Wisconsin, Thorstein Veblen spent his first seventeen years there and in the clannish Norwegian American farming communities of Minnesota. Although something of a misfit, he nevertheless absorbed the mores of his society and shared the anger that erupted in the 1870s and 1880s over the abuses local farmers endured at the hands of railroad monopolies and Eastern capitalists who controlled them. The populist philosophy born of this revolt informed much of Veblen’s most important works.

After studying at Carleton College; Johns Hopkins; Yale, where he received a Ph.D. in philosophy; and at Cornell, Veblen taught at several universities. In his first major work, *THE THEORY OF THE LEISURE CLASS* (1899), Veblen combined economic, anthropological, and social insights as he distinguished between productive and pecuniary earning, arguing that the latter, which provides no goods, could affect the economy negatively. His view of a parasitic leisure class that exploited the labor of others struck a chord with many Americans, but his ideas, satiric style, and coinage of such phrases as “conspicuous consumption” made his work controversial.

Veblen went on to publish other works that influenced the development of economic and social theory in the early twentieth century. In *The Theory of Business Enterprise* (1904) he questioned the “popular metaphysics” that equated the good of leaders of industry, or the “Captains of Industry” as Veblen called them, with the good of the people as a whole. In *The Instinct for Workmanship and the State of the Industrial Arts* (1914) he argued that man’s inherent will to work had been thwarted by predatory greed. His attack on the dominant financial order in *The Vested Interests and the State of the Industrial Arts* (1919) was expanded into a revolutionary proposal for the reorganization of labor into self-governing bodies in *The Engineers and the Price System* (1921).

### Sources

Diggins, John P. *Thorstein Veblen: Theorist of the Leisure Class*. Princeton: Princeton University Press, 1999.

Tilman, Rick. *The Intellectual Legacy of Thorstein Veblen: Unresolved Issues*. Westport, Conn.: Greenwood Press, 1996.

### Viking Press (1925– ) *publishing house*

This firm was founded by Harold Guinzburg and George S. Oppenheimer, who acquired the B. W. Huebsch backlist, and Huebsch became vice president of Viking that year. Viking had a strong international list. Its American authors included Dorothy PARKER, Erskine CALDWELL, and John STEINBECK. The Viking Portable Library, which was launched in 1943, included influential volumes for F. Scott FITZGERALD and William FAULKNER.

### Source

“‘Enterprise . . . and Exploration’: Viking’s 25th Anniversary,” *Publishers’ Weekly*, 158 (9 December 1950): 2426–2429.

### *The Virginian* by Owen Wister (New York & London: Macmillan, 1902) *novel*

Owen WISTER’S *The Virginian*, subtitled “A Horseman of the Plains,” is often considered the first WESTERN and established the pattern for the genre. Set in Wyoming cattle country in the 1870s and 1880s, the novel features a laconic hero known only as “the Virginian.” When in a poker game the Virginian is insulted by the villain Trampas, he utters what has become a deathless phrase: “When you call me that, *smile*.” After the Virginian marries a New England schoolmistress whom he has saved from peril, the novel reaches its climax during a confrontation between the Virginian and Trampas that features the first known shoot-out in American literature.

### Sources

*Fifty Years of The Virginian, 1902–1952*. Laramie: University of Wyoming Library Associates, 1952.

Wright, Will. *Six Guns and Society: A Structural Study of the Western*. Berkeley: University of California Press, 1975.

### *The Virginia Quarterly Review* (1925– ) *periodical*

This literary and current-events journal publishes articles and reviews of interest to a broad audience concerned with the arts, culture, and politics. The magazine’s focus is more national than regional.

### Vogue (1892– ) *periodical*

Founded in 1892, *Vogue* today is primarily a fashion magazine, but in its history it has published many important writers. In her memoir *Always in Vogue*, Edna Woolman Chase,

who edited the magazine from 1914 to 1951, discusses how *Vogue* helped shaped American tastes

**Source**

Chase, Edna Woolman, and Ilka Chase. *Always in Vogue*. Garden City, N.Y., Doubleday, 1954.

**Vorse, Mary Heaton** (1874–1966) *journalist, novelist*

A pioneering labor journalist, Mary Heaton Vorse covered major strikes during the first third of the twentieth century and was active in reform efforts throughout her life. In *Foot-*

*note to Folly: Reminiscences of Mary Heaton Vorse*, she tells of her involvement with the labor movement. Her most important novel, *Strike!* (1930), was inspired by her coverage of a violent textile strike in Gastonia, North Carolina. Vorse was associated for many years with the PROVINCETOWN PLAYERS, which she describes in *Time and the Town: A Provincetown Chronicle* (1942).

**Source**

Garrison, Dee. *Mary Heaton Vorse: The Life of an American Insurgent*. Philadelphia: Temple University Press, 1989.

**Vachss, Andrew** (1942– ) *novelist, short-story writer*  
 Andrew Vachss, a leading writer of hard-boiled detective fiction, was born in Manhattan in 1942. He was graduated from Case Western Reserve University in 1965 and became director of ANDROS II, a maximum-security juvenile facility, in 1972. He completed a law degree at New England School of Law in 1975 and became a child welfare attorney. His first novel, *Flood*, appeared in 1985. The novel introduced his recurring hero, Burke, an unlicensed, ex-con private eye with a penchant for vengeance and a rock-hard moral code. Vachss's other popular novels, many of which feature Burke, are *Strega* (1987), *Blue Belle* (1988), *Hard Candy* (1989), *Blossom* (1990), *Sacrifice* (1991), *Shella* (1993), *Down in the Zero* (1994), *Footsteps of the Hawk* (1995), *False Allegations* (1996), *Safe House* (1998), *Choice of Evil* (1999), *Dead and Gone* (2000), *Pain Management* (2001), *Only Child* (2002), *The Getaway Man* (2003), *Down Here* (2004), *Two Trains Running* (2005), *Mask Market* (2006), and *Terminal* (2007). He has also provided the story and text for graphic novels. He continues to represent victims of child abuse.

#### Source

Official Website: *The Zero*: <<http://www.vachss.com/>> (viewed July 9, 2007).

—Marshall Boswell

#### **Valentine, Jean** (1934– ) *poet*

Jean Valentine was born in Chicago and graduated from Radcliffe College in 1956. Her first book, *Dream Barker, and Other Poems* (1965), exhibits a sophisticated handling of literary allusion and was selected for The Yale Series of Younger Poets

Prize. Valentine's other collections include *Pilgrims* (1969); *Ordinary Things* (1974); *The Messenger* (1979); *Home, Deep, Blue: New and Selected Poems* (1988); *Night Lake* (1992); *The River at Wolf* (1992); *The Under Voice: Selected Poems* (1995); *Growing Darkness, Growing Light* (1997); and *The Cradle of the Real Life* (2000). Her *Door in the Mountain: New and Collected Poems, 1965–2003* appeared in 2004. Valentine's work has been compared to Emily Dickinson's for its profound brevity; to Adrienne Rich's for its use of fragmented forms; and to Amy Lowell's for its tight focus on images.

#### Source

Upton, Lee. *The Muse of Abandonment: Origin, Identity, Mastery, in Five American Poets*. Lewisburg, Pa.: Bucknell University Press, 1998.

#### **Van Duyn, Mona** (1921–2004) *poet*

Mona Van Duyn was born in Waterloo, Iowa. She earned a B.A. from the University of Northern Iowa in 1942 and an M.A. from the University of Iowa in 1943. With her husband, Jarvis Thurston, she cofounded and was co-editor, for twenty years, of the literary journal *Perspective*.

Van Duyn's first two books of poetry, *Valentines to the Wide World* (1958) and *A Time of Bees* (1964), were highly praised, and her third volume, *To See, to Take* (1970), won a NATIONAL BOOK AWARD. In 1991 Van Duyn won the Pulitzer Prize for *Near Changes* (1990), and in 1992 she became the first woman named POET LAUREATE to the Library of Congress.

Although Van Duyn often wrote about her family, she is not considered an autobiographical or confessional poet. She was a master of domestic detail who pursued what she called



a minimalist style, at times making use of traditional rhyme schemes such as the sonnet.

### Source

Burns, Michael, ed. *Discovery and Reminiscence: Essays on the Poetry of Mona Van Duyn*. Fayetteville: University of Arkansas Press, 1998.

**Vidal, Gore** (1925– ) *novelist, playwright, essayist, critic*

*There is no human problem which could not be solved if people would simply do as I advise.*

—Interview (1972)

Born at the Military Academy at West Point, New York, Eugene Luther Vidal (he took his mother's surname, Gore, at the age of fourteen) grew up in Washington, D.C., where his father worked in the Franklin D. Roosevelt administration. His maternal grandfather was Senator Thomas P. Gore of Oklahoma. As a young man Vidal developed an interest in politics that became the major concern of his novels, plays, and essays. Upon his graduation from Phillips Exeter Academy in 1943, Vidal enlisted in the U.S. Army, where he served during WORLD WAR II. His first novel, *Williwaw* (1946), is based on his military experience in the Aleutian Islands.

Vidal's third novel, *The City and the Pillar* (1948), brought controversy as well as fame. Never reticent about his homosexuality, he wrote about a young man whose homosexuality isolates him from others. Vidal's subsequent novels—*The Season of Comfort* (1949), *A Search for the King: A Twelfth Century Legend* (1950), *Dark Green, Bright Red* (1950), *The Judgment of Paris* (1952), and *Messiah* (1954)—were not well received, and by 1953 Vidal had turned to television writing to support himself. He also began writing potboiler detective novels under the name Edgar Box.

Vidal's *Julian* (1964), a novel about Julian the Apostate and the Roman world, attracted critical and popular attention. As with his later novels about American history, Vidal was able to develop a main character that mirrored many of the author's own heterodox political, social, and religious ideas. *Washington, D.C.* (1967), the first novel in Vidal's seven-volume American Chronicle, covers a twenty-year period beginning in 1937. The novel is a social and political novel of manners set against the background of World War II and the Korean War, the passing of Franklin D. Roosevelt, and the rise and fall of Senator Joseph McCarthy. *Burr* (1973), the second novel in the American Chronicle, tells a revisionist account of America's Founding Fathers from the point of view of a dissenter, a man who has been at the seat of power and has seen its corruption. The novel reflected Vidal's belief that when Thomas Jefferson made the quasi-legal Louisi-

ana Purchase, America began moving from a republic to an empire—a decline similar to the fall of ancient Rome. *Burr* was followed by *1876* (1976), *Lincoln* (1984), *Empire* (1987), *Hollywood: A Novel of America in the 1920's* (1990), and *The Golden Age* (2000), completing the chronicle. These novels exhibit a command of historical sources and also reflect a bias against the conventional, patriotic view of the American past and present. From presidents to very minor historical figures, Vidal portrays a vivid past and revisits historical issues in a provocative, if not always balanced, way.

Vidal returned to writing novels with *Myra Breckenridge* (1968) and *Myron* (1974), stories that challenge conventional notions of sexuality. *Messiah*, *Kalki* (1978), and *Creation* (1981), all set in the ancient world, represent Vidal's most expansive thoughts on the nature of civilization and the prospects for the future.

Vidal won a 1993 National Book Award for *United States: Essays: 1952–1992*, a collection of criticism about American literature and history. *Palimpsest: A Memoir* appeared in 1995; *Gore Vidal, Sexually Speaking: Collected Sex Writings* in 1999; and *The Essential Vidal*, a collection of his most important writings, also in 1999. *Point to Point Navigation: A Memoir* was published in 2007.

### Sources

Baker, Susan, and Curtis S. Gibson. *Gore Vidal: A Critical Companion*. Westport, Conn.: Greenwood Press, 1997.

Frank, Marcie. *How to Be an Intellectual in the Age of TV: The Lessons of Gore Vidal*. Durham, N.C.: Duke University Press, 2005.

Kaplan, Fred. *Gore Vidal: A Biography*. New York: Doubleday, 1999.

Parini, Jay, ed. *Gore Vidal: Writing against the Grain*. New York: Columbia University Press, 1992.

**Viereck, Peter** (1916–2006) *historian, poet*

Peter Viereck, who taught history at Mount Holyoke College for almost fifty years, was born in New York City and graduated with a B.S. in history and literature from Harvard. He later returned to Harvard and earned his M.A. in 1939 and his Ph.D. in 1942. His first book of poetry, *Terror and Decorum* (1948), won the 1949 Pulitzer Prize.

Viereck published several books of intellectual history, including *Metapolitics: From the German Romantics to Hitler* (1941) and *Conservatism: From John Adams to Churchill* (1956), and he is considered a founder of the early conservative movement in America. He published his *New and Selected Poems* in 1967 and *Tide and Continuities: Last and First Poems, 1995–1938* in 1995.

### Source

Henault, Mary. *Peter Viereck*. New York: Twayne, 1969.

## Vietnam War (1954–1975)

The United States military first entered Vietnam in an advisory capacity in 1954, combat began in the 1960s, and U.S. forces did not withdraw until 1973. The war was divisive on the homefront. Antiwar protesters led what amounted to a cultural revolution, as opposition to the war broadened into a reassessment of basic assumptions about social and political values. The literary response was varied and impassioned. Supporters of the Vietnam War included John Steinbeck and James JONES, who wrote essays and books about their visits to the war scene; Jones's *Viet Journal* (1974) provides an account of his visit to Vietnam during the last days of U.S. involvement.

In *Green Berets* (1965), one of the most popular of the books that sought to reinforce traditional patriotic sentiment, Robin Moore tried to recover the heroic idea of the American mission in Vietnam by making the special forces (Green Berets) seem like cowboys.

The overwhelming tenor of the literature on Vietnam was decidedly antiwar. Writers such as Mary McCARTHY and Susan SONTAG visited North Vietnam, expressed sympathy for the North's effort to unify the country, and condemned the bombing of Vietnam by the United States. In his nonfiction reports, *Dispatches* (1977), Michael Herr squarely faces how his own violent tendencies were exacerbated by the war. Other memorable accounts of the war include Ron Kovic's autobiographical *Born on the Fourth of July* (1976); Wallace Terry's *Bloods: An Oral History of the Vietnam War by Black Veterans* (1984); Tim O'BRIEN's *If I Die in a Combat Zone, Box Me Up and Ship Me Home* (1973), a collection of autobiographical anecdotes that O'Brien called a work of "literary imagination"; Philip CAPUTO's *A Rumor of War* (1977); and W. D. Ehrhart's *Vietnam-Perkasie: A Combat Marine Memoir* (1983).

In his novel *Dog Soldiers* (1974), Robert Stone explores the seamy side of the war—the corruption and drug use rife in Vietnam during the U.S. occupation. Other fiction writers such as Bobbie Ann MASON (*In Country* [1985]), Caputo (*Going After Cacciato* [1978]; *Indian Country* [1987]), and O'Brien (*The Things They Carried* [1990]) wrote novels examining the war in Vietnam and the emotional turmoil caused by its aftermath. Robert Olen BUTLER's *A Good Scent from a Strange Mountain* (1992), a collection of stories about Vietnamese emigrés in a Louisiana town, won the 1993 Pulitzer Prize. Butler's other works include *The Alleys of Eden* (1981), the story of an American deserter who falls in love with a Vietnamese prostitute; *On Distant Ground* (1985), about a veteran returning to Vietnam in search of his lover and son; and *They Whisper* (1994), a novel about a Vietnam veteran and his wife.

Poets of the Vietnam War include Ehrhart (*A Generation of Peace* [1975]) and Walter McDonald (*Caliban in Blue* [1976]; *After the Noise of Saigon* [1988]). Ehrhart's second

book of poetry, *Rootless* (1977), describes the experiences of a Vietnam veteran rebuilding his life after the war.

David RABE (*Sticks and Bones* [1971] and *Streamers* [1976]) is the important dramatist to emerge out of the war and to dramatize it and its aftermath. Other plays about the conflict include Barbara Garson's *Macbird!* (1966) and Megan Terry's musical *Viet Rock* (1967).

## Sources

Bates, Milton J. *The Wars We Took to Vietnam: Cultural Conflict and Storytelling*. Berkeley: University of California Press, 1996.

Baughman, Ronald, ed. *American Writers of the Vietnam War: W. D. Erhart, Larry Heinemann, Tim O'Brien, Walter McDonald, John M. Del Vecchio*. Dictionary of Literary Biography, Documentary Series 9. Detroit: Brucoli Clark Layman/Gale Research, 1991.

Jason, Philip K. *Acts and Shadows: The Vietnam War in American Literary Culture*. Lanham, Md.: Rowman & Littlefield, 2000.

## Vizenor, Gerald (1934– ) poet, novelist

Born in Minneapolis of Ojibway and French parents, Vizenor later became a member of the Chippewa. His father was murdered when he was eighteen months old, and he had a difficult childhood, living on a reservation, in foster homes, and with his mother and stepfather. He lied about his age to join the Minnesota National Guard at age fifteen, and two years later he joined the U.S. Army. Vizenor worked as a corrections officer while earning his B.A. (1960) at the University of Minnesota.

Vizenor is a prolific writer. He has written nine volumes of poetry, beginning with the privately published *Poems Born in the Wind* (1960) and including *Two Wings the Butterfly* (1962), *Raising the Moon* (1964), and *Matsushima: Pine Islands: Haiku* (1984). His poetry has been praised for its formal qualities. Vizenor writes about contemporary Indian life in his seven novels, including *Darkness in Saint Louis Bearheart* (1978), *Trickster of Liberty: Tribal Heirs to a Wild Baronage* (1988), *Hotline Healers: An Almost Browne Novel* (1997), and *Chancers* (2000). His short fiction has been collected in *Landfill Meditation: Crossblood Stories* (1991).

Vizenor's essays are collected in eight volumes, including *Cross Bloods* (1990), *Interior Landscapes: Autobiographical Myths and Metaphors* (1990), *Dead Voices: Natural Agonies in the New World* (1992), *Manifest Manners: Postindian Warriors of Survivance* (1994), and *Fugitive Poses: Native American Indian Scenes of Absence and Presence* (1998). Vizenor has also edited *Narrative Chance: Postmodern Discourse on Native American Indian Literatures* (1993), *Summer in the Spring: Anishinaabe Lyric Poems and Stories* (1993), and *Native American Literature: A Brief Introduction and Anthology* (1995).

### Sources

- Blaeser, Kimberly. *Gerald Vizenor: Writing in the Oral Tradition*. Norman: University of Oklahoma Press, 1996.
- Krupat, Arnold. *The Turn to the Native: Studies in Criticism and Culture*. Lincoln: University of Nebraska Press, 1996.
- Lee, Robert, ed. *Loosening the Seams: Interpretations of Gerald Vizenor*. Bowling Green, Ohio: Bowling Green State University Popular Press, 2000.

**Vollmann, William T.** (1959–2007) novelist, short-story writer, essayist

*I'm . . . attracted to the extreme because frequently the extreme case illustrates the general case—and sometimes it can do this more forcefully and memorably than the ordinary is able to.*

—Interview (1993)

As of 2007 William T. Vollmann has published eight novels, four of which form a projected seven-volume series dramatizing the brutal colonization of North America; three short-story collections; and two major works of nonfiction, one of which is a personal account of the author's experience with Mujahedeen fighters in Afghanistan and the other a seven-volume, three-thousand-page meditation on violence. Indeed, violence is the major preoccupation of Vollmann's work, in which the surreal metafictional strategies of Thomas Pynchon and Vladimir Nabokov are joined with journalistic adventurism and historical research.

Vollmann was born in Los Angeles, and he graduated summa cum laude from Cornell University in 1981. He then traveled to Afghanistan, returning shortly thereafter to pursue a graduate degree at the University of California at Berkeley, though he dropped out after a year. While working as a computer programmer in northern California, he wrote his first novel, *You Bright and Risen Angels* (1987), in which a computer programmer relates a war between humanoid bugs and the inventors of electricity. Many critics placed the novel in the then-nascent cyber-punk genre, an association Vollmann quickly upset with several follow-up volumes—*The Rainbow Stories* (1989), *Thirteen Stories and Thirteen Epitaphs* (1991), and *Whores for Gloria* (1991)—all of which deal with fringe figures such as prostitutes, drug addicts, and skin-head Nazis. In many of the pieces Vollmann enters the work as “the author” or “the recording angel,” and he became famous for his willing admission that, as part of his research method, he smoked crack cocaine with addicts and slept with prostitutes.

Just as Vollmann was being pigeonholed as a late incarnation of William S. Burroughs, he surprised his readers again by publishing *An Afghanistan Picture Show; or, How I Saved the World* (1992), which he had begun a decade earlier. The book is a self-effacing account of Vollmann's quixotic and foolish attempt to aid Afghan rebels in their battle against the

Soviet Union. That same year he published the second of his Seven Dreams series, *Fathers and Crows*, having published the first volume, *The Ice-Shirt*, two years previously. Whereas *The Ice-Shirt* dramatizes the Vikings' violent experience on the continent prior to Columbus's arrival, *Fathers and Crows* deals with seventeenth-century Jesuits and their determined effort to convert Native Americans. *The Rifles* (1994), volume six in the projected series, combines an exploration of Canada's effort to relocate native Inuits in the 1950s with an account of John Franklin's journey to the North Pole. *Argall: The True Account of Pocahontas and Captain John T. Smith* (2001) is designated volume three. Like John Barth's *The Sot-Weed Factor* (1960) and Thomas Pynchon's *Mason & Dixon* (1997), the entire novel is written in a sustained parody of seventeenth-century prose.

Vollmann's other two major works of fiction are *The Royal Family* (2000), a novel about two brothers in northern California whose fates become deeply entangled with “The Queen of Prostitutes,” and *Europe Central* (2005), an equally ambitious kaleidoscopic novel that charts, through a spiraling arrangement of interlocked stories, the rise of Germany and the Soviet Union in the first half of the twentieth century. The book won the NATIONAL BOOK AWARD. Vollmann's seven-volume meditation on violence, *Rising Up and Rising Down*, appeared in 2003, followed in 2004 by a single-volume abridgement. *Uncentering the Earth: Copernicus and the Revolutions of the Heavenly Spheres* (2006) and *Poor People* (2007) are works of nonfiction.

### Source

- LeClair, Tom. “The Prodigious Fiction of Richard Powers, William Vollmann and David Foster Wallace,” *Critique: Studies in Contemporary Fiction*, 38 (Fall 1996): 12–37.

—Marshall Boswell

**Vonnegut, Kurt, Jr.** (1922–2007) novelist, short-story writer

*Newt remained curled in the chair. He held out his pointy hands as though a cat's cradle were strung between them. “No wonder kids grow up crazy. A cat's cradle is nothing but a bunch of X's between somebody's hands, and the little kids look and look at all those X's . . .”*

*“And?”*

*“No damn cat, and no damn cradle.”*

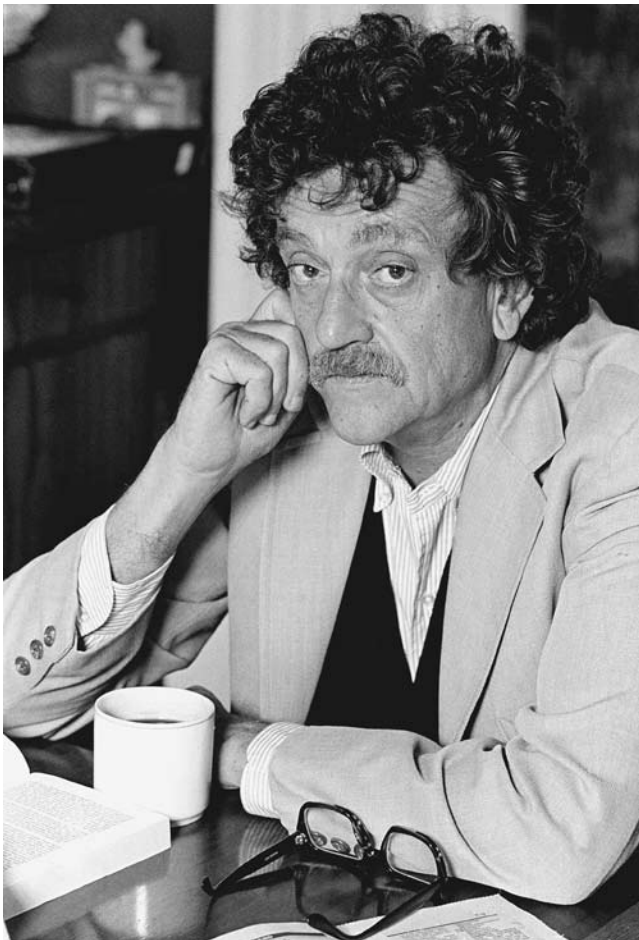
—*Cat's Cradle* (1963)

Born in Indianapolis, Indiana, Kurt Vonnegut grew up in 1930s America, in a world of democratic values that he saw challenged by WORLD WAR II and its aftermath. Vonnegut's own family suffered during the Great Depression, and his father forced him to study science instead of the arts to improve his chances for a secure career. In 1943 Vonnegut left



Cornell University and enlisted in the army, even though on principle he was opposed to the war.

A prisoner of war in Germany, Vonnegut came home after World War II and studied anthropology at the University of Chicago. He then worked as a publicist with General Electric and began writing novels and essays, using wit, humor, and the devices of science fiction and fantasy to demonstrate both his concern over the fate of humanity and the perversion of basic human values. In *Player Piano* (1952), his first novel, Vonnegut conceives of Ilium, New York, a fictional city divided between the important, professional people, and the downtrodden living on the other side of the river. The novel is set in an unspecified time not so distant from the present. Paul Proteus, the protagonist, grows disenchanted with his managerial duties at the Ilium works. Not even a beautiful wife makes him happy. He protests—as does Vonnegut—the increasing automatism of modern life and faces the choice between machine-like conformity and alienation.



Kurt Vonnegut Jr.

In *Mother Night* (1961), Howard W. Campbell Jr., a successful writer and producer, allows himself to be recruited by Major Frank Wirtanen as an American double agent. His role is that of a Nazi radio propagandist in Germany. As so often happens in stories of double agents, Campbell loses track of who he is and what he truly believes in. When he dies, it is for what he calls “crimes against himself,” echoing “crimes against humanity,” the phrase used at the Nuremberg trials of Nazi war criminals.

*CAT’S CRADLE* (1963) ridicules both religion and science, both of which, in Vonnegut’s view, are used by human beings to further immoral quests for power, which in turn leads to a confusion about what is real and what is an illusion. *SLAUGHTERHOUSE-FIVE* (1969), perhaps Vonnegut’s most important work, features Vonnegut as one of the characters and draws on his wartime experience in the bombing of Dresden, a firestorm that destroyed the city. The novel shifts between vivid realistic scenes and time-travel fantasies that include such disruptive events as the assassinations of Robert Kennedy and Martin Luther King Jr.

Vonnegut’s later novels, including *Breakfast of Champions* (1973), *Slapstick* (1976), *Jailbird* (1979), and *Deadeye Dick* (1982), are also autobiographical but without the deep seriousness and historical weight of his earlier work. Vonnegut claimed that *Timequake* (1997) was going to be his last novel, although he published *God Bless You, Dr. Kevorkian*, a novella, in 1999.

Vonnegut’s short stories are collected in *Canary in a Cat House* (1961), *Welcome to the Monkey House* (1968), and *Bagombo Snuff Box: Uncollected Short Fiction* (1999). He published one play, *Happy Birthday, Wanda June* (1971), and one teleplay, *Between Time and Timbuktu: Or, Prometheus-5, a Space Fantasy* (1972).

Vonnegut’s nonfiction is collected in *Wampeters, Foma, and Granfalloon (Opinions)* (1974), *Palm Sunday: An Autobiographical Collage* (1981), and *Fates Worse than Death: An Autobiographical Collage of the 1980s* (1991).

### Principal Books by Vonnegut

*Player Piano*. New York: Scribners, 1952.

*The Sirens of Titan*. New York: Dell, 1959.

*Canary in a Cat House*. Greenwich, Conn.: Fawcett Gold Medal, 1961.

*Mother Night*. Greenwich, Conn.: Fawcett Gold Medal, 1961.

*Cat’s Cradle*. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1963.

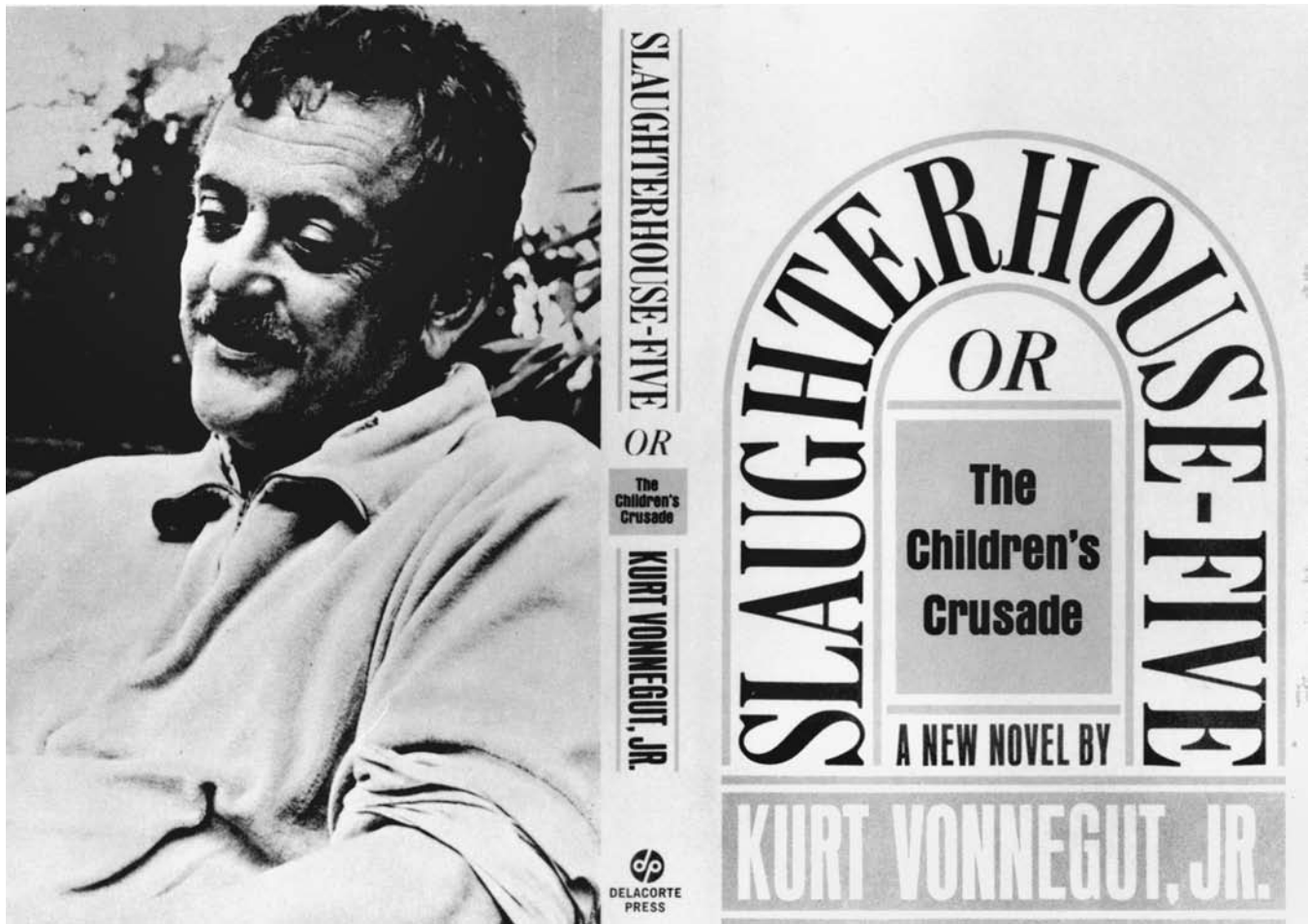
*God Bless You, Mr. Rosewater; or, Pearls Before Swine*. New York, Chicago & San Francisco: Holt, Rinehart & Winston, 1965.

*Welcome to the Monkey House*. New York: Seymour Lawrence/Delacorte, 1968.

*Slaughterhouse-Five; or, The Children’s Crusade*. New York: Seymour Lawrence/Delacorte, 1969.

*Happy Birthday, Wanda June*. New York: Seymour Lawrence/Delacorte, 1971.





Dust jacket for Vonnegut's 1969 novel inspired by his experience in the firebombing of Dresden at the end of World War II

*Breakfast of Champions; or, Goodbye Blue Monday!* New York: Seymour Lawrence/Delacorte, 1973.

*Wampeters, Foma and Granfaloon (Opinions).* New York: Seymour Lawrence/Delacorte, 1974.

*Slapstick; or, Lonesome No More!* New York: Seymour Lawrence/Delacorte, 1976.

*Jailbird.* New York: Seymour Lawrence/Delacorte, 1979.

*Sun Moon Star,* by Vonnegut and Ivan Chermayeff. New York: Harper & Row, 1980.

*Palm Sunday: An Autobiographical Collage.* New York: Seymour Lawrence/Delacorte, 1981.

*Deadeye Dick.* New York: Seymour Lawrence/Delacorte, 1982.

*Nothing Is Lost Save Honor: Two Essays.* Jackson, Miss.: Nouveau, 1984.

*Galápagos.* New York: Seymour Lawrence/Delacorte, 1985.

*Bluebeard.* New York: Delacorte, 1987.

*Hocus Pocus.* New York: Putnam, 1990.

*Fates Worse Than Death: An Autobiographical Collage of the 1980s.* New York: Putnam, 1991.

*Timequake.* New York: Putnam, 1997.

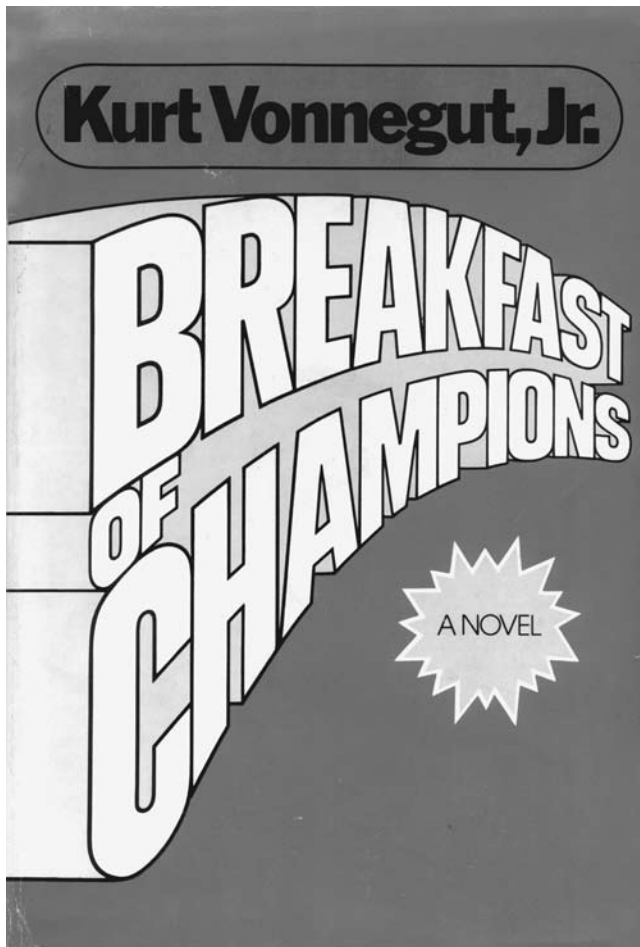
*Bagombo Snuff Box: Uncollected Short Fiction.* New York: Putnam, 1999.

*God Bless You, Dr. Kevorkian.* New York: Seven Stories Press, 1999.

### Studying Kurt Vonnegut

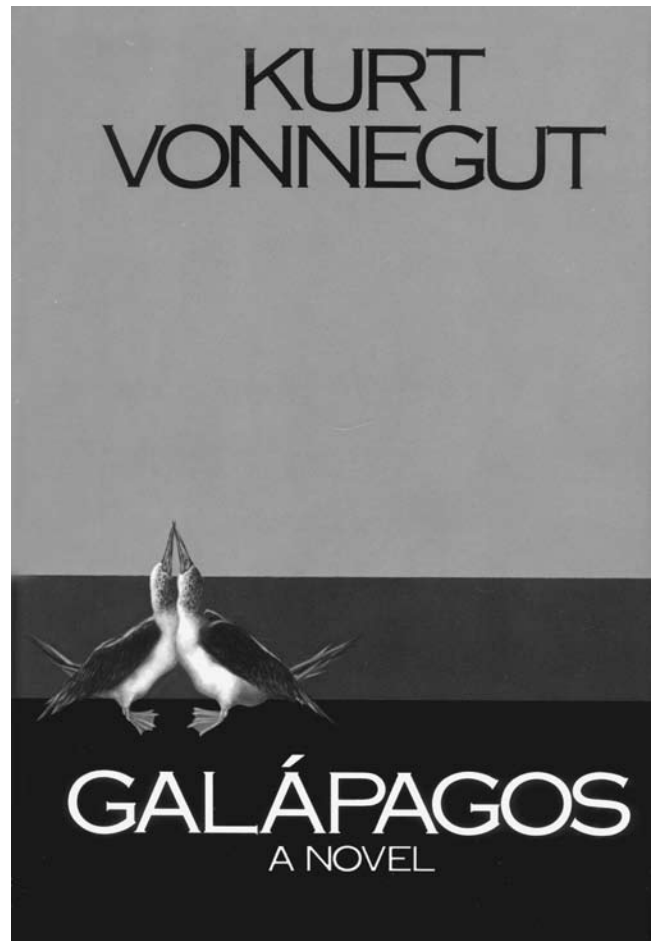
At the end of his nonfiction collection *Palm Sunday* (1981), Kurt Vonnegut assigns a letter grade to each of his books, awarding an A+ to only two of them: *CAT'S CRADLE* (1963) and *SLAUGHTERHOUSE-FIVE* (1969). The critical consensus on Vonnegut concurs with this assessment, and the student wishing to enter Vonnegut's world should start with these two novels. *Welcome to the Monkey House* (1968) is the best-known collection of his short stories, and *Palm Sunday* provides an entry point for his voluminous nonfiction writing.

There is currently no definitive biography on Vonnegut, though Vonnegut's novels, essays, and interviews provide ample autobiographical information. The most



Dust jacket for Vonnegut's 1973 novel, which he called a fiftieth-anniversary birthday present to himself

exhaustive bibliography of Vonnegut in print is *Kurt Vonnegut: A Comprehensive Bibliography*, edited by Asa Pieratt, Julie Huffman-Klinkowitz, and Jerome Klinkowitz (Hamden, Conn.: Archon Books, 1987), which records in detail both primary and secondary sources. *Vonnegutweb* (<<http://www.vonnegutweb.com/index.html>> [viewed July 9, 2007]), a fan-created website, features a more up-to-date critical bibliography as well as transcripts for Vonnegut's often amusing public commencement speeches. Mustarazza's edited collection *The Critical Response to Kurt Vonnegut* (Westport, Conn.: Greenwood Press, 1994) provides a running commentary on Vonnegut's place within the public consciousness and academic community, collecting contemporary book reviews of each of Vonnegut's novels except *Timequake* and supplementing them with critical



Dust jacket for Vonnegut's 1985 novel about Darwin, evolution, and natural selection

articles. Other worthwhile essay collections include *At Millennium's End: New Essays on the Work of Kurt Vonnegut*, edited by Kevin Alexander Boon (Albany: State University of New York Press, 2001); *Kurt Vonnegut: Images and Representations*, edited by Mark Leeds and Peter Reed (Westport, Conn.: Greenwood Press, 2000); and *Kurt Vonnegut*, edited by Harold Bloom (New York: Chelsea House, 2000). Important single-volume discussions include William Rodney Allen's *Understanding Kurt Vonnegut* (Columbia: University of South Carolina Press, 1990), Lawrence Broer's *Sanity Plea: Schizophrenia in the Novels of Kurt Vonnegut* (Tuscaloosa: University of Alabama Press, 1994), and Jerome Klinkowitz's *The Vonnegut Effect* (Columbia: University of South Carolina Press, 2004).

—Student Guide by Jonathan Sircy





## Wampanoag Tribe

The Wampanoag, which means “eastern people,” were located in Rhode Island along the Narragansett Bay and in south-eastern Massachusetts. The cultivation of staple crops—corn, beans, and squash—was supplemented by fishing the coastal waters and hunting. In the 1500s the Wampanoag made contact with Europeans who explored and fished the NEW ENGLAND coast. In 1600 the tribe numbered between twelve thousand and fifteen thousand people. By 1620 epidemics had reduced their population to about five thousand. Massasoit, their sachem, entered into peacemaking treaties with the PLYMOUTH colonists in 1621 to aid in their defense against the NARRAGANSETT. Although the Wampanoag considered this alliance as one between equals, the English viewed the Wampanoag as subordinates. Later, under the leadership of Massasoit’s son, Metacomet, war broke out as colonists encroached on native lands, and KING PHILIP’S WAR led to near annihilation of the tribe, with only around four hundred members surviving. Wamsutta, Metacomet’s brother, and his wife, Weetamoo, served as Mary White ROWLANDSON’s masters during her three-month captivity in 1675.

### Source

O’Brien, Jean M. *Dispossession by Degrees: Indian Land and Identity in Natick, Massachusetts, 1650–1790*. Cambridge & New York: Cambridge University Press, 1997.

## War of 1812

The War of 1812 between the United States and Great Britain occurred over trade issues ignited by Great Britain’s attempts to prevent American commerce with France, which

had become successful during the Napoleonic Wars of the French Revolution (1792–1815). Although America desired neutrality during Anglo-Franco conflicts, in 1794 the British disrupted American trade in the French West Indies when its navy seized more than 240 American merchant ships. Despite John JAY’s Treaty of 1794, which provided a momentary postponement of war, the trading and military conflicts escalated. When the 1811 Battle of Tippecanoe disclosed British plans to arm Native Americans, a formal declaration of war was imminent. On June 18, 1812, President James MADISON declared war against Great Britain. Battles north into Canada went badly, but those on the sea proved more successful; the USS *Constitution* defeated the *Guerriere*, and the *United States*, commanded by Stephen Decatur (1779–1820), defeated the *Macedonian*. In August 1814 British forces seized Washington, D.C., destroyed government buildings, and burned down the Capitol and the White House. On December 24, 1814, after great economic strain on both sides, the United States and Great Britain negotiated a treaty in Ghent, Belgium, which restored peace but did not directly address the initial issues of free trade. American casualties exceeded twenty thousand, and the cost reached \$158,000,000.

Francis Scott KEY, a poet and lawyer, watched the naval bombardment of Fort McHenry, near Baltimore, from the deck of a British ship. During the night of September 13–14, 1814, Key wrote the poem “Defence of Fort M’Henry” to commemorate the surviving American flag as an enduring symbol of pride and courage. Printed in the *Baltimore Patriot* on September 20 and set to the music of “Anacreon in Heaven” by John Stafford Smith (1750–1836), the “Defense of Fort McHenry” begins,



*O! Say can you see by the dawn's early light,  
What so proudly we hailed at the twilight's last  
gleaming  
Whose broad stripes and bright stars through the  
perilous fight,  
O'er the ramparts we watch'd were so gallantly  
streaming?*

The poem was later retitled "The Star-Spangled Banner" and was adopted as the national anthem by an act of Congress in 1931.

Another contemporary literary response was Samuel Woodworth's (1784–1842) "The Heroes of the Lake: A Poem, in Two Books Written in the Autumn of 1813" (1814). And when Oliver Wendell Holmes (1809–1894) read in the *Boston Daily Advertiser* on September 14, 1830, about plans to scrap the USS *Constitution*, he wrote "Old Ironsides" two days later to honor the great ship; the poem begins "Ay, tear her tattered ensign down! / Long has it waved on high, / And many an eye has danced to see / That banner in the sky; / Beneath it rung the battle shout, / And burst the cannon's roar;— / The meteor of the ocean air / Shall sweep the clouds no more."

### Sources

- Allison, Robert J. *Stephen Decatur: American Naval Hero, 1779–1820*. Amherst: University of Massachusetts Press, 2005.  
Hickey, Donald R. *The War of 1812: A Forgotten Conflict*. Urbana: University of Illinois Press, 1989.  
Molotsky, Irvin. *The Flag, the Poet, and the Song: The Story of the Star-Spangled Banner*. New York: Dutton, 2001.

### Ward, Nathaniel (circa 1578–1652) pamphleteer

Nathaniel Ward was born in Haverhill, England, circa 1578, the son of John Ward, a Puritan minister. He received his M.A. in 1603 from Emmanuel College, Cambridge, a school known for its Puritan sympathies. He practiced law until 1616, when he went to Germany, where he was ordained two years later in the ANGLICAN CHURCH. He served as chaplain in an English factory in Ebling, Germany, until 1624, after which he returned to England, where he became a curate in a London parish until 1628 and then, in 1620, rector in Essex until 1633 when his Puritan beliefs prompted his dismissal for nonconformity.

In 1634 Ward immigrated to Massachusetts, where he became copastor at Agawam (Ipswich) until 1636. In 1641 he was asked to help compile the colony's first code of laws. An ardent defender of the Puritan way of life in NEW ENGLAND, Ward showed little tolerance in his writings for other dissenting sects. In his *Simple Cobbler of Aggawam in America* (1647), published in England, Ward warned of the dangers of permitting extremist religious sects to settle in New England.

He argued that the reputation of the Puritan colonies had already been sullied by "unfriendly reports of us . . . [as] an effluvium of wild opinionists, swarmed into a remote wilderness to find elbowroom for our fanatic doctrines and practices." Therefore, leaders in Massachusetts must be diligent in preventing genuine extremists from gaining a foothold in New England. "I dare take upon me," he concluded, "to be the herald of New England so far, as to proclaim to the world, in the name of the colony, that all Familists, antinomians, Anabaptists, and other enthusiasts shall have free liberty to keep away from us, and such as will come to be gone as fast as they can, the sooner the better." He returned to England the year this book was published and the Puritan movement under Oliver Cromwell became successful. He remained there until his death in October of 1652.

### Works

- Ward, Nathaniel. *A Religious Retreat Sounded to a Religious Army*. London: Printed for Stephen Bowtell, 1647; reprint, Ann Arbor, Mich.: University Microfilms International, 1984.  
Ward. *The Simple Cobbler of Aggawam in America*. London: Printed for Stephen Bowtell, 1647; reprint, Lincoln: University of Nebraska Press, 1969; Early American Imprints, 1658.

### Sources

- Bradley, Patricia L. "The Unifying Pauline Sub-Text of Nathaniel Ward's *The Simple Cobbler of Aggawam*, *Early American Literature*, 34 (1999): 32–47.  
Egan, James. "Nathaniel Ward and the Marprelate Tradition," *Early American Literature*, 15 (1980): 59–71.  
Webster, Tom. *Godly Clergy in Early Stuart England: The Caroline Puritan Movement, 1620–1643*. Cambridge: Cambridge University Press, 1997.

### Warren, Mercy Otis (1728–1814) poet, playwright, historian, critic

*Perhaps few will deny that religion, viewed merely in a political light, is after all the best cement of society, the great barrier of just government, and the only certain restraint of the passions, those dangerous inlets to licentiousness and anarchy.*

—*The Rise, Progress and Termination of the American Revolution* (1805)

Dramatist, poet, historian, essayist, and PATRIOT, Mercy Otis Warren was born on September 25, 1728, on Cape Cod, in Barnstable, Massachusetts, the third of thirteen children born to James and Mary Allyne Otis. Her father was a successful commercial farmer, local merchant, country lawyer, and an ambitious politician. Each of his older children had a role to play in their father's plans for the future: James Jr.



Portrait of Mercy Otis Warren by John Singleton Copley, 1763

as a Boston lawyer, Joseph as manager for the family estate, Samuel Allyne as a lawyer and merchant, and Mercy as a link to another important family and a significant proponent of Republican, ANTI-FEDERALIST ideals. Although she had little formal education, Mercy Otis attended her brother James's tutoring sessions directed by their uncle, the Reverend Jonathan Russell. Though her exact participation is undocumented, this curriculum included history, literature, Latin and Greek. Mercy Otis continued to study and learn throughout her life, an education that evolved over an extended period and encompassed the influence of a diverse group of individuals, including her husband and her most intimate friends.

On November 14, 1754, Mercy Otis married James Warren (1726–1808), a successful merchant and farmer, who shared the Otis's Whiggish political orientation. The Warrens were, in fact, one of the most important families in Boston, and the marriage provided an important economic and political alliance. Mercy and James Warren had five sons: James (1757), Winslow (1759), Charles (1762), Henry (1764), and George (1766).

Mercy Otis Warren was a woman of varied and prolific literary talents. Actively interested in a wide variety of sub-

jects, Warren exercised these interests by corresponding with a broad network of individuals, including many of the leading politicians and thinkers of her time. John ADAMS and Elbridge Gerry (1744–1814), for example, provided an audience for Warren's political opinions. Her social critiques inevitably found their way to Abigail ADAMS, the most important of the many lettered women with whom Warren interacted and corresponded. Warren also maintained a correspondence with noted British historian Catharine Sawbridge Macaulay (1731–1791). Warren was a prolific letter writer as evidenced by the three boxes of her correspondence, preserved as the Mercy Warren Papers by the Massachusetts Historical Society, which offers an unbroken record of the elite experience during the turbulent years of the AMERICAN REVOLUTION and the early Republic.

Warren applied her talents with equal diligence to poetry, producing a significant and varied body of work over her lifetime that included philosophical and religious topics. Elegies, in poetry and prose, were a particular strength for Warren (see ELEGY). In "On the Death of Mrs. S. \_\_\_\_\_, Who Died within a Few Days of her Marriage" (n.d.), Warren offers condolences to the bereaved and a contemplation on the destruction of youth. This theme recurs in Warren's elegies for three of her sons.

Warren's writings tackled instructional themes as well. Concerned about the influence of polite society on young men who were away from home, Warren wrote letters and poems encouraging caution and moderation. The published letters of advice from Philip Stanhope, Lord of Chesterfield, to his son were a frequent target for Warren's criticism. Warren attacked Chesterfieldian manners in letters to her sons (one of these letters was published multiple times, beginning with its publication in the *Independent Chronicle*, January 18, 1781) and in her poetry. "To a Young Gentleman, Residing in France" (1782) offers similar advice to her son Winslow Warren: "Yet private virtue wants the youth's support; Leave all the fopperies of a foreign court. . . Then may thy youth and manners both engage, And smile contempt on folly's pu'ile rage."

Elegies, introspection, and instruction were not, however, uncommon subjects for female poets who wrote privately and for the few who wrote publicly during the eighteenth century. Warren stands out from this group as a political poet. Encouraged by her circle, Warren emerged as an important critic and satirist during the American Revolution. *The Squabble of the Sea Nymphs; or, the Sacrifice of the Tuscaro-ros* (1774) exemplifies Warren's abilities as a poet and satirist and her awareness of current events. Based on a theme suggested by John Adams but incorporating Warren's own flair with SATIRE and her familiarity with classical literature, *The Squabble of the Sea Nymphs* celebrates the Boston Tea Party while at the same time satirizing the role of the British and the colonial government.

Warren made her greatest contribution as a writer of satirical plays. Published anonymously in newspapers or as



Quincy Nov. 24. 1813.

Madam

I have been much to blame for neglecting to acknowledge your obliging favour of Sept 12.<sup>th</sup>

I am very much obliged to you for your Civilities to my Wife my Son, Coll. Smith and my Granddaughters. My Girls have long expressed an earnest desire to see Madam Warren, and have been highly gratified by their Visit and very grateful for the kind hospitality, the social enjoyments and instructive conversations they experienced.

I congratulate you Madam on the happy Marriage of a Granddaughter who ~~you~~ once obliged us with a very short Visit. I was delighted with her manners and Accomplishments, and found her Visit much too short. May every blessing attend her and all your Family, in whose prosperity I take a constant Interest.

Governor A means notice of your Brother I thought worth preserving in your family. The oddity of the Dialogue and the particular manner of its composition were the circumstances that made it rather an object of Curiosity than Use. I think however the Traits of Character are correct.

I know not Madam what your Father, your Husband or your Brother would think of these Times. A mighty Effort of nature is in Operation, that no Understanding below that Providence which superintends and directs it, can comprehend. An entire Separation, in Government at least between America and Europe seems to be commencing; but what will be its course, when and how it will terminate; and what influence it will have upon Asia and Africa, no living Man I believe will pretend to foresee.

We have acted our parts. The Curtain will soon be drawn upon us. We must leave the future to that Providence which has protected

broad­sides—the plays were not intended for performance—these satires had an immediate impact on revolutionary politics in Boston. Warren skirted the laws against libel and sedition by writing anonymously and by cloaking her subjects in thinly veiled pseudonyms. *The Adulateur* (1773), set in “Upper Servia,” attacked the colonial government and in particular Governor Thomas HUTCHINSON, labeling him with a stinging epithet (“Rapatio”) that was to plague him until his departure from Boston. Warren’s beloved brother, James OTIS Jr., appears in the play as Brutus, leader of the patriots. *The Defeat* (1773) continued the theme, depicting Rapatio and his court as a cabal of incompetent conspirators. In *The Group* (1775), Warren’s most accomplished political satire from the early period, she offered an informed critique of the Massachusetts Government Act, one of the so-called Intolerable Acts that effectively suspended the existing provincial government.

Three additional satires have been credited to Warren. Historians and literary critics are divided over attribution to Warren of *THE BLOCKHEADS: OR, THE AFFRIGHTED OFFICERS*, a satirical depiction of the British occupation of Boston. *The Motley Assembly* (1779), a social critique of fashion and manners, incorporates many of Warren’s literary hallmarks. The same theme appears in a third disputed satire, *Sans Souci* (1785), a biting critique of elite society in post-Revolutionary Boston. Once again, evidence has been presented for and against attribution to Warren.

In 1790 Warren published *Poems, Dramatic and Miscellaneous*. Including a series of poems written over the previous twenty years and two new plays, this publication was the first in which Warren publicly identified herself as the author. The two plays—*The Sack of Rome* and *The Ladies of Castille*—were written as five-act verse tragedies using historical themes. Although they are set in fifth-century Rome and sixteenth-century Spain, both plays serve as commentaries on the new American nationalism, focusing on the issue of republican virtue, in its practical rather than its philosophical application.

In 1805 Warren published her most significant work, *History of the Rise, Progress and Termination of the American Revolution*, a comprehensive three-volume compilation of facts and observations, beginning with the STAMP ACT in 1765 and ending with the close of George WASHINGTON’s second term as president. Warren’s *History* was not the first to be published—that distinction goes to David RAMSAY (1749–1815)—but it was the product of intensive research and lengthy analysis, delayed by the demands of family and by illness. Warren’s own papers, copies of letters to and from important Revolutionary leaders, included volumes of important information. Warren actively sought information from these and other individuals as the war was drawing to a close. Her *History* was successful as a publication, if somewhat controversial because it opposed the creation of a strong central government after independence. John

Adams took exception to his depiction in Warren’s *History*, igniting a series of letters between him and Warren that as a group serve as an important historical and literary source. The letters reveal the strains in their relationship, which had widened since the close of the war. They also serve as the inspiration for a renewed friendship.

Warren’s literary career came to a close after the publication of her *History*. She continued to correspond and to put her own papers in order, apparently conscious of their historical value. Hampered by poor vision, she became dependent on her son James Jr., who served as her amanuensis. Warren died in her home in October 19, 1814.

## Works

Warren, Mercy Otis. *Poems, Dramatic and Miscellaneous*. Boston: Printed by I. Thomas & E. T. Andrews, 1790; republished as *The Plays and Poems of Mercy Otis Warren*, edited by Benjamin Franklin V. Del Mar, N.Y.: Scholars’ Facsimiles and Reprints, 1980.

Warren. *The History of the Rise, Progress and Termination of the American Revolution: Interspersed with Biographical, Political, and Moral Observations*, 2 volumes. Boston: Printed by Manning and Loring for E. Larkin, 1805; Early American Imprints, second series, 9687; Indianapolis: Liberty Classics, 1988.

Warren and John Adams. *Correspondence between John Adams and Mercy Warren*. 1878. Edited by Charles F. Adams. New York: Arno, 1972.

Warren and Elbridge Gerry. *A Study in Dissent: The Warren-Gerry Correspondence, 1776–1792*, edited by C. Harvey Gardiner. Carbondale: Southern Illinois University Press, 1968.

## Sources

Anthony, Katharine. *First Lady of the Revolution: The Life of Mercy Otis Warren*. Garden City, N.Y.: Doubleday, 1958; Port Washington, N.Y.: Kennikat Press, 1972.

Harris, Sharon M. *Women’s Early American Historical Narratives*. New York: Penguin, 2003.

Richards, Jeffrey H. *Drama, Theatre, and Identity in the American New Republic*. Cambridge & New York: Cambridge University Press, 2005.

Richards. *Mercy Otis Warren*. New York: Twayne / London: Prentice Hall, 1995.

Zagarri, Rosemarie. *A Woman’s Dilemma: Mercy Otis Warren and the American Revolution*. Wheeling, Ill.: Harlan Davidson, 1995.

## Recommended Writings

*The Warren-Gerry Correspondence (1776–1792)*

*Poems, Dramatic and Miscellaneous (1790)*

*The History of the Rise, Progress and Termination of the American Revolution . . . (1805)*

*Correspondence between John Adams and Mercy Warren (1878)*



### Studying Mercy Otis Warren

Mercy Otis Warren was a historian and playwright whose extensive correspondence provides valuable perspectives on early American culture and politics. Recent authoritative biographies include Jeffrey H. Richards's *Mercy Otis Warren* (New York: Twayne, 1995) and Rosemarie Zagarri's *A Woman's Dilemma: Mercy Otis Warren and the American Revolution* (Wheeling, Ill.: Harlan Davidson, 1995). For a profile of Warren, see Cheryl Oreovicz's "Mercy Otis Warren (1728–1814)" (*Legacy*, 13 [1996]: 54–64). Earlier important biographies include Alice Brown's *Mercy Warren* (New York: Scribners, 1896); Katharine Anthony's *First Lady of the Revolution: The Life of Mercy Otis Warren* (Garden City, N.Y.: Doubleday, 1958 / Port Washington, N.Y.: Kennikat Press, 1972); and Jean Fritz's *Cast for a Revolution: Some American Friends and Enemies, 1728–1814* (Boston: Houghton Mifflin, 1972). Selected Warren writings are available in *American Women Writers to 1800*, edited by Sharon M. Harris (New York: Oxford University Press, 1996) and Harris's *Women's Early American Historical Narratives* (New York: Penguin, 2003). A selection of Warren's correspondence is provided in *Correspondence between John Adams and Mercy Warren*, edited by Charles F. Adams (New York: Arno, 1972) and *A Study in Dissent: The Warren-Gerry Correspondence, 1776–1792*, edited by C. Harvey Gardiner (Carbondale: Southern Illinois University Press, 1968). Archival sources include the Mercy Warren Papers (1709–1814) and the Warren-Adams papers (1767–1822), housed at the Massachusetts Historical Society in Boston.

For critical works about Mercy Otis Warren in the context of her historical period, see Pauline E. Schloesser's *The Fair Sex: White Women and Racial Patriarchy in the Early American Republic* (New York: New York University Press, 2002) and Kate Davies's *Catharine Macaulay and Mercy Otis Warren: The Revolutionary Atlantic and the Politics of Gender* (Oxford: Oxford University Press, 2005).

Students interested in Warren's plays and the study of early American DRAMA should consult Worthington Chauncey Ford's "Mrs. Warren's 'The Group'" (*Proceedings of the Massachusetts Historical Society*, 62 [October 1928]: 15–22); Krystan V. Douglas's "A Question of Authorship: Mercy Otis Warren and The Blockheads" (*Theatre Survey*, 30 [May–November 1989]: 85–92); Richards's *Theater Enough: American Culture and the Metaphor of the World Stage, 1607–1789* (Durham: Duke University Press, 1991); Oreovicz's "Heroic Drama for Uncertain Age: The Plays of Mercy Otis Warren," in *Early American Literature and Culture: Essays Honoring Harrison T. Meserole*, edited by Kathryn Zabelle Derounian-Stodola, 1992: 192–210; Philip Hicks's "Portia and Marcia: Female Political Identity and the Historical Imagination, 1770–1800" (*William & Mary Quarterly*, 62 [2005]: 265–294); and Richards's *Drama, Theatre, and Identity in the American New Republic* (Cambridge & New York: Cambridge University Press, 2005).

For studies focused on Warren as an historian, see Elizabeth F. Ellet's *Revolutionary Women in the War for American Independence*, volume 1 (New York: Baker & Scribner, 1848); William Raymond Smith's *History As Argument: Three Patriot Historians of the American Revolution* (The Hague: Mouton, 1967); and Nina Baym's "Between Enlightenment and Victorian: Toward a Narrative of American Women Writing History" (*Critical Inquiry*, 18, no. 1 [Autumn 1991]: 22–41).

**Washington, George** (1732–1799) *soldier, statesman, commander of the Continental Army, first president of the United States*

*Knowledge is, in every country, the surest basis of public happiness.*

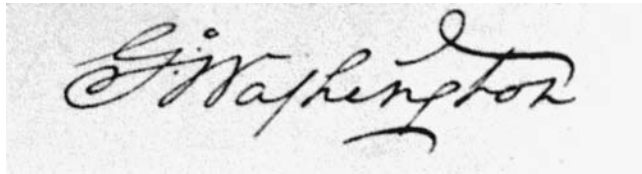
—Washington's First State of the Union Address,  
January 8, 1790

Washington is usually ignored as a writer of early American literature. Much of his work, in diary form, dealt with daily concerns, administrative, personal or otherwise, and was not intended for the public. Yet, Washington did have a flair for the written word, despite his limited formal education. Washington's patriotism and devotion to the nation he helped create come through in much of his private correspondence. The themes of his writing mark him as a man of his social class and historical era. They include honor, duty, and discipline, the advantages of the philosophy of John Locke (1632–1704), and individual commitment to liberty.

Born February 22, 1732, at Wakefield Plantation in Virginia, Washington was the eldest of six children from the second marriage of his father, Augustine Washington. George's education was rudimentary, but along the way he learned surveying. His father died when George was eleven, and his half brother Lawrence became a surrogate father. Throughout the late 1740s and the 1750s Washington worked as a surveyor and served in the Virginia militia, where he rose to the rank of colonel. His first major combat operation was in 1754 against the French at Fort Necessity, Pennsylvania, challenging their control of the Ohio Valley. The failure of the operation contributed to the outbreak of the FRENCH AND INDIAN WAR, which in turn precipitated the difficulties between the colonies and Britain.

In 1758 Washington produced his first literary effort, *The Journal of Major George Washington, Sent by the Honorable Robert Dinwiddie, Esq.; His Majesty's Lieutenant-Governor and Commander in Chief of Virginia, to the Commandant of the French Forces on Ohio* (1754). The journal is a simple retelling, taken from rough notes, of Washington's expedition against the French.

In 1759 Washington married Martha Dandridge Custis. Between 1759 and 1774 he managed his Virginia planta-



Portrait of George Washington, Colonel of the Virginia Regiment, by Charles Willson Peale, 1772

tion and served in the Virginia House of Burgesses, where he supported the initial protests against British policies. He represented Virginia at the First and Second Continental Congresses, and in 1775 was appointed commander in chief of the Continental Army. Despite an under-supplied amateur army, Washington managed to lead the Americans to victory in 1781. A national hero, he resolutely resisted any attempts to make him king or to head a military junta. When news of a plot by military officers to overthrow the civil government reached him, Washington drafted The Newburgh Address (1783). It effectively put an end to the plot. Addressing his officers at the encampment at Newburgh, Washington declared,

While I give you these assurances, and pledge my self in the most unequivocal manner, to exert whatever ability I am possessed of, in your favor—let me entreat you, gen-

tlemen, on your part, not to take any measures, which, viewed in the calm light of reason, will lessen the dignity, & sully the glory you have hitherto maintained—let me request you to rely on the plighted faith of your country, and place a full confidence in the purity of the intentions of Congress. . . .

In 1783 Washington returned to civilian life at his beloved plantation, Mount Vernon. The failures of the confederation government drew him back into public service, however, and he served as presiding officer at the constitutional convention in 1787. “The confederation,” he explained in a letter to a friend, “appears to me to be little more than a shadow without the substance, and Congress a nugatory body, their ordinances being little attended to.” Washington believed that the United States could become “one of the most respectable nations upon earth,” but to do so required a strong, active central government. Upon the ratification of the CONSTITUTION in 1788, George Washington was unanimously elected the first president of the United States; he served two terms, from 1789 to 1797.

During his presidency, Washington demonstrated a willingness to use presidential power but to remain respectful of the prerogatives of the then fledgling Congress. Washington tried in vain to remain above the developing factions of his government but became strongly identified with the FEDERALISTS rather than the emerging Jeffersonian Republicans. In foreign affairs he settled boundary disputes with Britain and Spain on the continent, but refused to be drawn into the war between England and France following the French Revolution.

In 1796 Washington retired, refusing to serve for a third term as president. In his Farewell Address, widely recognized as his single most important piece of work (although it was written with the help of Alexander HAMILTON and, to a lesser degree, James MADISON), he urged the American people to avoid both the divisiveness of factions, sectional and party, and the dangers of foreign entanglements.

Washington, who in his own lifetime was referred to as “the father of his country,” died at Mount Vernon on December 14, 1799.

### Works

- Washington, George. *Newburgh Address*. 1783. Boston: N.p., 1966.
- Washington. *Washington's Farewell Address to the People of the United States*. 1796. Washington, D.C.: For sale by the Supt. of Docs., U.S.G.P.O., 1998.
- Washington. *The Writings of George Washington, 1745–1799*, edited by John C. Fitzpatrick, 39 volumes. Washington, D.C.: Government Printing Office, 1931–1944.
- Washington. *The Diaries of George Washington*, 6 volumes, edited by Donald Jackson and Dorothy Twohig. Charlottesville, Va.: University Press of Virginia, 1976–1979.

Washington. *The Papers of George Washington*, 52 volumes to date, edited by W. W. Abbot. Charlottesville, Va.: University Press of Virginia, 1981–1999.

### Sources

- Achenbach, Joel. *The Grand Idea: George Washington's Potomac and the Race to the West*. New York: Simon & Schuster, 2004.
- Brookhiser, Richard. *Founding Father: Rediscovering George Washington*. New York: Free Press, 1996.
- Ellis, Joseph J. *His Excellency: George Washington*. New York: Knopf, 2004.
- Freeman, Douglas Southall. *George Washington*, 7 volumes. New York: Scribners, 1948–1957.
- Randall, Willard Sterne. *George Washington: A Life*. New York: Holt, 1997.
- Wills, Garry. *Cincinnatus: George Washington and the Enlightenment*. Garden City, N.Y.: Doubleday, 1984.

### Recommended Writings

- The Newburgh Address (1783)  
The Farewell Address (1796)

### Studying George Washington

George Washington was the first president of the United States, a military leader, farmer, and statesman. The Library of Congress lists over one thousand items in its general catalog on Washington. Multivolume biographies of Washington include Douglas Freeman's *George Washington: A Biography*, 7 volumes (New York: Scribners, 1948–1957) and James Flexner's *George Washington*, 4 volumes (Boston: Little, Brown, 1965–1972). More-accessible single-volume biographies include Marcus Cunliffe's *George Washington: Man and Monument* (Boston: Little, Brown, 1958) and James MacGregor Burns and Susan Dunn's *George Washington* (New York: Times Books, 2004). For the authoritative edition of Washington's writings, see *The Papers of George Washington*, edited by W. W. Abbot and others (Charlottesville: University Press of Virginia, 1983– ). Washington's personal writings are collected in *The Diaries of George Washington*, 6 volumes, edited by Donald Jackson and Dorothy Twohig (Charlottesville: University Press of Virginia, 1976–1979).

Notable recent biographical studies include John Richard Alden's *George Washington: A Biography* (Baton Rouge: Louisiana State University Press, 1984); *George Washington Reconsidered*, edited by Don Higginbotham (Charlottesville: University Press of Virginia, 2001); Henry Wiencek's *An Imperfect God: George Washington, His Slaves, and the Creation of America* (New York: Farrar, Straus & Giroux, 2003); and Joseph J. Ellis's *His Excellency: George Washington* (New York: Knopf, 2004). Earlier biographies providing important information include Douglas Southall Freeman's *George Washington, a Biography* (New York: Scribners, 1948) and James Thomas Flexner's *Washington, the Indispensable Man* (Boston: Little, Brown, 1974).

For general historical background and study of Mount Vernon, see William Alfred Bryan's *George Washington in American Literature, 1775–1865* (Westport, Conn.: Greenwood Press, 1952; 1970) and Robert F. Dalzell Jr. and Lee Brown Dalzell's *George Washington's Mount Vernon: At Home in Revolutionary America* (New York: Oxford University Press, 1998).

Among the many studies devoted to Washington's military career, students will find the following works helpful: Burke Davis's *George Washington and the American Revolution* (New York: Random House, 1975); Don Higginbotham's *George Washington and the American Military Tradition* (Athens: University of Georgia Press, 1985); John Buchanan's *The Road to Valley Forge: How Washington Built the Army That Won the Revolution* (Hoboken, N.J.: John Wiley & Sons, 2004); Edward G. Lengel's *General George Washington: A Military Life* (New York: Random House, 2005); and Thomas J. Fleming's *Washington's Secret War: The Hidden History of Valley Forge* (New York: Smithsonian Books/Collins, 2005).

For a study of Washington's presidency, see Forrest McDonald's *The Presidency of George Washington* (Lawrence: University Press of Kansas, 1994) and Richard Norton Smith's *Patriarch: George Washington and the New American Nation* (New York: Houghton Mifflin, 1993). Printed bibliographies include William Spohn Baker's *Bibliotheca Washingtoniana; A Descriptive List of the Biographies and Biographical Sketches of George Washington* (Detroit: Gale Research, 1967) and Alan M. Fusonie and Jean Fusonie's *A Selected Bibliography on George Washington's Interest in Agriculture* (Davis: Agricultural History Center, University of California, 1976).

For scholarly information on George Washington available through electronic sources, students should explore *The Papers of George Washington Documentary Editing Project* at the University of Virginia (<<http://gwpapers.virginia.edu/>> viewed May 2, 2007) and *The George Washington Papers at the Library of Congress, 1741–1799* (<<http://memory.loc.gov/ammem/gwhtml/gwhome.html>> viewed May 3, 2007). For more general biographical study, see *George Washington's Mount Vernon* (<<http://www.mountvernon.org/>> viewed May 3, 2007). Students interested in portraiture should explore the special exhibit from The National Portrait Gallery and the Smithsonian Institute, "George Washington: A National Treasure" (<<http://www.georgewashington.si.edu/>> viewed May 3, 2007).

### Webster, Noah (1758–1843) educator, grammarian, journalist

Noah Webster was born in West Hartford, Connecticut, on October 16, 1758, the son of Noah Webster, a farmer and justice of the peace, and Mercy Steele Webster, a descendant of William BRADFORD. Following early preparatory training with a local minister, the young Webster attended Yale College in 1774 at significant expense to his family, graduating in 1778, after serving briefly in the AMERICAN REVOLUTION.



Following his graduation, he worked as a teacher and clerk in order to pay for his part-time studies as a lawyer. Webster's law career was brief. Admitted to the bar in 1781, he delayed practice until 1789. That same year he married Rebecca Greenleaf, daughter of a Boston merchant. They had two sons and six daughters.

Webster was active as a lawyer until 1793, when he decided to leave the legal profession and return to teaching. In 1783 Webster published an elementary speller, *A Grammatical Institute of the English Language*. His interest in English anticipated and advanced the growing movement for Americanization of the language; his dominance in this field is what Webster is best known for today. Webster expanded the speller, adding a grammar in 1784 and a reader in 1785, incorporating American spellings and American geographic and historical references. Accordingly, subsequent editions were published with revised titles that emphasized their nationalist bent: *An American Spelling Book* and, for the expanded edition, *An American Selection of Lessons in Reading and Speaking* (1787). As an author Webster was successful in volumes sold, longevity, and impact. The first edition sold five thousand copies. By 1837 more than fifteen million copies had been sold. An additional forty-five million copies were sold over the next fifty-three years. More important, Webster's speller played a major role in the standardization of spelling and pronunciation.

The speller and reader made Webster a common name in the classroom. Both works were reprinted without Webster's authorization; in order to avoid substantial losses in profit, Webster led the fight for enforceable copyright laws at the state level. The experience converted him to the nationalist cause. Beginning in 1783, Webster emerged as an important advocate of the FEDERALIST movement, publishing a series of articles in *The Connecticut Courant* and a pamphlet, *Sketches of American Policy* (1785).

Webster also emerged as one of the best-traveled Americans of his time. He ranged widely through the NEW REPUBLIC, advocating standardized copyright legislation and promoting his books. He paid his way by teaching classes and giving public lectures, and the experience paid dividends. Book sales increased, and Webster became a practiced and sought-after lecturer. In 1789 he published *Dissertations on the English Language*, a collection of five original lectures. Webster also worked at perfecting his speller, experimenting with Benjamin FRANKLIN's phonetic alphabet and eventually settling on an orthographic or standard spelling method that had a long-term influence on the teaching of English grammar.

In 1793 Webster became a publisher. He had already gained some experience in journalism writing editorials and pamphlets and editing a short-lived journal, *The American Magazine* (1787). In 1793 he relocated to New York for a second time and established two Federalist organs—*The Minerva* (later *The Commercial Advertiser*), a daily newspaper, and *The Herald* (later *The Spectator*), a semiweekly

newspaper—both first published in 1794. He remained active as a publisher for the next ten years.

Webster left journalism for good and returned to his interests in language and education, publishing a series of highly successful school texts, including *The Little Reader's Assistant* (1790) and *Elements of Useful Knowledge*, which was published as a series from 1802 to 1806. Webster also published a collection of essays, a medical history, and an edited version of John WINTHROP's *Journal* (1790).

In 1806, with the publication of *A Compendious Dictionary of the English Language*, Webster took the first step to becoming the best-known American lexicographer. He perfected his methodology over the next two decades and in 1828 published *An American Dictionary of the English Language*, a massive two-volume work unequaled in size and style. Although already somewhat dated when it was published, Webster's dictionary included original and derivative meanings along with British and American definitions for words. For the balance of his life Webster continued to improve on his dictionary, while working on other publications. He died in New Haven on May 28, 1843.

Webster is best known as a lexicographer. With over sixty million copies of his *Spelling Book* sold by 1890, Webster provided Americans with a standardized English that represented distinctions from British usage. Along with his *Dictionary* and various essays on science, economics, grammar, and notable persons, Webster emphasized American cultural, linguistic, and social contributions.

## Works

Webster, Noah. *An American Spelling Book*. Philadelphia: Young & McCulloch, 1787; New York: Bureau of Publications, Teachers College, Columbia University, 1962; Early American Imprints, 20863, 20864.

Webster, ed. *American Magazine*. 1787–1788; Early American Imprints, 20191, 20925.

Webster. *Dissertations on the English Language*, 1789. Boston: Printed for the author by Isaiah Thomas, 1789; Menston: U.K.: Scolar, 1967; Early American Imprints, 22259.

Webster. *An American Dictionary of the English Language*, 2 volumes. New York: S. Converse, 1828; reprinted as *Noah Webster's First Edition of an American Dictionary of the English Language*. San Francisco: Foundation for American Christian Education, 1979.

Webster. *A Collection of Papers on Political, Literary, and Moral Subjects*. New York: Webster & Clark, 1843; New York: Burt Franklin, 1968; Early American Imprints, 31593.

Webster. *The Autobiographies of Noah Webster: From the Letters and Essays, Memoir, and Diary*, edited by Richard Rollins. Columbia: University of South Carolina Press, 1989.

## Sources

Micklethwait, David. *Noah Webster and the American Dictionary*. Jefferson, N.C.: McFarland, 2000.



Snyder, K. Alan. *Defining Noah Webster: Mind and Morals in the Early Republic*. Lanham, Md.: University Press of America, 1990.

Unger, Harlow G. *Noah Webster: The Life and Times of an American Patriot*. New York: John Wiley, 1998.

### Weems, Mason Locke (1759–1825) writer

Mason Locke “Parson” Weems, the most notable writer of political folklore in the early nineteenth century, was born October 11, 1759, at Marshes Seat, Herring Bay, Maryland, to a Scottish farmer and his second wife. As a youth, Weems attended school in Maryland, and in 1773 he went to England in the midst of the AMERICAN REVOLUTION to train for the Anglican priesthood to study medicine. He returned to Maryland in 1776 and then returned to England in 1781. Ordained in 1784, Weems went back to Maryland to serve as pastor in a variety of parishes over the next decade.

By 1792 Weems had added a second career to supplement his ministerial income. Working as a traveling BOOKSELLER, he apparently was inspired to become a writer himself. His experience persuaded him that the literate public was fascinated by moralistic and patriotic themes. Thus, he wrote biographies that celebrated and embellished the virtues of important American political and military figures. In 1798 he married Frances Sewall, with whom he had ten children. The family lived in Virginia. Between 1800 and 1822 he published works on the Revolutionary War guerilla fighter Francis Marion (1732–1795); diplomat, printer, and political leader Benjamin FRANKLIN; and the founder of the QUAKER colony of Pennsylvania, William PENN. In researching his subjects, Weems rarely analyzed his sources with rigor. He based much of his Franklin biography, for example, on Franklin’s *AUTOBIOGRAPHY*. In his works, Weems often relied on anecdotes to make a point.

Weems is best remembered for his biography of George WASHINGTON. The first edition of *A History of the Life and Death, Virtues, and Exploits of General George Washington*, published in 1800, a year after Washington’s death, was eighty pages long. Weems eventually expanded it to three times the original length, in part to accommodate the public appetite and in part to rebut John Marshall’s (1755–1835) five-volume portrayal of Washington, which appeared between 1804 and 1807. During Weems’s lifetime this version of his Washington biography went through thirty editions, introducing the myth of Washington’s confession to chopping down a cherry tree, which first appeared in the 1806 edition.

Weems’s biographies interest cultural historians because they provide insight into many of the dilemmas facing Americans in the early Republic. *The Life of Washington* blended values central to revolutionary republicanism—a fading culture by 1800—and liberalism—an emerging one. Thus, Washington was depicted as a man who displayed civic virtue by sacrificing for his country and providing disinterested

leadership; but he was also portrayed as a paragon of honesty, diligence, and temperance. This biography was less a sermonistic tale and hagiography than an instructional work meant to be used in American schools. McGuffey’s readers and middle-class etiquette manuals later trumpeted the same liberal traits. When “Parson” Weems died May 23, 1825, he was the undisputed mythmaker of the early Republic.

### Works

Weems, Mason Locke. *A History of the Life and Death, Virtues, and Exploits of General George Washington, with Curious Anecdotes, Equally Honourable to Himself and Exemplary to His Young Countrymen*. George-Town, S.C.: Printed for the Rev. M. L. Weems by Green & English, 1800; Cambridge, Mass.: Harvard University Press, 1962; Early American Imprints, 39061, 39062, 39063.

Weems. *The Life of Gen. Francis Marion in the Revolutionary War, against the British and Tories in South Carolina and Georgia*. Philadelphia: Mathew Carey, 1809.

Weems. *The Life of Dr. Benjamin Franklin, Written Chiefly by Himself*. Baltimore: Printed by Ralph W. Pomeroy, 1815; enlarged as *The Life of Benjamin Franklin, with Many Choice Anecdotes and Admirable Sayings of this Great Man*. Philadelphia: Mathew Carey, 1818; Early American Imprints, second series, 42864.

### Source

Leary, Lewis Gaston. *The Book-Peddling Parson: An Account of the Life and Works of Mason Locke Weems, Patriot, Pitchman, Author, and Purveyor of Morality to the Citizenry of the Early United States of America*. Chapel Hill, N.C.: Algonquin, 1984.

### Wheatley, Phillis (1753/1754–1784) poet

*Some view our sable race with scourful eye,  
‘Their colour is a diabolic die’  
Remember, Christians, Negroes, black as Cain,  
May be refin’d, and join th’ angelic train.  
—“On Being Brought from Africa to America” (1773)*

Phillis Wheatley, one of the earliest African American women to publish in North America, is believed to have been born in Senegal in 1753 or 1754. At the age of seven or eight, she arrived in Boston on July 11, 1761 aboard the slave ship the *Phillis* and shortly afterward purchased by John Wheatley, a wealthy Boston tailor, to work as a domestic servant for his wife Susanna Wheatley. The Wheatleys named their new slave after the ship that brought her to America.

The Wheatley family soon noticed the young African girl’s gift for language. Phillis became fluent in spoken English in a remarkably short time. John and Susanna, impressed by her “sharp intellect,” decided to educate her on a par with their



*Phillis Wheatley*

Engraving of Phillis Wheatley from the frontispiece for her *Poems on Various Subjects, Religious and Moral*, 1773

own children, a rare decision for eighteenth-century colonial slaveholders. Wheatley learned to read and write quickly and moved on to the study of Latin.

She soon demonstrated a talent for poetry. In 1767 she published "On Messrs. Hussey and Coffin" in the Rhode Island *Newport Mercury*. Other poems followed, appearing in various magazines. Then, in 1770, Wheatley earned the attention of Boston's literary elite with her tribute to a leading minister of the religious revivalist movement of the 1740s and 1750s, known popularly as the GREAT AWAKENING. The poem, *An Elegiac Poem, on the Death of That Celebrated Divine, and Eminent Servant of Jesus Christ, the Reverend and Learned George Whitefield*, established her as a literary phenomenon.

The Wheatley family emancipated Phillis Wheatley before her arrival in London on May 8, 1773, to promote her forthcoming book of poems and to meet with her gener-

ous benefactor, the Countess Huntingdon. The trip was financed by John and Susanna, and there she was eagerly feted by English nobility and literary circles. Although she had been unable to find a publisher for her work in America, British publisher Archibald Bell had agreed to publish her poems under the title *Poems on Various Subjects, Religious and Moral* (1773). This collection secured her literary legacy and historical significance. Wheatley returned to Boston on September 13, 1773, and she was manumitted on October 18, 1773.

Wheatley continued to write, expressing in her poetry both her devotion to Christianity and her support of American independence. George WASHINGTON, to whom Wheatley had dedicated a poem, arranged to have a Virginia newspaper publish her appeal to Americans to extend liberty to their slaves. Wheatley's patriotism did not translate into a livable income; by war's end she was in desperate financial straits.

On March 12, 1778, Wheatley married John Peters, a free black Bostonian. The Peterses had three children, two of whom died before the Revolution ended. The marriage was marked by constant financial difficulties. When John Peters was jailed for debt, Phillis Wheatley Peters found herself without friends to assist her. John and Susanna Wheatley were dead. Thus the poet supported herself and her family by working as a laundress in a boardinghouse that catered to black Bostonians.

Although she had hoped to publish a second book of poems, Wheatley, who grew ill and was overworked, died on December 5, 1784. Her youngest child, then a toddler, died a few hours afterward.

### Works

Wheatley, Phillis. *Poems on Various Subjects, Religious and Moral*. London: A. Bell, 1773; Early American Imprints, 19913, 25983.

Wheatley. *Complete Works*, edited by Vincent Carretta. New York: Penguin, 2001.

### Sources

Richmond, Merle A. *Bid the Vassal Soar: Interpretive Essays on the Life and Poetry of Phillis Wheatley (ca. 1753–1784) and George Moses Horton (ca. 1797–1883)*. Washington: Howard University Press, 1974.

Robinson, William Henry and Kathryn Zabelle Derounian, eds. *Critical Essays on Phillis Wheatley*. Boston: G. K. Hall, 1982.

### Recommended Writings

"Letter to the Rt. Hon'ble the Countess of Huntingdon" (1770)

"On the Death of the Rev. Mr. George Whitefield 1770" (1770)

"To Mæcenas" (1772)

"To the Right Honourable William, Earl of Dartmouth, His Majesty's Principal Secretary of State for North-America, & Etc." (circa 1772)

"Farewell to America" (1773)



O To the University of Cambridge wrote in 1767—  
 While an intrinsic ardor bids me write  
 The muse doth promise to assist my pen.  
 'Twas but e'en now I left my native shore  
 The sable Land of error's darkest night  
 There, sacred Nine! for you no place was found.  
 Parent of science, 'twas thy powerful hand  
 Brought me in safety from the dark abodes (Heav'n in  
 To you, bright youths! he points the heights of  
 To you, the knowledge of the depths profound  
 Above, contemplate the ethereal space  
 And glorious Systems of revolving worlds.  
 Still more, ye Sons of Science! you've relieved  
 The pleasing sound by messengers from heav'n,  
 The saviour's blood, for your redemption flows.

Manuscript page from "An Address to the University of Cambridge Wrote in 1767" by Phillis Wheatley, then age fourteen

"On Being Brought from Africa to America" (1773)  
 "To the University of Cambridge, in New England" (1773)  
 Poems on Various Subjects, Religious and Moral (1773)  
 "To His Excellency General Washington" (1776)

#### Studying Phillis Wheatley

Phillis Wheatley, a Senegalese slave and the first African poet from early America to be published, was well known during her lifetime and was celebrated throughout America and Eng-

land. For primary works, the student will be well served by the Penguin edition of her writings, edited by Vincent Carretta. An important contemporary biography that students should consult is Henry Louis Gates Jr.'s *The Trials of Phillis Wheatley: America's First Black Poet and Her Encounters with the Founding Fathers* (New York: Basic Civitas Books, 2003). Notable earlier biographies on Wheatley include Benjamin Griffith Brawley's *Early Negro American Writers Selections with Biographical and Critical Introductions* (Chapel Hill: University of North Carolina Press, 1935); Brawley's *Negro Builders and Heroes* (Chapel Hill: University of North Carolina Press, 1937); Martha Sherman Bacon's *Puritan Promenade* (Boston: Houghton Mifflin, 1964); William Henry Robinson's *Phillis Wheatley in the Black American Beginnings* (Detroit: Broadside Press, 1975); and Merle A. Richmond's *Bid the Vassal Soar; Interpretive Essays on the Life and Poetry of Phillis Wheatley (ca. 1753–1784) and George Moses Horton (ca. 1797–1883)* (Washington: Howard University Press, 1974).

Critical studies about Phillis Wheatley and her eighteenth-century culture include *Critical Essays on Phillis Wheatley*, edited by William Henry Robinson and Kathryn Zabelle Derounian (Boston: G. K. Hall, 1982); Robinson's *Phillis Wheatley and Her Writings* (New York: Garland, 1984); Philip M. Richards's "Phillis Wheatley and Literary Americanization" (*American Quarterly*, 44 [June 1992]: 163–191); and Carretta and Philip Gould's *Genius in Bondage: Literature of the Early Black Atlantic* (Lexington: University Press of Kentucky, 2001).

For more-specific study of religious themes and Wheatley's poetry, see George Rigsby, "Form and Content in Phillis Wheatley's Elegies" (*CLA Journal*, 19 [December 1975]: 248–257); Rigsby's "Phillis Wheatley's Craft as Reflected in Her Revised Elegies" (*Journal of Negro Education*, 47 [Fall 1978]: 402–413); James A. Levernier, "Phyllis Wheatley and the New England Clergy" (*Early American Literature*, 26, no. 1 [1991]: 21–38); and Michele McKay and William J. Scheick's "The Other Song in Phillis Wheatley's 'On Imagination'" (*Studies in the Literary Imagination*, 27, no. 1 [1994]: 71–84).

The MLA bibliography is an important source for recent publications. A reliable earlier source is Robinson's *Phillis Wheatley: A Bio-Bibliography* (Boston: G.K. Hall, 1981).

Phillis Wheatley's poems, letters, original manuscripts, and first editions are located in many libraries, such as the Boston Public Library; Duke University Library; MASSACHUSETTS HISTORICAL SOCIETY; AMERICAN ANTIQUARIAN SOCIETY; Houghton Library at Harvard University; the Schomburg Collection in New York City; Dartmouth College; and in various British repositories, such as the Cambridge University Library and the British Library.

### White, John (1575–1648) minister

Puritan minister John White was born in the winter of 1575 in Oxfordshire, England, the son of John and Isabel White.

He attended Winchester College and New College, Oxford, where he received his M.A. degree in 1600 and where he remained as a fellow for six additional years. In 1606 White married Anne Burgess, with whom he produced a family of four sons.

As pressure against nonconformist Protestants increased in England, White began to consider creating a refuge for Puritans in America. Along with other Puritans, he organized the Dorchester Company in 1623 and soon afterward helped found the Massachusetts Bay Company, which received a royal CHARTER in 1629. Although he never emigrated, remaining as rector of Trinity Church in Dorchester, England, for forty years, he played a crucial role in securing the patent and the necessary supplies for the early colonists. In American history White is remembered for his role as a founder of the MASSACHUSETTS BAY COLONY.

Several of John White's most important publications focus on the issues and history of colonization. *The Humble Request* (1630), a petition attributed to White and signed by Governor WINTHROP and others, is a brief for royal tolerance, if not support, of the founding of a dissenter colony in Massachusetts. *The Planters Plea* (1630) extends White's advocacy of the Massachusetts Bay Colony project. In it White argues that the idea for such a colony was divinely inspired and cites the biblical injunction to "replenish the earth, and to subdue it" as a justification for colonization.

### Works

White, John. *The Planters Plea*. London: Printed by William Iones, 1630; New York: Da Capo, 1968.

White. *The Puritans' Farewell to England; Being the Humble Request of the Governor and Company of the Massachusetts-Bay in New England About to Depart Upon the Great Emigration, April 7, 1630*. London, Printed for John Bellamie, 1630; facsimile, New York: New England Society, 1912.

### Sources

Rose-Troup, Frances James. *John White, the Patriarch of Dorchester and the Founder of Massachusetts, 1575–1648, with an Account of the Early Settlements in Massachusetts, 1620–1630*. New York & London: Putnam, 1930.

Staloff, Darren. *The Making of an American Thinking Class: Intellectuals and Intelligentsia in Puritan Massachusetts*. New York: Oxford University Press, 1998.

### Whitefield, George (1714–1770) evangelist

George Whitefield was born December 27, 1714, in Gloucester, England, and attended Oxford University, where he encountered John and Charles Wesley, the founders of Methodism. When the Wesleys went to America to spread the movement, Whitefield became its leader in England. Even as a young man, Whitefield was known for his zeal and his self-confidence, which arose, in part, from his firm belief that he was a



divinely inspired teacher. Following a brief visit to Georgia in 1738, Whitefield returned home to discover that the Church of England had closed the pulpit to him. Undaunted, the young minister began preaching at outdoor meetings.

In 1739 Whitefield returned to the American colonies, where he was a major (if not *the* major) impetus for the GREAT AWAKENING, attracting such influential ministers as Jonathan EDWARDS to revivalism. Whitefield, who eventually broke with the Wesleys, made at least seven trips back and forth across the Atlantic between the 1740s and 1760s. Eschewing a particular pulpit, he declared that “all the world is my parish, and I will preach wherever God gives me opportunity.” Opportunities arose frequently: Whitefield preached eighteen thousand sermons in his lifetime—in England, Scotland, Wales, Ireland, and the colonies. In such sermons as *The Eternity of Hell-Torments* (1738), *Thankfulness for Mercies Received, a Necessary Duty* (1738), and *The Heinous Sin of Drunkenness* (1739), he expressed his unshakable faith in predestination and in regeneration through a “new birth.” He ignored the labels given to members of differing sects: “Don’t tell me you are a Baptist, or Independent, Presbyterian, a Dissenter,” he once instructed his audience, “tell me you are a Christian, that is all I want.” Whitefield died September 30, 1770, in Boston, Massachusetts. The following year six volumes of his writings were collected and published in *The Works of the Reverend George Whitefield* (1771).

Whitefield’s style was characterized by an unbridled enthusiasm and fervor and by his willingness to speak of his personal, intimate relationship with God, as in *A Short Account of God’s Dealings with the Rev. Mr. George Whitefield* (1740). In 1739, Benjamin FRANKLIN noted Whitefield’s immense popularity: “The Multitudes of all Sects and Denominations that attended his Sermons were enormous.” In Phillis WHEATLEY’s well-known eulogy “On the Death of the Rev. Mr. George Whitefield,” she too praises Whitefield’s preaching:

*Thy sermons in unequalled accents flowed,  
And ev’ry bosom with devotion glowed;  
Thou didst, in strains of eloquence refined,  
Inflame the heart, and captivate the mind.*

As the fervor of the Great Awakening diminished, however, Whitefield’s appeal became more theatrical than theological. Audiences came to see the man himself and to watch his preaching style rather than to listen to his message. Whitefield died in 1770. In the following two years, six volumes of his writings were collected and published as *The Works of the Reverend George Whitefield*.

## Work

Whitefield, George. *The Works of the Reverend George Whitefield*. London: Printed for Edward & Charles Dilly, 1771–1772; Woodbridge, Conn.: Research Publications, 1985.

## Sources

- Lambert, Frank. *Pedlar in Divinity: George Whitefield and the Transatlantic Revivals, 1737–1770*. Princeton: Princeton University Press, 1994.
- Stout, Harry S. *The Divine Dramatist: George Whitefield and the Rise of Modern Evangelicalism*. Grand Rapids, Mich.: Eerdmans, 1991.

***Wieland*** by Charles Brockden Brown (New York:

T. & J. Swords, 1798) novel

*Wieland; Or, The Transformation. An American Tale*, a GOTHIC ROMANCE set in Mettigen, Pennsylvania, tells of the “extraordinary and rare” incidents that befell the Wieland family. The novel begins in approximately 1763, after the FRENCH AND INDIAN WAR, and ends in 1775, just prior to the Revolutionary War. The narrative is framed as a letter written by Clara Wieland to a friend. After experiencing the childhood loss of their father, a German mystic who spontaneously combusted, and then their mother’s death, Clara and her brother, Theodore, are left to ponder religious and scientific mysteries. Clara becomes romantically attached to Henry Pleyel, who is already engaged. Theodore, who is called Wieland in Clara’s narrative, marries their family friend Catherine Pleyel. When a mysterious ventriloquist named Carwin arrives in town, the Wieland family experiences complication and tragedy. Wieland turns delusional, and, hearing voices he believes are from God, commits murder. *Wieland* is thought to be loosely based on a true story.

## Sources

- Barnard, Philip, Mark Kamrath, and Stephen Shapiro, eds. *Revising Charles Brockden Brown: Culture, Politics, and Sexuality in the Early Republic*. Knoxville: University of Tennessee Press, 2004.
- Watts, Steven. *The Romance of Real Life: Charles Brockden Brown and the Origins of American Culture*. Baltimore: Johns Hopkins University Press, 1994.

**Wigglesworth, Michael** (1631–1705) poet, clergyman

Michael Wigglesworth was born in Yorkshire, England, on October 18, 1631, to Edward and Esther Wigglesworth, but his family immigrated to Connecticut when he was seven years old. Wigglesworth was already preparing for college at the age of nine. His father’s illness and his own frailty as a child forced him to abandon advanced studies until he was fourteen. He received his bachelor’s and master’s degrees from HARVARD in the 1650s and remained as a tutor until he was called to the church at Malden, Massachusetts. Soon after taking up his duties at Malden, Wigglesworth was stricken with a chronic and painful disease that continued to plague him for thirty years. During this long period of illness he was forced to share his duties in the pulpit with another

minister. In 1686 Wigglesworth returned to his full duties in the Malden church. His sudden recovery was later celebrated by Cotton MATHER, who wrote in *A Faithful Man, Described and Rewarded* (1705) that “It pleased God . . . wondrously to restore His Faithful Servant.”

Despite these health problems, Wigglesworth was remarkably productive as a Puritan poet. In 1662 he published what became his best-known work, *The Day of Doom; or A Description of the Great and Last Judgement*, which was reprinted throughout the eighteenth century and used in catechism and Bible-study classrooms. This collection of poems—including “To the Christian Reader,” “A Prayer unto Christ the Judge of the World,” and “A Short Discourse on Eternity”—deals with the themes of predestination, the suffering of sinners, God’s love for his saints, and the rewards the faithful will receive. Also in 1662 he published “God’s Controversy with New England,” a poetic JEREMIAD that urged New Englanders to repent and rectify their fallen condition. This poem was probably inspired by a drought that hit the region in 1661, a natural calamity that Wigglesworth interpreted as a sign of God’s wrath. In 1670 he published his second major work, *Meat Out of the Eater; or, Meditations concerning the Necessity, End and Usefulness of Afflictions unto God’s Children*, a collection of meditations and songs that attempted to console the struggling Christian doing battle with the inequities of daily life.

Wigglesworth’s reputation as a poet was unchallenged in his lifetime, but his marital life was highly controversial. His first wife, his cousin Mary Reyner, died in 1659, an event that may have triggered his health crisis. In 1679 he married Martha Mudge, his housekeeper, who was twenty-five years his junior. The community disapproved, largely because of Mudge’s “obscure parentage” and her failure to join a church. Censure by the Boston clergy may have increased the outrage of Wigglesworth’s Malden congregation, who voted to reduce his salary as a result of the marriage. At the age of sixty-eight the widowed Wigglesworth married for a third time and fathered a son. Altogether, his marriages produced eight offspring. The achievements of his two sons helped to soften public opinion regarding Wigglesworth’s personal life. His son Samuel became a noted physician and pastor of a church in Hamilton, Massachusetts. Edward, the child of his old age, was named the first Hollis Professor of Divinity at Harvard College.

### Works

Wigglesworth, Michael. *The Diary of Michael Wigglesworth, 1653–1657: The Conscience of a Puritan*. New York: Harper & Row, 1965.

Wigglesworth. *The Poems of Michael Wigglesworth*. Lanham, Md.: University Press of America, 1989.

### Source

Crowder, Richard. *No Featherbed to Heaven: A Biography of Michael Wigglesworth, 1631–1705*. East Lansing: Michigan State University Press, 1962.

## Wilderness Road, Braddock’s Road, Forbes Road

These roads were main routes across the Allegheny and Appalachian Mountains that facilitated westward migration in the eighteenth century. The Wilderness Road connects Fort Chiswell in the Shenandoah Valley via the Cumberland Gap into the Ohio Valley and the Kentucky territory. Indian trails following a streambed allowed access over the mountains. The Transylvania Company hired Daniel Boone (1734–1820) and a team of thirty in 1775 to cut the Wilderness Road. Built in 1755 by General Edward Braddock to transport British troops across the Allegheny Mountains during the Seven Years’ War (see FRENCH AND INDIAN WAR), Braddock’s road expands upon the original Nemacolin’s Path between the Potomac and Monongahela Rivers, cleared between 1749 and 1750 by Nemacolin, a DELAWARE, and Thomas Cresap of Maryland. Braddock’s road connected Fort Cumberland to Fort Duquesne, which lies at the junction of the Allegheny, the Ohio, and the Monongahela Rivers. In 1758 John Forbes provided a more strategic approach to Fort Duquesne. Forbes’ Road begins in Harrisburg, Pennsylvania, continues west-southwest across the Alleghenies to Fort Ligonier, and ends at Fort Duquesne, which General Forbes renamed Fort Pitt, after his commanding general. Notable chroniclers of the migrant roads and culture include John Forbes (1710–1759), Daniel Boone (1734–1820), John Filson (1747?–1788), and Thomas Speed (1841–1906).

### Works

Filson, John. *Discovery, Settlement, and Present State of Kentucke*. . . . Wilmington, Del.: James Adams, 1784.

Boone, Daniel. *Life and Adventures of Colonel Daniel Boone*. Brooklyn, N.Y.: C. Wilder, 1823.

### Source

Cayton, Andrew R. L., and Fredrika J. Teute, eds. *Contact Points: American Frontiers from the Mohawk Valley to the Mississippi, 1750–1830*. Chapel Hill: University of North Carolina Press, 1998.

## Willard, Emma Hart (1787–1870) educator, textbook writer, poet

Emma Hart Willard was a pioneer in the education of women in America. As a teacher she taught subjects not previously available to women, and as an administrator she opened the doors for women’s education in the nineteenth century. Willard published widely and is noted for her works on education as well as her textbooks, but she was also a published poet.

Emma Hart was born in Berlin, Connecticut, on February 23, 1787, the sixteenth of seventeen children of her father, Samuel Hart, and the ninth of Samuel Hart’s second wife’s ten children. Emma’s father encouraged her education, and

in 1802 she enrolled in the Berlin Academy. By 1804, at the age of sixteen, she had become a teacher in the academy, and two years later she served as the head of the school for a term. Her career as an educator continued with a teaching post in Westfield, Massachusetts and then an appointment as principal of a girls' academy in Middlebury, Vermont, where she met and married John Willard, a physician twenty-eight years her senior.

While in Vermont, Willard began to investigate the differences between the content and quality of education available to young men and that of young women. Realizing that her own training was deficient, she began to study both geometry and philosophy. In 1814 Willard opened a school for girls in her own home. Her Middlebury Female Seminary demonstrated the ability of women to teach and to learn the classical and scientific subjects generally assumed to be suited to men only. In 1819 Willard made her arguments for more rigorous female education public in a PAMPHLET, *An Address to the Public: Particularly to the Members of the Legislature of New York, Proposing a Plan for Improving Female Education*. Leading political figures such as John ADAMS and Thomas JEFFERSON applauded Willard's position, but the New York Legislature took no action on her proposal. In fact, several members of the state government expressed the view that Willard's call for equal education for women ran contrary to God's will. Governor DeWitt Clinton (1769–1828) disagreed, and he asked Willard to open a school in New York State.

Willard agreed at once, establishing her first school in Waterford, New York, in 1819. In 1821, she relocated to Troy, New York, after the town council there raised funds to build a girls' school. The Troy Female Seminary opened its doors in September 1821 and became one of the most influential centers for female education in the nineteenth century. The seminary—with a curriculum that included science, mathematics, and social studies—attracted the daughters of wealthy families throughout the region, and by 1831 it had more than three hundred students.

During her years at the seminary Willard produced several textbooks, including an *Abridged History of the United States; or, Republic of America* (1828) and *A System of Universal History in Perspective* (1835). She also found time to publish a volume of poetry, *The Fulfillment of a Promise*, in 1831. Her best-known poem from that collection, "Rocked in the Cradle of the Deep," reflects her firm faith in the watchful eye of God.

Willard retired as head of the Troy Seminary in 1838, but she continued to lecture and write for several decades. Her later works demonstrate her continued interest in science and history. They include *A Treatise on the Motive Powers Which Produce the Circulation of the Blood* (1846), *Last Leaves of American History* (1849), and *Astronography; or, Astronomical Geography* (1854). Willard died in Troy on April 15, 1870. Twenty-five years later the Troy Seminary was renamed the Emma Willard School, in memory of its founder.

## Works

Willard, Emma. *Abridged History of the United States; or, Republic of America*. New York: White, Gallaher & White, 1830; Columbus, Ohio: Greyden Press, 1998.

Willard. *The Fulfillment of a Promise, by Which Poems by Emma Willard Are Published*. New York: White, Gallaher & White, 1831; Woodbridge, Conn.: Research Publications, 1975.

## Sources

Lutz, Alma. *Emma Willard, Pioneer Educator of American Women*. Boston: Beacon, 1964.

Kelley, Mary. *Learning to Stand and Speak: Women, Education, and Public Life in America's Republic*. Chapel Hill: University of North Carolina Press, 2006.

## Willard, Samuel (1640–1707) essayist, theologian

Samuel Willard was born in Concord, Massachusetts, on January 31, 1640, to Simon and Mary Sharpe Willard. He graduated from HARVARD in 1659 and was ordained as a minister in 1664. He served as minister of the Groton church for several years, but in 1678 he was called to one of the most prominent Congregational churches, the Old South Church in Boston. Well known and respected as a learned scholar, Willard became one of the leading spokesmen for orthodoxy in NEW ENGLAND.

During his lifetime Willard composed approximately forty-five sermons and essays. His most famous work, *A Compleat Body of Divinity* . . . (1726) was, when it appeared in print, the longest single work published by an American press. It is a collection of Willard's lifetime of thought explicated in more than 250 monthly lectures he gave from 1688 to 1703. In this collection Willard defends the traditional Puritan way of life against the social, cultural, and demographic forces that ultimately led to what historians have called the transition from Puritan to Yankee society. *A Compleat Body* remained a standard theological text well into the nineteenth century.

Although he was a standard-bearer for orthodoxy, Willard took surprisingly liberal positions on such matters as church membership and the legitimacy of the SALEM WITCHCRAFT TRIALS. He openly opposed the witch trials in *Some Miscellany Observations on . . . Witchcrafts* (1692), warning against the use of spectral evidence by the Salem courts—that is, testimony that the witches' spirits could be seen by the accusers. When Samuel SEWALL later chose to confess guilt for his role in those trials, he turned to Willard to read his confession aloud from his pulpit.

Willard was twice married, first to Abigail Shorman and then to Eunice Tynge, and fathered eighteen children. He died in September 1707 and was buried in the Old Granary Burial Ground.

## Works

Willard, Samuel. *Some Miscellany Observations on Our Present Debates Respecting Witchcrafts*. Philadelphia: Printed by



William Bradford for Hezekiah Usher, 1692; Early American Imprints, 631.

Willard. *Brief Directions to a Young Scholar Designing the Ministry, for the Study of Divinity*. Boston: Printed by J. Draper for T. Hancock, 1735; Early American Imprints, 3976.

Willard. *A Compleat Body of Divinity in Two Hundred and Fifty Expository Lectures on the Assembly's Shorter Catechism*. Boston: Printed by B. Green & S. Kneeland for B. Eliot & D. Henchman, 1726; Early American Imprints, 2828.

### Source

Lowrie, Ernest Benson. *The Shape of the Puritan Mind: The Thought of Samuel Willard*. New Haven: Yale University Press, 1974.

### Williams, John (1664–1729) minister, captivity narrative writer

John Williams was born in Roxbury, Massachusetts, in 1664, the son of Samuel Williams, a shoemaker, and Theoda Parke. After graduating from HARVARD in 1683, Williams taught school in Dorchester, Massachusetts, for two years. In 1687 he married Eunice Mather, thus forming a family connection to some of NEW ENGLAND's most prominent Puritan clergymen, including Increase MATHER, Cotton MATHER, and Eleazer MATHER; John Warham (1595–1670); and Solomon Stoddard (1643–1729). A year after his marriage, Williams was ordained as the first pastor of the frontier town of Deerfield, Massachusetts.

Williams is best known for his retelling of his capture by Indians from his home in Deerfield, which was a vulnerable target for attack by the Canadian French and their Native American allies. As the local pastor, Williams interpreted these threats as evidence of God's occasional displeasure with his congregation, although he urged the Deerfield community to stand their ground against the enemy. Danger became a reality soon after the Anglo-French conflict, known in the colonies as Queen Anne's War, broke out in 1703. Before dawn on February 29, 1704, a war party attacked and burned the town. Thirty-nine settlers were either killed by the raiding party of Indians or burned to death while hiding in their houses; 140 were taken captive. Two of Williams's children were killed in the raid, but the minister, his wife, and their remaining six children were taken captive. Eunice Williams, weak from the recent delivery of an infant, was unable to keep up on the four-hundred-mile forced march required by the Indians and was put to death with the blow of a hatchet.

Three years later, in 1706, the Massachusetts government ransomed Williams, and he returned to New England. He soon learned that several of his children had also been ransomed, and a few had escaped and made their way back to Massachusetts. His daughter Eunice, however, had refused every effort to be returned to the colony. She had embraced the Mohawk Indian life, taking on a new name, Aongote,

converting to Catholicism, and eventually marrying an Indian named François-Xavier Arosen, with whom she had two daughters.

Serving as a minister in Boston, Williams set down his experiences as a captive in *The Redeemed Captive Returning to Zion*, published in 1707. He became a powerful advocate for increased military protection of outlying communities, arguing in a SERMON to the Massachusetts General Assembly, *God in the Camps; or, The Only Way for a People to Engage the Presence of God with their Armies* (1707), that the government had failed the people of Deerfield in 1704. In both the CAPTIVITY NARRATIVE and the sermon, however, Williams cast the tragedy of Deerfield in religious terms, as punishment for sins, an opportunity for contrition and repentance, and a test of faith. New Englanders must, Williams wrote, bring God into their camp by living up to their Puritan ideals both as individuals and as a community. Williams's sermon may have influenced the colonists' failed attempt to seize Port Royal in 1704.

Following the publication of *The Redeemed Captive*, Williams returned to Deerfield. He collected his scattered children and began his life anew, marrying his first wife's cousin, Abigail Bissell, in 1708. The couple had five children before his death in 1729. Although Williams never gave up his efforts to redeem his daughter Eunice and bring her safely back to the Protestant colonial society, he had no success.

### Work

Williams, John. *The Redeemed Captive Returning to Zion*. Boston: Printed by B. Green, for Samuel Phillips, at the Brick Shop, 1707; Amherst: University of Massachusetts Press, 1976; Early American Imprints.

### Source

Demos, John. *The Unredeemed Captive: A Family Story from Early America*. New York: Knopf, 1994.

### Williams, Roger (circa 1603–1683) essayist, clergyman, social critic

Roger Williams, founder of Rhode Island, is best remembered for his democratic and humanitarian ideals, most notably his belief in religious tolerance. Once a Puritan minister, Williams eventually left all established churches, yet retained his Christian faith. Williams was a radical for his time, and his best writings were often a part of larger debates—he refuted the legitimacy of the Massachusetts charter, challenged the Puritans to recognize that they had divided from the Church of England, and theorized about the separation of church and state.

Williams was born in London in 1603, the son of James Williams, a tailor, and Alice Pemberton Williams. With the sponsorship of Sir Edward Coke, Williams studied at Charterhouse and at Pembroke Hall, Cambridge, completing a bachelor's degree in 1627. He initiated studies toward a master's degree, but he left Cambridge without completing all of the



requirements. In 1629 he accepted a position as chaplain to Sir William Masham in Essex. That same year he met with John WINTHROP, Thomas HOOKER, and John COTTON, leaders of the Puritan expedition in America. The following year Williams was married to Mary Barnard, and on December 10, 1630, they sailed for America on the *Lyon*. The couple eventually had six children.

Williams arrived in Boston in February 1631. Although he remained in Boston for only a brief period, he initiated what became a long-running dispute with the Puritan elite. Critical of what he observed, Williams rejected a position in the Congregational Church. He took the opportunity to criticize the very foundation of the colony, the relationship of the church and the state, arguing that the colonial government had no authority to enforce church regulations, nor did it have the authority to demand an oath of loyalty from the general populace.

Williams left Boston for a position as minister in Salem. His activities in Salem continued to anger the colonial authorities. In 1635 he was recalled to Boston. Refusing to answer the summons, he was found guilty in absentia of various charges against the colony and banished. Facing deportation, he fled to Narragansett, where he made his first attempt to found a colony. He succeeded in his second attempt, and on May 1636 Williams established what would become the colony of Providence.

Exercising his beliefs concerning government and religious tolerance, Williams granted suffrage to all heads of households and opened his colony to other religious groups, including QUAKERS and Jews. In contrast to the restrictive policies in Massachusetts Bay, Providence offered liberal access to land. In 1643, with his settlement established, Williams left for England, where he obtained a CHARTER formalizing the colony of Providence Plantation, which incorporated settlements in Providence, Newport, and Portsmouth.

In England, Williams opposed attempts to establish the Puritan church and to make membership compulsory. PAMPHLETS such as *THE BLOODY TENENT OF PERSECUTION* expanded on his arguments in favor of religious tolerance and in opposition to what he saw as undemocratic governments. He put these ideas into practice on his return to Providence by establishing strict separation of church and state.

On his return, however, Williams found significant conflict. William Coddington, a leading citizen of Newport, obstructed the unification of Providence Plantations by obtaining a commission designating Newport as a separate colony. To rectify the situation, Williams sailed for England for a second time in 1651, returning in 1654 with a revised patent that rescinded Coddington's claim. Once again Williams occupied himself in England by engaging in a pamphlet war against the Puritans. His publications included *The Bloody Tenent Yet More Bloody* (1652), a response to John Cotton's *The Bloody Tenent Washed and Made White* (1647).

On his second return from England, Williams began a three-year term as the president of the General Assembly. He continued to play a major role in provincial politics and was

an early advocate of Indian rights. In 1643 he published *A Key into the Language of America*, a study of the local Indians that presented them as a possible model for Christian behavior. Williams remained a steadfast supporter of the Indians, serving as an ambassador during the PEQUOT WARS, advocating limitations on seizures of Indian lands, and working to avert KING PHILIP'S WAR in 1675. There were limitations to his advocacy, however. When war did come, Williams supported the other colonies.

There were similar limitations to his policy of religious tolerance. Williams lost patience with the Quakers, and in particular with George Fox the founder of the sect, (1624–1691) and became embroiled in a bitter debate. This debate resulted in the publication of Williams's *George Fox Digg'd out of His Burrowes* (1676). Williams remained active in town affairs until his death in 1683.

## Work

Williams, Roger. *Complete Writings*. New York: Russell & Russell, 1963.

## Sources

Chupack, Henry. *Roger Williams*. New York: Twayne, 1969.

Covey, Cyclone. *The Gentle Radical: A Biography of Roger Williams*. New York: Macmillan, 1966.

Gaustad, Edwin Scott. *Liberty of Conscience: Roger Williams in America*. Grand Rapids, Mich.: Eerdmans, 1991.

## Wilson, James (1742–1798) lawyer, statesman

James Wilson was one of the few Revolutionary era leaders to sign the DECLARATION OF INDEPENDENCE and the CONSTITUTION. As a “founding father” and a dominant figure at the Constitutional Convention, Wilson helped create a strong central government for the new nation.

Wilson was born in Carskerdo, near St. Andrews, Scotland, oldest son of William Wilson and Aleson Lansdale Wilson. He was educated at the Universities of St. Andrews, Glasgow, and Edinburgh. In 1765, in the midst of the STAMP ACT crisis, he immigrated to America, seeking his fortune. In 1766 he became tutor in Latin at the College of Philadelphia but quickly moved on to study law under the noted lawyer John DICKINSON. In 1767 Wilson was admitted to the Philadelphia bar, but by 1770 he had moved west to Carlisle. The following year he married Rachel Bird, daughter of an ironworks owner.

By 1774 Wilson was deeply involved in Revolutionary politics. He was elected to the Pennsylvania colonial legislature and then took over the chairmanship of the Carlisle committee of correspondence, attended the first provincial assembly, and completed preparation of *Considerations on the Nature and Extent of the Legislative Authority of the British Parliament*, an essay that established him as a Whig leader. In it, he argued that “all power is derived from the people,” and because the colonists were not represented in Parliament,

that government had no power over them. The only union with Britain was through the king, he argued, and the king's wishes could be denied by the colonial assemblies.

In 1775 Wilson became a delegate to the Continental Congress, where he voted with the moderates to delay consideration of Richard Henry Lee's June 7, 1776 resolution for independence. However, on July 1 and 2 Wilson voted for and signed the Declaration of Independence. Wilson fell out of favor in Pennsylvania political circles because of his opposition to the highly democratic state constitution. Popular anger at Wilson for his views reached a climax in 1776 when a mob fired on his home. For the next several years, Wilson devoted his energies to making money, largely through land speculation and through his position as a director of the new Bank of North America. But when the conservatives regained power in Pennsylvania in 1782, Wilson returned to politics. He served in Congress from 1785 to 1787 and wrote *Considerations on the Bank of North America* (1785), a defense of the confederation's power to charter a national bank.

At the constitutional convention Wilson was a powerful spokesman for a new government. He served on the Committee of Detail, which produced the final version of the Constitution. At home in Pennsylvania, he spearheaded the campaign for ratification. In 1789 George WASHINGTON appointed him associate justice of the Supreme Court, and later he was chosen the first law professor at the College of Philadelphia. The lectures of his short tenure there provide evidence of his belief that America had to develop its own legal system. Toward this end, he began an official digest of the laws of Pennsylvania, which he never completed.

Wilson barely escaped impeachment as a Supreme Court judge, and in 1797 he had to flee Pennsylvania to escape arrest for debts arising from failed land schemes. He eventually went into hiding in Edenton, North Carolina, where he died of a stroke.

### Work

Wilson, James. *The Works of James Wilson*, edited by Robert G. McCloskey. Cambridge, Mass.: Belknap Press of Harvard University, 1967.

### Sources

Hall, Mark David. *The Political and Legal Philosophy of James Wilson, 1742–1798*. Columbia: University of Missouri Press, 1997.  
Seed, Geoffrey. *James Wilson*. Millwood, N.Y.: KTO Press, 1978.  
Smith, Charles Page. *James Wilson, Founding Father*. Chapel Hill: University of North Carolina Press, 1956.

### Wingfield, Edward Maria (1560?–1613?) explorer, merchant

British military officer and explorer, Edward Maria Wingfield was born in Stoneley, Huntingdonshire, north of London, around 1560 to Thomas Maria Wingfield and Margaret Ker-

rye. Wingfield studied to be a barrister, but these plans were interrupted by military duty in Holland and Ireland. Wingfield then became a member of the Royal Council, investing a significant amount of his own fortune to the VIRGINIA COMPANY. In 1606, when he was fifty-six, Wingfield sailed with the first immigrants to Virginia.

Although Wingfield was elected the first president of the colony at JAMESTOWN in May 1607, mismanagement and conflicts with other leaders—John SMITH in particular—prevented Wingfield from assuming this position. He was deposed on September 10, 1607, and returned to England in April 1608. Especially relevant to early American studies, Wingfield kept a detailed diary of his year at Jamestown that documents the hardships and struggles of the first colonists, while also serving as a defense of Wingfield's actions. In this diary, edited and printed for the first time in 1859 as *A Discourse of Virginia*, Wingfield initially refers to himself in the third person and then shifts to the first after he is deposed. In an entry dated July 3, 1607, he describes trading and other interactions with the local ALGONKIN whose leader, "the Great Powhatan" had sent a deer as a gift: "the President likewise bought, diverse times, deer of the Indians, beavers and other flesh, which he always caused to be equally divided among the Colony." The colonists had suffered great hunger when they first arrived, so Powhatan's gift was particularly significant. In his journal Wingfield also recounts his trial, dismissal, and after various difficulties within the colony itself, his preparation for his return to England.

### Work

Wingfield, Edward Maria. *A Discourse of Virginia* (1608), edited by Charles Deane. Boston: John Wilson & Son, 1859.

### Sources

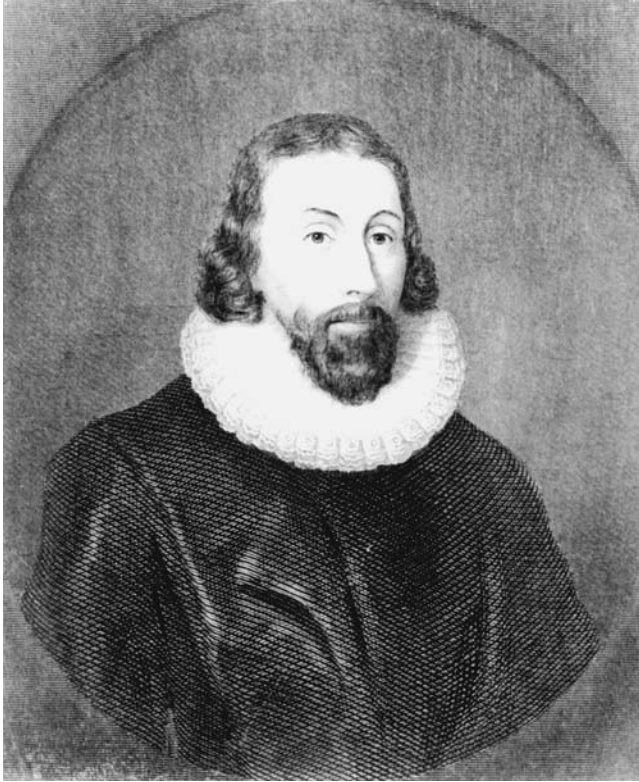
Bridenbaugh, Carl. *Jamestown, 1544–1699*. New York: Oxford University Press, 1980.  
Price, David. *Love and Hate in Jamestown: John Smith, Pocahontas, and the Heart of a New Nation*. New York: Knopf, 2003.

### Winthrop, John (1588–1649) diarist, orator

*for wee must Consider that wee shall be as a Citty upon a Hill, the eies of all people are uppon us; soe that if wee shall deale falsely with our god in this worke wee have undertaken and soe cause him to withdrawe his present help from us, wee shall be made a story and a byword through the world.*

—A Modell of Christian Charity (1630)

Massachusetts governor John Winthrop was born to Adam Winthrop, the lord of the manor at Groton in Suffolk, England. At fourteen John entered Trinity College, Cambridge,



John Winthrop

Portrait of John Winthrop

where his father was auditor. There he became quite ill during which time he had a religious experience that prompted him to associate himself with the Puritans of the Church of England. Despite this radical commitment, his father named him lord of the Groton manor. His social position secure, Winthrop went to London to study law at Gray's Inn, and on completing his studies he returned home to serve as justice of the peace at Groton. In 1627 he was named His Majesty's Court of Wards and Liveries in London. By this time Winthrop was married to his third wife, Margaret Tyndal, his first two wives having died young.

In 1629 Winthrop grew seriously concerned about political and religious developments under the Stuart kings, especially the dissolution of Parliament by Charles I and determined to seek refuge in the New World. In April 1630 Winthrop and three of his sons boarded the *ARBELLA*, bound for the Puritan colony at Massachusetts Bay. While making the transatlantic crossing, Winthrop addressed his fellow colonists in what would become the most memorable statement of the mission of the new colony. His sermon "Christian Charitie. A Modell

Hereof" described Massachusetts as "a Citty upon a Hill," and told the colonists that they were Christians entrusted by God to form a religious commonwealth. He warned his audience that "wee are Commaunded this day to loue the Lord our God, and to loue one another[,] to walke in his wayes and to keepe his Commaundments and Ordinance, and his lawes, and the Articles of our Covenant with him."

As governor of the colony, Winthrop began to keep a journal while on board the *Arbella*, writing reports in it until 1649. In 1790 the journal was published as *A Journal of the Transactions and Occurrences in the Settlement of Massachusetts and the Other New-England Colonies, from the Year 1630 to 1644* (1790); a more complete version appeared in 1825–1826 as *The History of New England from 1630 to 1649*. The journal provides a rich account of the activities of the colony, although those activities are viewed through Winthrop's religious prism.

During his career as governor, Winthrop found that the harmony and uniformity of a "city upon a hill" was harder to maintain than he might have hoped. Religious conflict vexed the colony from its earliest years, as religious radicals such as Roger WILLIAMS and Anne HUTCHINSON challenged the theological and political foundations of Massachusetts. Winthrop played a central role in the exile of both of these dissenters, defending his judgment against Hutchinson in *Antinomians and Familists Condemned by the Synod of Elders in New-England . . .*, better known by the title of its second and third editions, *A Short Story of the Rise, Reign, and Ruin of the Antinomians, Familists & Libertines* (1644). Calling Hutchinson "this American Jesabel," Winthrop observed that she "kept her strength and reputation, even among the people of God, till the hand of Civill Justice laid hold of her, and then she began evidently to decline and the faithfull to bee freed from her forgeries." Later, in "Defense of an Order of Court," Winthrop argued that those who are likely to undermine the uniformity of the commonwealth should be denied admission into the colony.

Perhaps Winthrop's greatest speech was delivered to the Colony's General Court in 1645, following his acquittal on the charges that he exceeded his magisterial authority. In what he called his "little speech" Winthrop set forth the fundamental, and highly conservative, Puritan political philosophy. A magistrate's authority came not simply from those who elected him, Winthrop explained, but from God. A good magistrate therefore upheld the community's covenant with God by governing according to God's laws to the best of their ability. Winthrop distinguished between natural liberty, to do what one wants—which, he insisted was "incompatible and inconsistent with authority" and "makes men grow more evil, and in time to be worse than brute beasts"—and moral liberty, "the proper end and object of authority, and cannot subsist without it; and it is a liberty to that only which is good, just, and honest." By the time of his death in 1649, Winthrop feared that the mission of the "city upon a hill" to which he



had dedicated his life was failing in the face of growing acquisitiveness and expanding commerce.

### Works

Winthrop, John. *A Journal of the Transactions and Occurrences in the Settlement of Massachusetts and the Other New England Colonies, from the Year 1630 to 1644*. Hartford: Printed by Elisha Babcock, 1790; reedited as *The History of New England from 1630 to 1649*, 2 volumes, edited by James Savage; volume 1, Boston: Printed by Phelps & Farnham, 1825; volume 2, Boston: Printed by T. B. Wait & Son, 1826; revised and enlarged again, Boston: Little, Brown, 1853; Salem, N.H.: Ayer, 1992.

Winthrop, John. *Winthrop Papers*, 5 volumes. Boston: Massachusetts Historical Society, 1929–1947.

Emerson, Everett H., ed. *Letters from New England: The Massachusetts Bay Colony, 1629–1638*. Amherst: University of Massachusetts Press, 1976.

Winthrop, John. *The Journal of John Winthrop, 1630–1649*, edited by Richard S. Dunn, James Savage, and Laetitia Yeandle. Cambridge, Mass.: Harvard University Press, 1996.

### Sources

Bremer, Francis J., and L. A. Botelho, eds. *The World of John Winthrop: Essays on England and New England, 1588–1649*. Boston: Massachusetts Historical Society, 2005.

Dunn, Richard S. *Puritans and Yankees: The Winthrop Dynasty of New England, 1630–1717*. Princeton, N.J.: Princeton University Press, 1962.

Emerson, Everett. *Puritanism in America, 1620–1750*. Boston: G. K. Hall, 1977.

Winthrop, Robert C. *Life and Letters of John Winthrop*, second edition, 2 volumes. Boston: Little, Brown, 1869.

### Recommended Writings

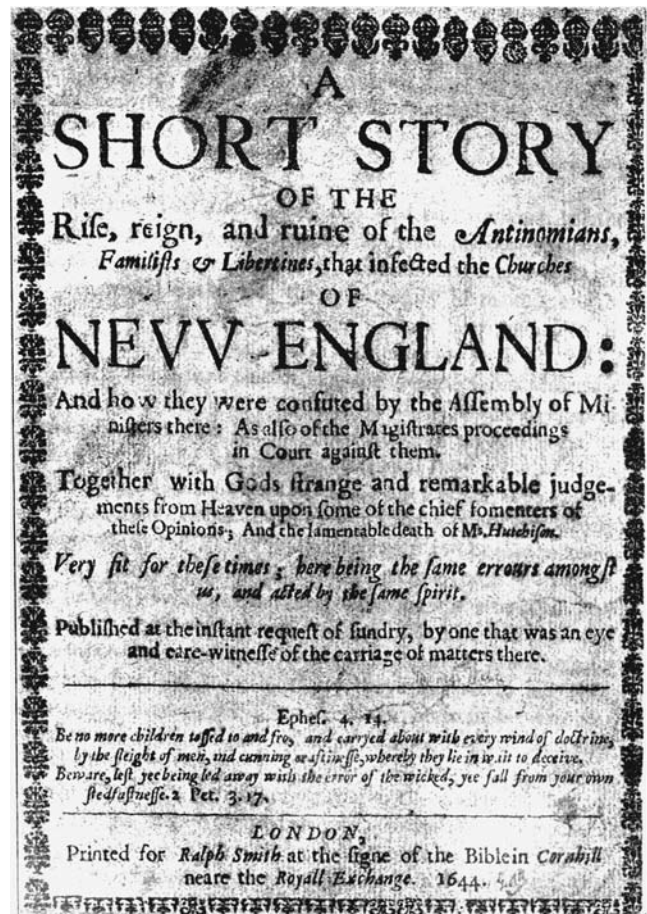
*A Modell of Christian Charity* (1630)

*The Journal of John Winthrop* (1630–1649)

*A Journal of the Transactions and Occurrences in the Settlement of Massachusetts and the Other New England Colonies, from the Year 1630 to 1644* (1790)

### Studying John Winthrop

John Winthrop, founding governor of the MASSACHUSETTS BAY COLONY, was a key historian of early American culture and politics. Students interested in the life of Winthrop should consult Lee Schwenger's *John Winthrop* (Boston: Twayne, 1990); James G. Moseley's *John Winthrop's World: History As a Story, the Story As History* (Madison: University of Wisconsin Press, 1992); and Francis J. Bremer's *John Winthrop: America's Forgotten Founding Father* (New York: Oxford University Press, 2003). Early biographies of Winthrop include Edmund S. Morgan's *The Puritan Dilemma: The Story of John Winthrop* (Boston: Little, Brown, 1958); Robert C. Black's *The Younger John Winthrop* (New York: Columbia University Press, 1966);



Title page for the second edition in 1644 of John Winthrop's retitled collection of documents related to the banishment of Anne Hutchinson from the Massachusetts Bay Colony. His name was inadvertently left off the title page.

Darrett Bruce Rutman's *John Winthrop's Decision for America, 1629* (Philadelphia: Lippincott, 1975); and Richard S. Dunn's "John Winthrop Writes His Journal" (*The William and Mary Quarterly*, 41 [1984]: 185–212).

For studies of John Winthrop within the historical context of Puritan NEW ENGLAND, students should consult Philip F. Gura's *A Glimpse of Zion's Glory: Puritan Radicalism in New England, 1620–1660* (Middletown, Conn.: Wesleyan University Press, 1984); M. Susan Power's *Before the Convention: Religion and the Founders* (Lanham, Md.: University Press of America, 1984); Andrew Delbanco's *The Puritan Ordeal* (Cambridge, Mass.: Harvard University Press, 1989); Helena M. Wall's *Fierce Communion: Family and Community in Early America* (Cambridge, Mass.: Harvard University Press, 1990); Virginia DeJohn Anderson's *New England's Generation: The Great Migration and the Formation of Society and Culture in the Seventeenth Century* (Cambridge: Cambridge University Press, 1991); Francis J. Bremer's *Shaping New England: Pu-*



*ritan Clergymen in Seventeenth-Century England and New England* (New York: Twayne, 1994); Laura Lunger Knoppers's *Puritanism and Its Discontents* (Newark: University of Delaware Press, 2003); *The World of John Winthrop: Essays on England and New England, 1588–1649*, edited by Bremer and L. A. Botelho (Boston: Massachusetts Historical Society, 2005); and Ivy Schweitzer, *Perfecting Friendship: Politics and Affiliation in Early American Literature* (Chapel Hill: University of North Carolina Press, 2006).

Key earlier studies of New England Puritan culture include Perry Miller's *The New England Mind: The Seventeenth Century* (Cambridge, Mass.: Harvard University Press, 1939); Lawrence Shaw Mayo's *The Winthrop Family in America* (Boston: Massachusetts Historical Society, 1948); Dunn's *Puritans and Yankees: The Winthrop Dynasty of New England, 1630–1717* (Princeton, N.J.: Princeton University Press, 1962); Rutman's *Winthrop's Boston: A Portrait of a Puritan Town, 1630–1649* (Chapel Hill: University of North Carolina Press, 1965); Morgan's *The Puritan Family; Religion & Domestic Relations in Seventeenth-Century New England* (New York: Harper & Row, 1966); and Everett H. Emerson's *Puritanism in America, 1620–1750* (Boston: Twayne, 1977).

Students interested in primary sources and archival records, see The John Winthrop Papers, housed at the MASSACHUSETTS HISTORICAL SOCIETY. For a printed bibliography, consult Geoffrey P. Carpenter's *A Secondary Annotated Bibliography of John Winthrop, 1588–1649* (New York: AMS Press, 1999).

### Wise, John (1652–1725) essayist

A treatise writer and minister, John Wise was born in Roxbury, Massachusetts, on August 15, 1652, son of an indentured servant. He graduated from HARVARD in 1673 and was ordained as a Congregationalist minister. He served as a minister in Branford, Connecticut, until 1677 and acted as chaplain to colonial troops during KING PHILIP'S WAR. In 1678 he married Abigail Gardner (with whom he had seven children), and soon afterward he accepted a position in the new church at Ipswich, Massachusetts, where he served for forty-five years.

A defender of civil liberties and religious liberties, Wise frequently challenged arbitrary government in both the secular and the religious spheres. He has been called the first man in the colonies to oppose taxation without representation, based on his leadership role in protesting a poll and property tax imposed by Massachusetts governor Sir Edmund Andros in the 1680s. At Wise's urging, the Ipswich community refused to appoint tax collectors, infuriating Andros, who ordered Wise arrested. Wise was imprisoned for twenty-one days, fined, and suspended from his ministry. When Andros was removed from power following the ascendancy to the English throne of William and Mary in 1688 (known as the Glorious Revolution) Massachusetts authorities exonerated Wise and restored him to his position as pastor of the Ipswich church.

In 1692 Wise challenged the SALEM WITCHCRAFT TRIALS, submitting a petition on behalf of two of the accused, John and Elizabeth Proctor. He gained colonywide notice with his *The Churches Quarrel Espoused* (1713), a satirical rebuttal to the sixteen proposals issued by Cotton MATHER and others in 1705 that sought to shore up orthodoxy by creating a council to oversee ministerial appointments and to arbitrate disputes between ministers and their congregations. Wise argued that these proposals were authoritarian, and he defended the right of each congregation to determine questions of church discipline and to select its own ministers. Like most of his work, *The Churches Quarrel Espoused* was written in a plain, lively style that made it accessible to ordinary men and women rather than targeted exclusively for the intellectual elite.

Wise picked up the theme of resistance to authoritarianism once again in his work *A Vindication of the Government of New-England Churches* (1717). In *A Vindication* he drew an analogy between civil governments, which thrive when they operate under democratic principles, and churches, which thrive when they enjoy independent self-governance. In making this analogy, Wise examined the merits of monarchical, aristocratic, and democratic forms of government. As the "end of all good Government is to Cultivate Humanity and Promote the happiness of all," he wrote, a democratic government was best suited to this purpose. *A Vindication* was republished in 1772 and is widely acknowledged as a precursor to the literature justifying revolution and independence. Wise's writings were republished and widely read prior to the AMERICAN REVOLUTION and, later, the Civil War.

### Works

Wise, John. *The Churches Quarrel Espoused*. New York: Printed and sold by William Bradford, 1713; Early American Imprints, 1660.

Wise. *A Vindication of the Government of New-England Churches*. Boston: Printed by J. Allen for N. Boone, 1717; Early American Imprints, 1941.

### Sources

Cook, George Allan. *John Wise, Early American Democrat*. New York: King's Crown Press, 1952.

Turner, Eldon R. "Peasants and Parsons: John Wise's *Churches Quarrel Espoused*," *Early American Literature*, 18 (1983): 146–170.

### Wister, Sarah (1761–1804) diarist

Sarah Wister (called Sally) was born in Philadelphia on July 20, 1761, the oldest child of Daniel Wister, a QUAKER merchant. Sally attended Anthony BENEZER's progressive school for girls and there developed a love of writing that continued throughout her life. When she was sixteen, however, her life was disrupted by the AMERICAN REVOLUTION. Her family

fled British-occupied Philadelphia for the safety of Gwynedd, Pennsylvania.

During and following the war, Wister tried her hand at many different forms of writing and grew more contemplative and spiritual in her themes in later years. An avid reader of novels in her youth, she turned to the study of philosophy and theology and to the historical writings of John Locke (1632–1704) and Hannah More (1745–1833) in her adulthood. She kept a devotional journal from 1796 through 1797, recording her inner struggles between faith and despair, and she wrote several neoclassical poems under the pseudonym “Laura.” But it is Sally Wister’s *Journal*, written between 1777 and 1778 and published in 1886, that establishes her place in American literature.

Perhaps to ease her sense of isolation during the war, Wister began to keep a journal that took the form of letters constituting a continuing dialogue with her closest friend, Deborah Norris. The journal provides a valuable glimpse into the everyday life of a young, elite woman of the eighteenth century. It is filled with the details of Wister’s daily routine, which included such chores as sewing and ironing as well social activities such as visiting and entertaining military officers. The journal is not simply a record of activity, however; Wister frequently examines and describes her own feelings about her experiences and circumstances. She sketches the characters of those around her, demonstrating a flair for drama in her accounts of the military figures who passed in and out of her family’s household. Wister’s focus on the small world of her household rather than on the larger landscape of the American Revolution suggests a desire to sustain a sense of normalcy in the midst of upheaval and disruption of the American Revolution.

From the beginning, the journal shows Wister’s willingness to be optimistic during the war. On October 19, 1777, she writes,

... how new is our Situation!, I feel in good spirits, though surrounded by an Army, the house as full of officers, the yard alive with soldiers, very peaceable sort of men, tho’ they eat like other folks, talk like them, and behave themselves with elegance; so I will not be afraid of them, that I won’t. Adieu, adieu I am going to my chamber to dream, I suppose, of bayonets and swords, sashes, guns, and epaulets.

Wister’s life after the war was quiet and uneventful. She never married, devoting her adult years to caring for her aging parents. Wister died at age forty-three, only two months after her mother’s death.

### Work

Wister, Sarah. *The Journal and Occasional Writings of Sarah Wister*, edited by Kathryn Zabelle Derounian. Rutherford, N.J.: Fairleigh Dickinson University Press, 1987.

### Source

Stabile, Susan. “Under the Wisteria: The Topography of Sarah Wister’s Commonplace Book,” in *Finding Colonial Americas: Essays Honoring J. A. Leo Lemay*, edited by Carla Mulford and David S. Shields. Newark, Del.: University of Delaware Press, 2001, 227–248.

**Wolcott, Roger** (1679–1767) pamphleteer, chronicler, poet, statesman

*Chear’d with the sight [of land] they set all Sails a-trip,  
And rais’d the English Ensign on their Ship.*

*Brave Youths with eager Strokes bend knotty Oars,  
Glad shouts bring chearful Echo’s from the Shores.*

—“A Brief Account of the Agency of the Honorable  
John Winthrop . . .” (1725)

A second-generation colonial American and the first published poet in Connecticut, Roger Wolcott had no formal education and yet rose to become governor of Connecticut from 1751 to 1754. Wolcott was born January 4, 1679, in Windsor, Connecticut, to Martha Pitkin Wolcott and Simon Wolcott, a farmer. Wolcott began his professional career as a clothing apprentice, and after only five years in this position, at the age of twenty, he established his own business. In 1701 he married Sarah Drake, his second cousin, and moved to South Windsor, where he farmed and became involved as a public servant by serving in the militia, as a town magistrate, lawyer, and as governor of Connecticut. The Wolcotts had fifteen children.

Wolcott’s major poem, *Poetical Meditations, Being the Improvement of Some Vacant Hours* (1725) was epic in style. His choice of topic, the founding of Connecticut and the retelling of the land acquisition, belies its title. Despite a religious-sounding topic, Wolcott’s poem is far more secular in its concerns than a conventional poem from its era. Wolcott also wrote prose PAMPHLETS and an autobiography, which he completed on June 10, 1755, a decade before his death. Roger Wolcott died on May 17, 1767.

### Work

*Poetical Meditations, Being the Improvement of Some Vacant Hours*. New London, Conn.: T. Green, 1725.

### Source

Lawrence, William. *Roger Wolcott*. Boston & New York: Houghton, Mifflin, 1902.

**Wonders of the Invisible World** by Cotton Mather  
(Boston: Benj. Harris, 1692)

*Wonders of the Invisible World* was commissioned by the Court of Oyer and Terminer (“to hear and determine”) as a defense of their decision to execute twenty-one people dur-

ing the SALEM WITCHCRAFT TRIALS in 1692. Despite Mather's own recommendation that those who were allegedly possessed by demons be prayed over rather than hung, his *Wonders* defends the court's actions as representative of divine judgment. Mather cites the example of Martha Carrier, an alleged witch, whose disembodied form appears throughout Salem and who is blamed for several mysterious incidents, including the unexplained death of cattle:

Martha Carrier was Indicted for the Bewitching of certain Persons, according to the Form usual in such Cases. Pleading Not Guilty, to her Indictment, there were First brought in a considerable number of the Bewitched Persons; who not only made the Court sensible of an horrid Witchcraft committed upon them, but also deposed, That it was Martha Carrier, or her Shape, that Grievously Tormented them, by Biting, Pricking, Pinching, and Choaking of them. It was further deposed, that while this Carrier was on her Examination, before the Magistrates, the Poor People were so Tortured that every one expected their Death upon the very Spott; but that upon the binding of Carrier they were eased. Moreover the Look of Carrier then laid the Afflicted People for Dead; and her Touch, if her Eye at the same Time were off them, raised them again.

Scholars have noted that the events surrounding the Salem witch trials of August 2, 1692, influenced a break in Puritan solidarity. Robert Calef's *More Wonders of the Invisible World* (1700) condemns both the trials and Mather's tract.

#### Source

Norton, Mary Beth. *In the Devil's Snare: The Salem Witchcraft Crisis of 1692*. New York: Knopf, 2002.

#### Wood, William (1606?–1639) travel writer

Little is known of William Wood's life. He was born in England and appears to have attended Cambridge University. He arrived in Massachusetts in the earliest wave of settlement in 1629 but returned to England in 1633. The following year Wood published his *New England's Prospect*. The first half of the book acquaints the reader with the topography, climate, flora, and fauna of NEW ENGLAND. The second half, some twenty chapters, is devoted to a detailed discussion of Native American material culture and traditions, including their diet, clothing, housing, decorative objects, modes of worship, methods and motives for warfare, and social customs.

Wood's positive characterization of the Native Americans as a race was intended to dispel colonists' fears. He described the region's natives as "wise, lofty-spirited, constant in friendship to one another; true in their promise, and more industrious than many others." He also appended a brief introduction to Native American language.

Wood's vivid, richly descriptive style made *New-England's Prospect* a persuasive PROMOTIONAL TRACT. Like most recruitment literature, it exaggerated the advantages and diminished the dangers of settlement, attributing the unfortunate deaths of many on the transatlantic voyage, for example, not to the hazards of ocean travel but to poor preparations or the preexisting bad health of those who died. Wood himself survived a second transatlantic crossing, returning to New England around 1635, and remaining until his death in 1639.

#### Work

Wood, William. *New-England's Prospect*, edited by Alden T. Vaughan. London: Thomas Cotes for John Bellamie, 1634; edited by Alden T. Vaughan. Amherst: University of Massachusetts Press, 1977.

#### Source

Branch, Michael P. *Reading the Roots : American Nature Writing Before Walden*. Athens: University of Georgia Press, 2004.

#### Woodmason, Charles (circa 1720–circa 1776)

*diarist, minister*

Little is known about Charles Woodmason except that he was born in England, possibly in London, and occasionally published verse in London magazines in the 1770s. A poet, his themes were distinctly American, built around dramatic descriptions of an often wild and dangerous American landscape. He is best remembered for his personal journal, kept during the years of his backcountry proselytizing.

Woodmason sailed to South Carolina from Gosport, England, in 1752, leaving a wife and a young son behind. In South Carolina he bought both land and slaves; he was successful both in farming and as a merchant. A devout Anglican, Woodmason volunteered to conduct the religious services in his parish in 1756. Although the position was understood to be temporary, he continued in the role for six years. In 1762 Woodmason returned to England, a transatlantic crossing that may have been prompted by the news of his wife's death. He returned to Charleston only months later and settled there. He was appointed a justice of the peace, and he later held other public offices.

Woodmason served as stamp distributor for the taxes that resulted from the STAMP ACT, imposed on the colonies by Britain. In the wake of public disapproval, he decided to apply to serve as an itinerant minister in the backcountry of South Carolina. To qualify for this position, he returned to England for ordination in the ANGLICAN CHURCH. By summer 1766 Woodmason had begun his ministry in St. Mark's parish, a huge frontier area filled with many dissenting sects. St. Mark's became the center of the colony's Regulator Movement, in which a group of settlers protesting the lack of government and law enforcement in the backcountry imposed



their own justice and blamed the Charleston-based government for neglect.

Woodmason traveled three thousand miles a year on horseback, hoping to convert local residents of dissenting sects. He also spoke out for law and order, voicing many of the political views associated with the Regulators. In *The Carolina Backcountry*, in fact, he emerges as a strong champion of the Regulator cause; yet, his commitment to political representation for the backcountry did not prevent him from criticizing the people who were being deprived of their rights. Woodmason soundly attacked and belittled the Baptists and other sectarians who populated St. Mark's parish. His portrait of the backcountry is far from flattering, for it emerges as impoverished, disease-ridden, and filled with ignorant, lazy men and women whose religious nonconformity had led to immorality and often savagery. Woodmason's clearest political statement, however, remains *A Remonstrance Presented to the Commons House of Assembly of South Carolina, by the Upper Inhabitants of the said Province, November 1767*, which listed the grievances of the frontier settlers.

By 1772, his health had deteriorated, and, discouraged by his failure to convert the evangelicals to Anglicanism, he abandoned the western parish to preach to colonists in Maryland and Virginia. When the impending revolution brought about a crisis of loyalties in the mid 1770s, Woodmason remained faithful to the king and to his church. He left America for London in 1774, a LOYALIST refugee.

Woodmason is best remembered for his personal journal, kept during the years of his backcountry proselytizing. *The Carolina Backcountry on the Eve of the Revolution: The Journal and Other Writings of Charles Woodmason, Anglican Itinerant* is, according to editor Richard J. Hooker, "probably the fullest extant account of any American colonial frontier."

## Work

Woodmason, Charles. *The Carolina Backcountry on the Eve of the Revolution; The Journal and Other Writings of Charles Woodmason, Anglican Itinerant*, edited by Richard J. Hooker. Chapel Hill: University of North Carolina Press, 1953.

## Sources

Edgar, Walter B. *Partisans and Redcoats: The Southern Conflict That Turned the Tide of the American Revolution*. New York: Morrow, 2001.

Underwood, James Lowell, and William Lewis Burke, eds. *The Dawn of Religious Freedom in South Carolina*. Columbia: University of South Carolina, 2006.

## Woolman, John (1720–1772) theologian, essayist

*True charity is an excellent virtue, and sincerely to labour for their good, whose belief, in all points, doth not agree with ours, is a happy slate. To refuse the*

*active payment of a tax which our Society generally paid was exceedingly disagreeable; but to do a thing contrary to my conscience, appeared yet more dreadful.*

—*Journal*, 1755–1758

John Woolman's importance can be found in the lasting influence his writings had on Anglo-American antislavery movements for more than one hundred years. His most important writings on slavery include *Some Considerations on the Keeping of Negroes* (published in two parts in 1754 and 1762). As advertised in the subtitle, *Recommended to Professors of Christianity, of Every Denomination*, Woolman's appeal was largely moral, emphasizing religious reasoning and voluntary reform.

Woolman was born on October 19, 1720 at Rancocas, Burlington County, New Jersey, to a prominent QUAKER family; his grandfather was an original proprietor of West Jersey. An avid reader, Woolman was largely self-taught, with the formal phase of his education limited to the local Quaker school. He was apprenticed to a tailor and established his own shop in Mount Holly in 1741. Woolman was successful as a tailor and in a variety of other ventures, including surveying and the drawing up of simple legal documents. But he gravitated toward the ministry, speaking at local Quaker meetings. The change was not unexpected. An introspective and studious young man, Woolman was keenly interested in Quietist or German evangelical literature and had experienced a crisis in faith during his adolescent years.

In 1746 Woolman began a series of missionary journeys throughout the northern and southern colonies to spread the faith. In his travels he visited many of the key centers of slavery, including the tobacco region in Virginia and slave ports, including Perth Amboy, New Jersey, and Newport, Rhode Island. Woolman was particularly disturbed by the many Quakers who owned and traded slaves. Through his observations Woolman developed an abhorrence for slavery, becoming an ardent abolitionist. In 1749, he was married to Sarah Ellis. The couple had two children, one of whom died in infancy.

Woolman advocated against slavery with some immediate success. In 1758 he helped lead the call for the abolition of slavery among Quakers at the annual meeting in Philadelphia. Partly in response to Woolman, New Jersey established a high tariff in 1769 on slave imports. In 1776 the annual meeting of Quakers in Philadelphia finally disowned those members who refused to free their slaves.

Woolman tackled other topics in his writings, including an essay on the corruption of wealth and the need for charity, *Considerations on Pure Wisdom and Human Policy* (1768), and a treatise on poverty and slavery, *A Plea for the Poor* (written around 1763, published 1793). As was the case in his writings on slavery, *Considerations* and *A Plea for the Poor* emphasized religious answers to the problems Woolman confronted. His *Journal*, a confessional autobiography,



was perhaps his most important and lasting work. In it Woolman recorded his strict manner of life, when possible, making his trips on foot, wearing undyed clothing, and avoiding any product connected with the slave trade. Published in numerous editions into the twentieth century, it made a lasting impact in American and England as a landmark record of inner spiritual life.

Woolman died of smallpox in York, England on October 7, 1772, having crossed the Atlantic to work among the poor and to spread his message among the English Quakers.

### Work

Woolman, John. *The Journal and Major Essays of John Woolman*, edited by Philips P. Moulton. New York: Oxford University Press, 1971.

### Sources

- Cady, Edwin Harrison. *John Woolman*. New York: Twayne, 1965.  
 Peare, Catherine Owens. *John Woolman: Child of Light; the Story of John Woolman and the Friends*. New York: Vanguard, 1954.  
 Whitney, Janet Payne. *John Woolman, American Quaker*. Boston: Little, Brown, 1942.

### Wright, Susanna (1697–1784) poet

Susanna Wright, described in a 1911 article in Harper's *Weekly Advertiser* as "the original New Woman of America," established a ferry along the Susquehanna River, farmed the land, and was one of the first to try to produce silk in Pennsylvania. Wright became a noted writer and in her poetry avowed that men and women should be considered as equals. More than thirty of Susanna Wright's poems survive, including neoclassical meditations, verses celebrating birthdays and commemorating deaths, and verse letters. Among her best known poems are "To Eliza Norris-at Fairhill" and "The Grove." The first, addressed to Eliza Norris, her friend and a vocal champion of the expansion of women's economic independence and education, challenges the existing male authority that rests on the biblical story of the Garden of Eden. In "The Grove" Wright employs heroic couplets in her meditation on human mortality and the human abuse of power, as

she describes the impact on the human society of its decimation of a forest.

Susanna Wright was born in Lancashire, England, on August 4, 1697, the daughter of Patience Gibson and John Wright. Her father had trained as a physician, but after his conversion to Quakerism, he made his living as a tradesman, farmer, and ferry master. In 1714 the Wright family moved to eastern Pennsylvania. In the late 1720s they headed west, settling first in the Susquehanna River Valley and then on the colony's westernmost frontier, where they hoped to establish a QUAKER presence among the German and Scotch-Irish population.

Susanna Wright remained there, at Wright's Ferry, all her life. She never married but managed her father's household for many years after the death of her mother in 1722. Despite her grueling life in a frontier household, Wright managed to find time for such interests as scientific observation and civic activities. She experimented with cultivating silkworms, studied the medicinal use of herbs, and served her neighbors as doctor and lawyer, creating poultices and drafting deeds as needed.

Susanna Wright's reputation as a writer spread throughout the colony. She was an enthusiastic correspondent, producing a lively and extensive exchange with leading Quaker figures such as James LOGAN and Benjamin FRANKLIN. She became part of a network of talented Pennsylvania poets that included Hannah GRIFFITTS and Deborah Logan (1761–1839). Travelers such as Franklin and Benjamin RUSH made it a point to stop at Wright's home to engage her in conversation. She remained a lively conversationalist and hostess well into her eighties.

### Work

Wright, Susanna. "Sixteen New Poems," in *Milcah Martha Moore's Book: A Commonplace Book from Revolutionary America*. University Park: Pennsylvania State University Press, 1997.

### Source

Stabile, Susan M. *Memory's Daughters: The Material Culture of Remembrance in Eighteenth-Century America*. Ithaca, N.Y.: Cornell University Press, 2004.

***Walam Olum*** (translated, 1883) *poem*

This epic poem details the tribal history of the Lenni Lenape (Delaware) Indians in five books of 183 verses. Beginning with the creation myth and chronicling the tribe's prehistoric migration from the Northwest to the Atlantic coast to their encounter with white men, the original *Red Score*, or "painted record," was inscribed in pictographs on birch bark and is now lost. In 1833 the European naturalist Constantine Rafinesque made a manuscript copy of the work as an addendum to his translation of Lenni Lenape songs, published in his book *The American Nations* (1836). Later translations of the *Walam Olum* were made by the archaeologist Ephraim George Squier and by the anthropologist Daniel G. Brinton (1837–1899), who published his version in *The Lenape and Their Legends, with the Complete Text of the Walam Olum* (1885). In 1996 a scholar asserted that the 1833 translation by Rafinesque was a hoax and brought into question the authenticity of the *Walam Olum*.

**Sources**

- Barnhart, Terry A. "The Burden of Proof: American Indian Traditions and the Walam Olum," in his *Ephraim George Squier and the Development of American Anthropology*. Lincoln: University of Nebraska Press, 2005.
- Weslager, C. A. *The Delaware Indians: A History*. New Brunswick, N.J.: Rutgers University Press, 1972.

***Walden*** by Henry David Thoreau (Boston: Ticknor & Fields, 1854) *nonfiction narrative*

A record of THOREAU's determination to test the transcendentalist doctrines of self-reliance, individualism, and the

necessity of sublimating the material to the spiritual, the eighteen essays that constitute *Walden* describe more than two years of experimental living. In March 1845 Thoreau began building a cabin on the banks of Walden Pond outside Concord, Massachusetts, which he then occupied. His plan was "to live deliberately"; he lived alone, meeting his earthly needs through his own labor. Thoreau believed, like his fellow transcendentalists (see TRANSCENDENTALISM), that concentration on the natural world would reveal truths too often hidden by humankind's concentration on materialism. Thoreau's sojourn at Walden Pond reinforced not only the American archetype of the self-sufficient individual but also the national mythology that there is always a new frontier, a fresh, unsullied place to make a new beginning. In September 1847 Thoreau returned to Concord.

**Sources**

- Bloom, Harold, ed. *Henry David Thoreau's Walden*. New York: Chelsea House, 1987.
- Boudreau, Gordon V. *The Roots of Walden and the Tree of Life*. Nashville: Vanderbilt University Press, 1990.
- Dillman, Richard. *Essays on Henry David Thoreau: Rhetoric, Style, and Audience*. West Cornwall, Conn.: Locust Hill Press, 1993.
- Johnson, William C. *What Thoreau Said: Walden and the Unsayable*. Moscow: University of Idaho Press, 1991.
- Petrulionis, Sandra Harbert, and Laura Dassow Walls. *More Day to Dawn: Thoreau's Walden for the Twenty-First Century*. Amherst: University of Massachusetts Press, 2007.

**Wallace, Lewis** (1827–1905) *novelist*

*Should one ask . . . why I . . . have presumed to write this book, . . . I would be thrice happy did he content himself with this answer—The Jesus Christ in whom I believe was, in all stages of his life, a human being. His divinity was the Spirit within him. . . .*

—Preface, *The Boyhood of Christ*

Lewis Wallace was born in Brookville, Indiana, to prominent parents. His father, David Wallace, was a lawyer, soldier, and civil servant. His mother, Esther French Test, was the daughter of a U.S. congressman; she died when Wallace was seven years old. A desultory student, Wallace nevertheless was an avid reader of history, biography, and ROMANCE. During the Mexican War in 1846 he gathered together and headed a company of Indiana troops, but they never saw battle. When in 1849 he followed his father into the law profession, it was without enthusiasm. In 1852 he married Susan Arnold Elston; they had one child. During the 1850s he was elected first as state prosecutor and then as state representative.

When the CIVIL WAR began, Wallace was appointed state adjutant general. He once again succeeded in quickly enlisting many volunteers. During the course of the war he rose to the rank of major general, distinguishing himself in a number of battles. Wallace's most important military accomplishment probably came in July 1864 when he and his troops successfully prevented Confederate forces from occupying Washington, D.C. His service record had nevertheless been permanently blemished by his participation in the battle of Shiloh (April 1862); until his death Wallace was compelled to assert his blamelessness in a tactical miscalculation that caused his troops' late arrival at the battlefield.

Wallace's career as a professional writer began with the publication of *The Fair God* in 1873. A work of historical fiction that had been written decades earlier, the novel portrays Cortez's conquest of the Aztecs. The book sold well, but it is for Wallace's next novel, *BEN-HUR: A TALE OF THE CHRIST* (1880) that he is remembered. Wallace wrote the book during an appointment as governor of the New Mexico Territory from 1878 to 1881. In terms of sales during the nineteenth century, the novel is second only to *UNCLE TOM'S CABIN*. Its romantic and adventurous depiction of the early Christian world has been popular with generations of readers, and its story has been retold in a succession of stage and screen adaptations. In 1888 Wallace published a sequel of sorts, *The Boyhood of Christ*. Later works include *The Prince of India* (1893), the narrative poem *The Wooing of Malkatoon* (1898), and the closet drama *Commodus* (1898). After Wallace's death at Crawfordsville, Indiana, his wife completed and published *Lew Wallace, an Autobiography* (1906).

**Source**

Morsberger, Robert E., and Katherine M. Morsberger. *Lew Wallace: Militant Romantic*. New York: McGraw-Hill, 1980.

—Brett Barney

**Ward, Artemus**

See BROWNE, CHARLES FARRAR.

**Warner, Anna Bartlett** (1827–1915) *novelist, children's story writer, hymnist, biographer*

Shortly after her birth in New York City, Anna Bartlett Warner's mother and namesake died. When family finances began to decline in 1837, the family left their privileged life and moved to Constitution Island, across from West Point, New York. Anna and her older sister, Susan Bogart WARNER (author of the wildly popular *THE WIDE, WIDE WORLD* [1851]), successfully supported the family through their writing. Anna (whose pseudonym was Amy Lothrop) designed a popular board game, wrote children's stories, and collaborated with Susan on over eighteen books, including the children's book *Mr. Rutherford's Children* (2 volumes, 1853–1855). Her more than twenty books blend ROMANTICISM with reality and reflect her strong piety. They include *Dollars and Cents* (1852), a semi-autobiographical story of financial failure, and the biography of her sister, *Susan Warner* (1909). Deeply committed to Christian teachings, she wrote *Hymns of the Church Militant* (1858), some of which are still popular today.

**Sources**

Foster, Edward Halsey. *Susan and Anna Warner*. Boston: Twayne, 1978.

Kelly, Mary. *Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America*. New York: Oxford University Press, 1984, pp. 85–93, 147–152, and passim.

Warner, Anna Bartlett. *Susan Warner (Elizabeth Wetherell)*. New York & London: Putnam, 1909.

—Mary Rose Kasraie

**Warner, Charles Dudley** (1829–1900) *essayist, editor, novelist*

Charles Dudley Warner is best remembered for his collaboration with Mark Twain (Samuel Langhorne CLEMENS) on the novel that gave the late-nineteenth-century period of industrial prosperity its name, *THE GILDED AGE* (1873). Born in Massachusetts and reared in western New York, where he graduated from Hamilton College in 1851, Warner first took a job far from home, working as a railroad surveyor in Missouri. In the mid 1850s he returned east to attend law school at the University of Pennsylvania. He practiced law in Chicago from 1858 to 1860; however, his

first love was literature, and in 1861 he settled in Hartford, Connecticut, where he edited the Hartford *Evening Post* and then the *Courant*. Warner's first book of essays, *My Summer in a Garden* (1870), was praised for its stylistic likeness to the works of Washington IRVING. Other equally successful essay collections followed. Warner traveled widely and wrote prolifically about his journeys in books such as *Saunterings* (1872). He also wrote biographies of Irving (1881) and Captain John Smith (1881).

**Warner, Susan Bogart** (1819–1885) *novelist, theological essayist, children's writer*

Susan Bogart Warner is remembered most for her first and most popular novel, *THE WIDE, WIDE WORLD* (1850), which was a best-selling work of American fiction. Born into wealth and raised in luxury before a series of economic setbacks caused the exhaustion of the family's resources, Warner turned to writing, having always loved language and storytelling, in order to help support the family. She published her first novel under the pseudonym of Elizabeth Wetherell, hiding her identity in case the novel was a failure. She continued her writing career until the end of her life; at her death of a stroke she was in the process of revising her final novel, *Daisy Plains*.

#### Source

Baker, Mabel. *The Warner Family and the Warner Books*. West Point, N.Y.: Constitution Island Association, 1971.

—Vicki Martin

#### *A Week on the Concord and Merrimack*

**Rivers** by Henry David Thoreau (Boston & Cambridge, Mass.: Munroe, 1849) *essay collection*

Henry David THOREAU's first full-length book is based on an 1839 boating trip he took with his brother, John, who died in 1842. The book includes an introduction to the Concord River, followed by seven chapters titled after the days of the week. In these seven chapters/days, Thoreau takes the reader through both a physical journey of the natural world and a spiritual journey, with reflections on literature, religion, and death. The book includes material from Thoreau's original travel notes, as well as some poems and excerpts from other essays, some of which had been previously published in the Transcendentalist literary journal, *THE DIAL*.

#### Source

Johnson, Linck. "A Week on the Concord and Merrimack Rivers," in *The Cambridge Companion to Henry David Thoreau*, edited by Joel Myerson. Cambridge: Cambridge University Press, 1995, pp. 40–56.

—Tiffany K. Wayne

**Wells-Barnett, Ida B.** (1862–1931) *journalist, pamphleteer, autobiographer, reformer*

*I had an instinctive feeling that the people who have little or no school training should have something coming into their homes weekly which dealt with their problems in a simple, helpful way . . . so I wrote in a plain, common-sense way on the things that concerned our people.*

—*Crusade for Justice* (1970)

Ida B. Wells was born into slavery in Holly Springs, Mississippi. Her father, Jim Wells, was active in local politics after Emancipation and was a trustee of Shaw University (now Rust College), a school founded by the Freedman's Aid Society in 1866. She attended school at Shaw until she was eighteen years old. When she lost her parents and her youngest sibling to a yellow-fever epidemic in 1878, Wells took responsibility for the family. She dropped out of college and went to work as a local schoolteacher until 1884, when she moved to Memphis to take a position in the public-school system.

Wells's writing career was prompted by her forced removal from a first-class train car in 1884. Although she held a ticket for the car, she was told to move to the smoking car, which was reserved for African Americans under the "separate but equal" laws of the post-Reconstruction South. Wells sued the Chesapeake, Ohio and Southwestern Railroad and won, but the verdict was reversed on appeal. Based on her experience Wells wrote a series of letters concerning racial and gender issues to local and national periodicals.

When her public criticism of the poor quality of black schools in Memphis caused her dismissal in 1891, she took up full-time work as a journalist. Already part owner of the *Memphis Free Speech and Headlight*, Wells stepped up the militancy of her editorials. After three of her friends were lynched in 1892, Wells urged her fellow citizens to leave the city, saying that lynching was a racist strategy to destroy the hard-won economic independence of the black middle class. When the offices of the *Free Speech* were destroyed by a mob, Wells was undaunted. Broadening her antilynching crusade, she bought an interest in the *New York Age*, where she published two weekly columns under the byline "Iola." She published many antilynching pamphlets over the next few years and, in 1893, she lectured in England in an effort to bring international pressure to bear on the cause.

Wells was living in Chicago when she married Ferdinand L. Barnett, a lawyer. The couple had four children, whom Wells-Barnett often took along on her lecture tours. Having become a supporter of SUFFRAGISM, and active in the civic-minded women's-club movement of the late nineteenth century, she founded the Alpha Suffrage Club and cofounded the Cook County League of Women's Clubs. As secretary of the National Afro-American Council she helped organize the



National Association for the Advancement of Colored People. In 1910 she formed the Negro Fellowship League, which found employment for Southern blacks who had migrated north. To fund the project Wells-Barnett contributed her salary she earned as a probation officer.

Wells-Barnett continued to work as a journalist into her fifties, covering the 1918 race riot in East St. Louis, Illinois, for the *Chicago Defender* and the indictment of twelve innocent farmers for murder in Arkansas in 1921. In 1928 she started an autobiography, and two years later she resumed work on the diaries she had kept intermittently throughout her life. After her death in 1931 following a sudden illness, her daughter, Alfreda Duster, edited and published these works.

### Sources

- McMurry, Linda O. *To Keep the Waters Troubled: The Life of Ida B. Wells*. New York: Oxford University Press, 1998.
- Miller, Ericka M. *The Other Reconstruction: Where Violence and Womanhood Meet in the Writings of Wells-Barnett, Grimke, and Larsen*. New York: Garland, 2000.
- Thompson, Mildred I. *Ida B. Wells-Barnett: An Exploratory Study of an American Black Woman, 1893–1930*. Brooklyn, N.Y.: Carlson, 1990.

### *The Western Messenger* (1835–1841) periodical

Founded in Cincinnati, Ohio, by a group of Unitarian ministers, this monthly served as an outlet for TRANSCENDENTALIST and UNITARIAN articles as well as for the exploration of German and Asian literature. William Henry Channing was the magazine's editor as well as a contributor. Other contributors included Margaret FULLER, Ralph Waldo EMERSON, Jones VERY, and Elizabeth PEABODY.

### Source

- Habich, Robert D. *Transcendentalism and the Western Messenger: A History of the Magazine and its Contributors, 1835–1841*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1985.

### "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman (1865–1866) poem

Written by Walt WHITMAN following President Abraham Lincoln's assassination, "When Lilacs Last in the Dooryard Bloom'd" ranks among the most celebrated of elegies. The poem was first published in *Sequel to Drum-Taps* (1865–1866), a last-minute addendum bound into five hundred copies of *Drum-Taps* (1865), Whitman's poetic response to the CIVIL WAR. The poem appeared alongside a second, very different elegy, "O CAPTAIN! MY CAPTAIN!" in the same volume and was later incorporated into *LEAVES OF GRASS* (1867). Written in sixteen sections, "When Lilacs Last in the Dooryard Bloom'd" addresses—and ultimately celebrates—the

cycle of birth and death. The symbolic lilac, with its flowers and heart-shaped leaves, introduces Whitman's lament: each blooming season will call to mind the springtime death of Lincoln and the poet's grief.

### Sources

- Cavitch, Max. *American Elegy: The Poetry of Mourning from the Puritans to Whitman*. Minneapolis: University of Minnesota Press, 2006.
- Warren, James Perrin. "When Lilacs Last in the Dooryard Bloom'd," *American History through Literature, 1820–1870*, edited by Janet Gabler-Hover and Robert Sattelmeyer. Detroit: Scribner's, 2006, pp. 1242–1245.

### Whitcher, Frances Miriam Berry (circa 1812–1852) humorist

Born in Whitesboro, New York, to Lewis and Elizabeth Wells Berry, Frances Miriam Berry was a shy and lonely child, though she possessed what she later described as "a remarkably strong sense of the ridiculous." In 1839 a local newspaper published a series of her humorous sketches, narrated by the rustic and uneducated Widow Spriggins, whose pretensions to sophistication are undercut by her nonstandard dialect, frequent malapropisms, and apparent inability to distinguish between reality and the world of her favorite novel. Berry gained a wider audience for her work in 1846, when she began publishing sketches in the *Saturday Gazette*. For this series, Berry employed another dialect-speaking narrator, Priscilla Bedott. In her quest to find a husband, the gossipy and self-important Widow Bedott introduces other comical small-town characters.

In 1847 Berry married William Whitcher, an Episcopal minister. The couple moved to Elmira, New York, and while continuing the Widow Bedott stories for the *Gazette*, Miriam began another series of sketches for *GODEY'S LADY'S BOOK*. Narrated this time by Melissa Maguire, Priscilla Bedott's likable sister, the stories again feature dialect and satirize provincial society.

After some of Whitcher's characterizations were linked to local parishioners, William Whitcher resigned his pastorate, and the couple returned to Whitesboro. There, in 1849, a daughter, Alice Miriam, was born. Frances Whitcher's health slowly deteriorated, and she died of tuberculosis scarcely two years later. Her *Saturday Gazette* and *Godey's* stories, collected in 1855, remained popular for decades and were successfully adapted for the stage.

### Sources

- Morris, Linda. *Women's Humor in the Age of Gentility: The Life and Works of Frances Miriam Whitcher*. Syracuse, N.Y.: Syracuse University Press, 1992.
- Whitcher, F. M. *The Widow Bedott Papers*. New York: Houghton, Osgood, 1855; Boston: Gregg Press, 1974.

—Brett Barney

**White-Jacket** by Herman Melville (2 volumes, New York: Harper, 1850) *novel/autobiographical account* *White-Jacket; or, The World in a Man-of-War* is based on Herman MELVILLE's own experiences as an enlisted man in the U.S. Navy, sailing on the frigate *United States* from Honolulu to Boston (1843–1844). The book defies classification as either autobiographical account or novel, most closely resembling the so-called seaman's man-of-war narrative popular in Melville's time. Though quite humorous throughout, its tone is powerfully egalitarian, with a strong condemnation of flogging, a then-legal punishment. The protagonist and narrator takes his name from the white duck frock he wears, which sets him apart from the other sailors and causes him many problems. As *REDBURN* had been, *White-Jacket* was well received, although it was belittled by its author.

#### Source

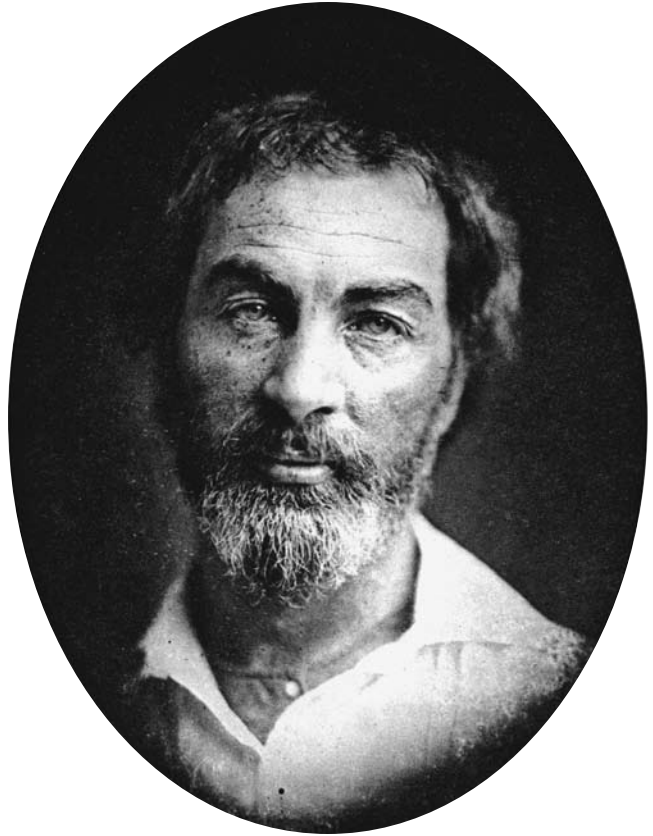
Melville, Herman. *White-Jacket; or, The World in a Man-of-War*, edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. Evanston, Ill.: Northwestern University Press, 1970.  
—Vanessa Y. Steinroetter

#### Whitman, Walt (1819–1892) poet, journalist

*I celebrate myself, And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.*  
—“Song of Myself” (1855)

Walt Whitman was born on Long Island and just before his fourth birthday moved with his family to Brooklyn, New York. In 1825 he started six years of public school there, taking a job at the age of eleven in a law firm under James B. Clark and his son, Edward, who tutored Whitman in writing and gave him a library subscription. In 1831 Whitman went to work at the *Long Island Patriot*. He published his first signed article in the *NEW YORK MIRROR* in 1834, and by the age of sixteen he was a journeyman printer in New York City. As a young adult Whitman vacillated between working as a printer and as a schoolteacher, a profession he first adopted in 1836. In 1838 he founded the *Long Islander* in Huntington, New York; this weekly lasted about a year, and by 1842 Whitman was back in New York City working as an editor at the *New York Aurora*. Whitman's tenure at the *Aurora* was brief—he was fired—and he accepted an offer by a former employer to write a temperance novel (see *TEMPERANCE MOVEMENT*). Whitman later denounced his resulting best-seller, *Franklin Evans; or The Inebriate* (1842).

For the next four years Whitman worked for various newspapers until he was hired as editor of *THE BROOKLYN DAILY EAGLE*. His Democratic affiliation matched the personality of the journal, but Whitman's antiabolitionist stance (see *ABOLITIONISM*) was complicated by his alignment with



Daguerreotype of Walt Whitman, 1853 or 1854

the Free Soil Party (whose agenda was to admit to statehood only those territories disavowing slavery), and his politics cost him his job in 1848.

In 1846 Whitman met J. E. McClure, who recruited him to help establish a New Orleans newspaper, the *Crescent*. After just three months, however, Whitman returned up the Mississippi River and through the Great Lakes and upstate New York areas, returning to Brooklyn to work on several local papers, including the *Brooklyn Freeman*, a Free-Soil paper he founded and edited, and the *Brooklyn Times*. By the late 1840s Whitman was making a study of New York City, spending his time at the opera, riding the ferryboats, and talking to the drivers of horse-drawn cabs. The long catalogues of *LEAVES OF GRASS* (1855) later included vivid descriptions of the areas of the country he had visited and those he imagined—both demonstrating his encyclopedic knowledge of New York City.

The period of 1850 to 1855 marked Whitman's evolution from occasional writer of conventional verse to brash experimentalist: by the time Whitman published the first edition of *Leaves of Grass*, he had completely revolutionized himself and his concept of poetry. No longer “Walter” but “Walt,” he

? soldiers,  
 Ashes of heroes, blended  
 with ashes of roses  
 & lilacs, fused  
 Ashes cerulean blended with  
 the ashes of gray,  
 Ashes of pine & palmetto  
 blended,  
 Ashes of North and South - ashes  
 of East & West,  
 Ashes of seaboard & inland  
 ashes of ~~valley~~ prairie, &  
 hill & valley rich  
  
 A Sacred aroma & powder  
 powder - odor & dust  
 immortal,  
 Curious

Whitman's notes circa 1870 for his poem published as "Hymn of Dead Soldiers"



put in his book an engraving of himself in casual dress, striking a jaunty pose, his hat cocked to the side, thus announcing a departure from the august establishment figures of traditional poetic sensibilities. The persona Whitman cultivated abandoned all formalities: rough-and-ready like the city he lived in, he was all energy; he did not stand on his dignity. His verse was not shackled by the meters or the rhymes of the past; it flowed in long lines but also expressed compact, vivid, and earthy images.

Many of Whitman's poems were sensual, erotic, and, for his time, scandalous. Often misunderstood, he was fired from his job in the Department of the Interior because his books were thought to be immoral. His open discussion of sexuality inspired the work of many Beat poets in the 1950s, including that of Allen Ginsberg.

*Leaves of Grass* became Whitman's lifework. He continued to revise and add to it, incorporating poems that reflect his extraordinary experiences as a nurse during the CIVIL WAR—first issued as *DRUM-TAPS* in 1865. Much of his Civil War verse, such as "Cavalry Crossing a Ford," prefigures the precision of the early-twentieth-century imagists. He also wrote prose recollections of the war, published in *Specimen Days* (1882). Whitman gradually attracted an international audience, with many visitors making pilgrimages to see him after he suffered a paralyzing stroke in 1873 and retired to Camden, New Jersey. He died there shortly after completing revisions for a final edition of *Leaves of Grass*.

### Principal Books by Whitman

*Franklin Evans; or The Inebriate: A Tale of the Times*. New York: J. Winchester, 1842.

*Leaves of Grass*, anonymous. Brooklyn, N.Y.: Fowler & Wells, 1855; revised second edition, 1856; revised third edition, Boston: Tayer & Eldridge, 1860–1861 (i.e., 1860); revised fourth edition, New York: William E. Chapin, 1867; revised fifth edition, Washington, D.C. (i.e., New York): J. S. Redfield, 1871; revised "Author's Edition," Camden, N.J., 1876; revised sixth edition, Boston: James R. Osgood, 1881–1882 (i.e., 1881); republished, Philadelphia: Rees Welsh, 1882; revised and enlarged as *Leaves of Grass: Including Sands at Seventy . . . 1st Annex, Good-Bye My Fancy . . . 2d Annex, A Backward Glance o'er Travel'd Roads, and Portrait from Life*. Philadelphia: David McKay, 1892.

*Drum-Taps*. New York: Peter Eckler, 1865.

*Sequel to Drum-Taps: (Since the Preceding Came from the Press.) When Lilacs Last in the Dooryard Bloom'd. And Other Pieces*. Washington, 1865–1866 (i.e., 1865).

*Democratic Vistas*. Washington, D.C. (i.e., New York): J. S. Redfield, 1871.

*After All, Not to Create Only*. Boston: Roberts, 1871.

*Passage to India*. Washington, D.C. (i.e., New York): J. S. Redfield, 1871.

*As a Strong Bird on Pinions Free. And Other Poems*. Washington, D.C. (i.e., New York): J. S. Redfield, 1872.



Walt Whitman, 1875

*Memoranda during the War*. Camden, N.J.: The Author, 1875–1876 (i.e., 1876).

*Two Rivulets, including Democratic Vistas, Centennial Songs, and Passage to India*. Camden, N.J.: The Author, 1876.

*Specimen Days & Collect*. Philadelphia: Rees Welsh, 1882–1883 (i.e., 1882).

*Specimen Days in America*. London: Walter Scott, 1887.

*Complete Poems & Prose of Walt Whitman, 1855–1888: Authenticated & Personal Book. (Handled by W. W.), Portraits from Life, Autograph*. Camden, N.J.: Whitman, 1888.

*Democratic Vistas, and Other Papers*. London: Walter Scott, 1888.

*November Boughs*. Philadelphia: David McKay, 1888.

*Good-Bye My Fancy: 2d Annex to Leaves of Grass*, anonymous. Philadelphia: David McKay, 1891.

*Complete Prose Works*. Philadelphia: David McKay, 1891.

*Notes and Fragments*, edited by Richard Maurice Bucke. London, Ont.: Printed for the editor by A. Talbot & Co., 1899.

*The Complete Writings of Walt Whitman*, 10 volumes, edited by Bucke, Thomas B. Harned, and Horace L. Traubel. New York: Putnam, 1902.





Drawing by Childe Hassam of Whitman's House

*An American Primer*, edited by Traubel. Boston: Small, Maynard, 1904.

*The Uncollected Poetry and Prose of Walt Whitman, Much of Which Has Been But Recently Discovered, with Various Early Manuscripts Now First Published*, 2 volumes, edited by Emory Holloway. Garden City, N.Y. & Toronto: Doubleday, Page, 1921.

*Walt Whitman and the Civil War: A Collection of Original Articles and Manuscripts*, edited by Charles I. Glicksberg. Philadelphia: University of Pennsylvania Press, 1933.

*New York Dissected . . . A Sheaf of Recently Discovered Newspaper Articles by the Author of "Leaves of Grass,"* edited by Holloway and Ralph Adimari. New York: Rufus Rockwell Wilson, 1936.

*The Collected Writings of Walt Whitman*, 23 volumes to date, edited by Gay Wilson Allen and others. New York: New York University Press, 1961–1984; New York: Peter Lang, 1998–2003; Iowa City: University of Iowa Press, 2002—comprises *The Correspondence of Walt Whitman*, 7 volumes, edited by Edwin Haviland Miller and Ted Genoways. New York: New York University Press, 1961–1977; Iowa City: University of Iowa Press, 2002; *The Early Poems and the Fiction*, edited by Thomas L. Brasher. New York: New York University Press, 1963; *Prose Works 1892: Specimen Days; Collect and Other Prose*, 2 volumes, edited by Floyd Stovall. New York: New York University Press, 1963, 1964; *Leaves of Grass: Comprehensive Reader's Edition*, edited by Blodgett and Sculley Bradley. New York: New York University Press, 1965; *Daybooks and Notebooks*, 3 volumes, edited by William White. New York: New York University Press, 1977; *Notebooks and Unpublished Prose Manuscripts*, 6 volumes, edited by Edward F. Grier. New York: New York University Press, 1984; *The Journalism*, 2 volumes, edited by Herbert Bergman, Douglas A. Noverr, and Edward J. Recchia. New York: Peter Lang, 1998–2003.

*Walt Whitman's Blue Book: The 1860–61 Leaves of Grass Containing His Manuscript Additions and Revisions*, 2 volumes, edited by Arthur Golden. New York: New York Public Library, 1968.

### Letters

*The Correspondence of Walt Whitman*, 7 volumes, edited by Edwin Haviland Miller and Ted Genoways. New York: New York University Press, 1961–1977; Iowa City: University of Iowa Press, 2002.

### Studying Walt Whitman

Probably more than any other major American author, Walt Whitman is identified with a single book, *Leaves of Grass*. Such a statement, however, conceals a multitude of complexities, the most salient being the fact that Whitman published no fewer than six different—sometimes radically different—poetry collections under that title over the course of three and a half decades (1855–1892). The first of these contained twelve poems without individual titles, plus a long introductory essay, totaling about forty-three thousand words. The version issued just before Whitman's death comprised over one hundred thirty thousand words and nearly four hundred poems, some with titles that have become instantly recognizable, plus a concluding essay. For many years reprintings based on this "Deathbed edition" shaped public and scholarly views of the poet and his work. Over the past several decades, though, persuasive arguments for the importance of other editions have been put forward and these have also been reprinted. At the same time, scholars have drawn attention to Whitman's nonpoetic writing, both the journalism that occupied him for more than a decade prior to the first *Leaves of Grass* and the substantial body of critical and biographical work that he continued to publish throughout his career.

The foremost resource for students of Whitman, at any level, is the *Walt Whitman Archive* (<<http://www.whitmanarchive.org>> viewed August 2, 2007), edited by Ed Folsom and Kenneth M. Price. This immense academically oriented site makes available, at no charge, an ever-growing set of primary and secondary materials. Among its most important offerings are all the editions of *Leaves of Grass* published during Whitman's lifetime (available as both text and page images); an excellent biography by Folsom and Price; annotated reproductions of all extant photographs of the poet; all known contemporary reviews of his published work; page images and meticulous transcriptions of poetry manuscripts, conversations between Whitman and close friend Horace Traubel from the nine-volume *With Walt Whitman in Camden*; a searchable bibliography of all significant Whitman scholarship since 1940; and a growing collection of full-length critical monographs by eminent Whitman scholars.

In some ways the *Archive* continues the work of *The Collected Writings of Walt Whitman* (1961–2004), a decades-long venture begun with New York University Press and

*(Memories of President Lincoln from p. 325 to p. 336 inclusive)*

*(must continue on page 357)*

*(This cluster runs from this page to 368. I have Memories of President Lincoln for running head over odd pages.)*

**Memories of President Lincoln**

*(357)*

WHEN LILACS LAST IN THE DOOR-  
YARD BLOOM'D

1

WHEN lilacs last in the door-yard bloom'd,  
And the great star early droop'd in the western sky in  
the night,  
I mourn'd—and yet shall mourn with ever-returning  
spring.  
Ever-returning spring, trinity sure to me you  
bring,  
Lilac blooming perennial, and drooping star in the  
west,  
And thought of him I love.

2

O powerful, western, fallen star!  
O shades of night, O moody, tearful night!  
O great star disappear'd, O the black murk that hides  
the star!  
O cruel hands that hold me powerless, O helpless soul  
of me!  
O harsh surrounding cloud, that will not free my soul!

supplemented, in recent years, by volumes from University of Iowa Press and Peter Lang Publishing. Among the essential resources in the *Collected Writings* are Whitman's letters, prose manuscripts, notebooks, early journalism, and a carefully annotated "reader's" edition of *Leaves of Grass*. Of the many other editions of Whitman's work that are available, the single-volume *Poetry and Prose: Walt Whitman*, edited by Justin Kaplan (New York: Modern Library, 1996), is especially recommended. In addition to being inexpensive, it prints both the first and final editions of *Leaves* and a large selection of Whitman's most important prose writings.

Recent years have seen a host of good Whitman biographies. Jerome Loving's *Walt Whitman: The Song of Himself* (Berkeley: University of California Press, 1999), Gary Schmidgall's *Walt Whitman: A Gay Life* (New York: Dutton, 1997), and David Reynolds's *Walt Whitman's America: A Cultural Biography* (New York: Knopf, 1995) are especially worthwhile. None, however, can be said to completely supersede Gay Wilson Allen's *The Solitary Singer: A Critical Biography of Walt Whitman* (New York: Macmillan, 1955; Chicago: University of Chicago Press, 1985), which remains essential.

Good critical treatments of Whitman are legion and continue to appear at a dizzying rate. Students can gain a sense of the issues and trends in Whitman scholarship by sampling *Walt Whitman: A Critical Anthology*, edited by Francis Murphy (Harmondsworth, U.K.: Penguin, 1969); *Critical Essays on Walt Whitman*, edited by James Woodress (Boston: G. K. Hall, 1983); *Walt Whitman: The Centennial Essays*, edited by Ed Folsom (Iowa City: University of Iowa Press, 1994); *The Poetry of Walt Whitman*, edited by Nick Selby (Basingstoke, U.K.; New York: Palgrave Macmillan, 2004); and *A Companion to Walt Whitman*, edited by Donald D. Cummings (Malden, Mass.: Blackwell, 2006). Issues of *American Literary Scholarship* (Durham, N.C.: Duke University Press) include annual overviews of Whitman criticism, and students should also consult the constantly updated critical bibliography on the *Whitman Archive*. *Walt Whitman: An Encyclopedia*, edited by J. R. LeMaster and Donald D. Cummings (New York & London: Garland, 1998), is an invaluable general reference.

—Brett Barney

### Whittier, John Greenleaf (1807–1892) poet

*He findeth not who seeks his own,  
The soul is lost that's saved alone.*

—"The Meeting" (1894)

John Greenleaf Whittier was born into a Massachusetts Quaker family. His basic values remained those of his family, although early on he became attracted to poetry, reading the verse of Scottish poet Robert Burns and taking perceptive delight in rural New England. He was employed as an editor and mentored by William Lloyd GARRISON, the journalist

and New England abolitionist who printed some of Whittier's earliest poems.

Whittier published his first book, *Legends of New-England in Prose and Verse*, a work of LOCAL COLOR and history, in 1831. He pursued New England themes and characters in the poems *Moll Pitcher* (1832) and *Mogg Megone* (1836), the latter a narrative of Indian life during the colonial period. These works reflected Whittier's abiding concern with social justice. He spoke at antislavery meetings, served in the state legislature in 1835, and published *Poems Written during the Progress of the Abolition Question in the United States* (1838) and *Voices of Freedom* (1846). Having aligned himself with the abolitionist movement, Whittier is said to have remarked, "I set a higher value on my name as appended to the Anti-Slavery Declaration of 1833 than on the title page of any book."

While he continued his engagement with social and political causes, Whittier also continued to probe New England history, producing *Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay, 1678–1679* (1849), his only sustained work of fiction. The novel has been compared to Nathaniel HAWTHORNE's fiction because Whittier pursues a deeply romantic view of Puritan behavior that attempts to do justice to the rebelliousness of individuals and the Puritan sense of community. Whittier's other prose includes *Old Portraits and Modern Sketches* (1850) and *Literary Recreations and Miscellanies* (1854). Whittier's pastoral poetry includes some of his best work. *The Chapel of the Hermit* (1853); *The Panorama and Other Poems* (1856); and *Home Ballads, Poems and Lyrics* (1860) include the poems on which his poetic reputation is based: "Maud Muller," "The Barefoot Boy," "Skipper Ireson's Ride," and "Telling the Bees." But *Snow-Bound* (1866), an idyll based on his memory of being snowed in on his father's Massachusetts farm, is considered his masterwork. Other volumes of verse about rural life and colonial Quaker history followed. Whittier also edited John Woolman's *Journal* (1871), the work of a Quaker ancestor who greatly influenced his worldview.

### Sources

Kribbs, Jayne K., ed. *Critical Essays on John Greenleaf Whittier*. Boston: G. K. Hall, 1980.

Leary, Lewis. *John Greenleaf Whittier*. New York: Twayne, 1961.

Pickard, John B. *John Greenleaf Whittier: An Introduction and Interpretation*. New York: Barnes & Noble, 1961.

### *The Wide, Wide World* by Elizabeth Wetherell

(i.e., Susan Bogart Warner) (New York: Putnam, 1850)  
novel

Written by Susan Bogart WARNER using the pseudonym Elizabeth Wetherell, *The Wide, Wide World* became what has been called the first American best-seller. In the over eighty years it stayed in print, the novel appeared in 106 editions.



The book tells the story of Ellen Montgomery, who becomes an orphan of sorts when she is left on a secluded farm in the care of her father's sister while he and his invalid wife go off to Europe. Ellen's experience of the wide world begins with the farm, where she is under the control of her unfeeling aunt, contrasted with the home of her aunt's neighbors, the Humphreys, where she is surrounded by love and books. She next goes to Scotland, where she lives with other controlling relatives. Since the novel does not take Ellen beyond her adolescence, she does not end happily married as do the heroines of the typical sentimental novels of the time. Instead, she returns to her loving surrogate family, the Humphreys, to be the center of their attention. Warner's best-known novel, *The Wide, Wide World* features aspects typical of her work—middle-class characters, powerless young women trying coping with adversity, vernacular dialogue (see DIALECT AND VERNACULAR WRITING), rich descriptions of ordinary domestic scenes and tasks, and the examination of abstract theological and social issues.

#### Source

Warner, Susan. *The Wide, Wide World*, afterword by Jane Tompkins. New York: The Feminist Press at the City University of New York, 1987.

—Vicki Martin

#### Wilcox, Ella Wheeler (1850–1919) poet, fiction writer, nonfiction writer

Born in rural Wisconsin, Ella Wheeler Wilcox began writing poetry and fiction at an early age as an escape from her surroundings. Her first poems appeared in periodicals such as *FRANK LESLIE'S ILLUSTRATED NEWSPAPER*, *FRANK LESLIE'S POPULAR MONTHLY*, and *Peterson's Magazine*. When a prospective publisher declared her *Poems of Passion* (1883) immoral, another publisher capitalized on the ensuing public interest, and the volume became a best-seller. In 1884 Wheeler married businessman Robert Wilcox. She continued to publish poetry and also produced a few volumes of fiction. Much of her writing in later life was devoted to treatises on spiritualism.

—Brett Barney

#### Willis, Nathaniel Parker (1806–1867) editor, man of letters

Born into a family of writers and editors in Portland, Maine, Nathaniel Parker Willis was educated at Yale, where he made a name for himself as a poet and prose stylist. He founded and edited *THE AMERICAN MONTHLY MAGAZINE* (1829–1831), to which he also contributed stories and poems. By the age of twenty-five, he had cultivated a sophisticated public persona, and his taste in literature and fashion was highly regarded throughout the nation. When financial difficulties

brought his magazine to an end, Willis moved to New York and joined George Pope Morris at *The New-York Mirror*.

Willis traveled to Europe as a foreign correspondent for the *Mirror*, sending back letters from England and Turkey that describe the social affairs of those countries. Upon his return he collected these letters in *Pencillings by the Way* (1835) and *Loiterings of Travel* (1840). When Willis's romantic tragedy *Tortesa, or the Usurer* (1839) attracted the support of Edgar Allan Poe, Willis hired Poe as literary critic for the *Mirror*. The *Mirror* also served as an outlet for Willis's American sketches, later collected as *Al'Abri; or, The Tent Pitch'd* (1839) and *American Scenery* (1840). Among his other literary efforts is the collection *Dashes at Life with a Free Pencil* (1845), a volume of stories with surprise endings that anticipated the work of O. Henry (William Sydney Porter). Willis is unflatteringly portrayed in *Ruth Hall* (1855), a novel written by his sister, Sara Payson Willis PARTON (Fanny Fern).

#### Sources

Auser, Courtland P. *Nathaniel P. Willis*. New York: Twayne, 1969.  
Baker, Thomas N. *Sentiment & Celebrity: Nathaniel Parker Willis and the Trials of Literary Fame*. New York: Oxford University Press, 1999.

#### Wilson, Harriet E. Adams (1828?–1863?) novelist

Perhaps the first published African American novelist, Harriet Wilson—and her one novel, *Our Nig* (1859)—were mere footnotes to American literary history until 1984, when the scholars Henry Louis Gates Jr. and Davis Ames Curtis discovered that the novelist, long believed to be a white woman, was black.

Born in Milford, New Hampshire, sometime between 1825 and 1828, Harriet Adams was left at age six at the home of the Haywards, a wealthy old Milford family who apparently subjected her to severe mistreatment. When she was eighteen, Adams left the Haywards, and in 1850—the year that passage of the Fugitive Slave Act endangered African Americans in the North—lived in the household of a carpenter named Samuel Boyle. On October 6, 1851, Adams married Thomas Wilson, a freeman posing as a fugitive slave in order to earn money lecturing about the evils of slavery. In June of the next year, deserted by her husband, Harriet Wilson gave birth to a son, George Mason Wilson, in a paupers' "country house."

Alone, ill, and impoverished, Harriet Wilson was compelled to write *Our Nig: Sketches from the Life of a Free Black, in a Two-Story White House, North, Showing That Slavery's Shadows Fall Even There*. The book recounted the story of Frado, a mixed-race servant who is abandoned as a child by her white mother and abused by the white family for whom she works. Wilson registered the book's copyright and published it in September 1859. Her son, who had been placed in foster care, died five months later. It was his death certificate, rediscovered by Gates and Curtis, that revealed Wilson's racial identity.



### Sources

- Andrews, William L. *To Tell a Free Story: The First Century of Afro-American Autobiography, 1760–1865*. Urbana: University of Illinois Press, 1986.
- Curtis, David Ames, and Henry Louis Gates Jr. “Establishing the Identity of the Author of *Our Nig*,” in *Wild Women in the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*, edited by Joanne Braxton and Andree McLaughlin. New Brunswick, N.J.: Rutgers University Press, 1990, pp. 48–69.
- Ellis, R. J. *Harriet Wilson’s Our Nig: A Cultural Biography of a “Two-Story” African American Novel*. New York: Rodopi, 2003.

**Winnemucca, Sarah [Thocmetony]** (circa 1844–1891) *autobiographer, historian, American Indian rights activist*

*Now you must not suppose that my people are weak or uncourageous. . . . We helped the Bannacks and the Umatillas in the war, because we are kindred of theirs. . . . Why did they make war? I will tell you: Your white men are too greedy.*

—“The Pah-Utes” (1882)

Sarah Winnemucca, a Paiute Indian born in present-day Nevada, was the first female Native American autobiographer. *Life among the Piutes: Their Wrongs and Claims*, her only written work, is an autobiography-cum-history that also uses myth, politics, and humor to describe the history of her people and depict her life experiences as a child, a domestic, a popular entertainer, and a translator and liaison between the Paiutes and the government. Winnemucca lectured extensively in New England, where her criticism of the government’s land-acquisition practices and its harsh treatment of Indians made her notorious, to such an extent, she writes, that officials tried to prevent her from lecturing. However, in Boston she met Elizabeth Palmer Peabody and Mary Mann, both of whom encouraged her political activities and provided financial and editorial assistance for compiling her lectures into an autobiography. In it, Winnemucca describes her precarious position negotiating between a white government and Native Americans and her critical assessment of government-appointed reservation agents. Nevertheless, she advocates peaceful relations between the groups and fair treatment of her people. Using some of the profits from her lectures and her book, Winnemucca returned to Nevada and, in 1884, founded the Peabody Indian School for Paiute children. The school practiced bilingual education and maintained the primacy of American Indian culture; it closed in 1887. Although she married several times, no marriage was successful, and her last husband, Lewis Hopkins, gambled away her earn-

ings. Winnemucca died of tuberculosis four years after her school closed. She is remembered as an activist for Native American rights, a supporter of Native American education, and a campaigner for peaceful relations between whites and Native Americans.

### Sources

- Canfield, Gae Whitney. *Sarah Winnemucca of the Northern Paiutes*. Norman: University of Oklahoma Press, 1983.
- Ruoff, A. LaVonne Brown. “Early Native American Women Authors: Jane Johnston Schoolcraft, Sarah Winnemucca, S. Alice Callahan, E. Pauline Johnson, and Zitkala-Ša,” in *Nineteenth-Century American Woman Writers: A Critical Reader*, edited by Karen E. Kilcup. Malden, Mass.: Blackwell, 1998.
- Zanjani, Sally S. *Sarah Winnemucca*. Lincoln: University of Nebraska Press, 2001.

—Mary Rose Kasraie

***Woman in the Nineteenth Century*** by Margaret Fuller (New York: Greeley & McElrath, 1845)  
*nonfiction study*

Possibly the inaugural text of the women’s rights movement in America, *Woman in the Nineteenth Century* is a large-scale defense of female intellectualism. Margaret Fuller’s argument, that the gender divisions engrained in Western civilization deplete feminine and masculine vitality alike, first appeared in *THE DIAL* (July 1843). Its original title, “The Great Lawsuit: Man *versus* Men. Woman *versus* Women,” reveals Fuller’s focus on gender and the division between ideal and real versions of men and women. Fuller engages classical and biblical sources of gender divisions, claiming that they have, over time, altered the psychological—even physiological—makeup of women. The main feature of this alteration is an overdeveloped capacity for “intuition” and “magnetism.” This “magnetic element” is unfairly used to rationalize the traditional prohibition of women from public life. Christianity’s concept of the Virgin Mary, Fuller argues, partially dispels the classical and biblical myths that woman is the source of sin. But Fuller argues that the Virgin compounds the problem, as she reinforces sexist logic: “through woman man was lost, so through woman must man be redeemed.” Fuller’s analysis of heroines in various mythologies, histories, and literatures provides positive alternative models of femininity. Fuller ultimately proposes that woman’s acuity can either relieve or reinforce her social repression.

### Source

- Fuller, Margaret. *Woman in the Nineteenth Century*, 1845, edited by Larry J. Reynolds. New York: Norton, 1998.

—Jason Arthur

## The Woman Question

"What do women want?" questioned social theorists and commentators of the latter half of the nineteenth century, particularly in the United States and Western Europe. This "woman question" was linked to specific nineteenth-century social movements, most notably, in the United States, to the women's suffrage movement (see SUFFRAGISM), in which activists fought for women's right to vote. The woman question was also linked to the American social ideals of "True Womanhood" and "Woman's Sphere," neither of which left room for substantial freedom of thought and action. Oftentimes, discussion of the woman question was paired with and discussed in juxtaposition to the Negro question. In both cases, the social dilemma was clear: What is to be done with these "others," these oddities, and how can the mainstream Caucasian male leaders of society best deal with the discontent expressed by these two groups?

The nineteenth-century American woman was largely devoid of legal and social rights. She was typically expected to remain in the "Woman's Sphere," meaning she was supposed to happily and exclusively tend to her husband and children, focusing on their spiritual edification and on her own spiritual and social purity, as dictated by the majority Christian tenets of the day. To do such was to belong in the sacred realm of "True Womanhood" and was deemed by many to be the highest achievement to which a woman could aspire. This ideology left women with little or no education, virtually no options beyond marriage and motherhood, and no sanctioned voice in the political machinery of the country. It was in reaction to these restrictions that a group of women, some working together and others working independently, used the written word to address the woman question by outlining reasons they believed all women should be well educated, entitled to professions or avocations beyond marriage and motherhood, and granted full citizenship through the right to vote.

That the woman question is tied theoretically and historically to the Negro question is no great surprise, given that the two groups shared certain types of oppression, including the prohibition against full legal status as citizens of the United States. Many women were already staunch abolitionists, working on a volunteer basis—as they did for so many causes—with various antislavery societies throughout the nation (see ABOLITIONISM). That so many white women worked with the antislavery societies is no surprise either, as many of them felt that casting their lot with the other major oppressed group would help strengthen the agenda of both groups and speed the path to suffrage for both. When Elizabeth Cady STANTON, Lucretia Mott, and Susan B. ANTHONY held the first Women's Rights Convention in Stanton's hometown of Seneca Falls in 1848, they were supported in their quest for rights by African American male abolitionists such as Frederick DOUGLASS. The women's rights movement continued to enjoy the broad support of African American

male leaders until slavery had been abolished, and it became clear that their fight for voting rights would be strengthened if it were not bound up with the fight for women's suffrage. In 1870 the Fifteenth Amendment to the U.S. Constitution was passed, granting men of all races the right to vote. The Nineteenth Amendment, which granted women the right to vote, was not passed by Congress until 1919; it was ratified in 1920.

Although Abigail Adams was writing to her husband John as early as the mid eighteenth century urging him to "remember the ladies" when drafting what would become the guiding documents of United States government, Margaret FULLER is credited with having published the first full-length treatise addressing the woman question from the point of view of an independent, intellectual woman with her 1855 book, *WOMAN IN THE NINETEENTH CENTURY*. The premise of the book originated with Fuller's article, "The Great Lawsuit: Man *versus* Men. Woman *versus* Women," which was published in the July 1843 issue of the magazine *THE DIAL*, of which Fuller was editor. In *Woman in the Nineteenth Century* Fuller outlines the atrocities that women of her time faced, namely, social, financial, and legal inequality.

Fuller's monograph is predated, however, by the "Declaration of Sentiments" written by Elizabeth Cady Stanton and Lucretia Mott for the first 1848 Women's Rights Convention. This document is modeled after the Declaration of Independence and enumerates the inequalities that nineteenth-century American women faced. Stanton later also wrote *The Woman's Bible*, published in 1895, with a group of other women referred to as "The Revising Committee." *The Woman's Bible* offers discussion on and an alternative interpretation of the commonly taught Christian Scripture, with the aim of proving a scriptural basis for the equality of women.

Other American women writers of the nineteenth century also address the woman question in their works. Earlier in the century, sisters Sarah and Angelina GRIMKÉ had written on both abolition and women's rights. Sarah Moore Grimké's 1838 *Letters on the Equality of the Sexes* forms an early and passionate response to the woman question. Fanny Fern (Sarah Payton WILLIS) wrote the autobiographical novel *Ruth Hall*, which traces a young widow and mother's rise to financial independence and security, in 1855. Fern herself became the epitome of independence through her writing, much of it in the form of newspaper and magazine columns quite popular with women readers. Former slave Sojourner TRUTH gave many speeches on both abolition and women's rights; because Truth was illiterate, these speeches were transcribed into text on her behalf. One of her most famous speeches is her 1881 "Address to the First Annual Meeting of the American Equal Rights Association."

As women of the nineteenth century began to take charge of their own education and time, and as they worked on a myriad of social causes—from Jane ADDAMS's Hull House in

Chicago, which worked for the betterment of the conditions of immigrant women, to Frances Ellen Watkins HARPER's crusade to educate women of color and make them financially independent—dissatisfaction with their lot in life became more pronounced. They insisted that they be made free citizens in their own right, with the ability to go to college, pursue careers beyond the home, and take charge of their own finances and futures. No longer wishing to be the legal responsibility of first their fathers and then their husbands, they demanded to be considered adults capable of piloting their own courses in life.

Few, however, suggested that the answer to the woman question was that women cast aside the roles of wife and mother. Rather, they argued that women should be allowed choice beyond the mainstream path. Some activists, such as Stanton, did a remarkable job of working both inside and outside of the home, although not without difficulties. Others, such as Charlotte Perkins GILMAN, wrote extensively about the possibilities of great freedom that could come only from being husbandless and often childless. The woman question was, in the estimation of such women, simply a question of equality. In the eyes of many social and religious leaders, however, the woman question was much more complicated: it brought to mind images of social upheaval, with women thoughtlessly abandoning husbands and children and running amok in the business world, disturbing the balance of commerce. Among other things, they feared that such outcomes would lead to both the downfall and the degradation of women, who were presumed to be the sacred and quiet guiding force of American family life.

As the twentieth century began, women continued to address the woman question in their writings. Charlotte Perkins Gilman writes of women's need for financial independence in the nonfiction *Women and Economics: A Study of the Economic Relation between Men and Women as a Factor in Social Evolution* (1898). This text became highly influential to the women's right movement, largely because of Gilman's courage to live as closely to the ideal she preached as possible. Perkins also writes of women's predisposition to equality and freedom, and of the horrors of being denied such, in many of her works of fiction, most notably "The Yellow Wallpaper" (1892), *Herland* (1915), and *Unpunished* (unpublished until 1997). The Southern writer Kate CHOPIN describes a woman's need for independence—financial, social, and sexual—in her 1899 novel, *The Awakening*, which shocked mainstream America's sensibilities while addressing basic concerns of the woman question. African American author Frances Ellen Watkins HARPER deals with answers to the woman question from the perspective of race in her 1892 novel, *Iola Leroy*, which, much like Gilman's work, dictates the importance of a woman's preparing for her own financial stability by becoming educated and by following the path toward which her individual talents point.

## Source

Helsing, Elizabeth K., Robin Lauterbach Sheets, and William Veeder. *The Woman Question: Society and Literature in Britain and America, 1837–1883*. New York: Garland, 1983.

—Terry D. Novak

## Woodhull, Victoria C. (1838–1927) reformer, pamphleteer

Born in Ohio, as a child Victoria Woodhull traveled with her family staging seances, telling fortunes, and peddling patent medicine, and engaging in various other forms of flamboyant quackery. Woodhull married twice, the first time at age fifteen, before moving with her sister and other family members to New York City, where they so charmed the transportation magnate Cornelius Vanderbilt (1794–1877) that he helped set them up as Wall Street brokers. With the help of Stephen P. Andrews, they started the radical periodical *Woodhull and Claflin's Weekly* (1870–1876), which, in addition to advocating socialism, free love, birth control, and women's suffrage (see SUFFRAGISM), was also the first periodical to publish news of the sexual scandal surrounding Henry Ward BEECHER. The periodical also featured an English translation of Karl Marx's *Communist Manifesto*.

In 1872 Woodhull was nominated for president by the Equal Rights Party, with Frederick DOUGLASS as her running mate. Five years later the Claflin sisters moved to England, where Victoria married into a wealthy banking family and her sister Tennessee married a baronet. From 1892 to 1901 Woodhull published a periodical called *Humanitarian* with her daughter, Zulu Maud Woodhull. With her sister she also published the pamphlet *The Human Body as the Temple of God* (1890). Woodhull's own significant publications include the pamphlets *The Origins, Tendencies and Principles of Government* (1871); the eugenics tracts *Stirpiculture* (1888) and *The Alchemy of Maternity* (1889); and her *And the Truth Shall Make You Free: A Speech on the Principles of Social Freedom* (1871).

## Sources

- Friskin, Amanda. *Victoria Woodhull's Sexual Revolution: Political Theater and the Popular Press in Nineteenth-Century America*. Philadelphia: University of Pennsylvania Press, 2004.
- Gabriel, Mary. *Notorious Victoria: The Life of Victoria Woodhull, Uncensored*. Chapel Hill, N.C.: Algonquin Books, 1998.
- Goldsmith, Barbara. *Other Powers: The Age of Suffrage, Spiritualism, and the Scandalous Victoria Woodhull*. New York: Knopf, 1998.
- Johnston, Johanna. *Mrs. Satan: The Incredible Saga of Victoria C. Woodhull*. New York: Putnam, 1967.
- Krull, Kathleen. *A Woman for President: The Story of Victoria Woodhull*. New York: Walker, 2004.



**Woolson, Constance Fenimore** (1840–1894)*short-story writer, novelist, poet*

*It is dangerous to ask a writer of novels about novels! . . . The truth is, that, to a writer, the subject is so vast,—really, his whole life's interest—that if he is to tell you what he thinks, he will almost never get through. . . . This is the reason, I think, why writers like to be with writers. . . .*

—Letter to Sam Mather (circa 1887)

Although often considered a New England writer because she was born in Claremont, New Hampshire, Constance Fenimore Woolson moved with her family to Cleveland when she was a child. Her early schooling was in Cleveland at Miss Hayden's School and the Cleveland Female Seminary, and she completed her education at Madame Chegarney's, a finishing school in New York, where she graduated at the top of her class when she was eighteen. Woolson, the great-niece of James Fenimore COOPER, became a LOCAL-COLOR writer, as did many other New England women authors, but her settings went beyond New England. Her Cleveland experience led her to write from experience about Mackinac Island in Lake Michigan, as well as about other Great Lakes locations. Woolson's later travels in the South and in Europe became the basis for her further regional writing.

Woolson took on the role of caretaker of her mother after her father died in 1869. She began writing and publishing in 1870, with travel sketches she sent from New York to the *Daily Cleveland Herald*. She published her only children's novel, *The Old Stone House* (1872), using the pseudonym Anne March; it was published just five years after the publication of *LITTLE WOMEN* by Louisa May ALCOTT. Woolson gave up children's writing, though, believing that public interest in the genre had attracted many unskilled women writers and elevated them to a higher estimation than they deserved. She continued to contribute sketches and stories to periodicals such as *HARPER'S NEW MONTHLY MAGAZINE*, *THE ATLANTIC MONTHLY*, and *THE GALAXY*.

Her writing about the South during Reconstruction from the viewpoint of an unmarried Northern woman was successful since she was able to communicate the role of the outsider in regard to region, gender, and marital status. She benefited from the lifelong friendship of two Southern literary men, Edmund Clarence STEDMAN, poet and critic, and Paul Hamilton HAYNE, poet. The two men acted as literary mentors, assuming the role her father had performed. In Europe she met another important male writer of the nineteenth century, Henry JAMES, who also contributed to her development as an artist and championed her fiction, once including her in a gathering with Ralph Waldo EMERSON, Ivan Turgenev, and George Eliot.

Woolson, being especially fond of Italy and England, spent her later years in Europe. As she aged, she became susceptible to two family afflictions, deafness and depression. In Venice she fell from her window to the pavement below and died. Whether her death was an accident or suicide has never been determined. She is buried on a hillside in Rome.

Woolson considered herself more influenced by James Fenimore COOPER and Nathaniel HAWTHORNE than by the female writers of domestic and sentimental fiction who preceded her. Her five novels, published between the years of 1882 and 1894, deal with themes of ethnic, racial, national, and religious diversity and struggling women artists who never achieve the critical success or ability to earn a living that Woolson herself attained.

**Sources**

Dean, Sharon. *Constance Fenimore Woolson: Homeward Bound*. Knoxville: University of Tennessee Press, 1995.

Moore, Rayburn S. *Constance F. Woolson*. New York: Twayne, 1963.

Torsney, Cheryl B. *Constance Fenimore Woolson: The Grief of Artistry*. Athens: University of Georgia Press, 1989.

Torsney, ed. *Critical Essays on Constance Fenimore Woolson*. New York: G. K. Hall, 1992.

—Vicki Martin

**"The Wreck of the Hesperus"** by Henry Wadsworth Longfellow (1841) *poem*

This ballad by Henry Wadsworth LONGFELLOW was first published in his second volume, *Ballads and Other Poems* (1841), and became one of his most famous compositions. Like *EVANGELINE*, it was inspired by an historical event, in this case the wreck of the schooner *Favorite* off the reef of Norman's Woe, Massachusetts, in 1839. In the poem the schooner is called *Hesperus*, the ancient Greek word for "the evening star"—a name more suitable to Longfellow's tragic (as opposed to ironic) purposes. The ballad represents a man who takes his daughter to sea, too prideful to heed the warnings of an old sailor who forecasts an oncoming hurricane. When the power of the storm proves greater than the man's skill as a sailor, he wraps his daughter in his coat and binds her to the mast. He is unable to answer the girl's innocent questions, having died of cold. At dawn, a fisherman sees the girl "lashed close to a drifting mast," tears frozen in her eyes and her hair pulsing on top of the still unquiet sea.

—C. Love

**Wright, Frances** (1795–1852) *reformer, editor*

Born in Scotland, Frances (Fanny) Wright toured the United States several times before settling in New York in 1829. From 1818 to 1820 she toured the country with a production of her



play, *Altorf* (1819), about Swiss freedom fighters, and carried out the fact-gathering missions that resulted in *Views of Society and Manners in America* (1821). In 1824 she accompanied the Marquis de Lafayette on his triumphal tour of America, in the course of which Wright met both Thomas Jefferson and James Madison. The two former presidents encouraged Wright's efforts to gradually emancipate slaves through the foundation in 1825 of the Tennessee Nashoba Community, an experiment in communal living that lasted for three years, until Wright grew ill and had to leave. From 1828 to 1829 Wright co-edited the liberal periodicals *New Harmony Gazette* and *Free Enquirer* with the social reformer Robert Dale Owen. Even after she permanently settled in the United States, she continued to tour, giving public lectures on the redistribution of wealth, the errors

of orthodox religion, the need for free public education, ABOLITIONISM, and women's rights.

### Sources

- Bartlett, Elizabeth Ann. *Liberty, Equality, Sorority: The Origins and Interpretation of American Feminist Thought: Frances Wright, Sarah Grimke, and Margaret Fuller*. Brooklyn, N.Y.: Carlson, 1994.
- Kissel, Susan S. *In Common Cause: The "Conservative" Frances Trollope and the "Radical" Frances Wright*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1993.
- Morris, Celia. *Fanny Wright, Rebel in America*. Cambridge, Mass.: Harvard University Press, 1984.

***War Is Kind*** by Stephen Crane (New York: Stokes, 1899) *poetry collection*

Stephen CRANE's second collection of poetry includes 37 poems, two-thirds of which are free-verse epigrams, the others relying on conventional patterns of rhyme and structure. As in *THE BLACK RIDERS AND OTHER LINES*, God and Nature seem indifferent to the plight of humanity, and traditional religion cannot ultimately explain the meaning of life. Several poems criticize war and the excesses of the Gilded Age such as greed and yellow journalism. Others—a series of mysterious, sentimental poems titled “Intrigue”—may reflect a deeply personal experience in Crane's life involving love, jealousy, and betrayal.

**Source**

Hoffman, Daniel G. *The Poetry of Stephen Crane*. New York: Columbia University Press, 1956.

—Paul Sorrentino

**Warren, Robert Penn** (1905–1989) *novelist, poet, playwright, essayist, teacher*

*The philosophical novelist, or poet, is one for whom the documentation of the world is constantly striving to rise to the level of generalization about values, for whom the image strives to rise to symbol, for whom images always fall into a dialectical configuration, for whom the urgency of experience, no matter how vividly and strongly experience may enchant, is the urgency to know the meaning of experience.*

—Introduction to Joseph Conrad's *Nostromo* (1951)

Born April 24, 1905, Robert Penn Warren grew up in a cultured home in Guthrie, Kentucky. His mother, a teacher, and his father, a businessman and a closet poet, inculcated in him a love of learning. His interest in poetry and history was especially encouraged by his maternal grandfather, who recited poems and recounted tales of history, including his own experiences in the Civil War. Warren's appreciation for nature was developed in the hunting trips he took with Kent Greenfield, an older boy whom he later wrote about in the story “Goodwood Comes Back” and the poem “American Portrait: Old Style.”

Warren entered Vanderbilt University intending to major in chemical engineering, but John Crowe RANSOM's freshman English class converted him to an English major. While he was still an undergraduate, he was invited to attend meetings of THE FUGITIVES, a Nashville literary group that included Donald DAVIDSON and Allen TATE. While at Vanderbilt, Warren published poems in *The Fugitive: A Journal of Poetry* and in 1924 met Cleanth Brooks, who later became a teaching colleague and a collaborator on influential textbooks. Warren continued his education at the University of California, Berkeley, and at Yale and Oxford, where he was a Rhodes scholar. He published his first book, *John Brown: The Making of a Martyr*, in 1929. At this point Warren was a southern conservative and AGRARIAN who criticized northern values, especially industrialism and its destructive impact on individual freedom. He contributed to *I'LL TAKE MY STAND* (1930), a defense of the Old South and the agrarian tradition.

His long teaching career began in 1930 at Southwestern College (now Rhodes College) in Memphis, where he met undergraduate Albert Russell Erskine Jr., who later worked



Robert Penn Warren, 1950

with him on *THE SOUTHERN REVIEW* and became his editor at RANDOM HOUSE. He subsequently taught at Louisiana State University (1934–1942), the University of Minnesota (1942–1949), and Yale University (1950–1955, 1961–1973).

During his years at L.S.U., Warren, together with Brooks and Erskine, made *The Southern Review* into a prestigious literary quarterly. *Thirty-Six Poems*, his first collection of poems, was published in 1935. His and Brooks's textbook *Understanding Poetry* (1938) influenced the way poetry was taught in the United States by promulgating the close-reading approach that came to be known as NEW CRITICISM. In 1939 Warren published his first novel, *Night Rider*, set during the tobacco wars in Kentucky and Tennessee around the turn of the century. In his early years in Baton Rouge, Warren observed firsthand the complexity of politics in the progressive and yet corrupt administration of governor and later senator Huey Long, whose career inspired his PULITZER PRIZE-winning novel, *All the King's Men* (1946).

Warren's abilities as a teacher and critic complement his talent as a writer in every major literary genre. His contributions to American letters include ten novels, sixteen short stories, fifteen volumes of poetry, seven dramas, five textbooks, eight books of nonfiction, two children's books, and more than one hundred essays and reviews. In addition to his Pulitzer Prize in fiction, Warren twice received the Pulitzer

Prize in poetry as well as every other major literary award granted in this country, including the National Book Award, the Edna St. Vincent Millay Prize for Poetry, the National Medal for Literature, a MacArthur Prize Fellowship, and a Gold Medal for Poetry from the Academy and Institute of Arts and Letters.

While Warren considered himself first a poet, the success of *All the King's Men* meant that during his lifetime he was best known for his prose. His central fictional focus is man's search for self-knowledge and the redemptive quality of love. Often based on documented events, Warren's fiction uses history as backdrop for the deeper issues of human relationships and understanding. The sense of place, which plays a significant role in all of his works, is clearly evident in his last novel, *A Place to Come To* (1977). Warren's important nonfiction includes two volumes of social criticism: *Segregation: The Inner Conflict in the South* (1956) and *Who Speaks for the Negro?* (1965), which demonstrate how his political stand had evolved since 1930, as he became an advocate for integration.

Although Warren has set his fiction and dramatic works in the South, his poetry makes use of his foreign travels to Italy, France, Egypt, and Mexico. As a poet he excelled in both the short forms of the lyric and in long narrative poems, such as *Brother to Dragons: A Tale in Verse and Voices* (1953; revised 1979) which begins with an historical event—the murder of a slave by Thomas Jefferson's nephew Lilburne Lewis. This crime is the starting point for Warren's exploration of one of his most important themes: the fallen nature of man, the flaw in human character that makes such crimes inevitable. Warren won a Pulitzer Prize for *Promises: Poems 1954–1956* (1957) and another for *Now and Then: Poems 1976–1978* (1978). His other notable award-winning volumes of verse include *Selected Poems: New and Old, 1923–1966* (1966) and *Audubon: A Vision* (1969). He was named the first poet laureate of the United States in 1986. His poetry is distinguished by vivid imagery, metaphors, and brilliant descriptions. No American poet has better integrated an understanding of American history and of historical incidents into his or her poetry.

While *All the King's Men* is acknowledged as a classic American novel, many critics contend that Warren's greatest accomplishments are in poetry, and still others cite his influential work as a critic as his most important legacy. His long, varied career of accomplishment justifies R. W. B. Lewis's assessment that Robert Penn Warren is "the most complete man of letters in our time."

—James A. Grimshaw Jr.

### Principal Books by Warren

*John Brown: The Making of a Martyr*. New York: Payson & Clarke, 1929.

*Thirty-Six Poems*. New York: Alcestris, 1935.

*Night Rider*. Boston: Houghton Mifflin, 1939.

*Eleven Poems on the Same Theme*. Norfolk, Conn.: New Directions, 1942.

*At Heaven's Gate*. New York: Harcourt, Brace, 1943.

*Selected Poems, 1923–1943*. New York: Harcourt, Brace, 1944.

*All the King's Men*. New York: Harcourt, Brace, 1946.

*Blackberry Winter*. Cummingtown, Mass.: Cummingtown, 1946.

*The Circus in the Attic and Other Stories*. New York: Harcourt, Brace, 1947.

*World Enough and Time: A Romantic Novel*. New York: Random House, 1950.

*Brother to Dragons: A Tale in Verse and Voices*. New York: Random House, 1953.

*Band of Angels*. New York: Random House, 1955.

*Segregation: The Inner Conflict in the South*. New York: Random House, 1956.

*To a Little Girl, One Year Old, In a Ruined Fortress*. New Haven: Yale School of Design, 1956.

*Promises: Poems 1954–1956*. New York: Random House, 1957.

*Selected Essays*. New York: Random House, 1958.

*Remember the Alamo!* New York: Random House, 1958.

*How Texas Won Her Freedom: The Story of Sam Houston and the Battle of San Jacinto*. San Jacinto Monument, Tex.: San Jacinto Museum of History, 1959.

*The Cave*. New York: Random House, 1959.

*The Gods of Mount Olympus*. New York: Random House, 1959.

*All the King's Men: A Play*. New York: Random House, 1960.

*You, Emperors, and Others: Poems 1957–1960*. New York: Random House, 1960.

*The Legacy of the Civil War: Meditations on the Centennial*. New York: Random House, 1961.

*Wilderness: A Tale of the Civil War*. New York: Random House, 1961.

*Flood: A Romance of Our Time*. New York: Random House, 1964.

*Who Speaks for the Negro?* New York: Random House, 1965.

*A Plea in Mitigation: Modern Poetry and the End of an Era*. Macon, Ga.: Wesleyan College, 1966.

*Selected Poems: New and Old, 1923–1966*. New York: Random House, 1966.

*Incarnations: Poems 1966–1968*. New York: Random House, 1968.

*Audubon: A Vision*. New York: Random House, 1969.

*Homage to Theodore Dreiser: August 27, 1871–December 28, 1945, On the Centennial of His Birth*. New York: Random House, 1971.

*Meet Me in the Green Glen*. New York: Random House, 1971.

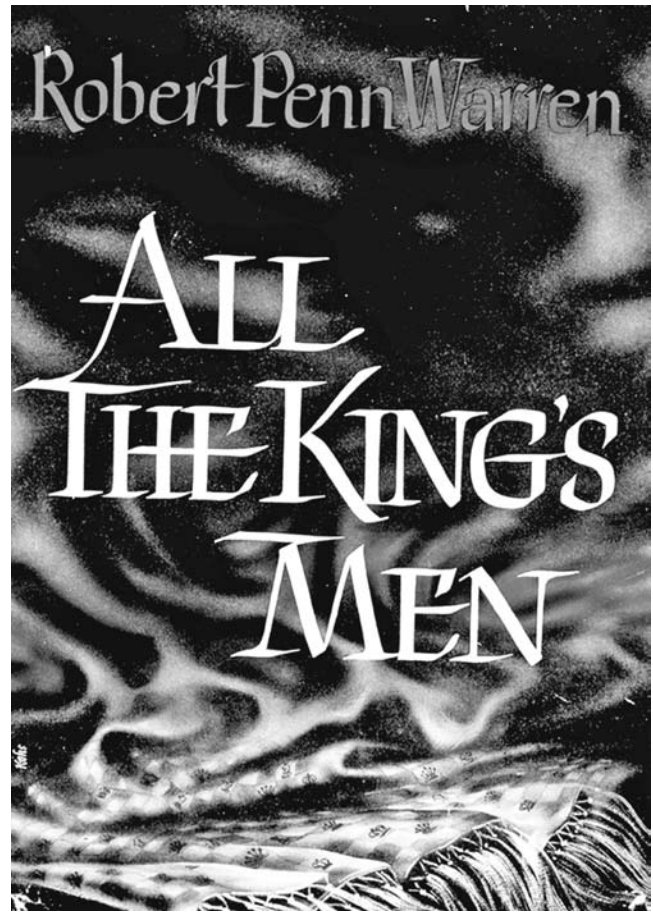
*Or Else: Poem/Poems 1968–1974*. New York: Random House, 1974.

*Democracy and Poetry*. Cambridge: Harvard University Press, 1975.

*Selected Poems: 1923–1975*. New York: Random House, 1976.

*A Place to Come To*. New York: Random House, 1977.

*Now and Then: Poems 1976–1978*. New York: Random House, 1978.



Dust jacket for Warren's third novel, which was inspired by the career of Louisiana governor and U.S. Senator Huey Long

*Brother to Dragons: A Tale in Verse and Voices (A New Version)*. New York: Random House, 1979.

*Being Here: Poetry 1977–1980*. New York: Random House, 1980.

*Jefferson Davis Gets His Citizenship Back*. Lexington: University Press of Kentucky, 1980.

*Rumor Verified: Poems 1979–1980*. New York: Random House, 1981.

*Chief Joseph of the Nez Perce*. New York: Random House, 1983.

*New and Selected Poems 1923–1983*. New York: Random House, 1985.

*Portrait of a Father*. Lexington: University Press of Kentucky, 1988.

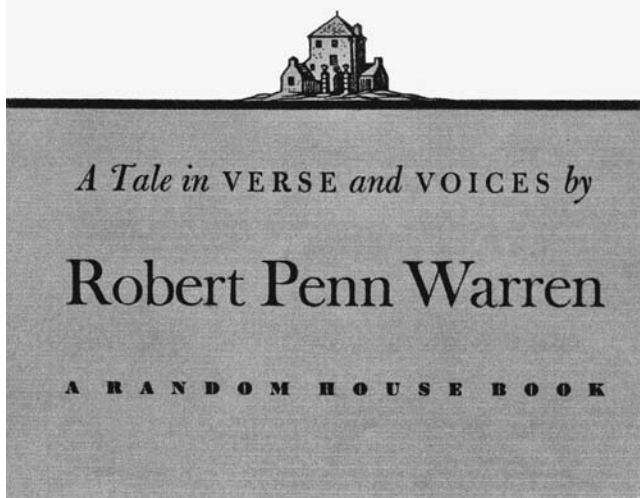
*New and Selected Essays*. New York: Random House, 1989.

*The Collected Poems of Robert Penn Warren*, edited by John Burt. Baton Rouge: Louisiana State University Press, 1998.

*Robert Penn Warren's All the King's Men: Three Stage Versions*, edited by James A. Grimshaw Jr. and James A. Perkins. Athens: University of Georgia Press, 2000.



# BROTHER TO DRAGONS



*Dust jacket for Warren's 1953 poem concerning the brutal murder of a slave by Thomas Jefferson's nephew. Warren had long been fascinated by the incident because "this was Jefferson's family. The philosopher of our liberties and the architect of our country and the prophet of human perfectibility had this in the family blood."*

*All the King's Men (Restored Edition)*, edited by Noel Polk. New York: Harcourt Brace, 2001.

*The Cass Mastern Material: The Core of Robert Penn Warren's All the King's Men*, edited by Perkins. Baton Rouge: Louisiana State University Press, 2005.

## Studying Robert Penn Warren

Robert Penn Warren's writing career falls broadly into two periods: 1929–1951, a time that coincides with his first marriage, which ended in divorce; and 1952–1989, a period that coincides with his second marriage, to the writer Eleanor Clark, which gave him a family and a renewed sense of promise. During the first period, Warren established his position

in American letters with his textbook collaborations with Cleanth Brooks, three collections of poetry, and four novels, including *All the King's Men* (1946). In the second portion of his career, Warren continued to write in all genres but his poetry overshadowed his other work, as he went beyond the use of standard forms in his early poetry to experiment with form, images, and language.

Starting out in Warren studies may be likened to standing at a point where five roads intersect: Which direction does one take? Charlotte H. Beck's *Robert Penn Warren, Critic* (Knoxville: University of Tennessee Press, 2006) is useful in examining Warren's criticism and in gaining a better understanding of his fiction and poetry. Three books offer an overall look at Warren's work. Two seminal works stand as bookends to the criticism between 1960 and 1980: Leonard Casper's *Robert Penn Warren: The Dark and Bloody Ground* (Seattle: University of Washington Press, 1960) was the first book-length study and captures the early periods of Warren's fiction and poetry; at the other end is James H. Justus's *The Achievement of Robert Penn Warren* (Baton Rouge: Louisiana State University Press, 1981), which is regarded by many as the best single critical study. A simplified overview of Warren's entire canon is provided by James A. Grimshaw Jr.'s *Understanding Robert Penn Warren* (Columbia: University of South Carolina Press, 2001).

Three other critical studies explore Warren's basic themes: John Burt's *Robert Penn Warren and American Idealism* (New Haven: Yale University Press, 1988), Hugh Ruppensburg's *Robert Penn Warren and the American Imagination* (Athens: University of Georgia Press, 1990), and William Bedford Clark's *The American Vision of Robert Penn Warren* (Lexington: University Press of Kentucky, 1991).

For students interested primarily in Warren's fiction, Barnett Guttenberg's *Web of Being: The Novels of Robert Penn Warren* (Nashville: Vanderbilt University Press, 1975), Randolph Paul Runyon's *The Taciturn Text: The Fiction of Robert Penn Warren* (Columbus: Ohio State University Press, 1990), and Leonard Casper's *The Blood-Marriage of Earth and Sky: Robert Penn Warren's Later Novels* (Baton Rouge: Louisiana State University Press, 1997) are good for their general coverage; while Lucy Ferriss's *Sleeping with the Boss: Female Subjectivity and Narrative Pattern in Robert Penn Warren* (Baton Rouge: Louisiana State University Press, 1997) and Jonathan S. Cullick's *Making History: The Biographical Narratives of Robert Penn Warren* (Baton Rouge: Louisiana State University Press, 2000) provide narrower analyses of the novels.

Serious students of Warren's poetry will want to refer to *The Collected Poems of Robert Penn Warren* (Baton Rouge: Louisiana State University Press, 1998), edited by Burt, which includes comprehensive notes on the writing of and allusions in the poems. Important studies of Warren's poetry began with Victor H. Strandberg's *A Colder Fire: The Poetry of Robert Penn Warren* (Lexington: University of Kentucky Press, 1965), the first book-length study of Warren's poetry; also

valuable is his *The Poetic Vision of Robert Penn Warren* (Lexington: University Press of Kentucky, 1977). Runyon's *The Braided Dream: Robert Penn Warren's Late Poetry* (Lexington: University Press of Kentucky, 1990) examines connections among Warren's later poems and his *Ghostly Parallels: Robert Penn Warren and the Lyric Poetry Sequence* (Knoxville: University of Tennessee Press, 2006) deals with Warren's earlier poetry between 1935–1976. Recommended as well are Calvin Bedient's *"In the Heart's Last Kingdom": Robert Penn Warren's Major Poetry* (Cambridge, Mass.: Harvard University Press, 1984) and Lesa Carnes Corrigan's *Poems of Pure Imagination* (Baton Rouge: Louisiana State University Press, 1999).

Biographical study of Warren begins with Joseph Blotner's *Robert Penn Warren: A Biography* (New York: Random House, 1997), but also important are Warren's autobiographical reminiscence in *Portrait of a Father*, the various edited collections of interviews with Warren, and the *Selected Letters of Robert Penn Warren* (3 volumes, Baton Rouge: Louisiana State University Press). A good illustrated introduction to Warren is *Dictionary of Literary Biography 320: Robert Penn Warren: A Documentary Volume*, edited by James A. Grimshaw Jr. (Detroit: Thomson Gale, 2006).

The primary bibliographical resource is *Robert Penn Warren: A Descriptive Bibliography, 1922–1979*, edited by Grimshaw (Charlottesville: University of Virginia Press, 1981). It contains works by Warren, works on which he collaborated, secondary material, plus manuscripts and unpublished works. Neil Nakadate's *Robert Penn Warren: A Reference Guide* (Boston: G. K. Hall, 1977) is an annotated catalogue of criticism that complements the complete bibliography. *RWP: An Annual of Robert Penn Warren Studies* (Bowling Green: Western Kentucky University, 2001– ) provides critical articles as well as a useful listing of new books about Warren.

—James A. Grimshaw Jr.

### Washington, Booker T. (1856–1915) educator, orator, autobiographer

Booker Taliaferro Washington was born into bondage in rural Virginia, the offspring of a black slave mother and a white father he never knew—although, as his autobiography *Up From Slavery* (1901) reveals, Washington suspected that his father was also his master. Later freed, Washington worked in the West Virginia coal mines while struggling to get an education. He began by teaching himself to read; then he made a 500-mile journey, mostly on foot, to the Hampton Normal and Agricultural Institute in Virginia, where he parlayed a janitorial job into a vocational education. After he successfully established a program for Native Americans at Hampton in 1881, Washington was named to head a new normal school for African American students at Tuskegee, Alabama.

Washington served as principal of the Tuskegee Institute until his death in 1915, transforming it from a vocational school into a college that also offered professional

education. The success of this endeavor, combined with his compelling personal story and his oratorical gifts, made him the most influential African American of his time. His most famous address, later called the Atlanta Compromise, was given in 1895 at the opening of the Cotton States and International Exposition, in which he argued that blacks should not seek social equality with whites, claiming that “in all things that are purely social we can be as separate as fingers, yet one as the hand in all things essential to mutual progress.”

W. E. B. Du Bois and others objected to Washington's acceptance of the status quo of segregation and unequal rights. The reaction against Washington's position contributed to the organization of the National Association for the Advancement of Colored People in 1909.

### Sources

Harlan, Louis R. *Booker T. Washington in Perspective: Essays of Louis R. Harlan*, edited by Raymond W. Smock. Jackson: University Press of Mississippi, 1988.

Harlan. *Booker T. Washington: The Making of a Black Leader, 1856–1901*. New York: Oxford University Press, 1972.

Harlan. *Booker T. Washington: The Wizard of Tuskegee, 1901–1915*. New York: Oxford University Press, 1983.

### *The Waste Land* by T. S. Eliot (New York: Boni & Liveright, 1922) poem

T. S. ELIOT's *The Waste Land* (1922), widely accepted as the signature poem of the twentieth century, was considered a hoax by some of its first readers. Like Igor Stravinsky's *Rite of Spring* (1912) and James Joyce's *Ulysses* (1922), it shocked the conventional public—less because of its themes, which are universal, than its form, which was new. Combining allusions to myth with images from contemporary life, poetic language with slang, and fragments from many times and places and in several languages, it seemed like a cultural and spiritual rag-bag. Moreover, instead of using a single narrator, it combined different voices, some of which were from myth and ancient history, some from postwar Europe. The poem appeared in fall 1922, first in *The Criterion* in England and *THE DIAL* in the United States, and then as a separate publication. When published as a book, it contained another disconcerting feature—scholarly notes, some serious, some playful.

Written in the aftermath of WORLD WAR I, *The Waste Land* reflects a moment of crisis in the history of Europe and Western civilization and in the life of the poet. Devastation—in the lives of individuals, families, and nations; in nature and in culture—is a major theme; and a careful recollection of scattered fragments of life, art, and religion is a crucial aspect of the poem's structure. A striking example of the thematic/structural synthesis can be seen in the collapsing cities of part V: “Falling towers / Jerusalem Athens Alexandria / Vienna London.” This composite “Unreal City”

includes ancient origins (Jewish, Christian, classical) and modern capitals (Austro-Hungarian, English).

For the poem's first readers, the title image suggested the bleak barren land of the Western Front, but even for them, it reached beyond the postwar moment. The larger theme is spiritual barrenness. Eliot universalized his image and extended his theme throughout history by anchoring his poem in a myth that has existed in one version or another for millennia and in virtually all cultures. This myth, suggested to him by J. G. Frazer's *The Golden Bough* (1890–1915) and Jessie Weston's *From Ritual to Romance* (1920), deals with the response of ancient agricultural peoples to seasonal cycles of death in fall/winter and rebirth in spring/summer, cycles that provided the foundation of their religion. The transcultural myth (or monomyth) tells of a land in which crops fail and children and cattle are stillborn. Their plight is connected to the weakness of their ruler; when he becomes impotent from sickness or a wound, they become barren. This myth, Frazer claimed, is the ancestor of all religion and all art. Eliot uses its surviving fragments in history to suggest a picture of a shattered postwar culture in which people are alienated from nature and each other and lead mechanical lives, unblessed by human love, unredeemed by any belief that could restore meaning. Looking back in *The Use of Poetry and Use of Criticism* (1933), Eliot suggested that his poem was realistic in that it was "the first to respond . . . to the modern situation and not call upon Make-Believe."

*The Waste Land* has five sections, each of which consists of fragments of myth and of modern life. The first, "The Burial of the Dead," describes a situation in which people are out of step with nature, perceiving winter as kind and April as cruel. The second, "A Game of Chess," depicts in parallel portraits two modern marriages, one upper-middle-class (literally childless), the other, working-class (literally fecund but spiritually barren). The third section, "The Fire Sermon," introduces Tiresias, an ancient prophet who watches with bored resignation a mechanical and meaningless sexual encounter between two office workers. The fourth, "Death by Water," presents a drowned sailor, his death a stark literalization of the symbolic death of Christian baptism. The last, "What the Thunder Says," projects longing for relief, which does not come, and ends with fragments of an Eastern benediction.

### Sources

- Brooker, Jewel Spears, and Joseph Bentley. *Reading The Waste Land: Modernism and the Limits of Interpretation*. Amherst: University of Massachusetts Press, 1990.
- Eliot, Valerie, ed. *The Waste Land, A Facsimile and Transcript of the Original Drafts*. New York: Harcourt Brace Jovanovich, 1971.
- North, Michael, ed. *The Waste Land*, Norton Critical Edition. New York: Norton, 2001.
- Southam, B. C. *A Guide to the Selected Poems of T. S. Eliot*, sixth edition. San Diego: Harcourt Brace Jovanovich, 1994.
- Jewel Spears Brooker

### Waters, Frank (1902–1995) novelist, historian, biographer

In his many novels and nonfiction works Frank Waters has explored the lives of whites, Indians, mestizos, Hispanics, and Chinese immigrants who interact amid the deserts and mountains of the Southwest. Waters dropped out of Colorado College before completing an engineering degree and began a long period of wandering and various jobs in the region. His first book was the novel *Fever Pitch* (1930; republished as *Lizard Woman*, 1984), in which a gold miner, an engineer, and a mestiza are variously affected by a mountain range surrounding a gold strike. In his Colorado trilogy—*Wild Earth's Nobility* (1935), *Below Grass Roots* (1937), and *Dust within the Rock* (1940)—Waters offers a fictionalized history of his family and himself. Other novels by Waters include *The Man Who Killed the Deer* (1942), an acclaimed work set in a fictionalized Taos Pueblo; *The Yogi of Cockroach Court* (1947), in which a Chinese merchant seeks enlightenment in a wild Mexican border town; *The Woman at Otowi Crossing* (1966), a satirical work in which a Los Alamos scientist comes to see connections between modern discoveries and Native American mysticism; and *Flight from Fiesta* (1986), in which a young white woman tourist forms a bond with an alcoholic Native American man.

Waters's nonfiction books include biographies, histories, and works on Southwestern and Native American culture: *Midas of the Rockies: The Story of Stratton and Cripple Creek* (1937), *The Colorado* (1946), *Masked Gods: Navaho and Pueblo Ceremonialism* (1950), *The Earp Brothers of Tombstone: The Story of Mrs. Virgil Earp* (1960), *Book of the Hopi* (1963), *To Possess the Land: A Biography of Arthur Rochford Manby* (1974), *Mexico Mystique: The Coming Sixth World of Consciousness* (1975), and *Mountain Dialogues* (1981).

### Sources

- Blackburn, Alexander. *A Sunrise Brighter Still: The Visionary Novels of Frank Waters*. Athens: Swallow Press/Ohio University Press, 1991.
- Deloria, Vine, Jr., ed. *Frank Waters: Man and Mystic*. Athens: Swallow Press/Ohio University Press, 1993.

### *The Web and the Rock* by Thomas Wolfe (New York & London: Harper, 1939) novel

Thomas WOLFE's posthumously published third novel traces the life of George Webber from his boyhood and college years in the South to his endeavor to become a novelist in New York. Webber is essentially the same figure as Eugene Gant, the protagonist of Wolfe's first two novels, and *The Web and the Rock* develops Esther Jack, Gant's mistress and benefactress who was introduced in *OF TIME AND THE RIVER* (1935). A married woman some twenty years older than Webber, she is clearly based on Wolfe's mistress Aline Bernstein. Wolfe did



not finish *The Web and the Rock*. His work-in-progress was shaped into a novel by editor Edward Aswell.

—Morris Colden

**Webb, Walter Prescott** (1888–1963) *historian*

Raised on the edge of the Texas plains and educated at the University of Texas, Walter Prescott Webb taught at his alma mater from 1918 until his death. He established his reputation with his first book, *The Great Plains* (1931), a work he said he had been researching since childhood, in which he argued for the distinctiveness of the culture that had developed west of the ninety-eighth meridian based on its contrast to the woodland culture of the East. Webb's interdisciplinary approach to the history of the West is evident in all his works, including *Divided We Stand: The Crisis of a Frontierless Democracy* (1937) and *The Great Frontier* (1952).

**Sources**

Frantz, Joe, ed. *Essays on Walter Prescott Webb*. Austin: University of Texas Press, 1976.

Furman, Necah Stewart. *Walter Prescott Webb: His Life and Impact*. Albuquerque: University of New Mexico Press, 1976.

**Weidman, Jerome** (1913–1998) *novelist, playwright, short-story writer, essayist*

A first-generation American-Jewish writer, Jerome Weidman claimed that growing up on New York City's LOWER EAST SIDE defined his writing: "All my characters are Jews even when I write them as Gentiles. . . . I cannot make a character come alive unless I step into his or her shoes and write as though I am writing about myself, and I cannot make this absolutely essential step except as a Jewish boy from East Fourth Street." He was educated at City College and New York University, where he was studying law when his first novel was published. The success of *I Can Get It for You Wholesale* (1937), a novel about the rise of Harry Bogen from a clerk to a ruthless manufacturer in the city's garment industry, turned Weidman into a full-time writer. He continued the story of the unsavory Bogen in *What's In It for Me?* (1938). *The Horse That Could Whistle "Dixie"* (1939) was the first of Weidman's several story collections. His subsequent novels include *The Enemy Camp* (1958), which examines anti-Semitism and the Jews' ambivalent attitudes toward Gentile society, and *Fourth Street East* (1970), a fictionalized autobiographical account of Weidman's childhood and youth. Weidman also was a successful dramatist, winning a PULITZER PRIZE for *Fiorello!* (1960), a musical written in collaboration with George Abbott.

**Welty, Eudora** (1909–2001) *short-story writer, novelist*

Eudora Welty spent most of her life in her native Jackson, Mississippi, leaving to attend the University of Wisconsin,

where she obtained a B.A. degree in 1929, and to live briefly in New York City. For three years at the depths of the GREAT DEPRESSION she was employed as a publicity agent for the State Office of the Works Progress Administration in Mississippi. She traveled the state, doing stories on local projects and taking photographs of the people, and in the process gathered ideas for her fiction. Her first short stories were published in *LITTLE MAGAZINES* in 1936, the same year her photographs of poor blacks were exhibited in a small New York camera shop, and she soon began to place stories in respected periodicals such as *THE SOUTHERN REVIEW* and *Atlantic Monthly*.

In 1941 Welty published her acclaimed collection of seventeen short stories, *A Curtain of Green*, which was introduced by Katherine Anne PORTER and included such stories as "Petrified Man," "Why I Live at the P.O.," and "A Worn Path." The collection shows Welty's keen ear for the speech of her fellow Southerners as her characters reveal themselves through dialogue. Unlike many Southern writers, Welty usually shied away from violent subjects, although her work does subtly show the dark as well as the light sides of the South. The next year Welty published the novella *The Robber Bridegroom*, which features her characteristic mix of folklore and realistic portraiture. Her story collection *The Wide Net* (1943) was unified by a focus on the Natchez Trace. *Delta Wedding* (1946), her first full-length novel, examines the tensions of love and separateness within a large Southern family. In 1949 she published *The Golden Apples*, the work that many consider to be her masterpiece, a collection of seven interwoven stories set over a period of forty years in the delta town of Morgana, Mississippi.

Welty's comic novella *The Ponder Heart* (1954), the dramatic monologue of small-town hotel manager Edna Earle Ponder, was successfully dramatized for Broadway. Two of her later novels, *Losing Battles* (1970) and *The Optimist's Daughter* (1972), enhanced her reputation, with the latter winning a PULITZER PRIZE. Both novels extended her portraits of Southern characters into family dramas and sagas depicting life in the 1930s and the present. *The Collected Stories of Eudora Welty* was published in 1980.

In her nonfiction Welty comments incisively on her own work and the nature of fiction in *The Reading and Writing of Short Stories* (1949), *Place in Fiction* (1957), *Three Papers on Fiction* (1962), *The Eye of the Story: Selected Essays and Reviews* (1978), and *A Writer's Eye: Collected Book Reviews* (1994). She has also written a popular memoir, *One Writer's Beginnings* (1984).

**Sources**

Champion, Laurie, ed. *The Critical Response to Eudora Welty's Fiction*. Westport, Conn.: Greenwood Press, 1994.

Kreyling, Michael. *Understanding Eudora Welty*. Columbia: University of South Carolina Press, 1999.

Vande Kieft, Ruth M. *Eudora Welty*. New York: Twayne, 1962.



Waldron, Ann. *Eudora: A Writer's Life*. New York: Doubleday, 1998.

**Wescott, Glenway** (1901–1987) *novelist, short-story writer*

The Wisconsin-born Glenway Wescott attended the University of Chicago for less than two years, leaving in 1919 to travel and pursue his writing. He began his career as a poet with *The Bitterns* (1920), but he turned to prose with *The Apple of the Eye* (1924), a novel about a Wisconsin boy who rebels against the puritanism of his culture. Wescott lived as an expatriate in France, where he continued to write mainly about his native state, from 1925 to 1933. He began his acclaimed novel *The Grandmothers* (1927) as a memoir of his family, but it transmuted into fiction as he created a narrator, Alwyn Tower, who grappled with the history of his family and the Midwest. Other works written during this period include *Good-Bye Wisconsin* (1928), a collection of ten stories, and *The Babe's Bed*, a short-story, in which an expatriate returning to visit his Wisconsin family faces the difficulty of rendering the truth of experience through fiction, published separately in a small Paris edition. Wescott was never again as productive as a writer as he had been in the 1920s, when he was seen as one of the most promising of the young American writers. The most celebrated of his later works is the novella *The Pilgrim Hawk* (1940), set near Paris, in which an older Alwyn Tower meditates on love and marriage.

**Sources**

Johnson, Ira D. *Glenway Wescott: The Paradox of Voice*. Port Washington, N.Y.: Kennikat Press, 1971.

Rueckert, William H. *Glenway Wescott*. New York: Twayne, 1965.

—Mary C. Vinnedge

**West, Dorothy** (1907–1998) *novelist, short-story writer, editor*

Dorothy West is regarded as the last writer of the HARLEM RENAISSANCE. A trained journalist with a degree from Columbia University, West placed her first important story, "Typewriter," in *Opportunity* in 1926. This ironic story is about a poor black father who, while he dictates letters to his daughter for her typing lessons, imagines himself to be the successful businessman he had no opportunity to become in America. In 1934 West founded and edited her own magazine, *Challenge*, one of the first periodicals to provide young black writers with a venue for their work. The journal, which changed its title to *New Challenge* for its final issue, came to an end in 1937. Although West continued to write short stories for periodicals, she did not publish a book until *The Living Is Easy* (1948), a novel that

examines the corrupted values of some upwardly mobile African Americans, especially Cleo Judson, a South Carolina woman who marries an older man, the "Black Banana King," for his money. Three years before her death, West published *The Wedding* (1995), a novel that she had begun in the 1930s but had abandoned for many years. Some of her periodical publications were collected in *The Richer, the Poorer: Stories, Sketches, and Reminiscences* (1995).

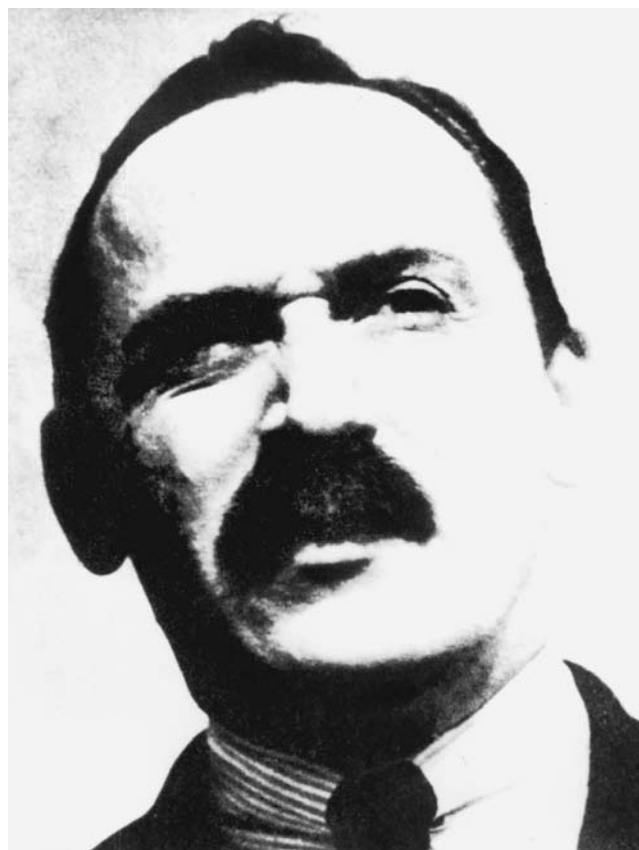
—KaaVonia Hinton

**West, Nathanael** (1903–1940) *novelist*

*I have no particular message for a troubled world (except possibly "beware"). . . . I'm a comic writer and it seems impossible for me to handle any of the 'big things' without seeming to laugh or at least smile.*

—West to Malcolm Cowley, May 11, 1939

Born Nathan Weinstein to prospering German Jewish immigrants in New York City, Nathanael West was an unmotivated student—though a precocious and avid reader—whose frequent truancy prevented his graduating from high school.



Nathanael West, circa 1935

He managed, however, to alter his grade report and gain admission into Tufts College in 1921, though he flunked out after one term. In 1922 he managed to use another student's transcript to transfer to Brown University, where he finished an English degree in 1924. West, who began writing at Brown, never attained his goal of becoming a full-time novelist; however, he managed to complete four short novels during the 1930s while living on the income he earned as a hotel manager in New York City and later as a screenwriter in Hollywood. Both jobs made it possible for him to observe interesting character types, many of which figured into his novels. In April 1940 he married Eileen McKenney. While returning from a hunting trip on December 22 of that year, West and his wife were killed in an automobile accident near El Centro, California.

West's novels are black comedies that portray a spiritually sterile world occupied by grotesque, alienated characters, who harbor illusions of escaping their miserable condition. His first novel, *The Dream Life of Balso Snell* (1931) is set in the belly of the Trojan horse—a symbol for the deception upon which West felt modern civilization was founded—which its Babbitt-like protagonist (see *BABBITT*) enters through “the posterior opening of the alimentary canal.” *MISS LONELYHEARTS* (1933), the story of a newspaper advice columnist's search for order and transcendence in a world filled with suffering, fared well with reviewers; however, when its publisher went bankrupt, the book quickly disappeared. With his next two novels, West attacked the myth of the American Dream. In *A Cool Million* (1934), the stalwart protagonist embarks on a Horatio Alger-style quest, only to be robbed, beaten by police, and jailed. He ultimately loses his teeth, an eye, a thumb, and a leg; is scalped; and finally shot. In West's last novel, *THE DAY OF THE LOCUST* (1939), Hollywood serves as the “dream dump” where the lifeless are lured by a promise of excitement only to find deeper despair. While critics detected West's literary powers, readers of the 1930s were not comfortable with his pessimism or ready for his off-color characters. West's books earned him a meager \$1,280 dollars in his lifetime.

At the time of his death, West was practically unknown, although he had gained the respect and friendship of such writers as William Carlos WILLIAMS—with whom he briefly coedited the literary journal *Contact*—F. Scott FITZGERALD, Dashiell HAMMETT, William FAULKNER, and James THURBER. A major West revival blossomed in 1957 with the publication of *The Complete Works of Nathanael West*, and an abundance of critical interest followed. In 1962 critic Stanley Edgar Hyman called *Miss Lonelyhearts* “one of the three finest American novels of our century,” along with Ernest HEMINGWAY'S *THE SUN ALSO RISES* (1926) and Fitzgerald's *THE GREAT GATSBY* (1925). The impact of West's fiction on the work of later writers, particularly Flannery O'Connor, John Hawkes, and Richard Brautigan, is undeniable.

—John Cusatis



Dust jacket for West's 1933 novel, which he described as a “portrait of a priest of our time who has a religious experience”

### Principal Books by West

*The Dream Life of Balso Snell*. Paris & New York: Contact Editions, 1931.

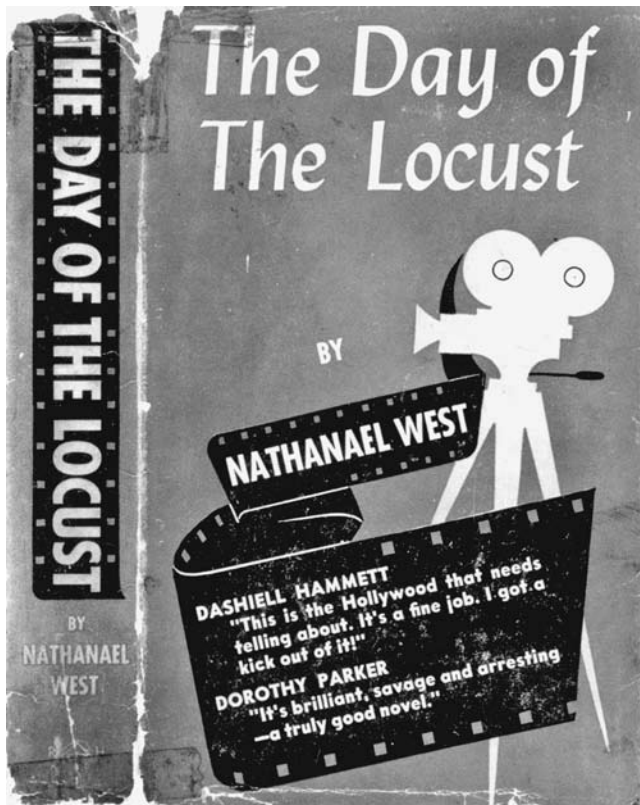
*Miss Lonelyhearts*. New York: Liveright, 1933.

*A Cool Million: The Dismantling of Lemuel Pitkin*. New York: Covici Friede, 1934.

*The Day of the Locust*. New York: Random House, 1939.

### Studying Nathanael West

Nathanael West's four slim novels—*The Dream Life of Balso Snell* (1931), *MISS LONELYHEARTS* (1933), *A Cool Million* (1934) and *THE DAY OF THE LOCUST* (1939)—total just a few hundred pages and are readily available in paperback. Yet, the brevity of West's collected work belies its significance, just as the comic surface of the novels masks the gravity of his outlook. Reading and rereading West is both convenient and re-



Dust jacket for West's 1939 novel, about the violence that lies beneath the illusions of Hollywood

warding; his fiction is tightly structured and relies on irony, imagery, symbolism, and characterization.

Thematically, West's fiction is concerned with human suffering. In each of the novels the protagonist is involved in a frustrated spiritual quest, which annuls any sense of idealism he may possess. Good exists in West's world, but it does not triumph: self-centeredness, exploitation, and deception prevail. For West an alluring exterior often conceals internal danger, as symbolized by the seductive Faye Greener of *The Day of the Locust*, whose "long, swordlike legs" invite destruction. With the exception of the satirical, Candide-like Lemuel Pitkin in *A Cool Million*, West's protagonists are capable of extremes of compassion and cruelty, mirroring the oscillating forces of good and evil in the world they struggle to understand.

Stylistically, West's use of comedy, particularly satire, to convey the tragic nature of his characters' lives underscores the absurdity he observed in man's tendency to follow his illusions. Yet, West's fiction—like that of Flannery O'Connor, whom he greatly influenced—conveys a moral urgency beneath the comedy, which is reinforced by his use of symbolic settings, names, and character traits, resulting in the allegorical nature of much of his fiction.

Students should begin their study by reading *Miss Lonelyhearts* and *The Day of the Locust* and then proceed to *A Cool Million* and the obscure, surrealistic *Dream Life of Balso Snell*. All four of West's novels as well as several essays, unpublished short stories, a play, a screenplay, and twenty-nine letters written to friends such as William Carlos WILLIAMS, F. Scott FITZGERALD, and Malcolm Cowley are collected in *Nathanael West: Novels and Other Writings* (New York: Library of America, 1997).

Until the late 1950s, little had been written about West or his fiction, and when articles began to appear, many were filled with misinformation regarding West's life; however, important criticism has been written since the 1960s. Jay Martin's *Nathanael West: The Art of His Life* (New York: Farrar, Straus & Giroux, 1970) is the standard literary biography, while James F. Light's *Nathanael West: An Interpretive Study* (Evanston, Ill.: Northwestern University Press, 1961) provides a worthwhile critical analysis of each of the novels, as do Robert Emmet Long's *Nathanael West* (New York: Ungar, 1985) and Kingsley Widmer's *Nathanael West* (New York: Twayne, 1982). Randall Reid's *The Fiction of Nathanael West* (Chicago: University of Chicago Press, 1967) examines the various cultural and literary sources that seem to inform West's novels. *Critical Essays on Nathanael West*, edited by Ben Siegel (New York: G. K. Hall, 1994), provides a wide overview of scholarship and reviews regarding West's work.

Students who wish to draw comparisons with West should read the fiction of Ring Lardner—who influenced West, particularly in his use of the epistolary form employed in *Miss Lonelyhearts*—as well as the fiction of O'Connor, Joseph Heller, and Kurt Vonnegut, who use dark comedy to convey similar themes.

—John Cusatis

## The Western

Critical and popular consensus regards the Western as the most characteristically American genre. Recognizable for its setting—the American western frontier sometime between the end of the Civil War and the turn of the twentieth century—the genre narrates conflicts between stock Western characters: cowboys, marshals, outlaws, Indians, Eastern schoolmarms, tenderfoots, dance-hall girls, ranchers, and farmers. In its portrayal of the frontier mythology that has grown out of the historic settlement of the West, the Western genre has grappled with themes central to the nation's conception of itself as exceptional in experience, character, and destiny: the rugged individual in tension with the demands of a community; the conflict of society with natural, primitive, or "savage" forces; the drive for progress and the nostalgia for a simpler, more agrarian past; flight from the restrictive and even corrupt Eastern establishment into the rejuvenating possibilities of the Western wilderness. From the inception of the modern Western at the turn of the



century through the 1960s, the Western enjoyed sustained production and popularity in fiction, in the cinema, and on television.

The roots of the modern Western novel can be found in early American Puritan captivity narratives, the novels of James Fenimore Cooper, the tales of popular frontier figures like Daniel Boone, the sketches of Bret Harte, and even Wild West shows. By the end of the nineteenth century, narratives with Western themes enjoyed wide readership in Western pulp-paper magazines (see PULP MAGAZINES) and dime novels. The modern Western was born in 1902 when Owen WISTER published *THE VIRGINIAN*. Wister's novel differed from the dime novel and pulp-fiction Westerns in its serious treatment of the themes that became central to the genre and in its creation of a new type of hero, the heroic cowboy, to engage its audience. Though lacking formal education, this cowboy hero possesses the self-reliance, common sense, and learned skills that enable him to survive in the rugged West, defeat his enemies, and win the hand of the Eastern schoolmarm; he also adheres to a strict code of behavior that governs his dealings with women, his peers, and his enemies. Wister successfully combined adventure, romance, and a concern for realism to establish a formula for the genre. His most notable followers in the next twenty-five years included Zane GREY, Eugene Manlove RHODES, Emerson Hough, and Alfred Henry Lewis. Writers such as Max Brand, Ernest Haycox, and Luke Short also continued to enjoy popularity during the 1920s and 1930s.

While formulaic pulp Westerns steadily maintained their readership, the adult Western novel underwent a maturation process in the 1930s and 1940s. Complex characters and themes were examined, sometimes in ways that questioned the frontier myth, perhaps reflecting the nation's struggles through the GREAT DEPRESSION and the approach and advent of WORLD WAR II. For example, Vardis FISHER's Western novels published during the 1930s examine human irrationality and cruelty. Walter Van Tilburg CLARK's *THE OX-BOW INCIDENT* (1940) treats social inequality and injustice. Wallace STEGNER's *The Big Rock Candy Mountain* (1943) is a family chronicle notable for its critical use of the myth of the West, for the head of the family searches for riches that are always beyond his grasp. The adult Westerns of this period signal the more thoughtful and critical treatment of the Western myth that occurred in the ensuing decades.

### Sources

Cawelti, John G. *The Six-Gun Mystique Sequel*. Bowling Green, Ohio: Bowling Green University Popular Press, 1999.

Pilkington, William T. *Critical Essays on the Western Novel*. Boston, Mass.: G. K. Hall, 1980.

Slotkin, Richard. *Gunfighter Nation: The Myth of the Frontier in Twentieth Century America*. New York: Atheneum, 1992.

—Michelle C. Greenwald

**Western Star** by Stephen Vincent Benét (New York: Farrar & Rinehart, 1943) *poem*

Stephen Vincent BENÉT's *Western Star* was published in the year of his death at age forty-four. Intended as the first book of a nine-volume poem about the settling and growth of America, the completed portion of the unfinished poem treats only the English settlements in New England and Virginia during the colonial era. The poem of some 5,000 lines of mostly unrhymed verse won the poet his second PULITZER PRIZE.

### Source

Stroud, Parry. *Stephen Vincent Benet*. New York: Twayne, 1962.

—David G. Izzo

**Wexley, John** (1907–1985) *dramatist, social critic*

The politically liberal John Wexley wrote about the social issues of his time. *The Last Mile* (produced 1930) is a drama about the final hours of a man on death row. *They Shall Not Die* (produced 1934) is an impassioned play about the injustice done in the SCOTTSBORO CASE. Wexley's most important work of nonfiction is *The Judgement of Julius and Ethel Rosenberg* (1955), a militant defense of the couple executed for espionage. Wexley's book reflects the tenor of the time, when many liberals saw the Rosenbergs as persecuted by a reactionary United States government intent on finding Communist conspirators.

**Wharton, Edith** (1862–1937) *novelist, short-story writer*

*There are two ways of spreading light: to be the candle or the mirror that reflects it.*

—Yale University Lecture, 1913

Born Edith Newbold Jones in New York City on January 24, 1862, Edith Wharton spent most of her early childhood in Europe. She began her literary development "making up" stories at the age of six. Her aristocratic family belonged to the "old money" society of New York, into which Wharton made her debut at age seventeen. Despite her upbringing, with its emphasis on manners and education for which she was always grateful, Wharton criticized the materialism and values of the elite in her mature work. Her first literary efforts were poems, and a book of her poetry, *Verses* (1878), was published anonymously when she was still a teenager. In the 1880s she was able to place poems in *Atlantic Monthly*, *The Century*, *Harper's*, and *SCRIBNER'S MAGAZINE*. In 1885 she married Edward "Teddy" Robbins Wharton with whom she would have a troubled marriage and eventually divorce.

By the mid 1890s Wharton was experiencing nervous breakdowns, most likely caused by depression. As part of her therapy she was encouraged to write and soon dedicated her-





Edith Wharton, circa 1910

self to becoming an author. She collaborated with another writer on her first book-length prose work, *The Decoration of Houses* (1897). Two years later she published a well-received collection of short stories, *The Greater Inclination*, which includes several stories about unhappy marriages.

From 1901 to 1911, the Whartons alternately resided at the Mount, their home in Lenox, Massachusetts, and a Paris residence. During this time Wharton developed many of her literary friendships, the most notable of which was with Henry James. James encouraged and influenced Wharton's early works, and critics often compared her fiction to his. Her technique became increasingly original, and by the early twentieth century she had created her own style. Unlike James, Wharton was more interested in sociological exploration than in writing psychologically dense fiction.

By 1901 Wharton had conquered her bouts with depression. She published short stories and nonfiction articles in magazines, followed by her first novel, *The Valley of Decision*, in 1902. Her novel *THE HOUSE OF MIRTH* (1905) established Wharton as an important literary figure and sold better than

any other of her works. The novel sharply criticizes the debasement of people, especially women, and the power of money in turn-of-the-century New York society.

After the publication of *The House of Mirth*, Wharton began spending most of her time in France. While not as successful as her previous novel, *The Fruit of the Tree* (1907), which is set in a factory town in New England and aims at social reform, marks her first attempt at investigating life outside of upper-class New York. Her collection *The Hermit and the Wild Woman and Other Short Stories* (1908) explores themes of male dominance, female manipulation, and unhappy marriages. By 1911 the Whartons had separated and sold the Mount.

The publication of her next major novella *ETHAN FROME* (1911), which investigates marital discontent and the harsh realities of life in rural New England, brought mixed reviews and disappointing sales. While some reviewers commented favorably on Wharton's style, most believed the novella inferior to *The House of Mirth*, calling it bleak, crude, and amoral. Some critics again compared her work to Henry James's fiction, while others tried to place her within the context of female regional writing. Yet, Wharton had long since jettisoned the Jamesian qualities of her earlier works, and her novel clearly had higher aims than a regional audience. *Ethan Frome* is now regarded as one of her best works.

In 1912 Wharton briefly left her long-time publisher Scribners (See CHARLES SCRIBNER'S SONS), whom she blamed for poor sales of *Ethan Frome*, and published her next novel, *The Reef* (1912), with Appleton. A bold novel for its time, *The Reef* (1912) is about a mature man and woman, both raised in old New York, whose plan to marry is upset by their encounter with a young American woman who does not share their values. When the new publisher did not improve her sales, Wharton the following year renewed her relationship with Scribners and published *The Custom of the Country* (1913), a satirical novel attacking society on both sides of the Atlantic that reviewers found too cynical. During this same year Wharton's divorce from Teddy was finalized. In 1917 she published *Summer* which, like *Ethan Frome* and *The Fruit of the Tree*, was set in rural New England. A bildungsroman, *Summer* is about a young woman who experiences passion and must cope with its consequences. Wharton regarded the work highly, and modern critics agree.

In 1920 Wharton reached the height of her career when she published the novel often considered to be her best, *THE AGE OF INNOCENCE*, another satirical portrait of aristocratic New York society, for which she won the PULITZER PRIZE the following year. In the years that followed until her death on August 11, 1931, Wharton received many accolades, including an honorary doctorate degree from Yale and a Gold Medal from the National Institute of Arts and Letters, but her later publications are not her strongest and her popularity waned among critics and readers. With the rise of feminist literary criticism over the past few decades, however, scholars have reinvestigated her works. Her skillful focus on the

lives of women in the early twentieth century as well as the relevance of her themes have secured Wharton's place as one of the principal women writers in American literature.

—Stephanie Todd and Grace Wetzel

### Principal Books by Wharton

- Verses*, anonymous. Newport, R.I.: C. E. Hammett, 1878.  
*The Decoration of Houses*, by Wharton and Ogden Codman Jr. New York: Scribners, 1897.  
*The Greater Inclination*. New York: Scribners, 1899.  
*The Touchstone*. New York: Scribners, 1900.  
*Crucial Instances*. New York: Scribners, 1901.  
*The Valley of Decision*, 2 volumes. New York: Scribners, 1902.  
*Sanctuary*. New York: Scribners, 1903.  
*Italian Villas and Their Gardens*. New York: Century, 1904.  
*The Descent of Man and Other Stories*. New York: Scribners, 1904.  
*Italian Backgrounds*. New York: Scribners, 1905.  
*The House of Mirth*. New York: Scribners, 1905.  
*Madame de Treymes*. New York: Scribners, 1907.  
*The Fruit of the Tree*. New York: Scribners, 1907.  
*The Hermit and the Wild Woman, and Other Stories*. New York: Scribners, 1908.  
*A Motor-Flight Through France*. New York: Scribners, 1908.  
*Artemis to Acton and Other Verse*. New York: Scribners, 1909.  
*Tales of Men and Ghosts*. New York: Scribners, 1910.  
*Ethan Frome*. New York: Scribners, 1911.  
*The Reef*. New York: Appleton, 1912.  
*The Custom of the Country*. New York: Scribners, 1913.  
*Fighting France, from Dunkerque to Belfort*. New York: Scribners, 1915.  
*Xingu and Other Stories*. New York: Scribners, 1916.  
*Summer*. New York: Appleton, 1917.  
*The Marne*. New York: Appleton, 1918.  
*French Ways and Their Meaning*. New York & London: Appleton, 1919.  
*The Age of Innocence*. New York & London: Appleton, 1920.  
*In Morocco*. New York: Scribners, 1920.  
*The Glimpses of the Moon*. New York & London: Appleton, 1922.  
*A Son at the Front*. New York: Scribners, 1923.  
*Old New York*, 4 volumes. New York & London: Appleton, 1924.  
*The Mother's Recompense*. New York & London: Appleton, 1925.  
*The Writing of Fiction*. New York & London: Scribners, 1925.  
*Here and Beyond*. New York & London: Appleton, 1926.  
*Twelve Poems*. London: Medici Society, 1926.  
*Twilight Sleep*. New York & London: Appleton, 1927.  
*The Children*. New York & London: Appleton, 1928.  
*Hudson River Bracketed*. New York & London: Appleton, 1929.  
*Certain People*. New York & London: Appleton, 1930.  
*The Gods Arrive*. New York & London: Appleton, 1932.  
*Human Nature*. New York & London: Appleton, 1933.  
*A Backward Glance*. New York & London: Appleton-Century, 1934.



Frontispiece by Alonzo Kimball for Edith Wharton's 1907 novel *The Fruit of the Tree*. The caption is "He stood by her in silence, his eyes on the injured man."

- The World Over*. New York & London: Appleton-Century, 1936.  
*Ghosts*. New York & London: Appleton-Century, 1937.  
*The Buccaneers*. New York & London: Appleton-Century, 1938.  
*The Collected Short Stories of Edith Wharton*, 2 volumes, edited by R. W. B. Lewis. New York: Scribners, 1968.  
*Fast and Loose: A Novelette*, as David Olivieri, edited by Viola Hopkins Winner. Charlottesville: University Press of Virginia, 1977.  
*The Cruise of the Vanadis*, edited by Claudine Lesage. Amiens: Sterne Presses de L'Ufr Clerc Université Picardie, 1991.  
*Edith Wharton Abroad: Selected Travel Writings 1888–1920*, edited by Sarah Bird Wright. New York: St. Martin's Press, 1995.  
*The Uncollected Critical Writings*, edited by Frederick Wegener. Princeton: Princeton University Press, 1996.

### Studying Edith Wharton

Edith Wharton's career consists of three phases: the early years (1862–1904), the middle years (1905–1920), and the late years (1921–1937). The study of Wharton should begin



*First-day issue for the United States postage stamp honoring Wharton*

with her best works, all written during the middle years: *THE HOUSE OF MIRTH* (1911), *ETHAN FROME* (1911), *The Custom of the Country* (1913), *Summer* (1917), and *THE AGE OF INNOCENCE* (1920). Recommended works for a fuller appreciation of her career are *The Reef* (1912), *The Mother's Recompense* (1925), *Hudson River Bracketed* (1929), and *The Gods Arrive* (1932).

For a standard secondary introduction to Wharton, students should consult Carol J. Singley's *A Historical Guide to Edith Wharton* (Oxford: Oxford University Press, 2003), which includes a brief biography, contextual history, selected critical essays, a synopsis of critical trends, and an illustrated life chronology. Also recommended is Sarah Bird Wright's *Edith Wharton: A to Z* (New York: Facts on File, 1998), a compilation of text synopses and critical responses, correspondences, photographs and illustrations, and writings by Wharton.

Critical perspectives on particular works appear regularly in the *Edith Wharton Review*, published by the Edith Wharton Society. Recent criticism is also collected in *A Forward Glance: New Essays on Edith Wharton* (Newark: University of Delaware Press, 1999), edited by Clare Colquitt, Susan Goodman, and Candace Waid. Essays in this collection address intertextuality, class, gender, genre, and race, paying particular attention to Wharton's lesser-known works. *The Cambridge Companion to Edith Wharton*, edited by Millicent Bell (New York: Cambridge University Press, 1995), includes ten essays that treat both individual novels and overarching issues such as class in Wharton's fiction. Helen Killoran's *The Critical Reception of Edith Wharton* (Rochester: Camden House, 2001) charts trends in literary scholarship and criticism on Wharton from 1898 to the present.

Students seeking information on Wharton's life can consult the work of many biographers. The standard biography is R. W. B. Lewis's *Edith Wharton: A Biography* (New York, Evanston, San Francisco & London: Harper & Row, 1975).

Also valuable are Eleanor Dwight's *Edith Wharton: An Extraordinary Life* (New York: Harry N. Abrams, 1994) and Hermione Lee's *Edith Wharton* (London: Chatto & Windus, 2007), which presents Wharton's private and professional life in impressive detail. For condensed biographical and bibliographical chronologies, see Edgar F. Harden's *An Edith Wharton Chronology* (New York: Palgrave Macmillan, 2005).

The Edith Wharton Society website (<<http://www.wsu.edu/~campbelld/wharton/index.html>> viewed August 6, 2007) tracks current Wharton scholarship, and offers lists of recommended texts. The site provides biographical information, links to primary and secondary works, teaching resources, and news on conferences and essay collections. The main collections of Wharton's papers are at the Beinecke Library at Yale University, the Houghton Library at Harvard University, the Firestone Library at Princeton University, and the Lilly Library at the University of Indiana, Bloomington.

—Stephanie Todd and Grace Wetzel

### ***What Makes Sammy Run?* by Budd Schulberg**

(New York: Random House, 1941) *novel*

*What Makes Sammy Run?*, Budd SCHULBERG's first novel, tells the story of Smelka Glickstein, who rises from New York's ghetto to become Sammy Glick, powerful movie-studio boss and archetypal heel. Schulberg—whose father, B. P. Schulberg, was head of Paramount Studios (1925–1932)—had firsthand knowledge of Hollywood, where he grew up and then worked as a screenwriter. Set in the 1930s during the screenwriters' unionizing days, the novel is narrated by Al Mannheim, a New York Hollywood columnist, who first encounters Glick as a ferret-looking copyboy. The unscrupulous Sammy breaks promises, careers, and hearts in his successful drive to reach his pinnacle of power as the quintessential movie mogul. At the book's end he marries for true



love, only to discover that his wife will be using him as a convenient cover for her own sexual adventures. *What Makes Sammy Run?* outraged studio executives, and it was charged with anti-Semitism.

—Michael Edelson

***What Price Glory?*** by Laurence Stallings and Maxwell Anderson (produced 1924) *play*

*What Price Glory?* was the most successful of three collaborations between Laurence STALLINGS and Maxwell ANDERSON. Depicting the experiences of American soldiers in France during WORLD WAR I, the three-act comedy-drama opened on September 5, 1924, and ran for 435 performances.

Two career soldiers, Captain Flagg and First Sergeant Quirt, are friendly rivals and drinking buddies, a comic situation exacerbated when Flagg wins a leave in Paris while Quirt is left behind to command Flagg's company. Complications arise when Flagg returns to find that Quirt has become involved with Charmaine, a French village girl whom Flagg considers his girlfriend. The mood of the play turns more serious when the company is called to the front and Quirt is wounded. Veterans considered the play a credible representation of their wartime experiences, and audiences responded to its realistic situations, rough language, and broad humor. *What Price Glory?* was indicative of the deepening thematic seriousness of the Broadway stage in the 1920s and is regarded as the finest Broadway play to depict Americans in World War I.

#### Source

Brodwin, Stanley, "Some Kind of Damned Religion": A Reading of *What Price Glory?* by Maxwell Anderson and Laurence Stallings," in *Art, Glitter, and Glitz: Mainstream Playwrights and Popular Theatre in 1920s America*, edited by Arthur Gerwitz and James J. Kolb. Westport, Conn.: Praeger, 2004.

—James Fisher

**Wheelock, John Hall** (1886–1978) *poet, editor*

John Hall Wheelock was born in New York City and studied at Harvard, where he was recognized as the official poet of the class of 1908. Between 1905 and his death, Wheelock published more than a dozen volumes of poetry. His first important collection, *The Human Fantasy* (1911), appeared about the same time he was hired at Scribner's Bookstore in New York City, beginning a fifty-year association with CHARLES SCRIBNER'S SONS. Wheelock later worked as an editor for the publishing house under Maxwell PERKINS, whom he succeeded as senior editor. Wheelock was especially influential as the editor of the *Poets of Today* series (1954–1961). As a poet, Wheelock was a Romantic in the vein of William Wordsworth, Ralph Waldo Emerson, and Walt Whitman. His work ranges from the lyrical to the philosophical and mystical. His collections include *The Belovèd Adventure* (1912); *Dust and Light* (1919); *The Black*

*Panther* (1922); *The Bright Doom* (1927); *The Gardener* (1961), which won a Bollingen Prize; and *By Daylight and in Dream: New and Collected Poems, 1901–1970* (1970).

#### Source

Wheelock, John Hall. *The Last Romantic: A Poet Among Publishers: The Oral Autobiography of John Hall Wheelock*, edited by Matthew J. Bruccoli with Judith S. Baughman. Columbia: University of South Carolina Press, 2002.

***White Fang*** by Jack London (New York: Macmillan, 1906) *novel*

Jack LONDON began writing *White Fang* as a "companion book" to *THE CALL OF THE WILD* (1903), which traces a tame dog's reversion to wildness. In *White Fang*, a wild wolf dog is domesticated after he is rescued from a life in professional dogfights. This naturalistic novel (see NATURALISM) shows London's profound belief in the power of environment to shape character, as *White Fang* is transformed by the gentleness of his new master, Weedon Scott, a mining engineer, who takes him from the savage Yukon to his California ranch. *White Fang* shows his loyalty when he is severely wounded in saving Weedon's father, a judge, from an assault by an escaped convict—a man who has been transformed into a killer by the harsh treatment he has experienced.

#### Source

Watson, Charles N. *The Novels of Jack London: A Reappraisal*. Madison: University of Wisconsin Press, 1983.

**White, William Allen** (1868–1944) *editor, novelist*

William Allen White, a graduate of the University of Kansas, made his reputation as the editor and proprietor of his hometown newspaper, the *Emporia Daily and Weekly Gazette* (1895–1944). Although his newspaper never reached a circulation of more than 8,000, White became an influential journalist, first attracting national attention with his 1896 anti-Populist editorial "What's the Matter With Kansas?" White's fiction included the novels *A Certain Rich Man* (1909), about the corrupting influence of big business, and *In the Heart of a Fool* (1918), which contrasts the lives of an idealistic labor organizer and a politician interested only in power. In 1922 White won a PULITZER PRIZE for "To an Anxious Friend," an editorial defending journalistic freedom. His editorials were collected in such books as *The Editor and His People* (1924) and *Forty Years on Main Street* (1937). The posthumously published *The Autobiography of William Allen White* (1946) also won a Pulitzer.

#### Sources

Jernigan, E. Jay. *William Allen White*. Boston: Twayne, 1983.  
Quantic, Diane Dufva. *William Allen White*. Boise, Idaho: Boise State University, 1993.



Rich, Everett. *William Allen White: The Man from Emporia*. New York: Farrar & Rinehart, 1941.

**Widdemer, Margaret** (1897–1978) poet, novelist

Margaret Widdemer's first book was the best-selling novel *The Rose Garden Husband* (1915). Her first collection was *The Factories and Other Lyrics* (1917), in which she expressed outrage at the treatment of workers, especially child laborers. Her second collection, *Old Road to Paradise* (1918), more moderate in tone, won an American Poetry Society Prize, the early version of the PULITZER PRIZE. Widdemer's later work was criticized for sentimentality. In her memoir *Golden Friends I Had* (1964), she recalls such writers as Edna St. Vincent MILLAY, Joyce KILMER, Thornton WILDER, Ezra POUND, T. S. ELIOT, and F. Scott FITZGERALD.

**Source**

Overton, Grant. *Margaret Widdemer*. New York: Farrar & Rinehart, 1930.

***The Wife of His Youth and Other Stories of the Color Line*** by Charles W. Chesnutt (New York: Houghton, Mifflin, 1899) collection

Charles W. CHESNUTT's second story collection, *The Wife of His Youth and Other Stories of the Color Line* is made up of nine stories set in Ohio and North Carolina, the two states in which he spent most of his life. They include characters who are like himself: middle-class, mixed-race African Americans, most notably in the title story as well as "A Matter of Principle" and "Her Virginia Mammy." The racial themes include interracial marriage in "Uncle Wellington's Wives" and frequent and thoughtful looks at the effects of Jim Crow and segregation throughout the United States in the era of Reconstruction.

**Source**

McWilliams, Dean. *Charles W. Chesnutt and the Fictions of Race*. Athens: University of Georgia Press, 2002.

—Monica F. Jacobe

**Wilder, Laura Ingalls** (1867–1957) novelist, children's writer

*I wanted the children now to understand more about the beginning of things, to know what is behind the things they see—what it is that made America as they know it.*

—Speech, 1937

One of the best-loved American writers of the twentieth century, Laura Ingalls Wilder contributed to the historical memory of the nation through her fiction. The second of five children, Wilder in her early sixties began chronicling

her childhood experiences traveling in a covered wagon and growing up in pioneer America. Her historical fiction continues to please new generations of readers.

Wilder achieved success with her first novel, *Little House in the Big Woods* (1932), set in her native Pepin, Wisconsin, which covers a year in the life of a fictionalized version of her parents and siblings. After *Farmer Boy* (1933), which Wilder based on the experiences of her husband, Almanzo Wilder, Wilder returned to the Ingalls, taking readers on the family's eventful journey; south to Independence, Kansas; north to Walnut Grove, Minnesota; and west to South Dakota in *Little House on the Prairie* (1935), *On the Banks of Plum Creek* (1937), *By the Shores of Silver Lake* (1939), *The Long Winter* (1940), *Little Town on the Prairie* (1941), and *These Happy Golden Years* (1943). Wilder appealed to her young readers by writing each book in a style and reading level appropriate to Laura, the child heroine. As Laura grows older and becomes more mature, the books become more stylistically complex. In *Little House in the Big Woods*, Laura is a child of five and thinks and reacts appropriately. In the last book in the series, *These Happy Golden Years*, Laura marries. The posthumously published *The First Four Years* (1971) covers the early years of Laura's marriage.

*Little House on the Prairie*, the most widely recognized title of the "Little House" series, takes readers into the day-to-day hardships and joys of a homesteading family. Wilder describes an era where children spoke with respect to their elders, did demanding chores with pride, and strove to do well in their studies. The novels, with their message of the hardworking, courageous Ingalls family triumphing over difficulties sold well even during the depth of the GREAT DEPRESSION and have enjoyed an enduring legacy.

**Sources**

Anderson, William. *Laura Ingalls Wilder: A Biography*. New York: HarperCollins, 1992.

Giff, Patricia Reilly. *Laura Ingalls Wilder: Growing Up in the Little House*. New York: Viking, 1987.

Mara, Will. *Laura Ingalls Wilder*. New York: Children's Press, 2003.

—Christine Marie Hilger

**Wilder, Thornton** (1897–1975) playwright, novelist

*I am not interested in the ephemeral—such subjects as the adulteries of dentists. I am interested in those things that repeat and repeat and repeat in the lives of the millions.*

—*Conversations with Thornton Wilder* (1992)

One of the most versatile writers in American letters, Thornton Wilder was the author of plays, novels, screenplays, essays, librettos, and journals. He remains the only writer to win a PULITZER PRIZE in both drama and fiction.

Born in Madison, Wisconsin, Wilder spent part of his childhood in China, where his father served as a diplomat. He attended Oberlin College for two years and served in the United States Army Coast Artillery Corps during WORLD WAR I before he graduated from Yale University in 1920. After eight months studying at the American Academy in Rome, he taught French at the Lawrenceville School in New Jersey from 1921 to 1928. During this period he also attended Princeton University, earning a master's degree in French literature in 1926.

Wilder began his professional writing career while he was a full-time teacher. His first novel, *The Cabala* (1926)—which treated an American's year abroad in Rome—was well received and served as an entrée into the world of writers, critics, and intellectuals. During the 1920s he met leading writers, including George Bernard Shaw, F. Scott FITZGERALD, Ernest HEMINGWAY, and the critic Edmund WILSON. His second novel, *The Bridge of San Luis Rey* (1927), examines the theological significance of the deaths of five travelers when a bridge in eighteenth-century Peru collapses. It won the PULITZER PRIZE and became an international best-seller, establishing Wilder among the most promising young writers of the 1920s. After quitting his teaching job, he traveled in Europe, lectured in America, and published his third novel, *The Woman of Andros*, in 1930, the same year he accepted a teaching position at the University of Chicago.

Scholars generally agree that proletarian critic Michael GOLD's attack on *The Woman of Andros*—which was set in ancient Greece—for not dealing with contemporary socioeconomic issues inspired Wilder to write his first works with American settings, characters, and themes: *The Long Christmas Dinner and Other Plays in One Act* (1931), followed by his first novel set in America, *Heaven's My Destination* (1935). Three of the one-act plays employed the nonrealistic theatrical style that Wilder made famous in his three major plays. Wilder became close friends with Gertrude STEIN after she lectured at the University of Chicago in 1934.

In 1936 Wilder left teaching to turn his attention to writing for the stage. In a remarkably productive five years, he produced his three famous full-length plays. *OUR TOWN* (produced 1938), which won Wilder his first Pulitzer Prize in drama, was followed by another Pulitzer Prize-winning drama, *THE SKIN OF OUR TEETH* (1942). Wilder's farce *The Merchant of Yonkers* (produced 1938) was a critical and commercial failure; however, slightly revised and retitled *The Matchmaker*, it became a hit when it was produced in 1955. He also wrote the first draft of the screenplay for director Alfred Hitchcock's movie *Shadow of a Doubt* (1943).

After the Japanese attack on Pearl Harbor drew the United States into WORLD WAR II, Wilder enlisted and was given the rank of captain in Army Air Force Intelligence. After the war he struggled to complete works except for his epistolary

novel about Julius Caesar, *The Ides of March* (1948). An incomplete series of one-act plays expresses a darker view of life than is evident in his earlier works, which perhaps reflects the aftereffects of his war experience and his reaction to the deaths of his mother and Gertrude Stein. During the 1960s Wilder's health began to fail, though he still managed to produce his longest novel, *The Eighth Day* (1967), which won the National Book Award. He published his last novel, *Theophilus North*, in 1973, and died in his sleep at his home in Hamden, Connecticut in 1975.

Wilder was a philosophical writer who in his creative work views life simultaneously from the perspective of the microcosm and the macrocosm. His great themes are the suffering of the human heart, the effects of the passage of time on individuals and families, and the progress of human civilization despite threats to its survival. Though his writing is often intellectually challenging as well as moving, Wilder also has the ability to make his audiences and readers laugh. While he holds a higher position in drama than he does in fiction, *The Bridge of San Luis Rey* continues to be cited in lists of the greatest novels of the twentieth century.

Although some critics have accused Wilder of sentimentality and reacted against the generally religious, often specifically Christian belief that informs most of his works, Wilder's use of sentiment and exploration of spiritual issues almost certainly accounts in some measure for his popularity. People wonder about the meaning of life, and Thornton Wilder movingly wrote about it.

—Lincoln Konkle

### Principal Books by Wilder

*The Cabala*. New York: A. & C. Boni, 1926.

*The Bridge of San Luis Rey*. New York: A. & C. Boni, 1927.

*The Angel That Troubled the Waters and Other Plays*. New York: Coward-McCann, (1928)—comprises *Nascunter Poetae, Prosperina and the Devil, Fanny Otcott, Brother Fire, The Penny That Beauty Spent, The Angel on the Ship, The Message and Jehanne, Childe Roland to the Dark Tower Came, Centaurs, Leviathan, And the Sea Shall Give Up Its Dead, Now the Servant's Name Was Malchus, Mozart and the Gray Steward, Hast Thou Considered My Servant Job?, The Flight into Egypt, and The Angel That Troubled the Waters*.

*The Woman of Andros*. New York: A. & C. Boni, 1930.

*The Long Christmas Dinner and Other Plays in One Act*. New York: Coward-McCann / New Haven: Yale University Press, 1931)—comprises *The Long Christmas Dinner, Queens of France, Pullman Car Hiawatha, Love and How to Cure It, Such Things Only Happen in Books, and The Happy Journey to Trenton and Camden*.

*Lucrece*, adapted from André Obey's *Le Viol de Lucrece*. Boston & New York: Houghton Mifflin, 1933.

*Heaven's My Destination*. New York & London: Harper, 1935.

*Our Town*. New York: Coward-McCann, 1938.

- The Merchant of Yonkers*. New York & London: Harper, 1939.  
*The Skin of Our Teeth*. New York & London: Harper, 1942.  
*Our Century*. New York: Century, 1947.  
*The Ides of March*. New York & London: Harper, 1948.  
*The Drunken Sisters*. New York, Hollywood, London & Toronto: S. French, 1957.  
*The Matchmaker*. New York, Hollywood, London & Toronto: S. French, 1957.  
*Plays for Bleecker Street*, 3 volumes. New York: S. French, 1960–1961)—comprises *Infancy*, *Childhood*, and *Someone from Assisi*.  
*The Eighth Day*. New York, Evanston, Ill. & London: Harper & Row, 1967.  
*Theophilus North*. New York, Evanston, Ill., San Francisco & London: Harper & Row, 1973.  
*The Alcestiad*. New York, Hagerstown, Md., San Francisco & London: Harper & Row, 1977.  
*American Characteristics and Other Essays*, edited by Donald Gallup. New York, Hagerstown, Md., San Francisco & London: Harper & Row, 1979.  
*The Journals of Thornton Wilder, 1939–1961*, edited by Gallup. New Haven, Conn.: Yale University Press, 1985.

### Studying Thornton Wilder

Though Thornton Wilder wrote some twenty plays and seven novels, most students will be served fully by the works in two collections: *Three Plays: Our Town, The Skin of Our Teeth, The Matchmaker* (New York: Harper, 1957) comprises his best-known dramatic works, and *A Thornton Wilder Trio: The Cabala, The Bridge of San Luis Rey, The Woman of Andros* (New York: Criterion 1956) comprises his best-known novels. The Library of America volume, *Thornton Wilder: Collected Plays and Writings on the Theatre* (2007) is easily accessible; it includes the three plays in the Harper volume plus a screenplay (*Shadow of a Doubt*), lesser plays, and Wilder's essays on the theatre.

There are three biographies of Wilder, Richard H. Goldstone, *Thornton Wilder: An Intimate Portrait*. New York: Saturday Review Press/Dutton, 1975) by his bibliographer; Linda Simon, *Thornton Wilder: His World*. Garden City, N.Y.: Doubleday, 1979) by a Skidmore College professor who has written other literary biographies; and Gilbert A. Harrison, *The Enthusiast: A Life of Thornton Wilder*. New Haven: Ticknor & Fields, 1983), by a former editor of *The New Republic*. Harrison's biography is regarded as the best of the three. *The Journals of Thornton Wilder, 1939–1961*, edited by Donald Gallup. 1985) is a first resource for serious students.

Richard H. Goldstone and Gary Anderson, *Thornton Wilder: An Annotated Bibliography of Works by and about Thornton Wilder*. New York: AMS Press, 1982) is the primary bibliography to consult. Claudette Walsh, *Thornton Wilder: A Reference Guide, 1926–1990*. New York: G. K. Hall, 1993) is preferable for secondary works, though it must be supple-

mented with the MLA International Bibliography for works published since 1990.

*Conversations with Thornton Wilder*, edited by Jackson R. Bryer (Jackson: University Press of Mississippi, 1992) is an excellent place to begin study of Wilder's work, as the interviews included there allow students to get a sense of Wilder's artistic goals. *Thornton Wilder: A Comprehensive Research and Study Guide*, edited by Harold Bloom (Philadelphia: Chelsea House, 2003) and *Critical Essays on Thornton Wilder*, edited by Martin Blank (New York: G. K. Hall, 1996) are useful collections of critical articles. Richard Burbank's revised *Thornton Wilder* (New York: Twayne, 1978) and David Castronovo's *Thornton Wilder* (New York: Ungar, 1986) are serviceable overviews of his career. Students seeking a fuller study might try Lincoln Konkle's *Thornton Wilder and the Puritan Narrative Tradition* (Columbia: University of Missouri Press, 2006). Donald Haberman's *Our Town: An American Play* (Boston: Twayne, 1989) provides a basic approach to Wilder's most popular play, and Haberman's *The Plays of Thornton Wilder* (Middletown, Conn.: Wesleyan University Press, 1967) remains a useful book despite being dated.

### Williams, Ben Ames (1889–1953) novelist, short-story writer

A graduate of Dartmouth College in 1910, Ben Ames Williams was a popular writer of his time, publishing some forty books between 1919 and 1953. While working as a journalist in Boston, Williams began publishing his fiction in PULP MAGAZINES but was able in 1917 to place his first story in THE SATURDAY EVENING POST. During his career he published some 135 stories, 35 serials, and 7 articles with the magazine. He often wrote of rural Maine but was also known for his detective stories such as *The Silver Forest* (1926), *The Dreadful Night* (1928), and *Money Musk* (1932). His works include *House Divided* (1947) and *The Unconquered* (1953), epic novels about the Civil War and its effects.

### Williams, Tennessee (1911–1983) playwright

*Maybe we are a long way from being made in God's image, but [ . . . ] there has been some progress since then! Such things as art—as poetry and music—such kinds of new light have come into the world since then! In some kinds of people some tenderer feelings have had some little beginning! That we have got to make grow! And cling to, and hold as our flag. In this dark march toward whatever it is we're approaching. . . . Don't—don't hang back with the brutes!*

—A Streetcar Named Desire (1947)

Thomas Lanier Williams III was born on March 26, 1911, into a troubled Southern family: an emotionally absent fa-





Tennessee Williams, 1955

ther, an overbearing mother, and a sister tormented by mental illness. He spent his early childhood in his mother's native Mississippi before the family moved to St. Louis in 1919. The most significant relationship of Williams' life was with his sister, Rose, who suffered from paranoid schizophrenia. She became a model for many of the playwright's tragic female characters. Her small bedroom featured a delicate collection of glass animals and looked out onto a dead-end alley where neighborhood dogs often cornered and killed cats. After visiting his sister in a sanitarium, Williams recorded in his notebooks "Life—life—how incomprehensibly brutal you can be—why?—That question is much too old. It does no good to repeat these old questions—except in art when we can give them some kind of poetic expression." Williams, who had begun his college career at the University of Missouri, was attending Washington University in St. Louis when a lobotomy was performed upon Rose in 1937 as a treatment for her illness. The procedure left Rose becalmed but permanently delusional. Throughout his life Williams suffered from guilt at his self-described abandonment of his sister, and he also feared for his own emotional stability. After his sister's brain opera-

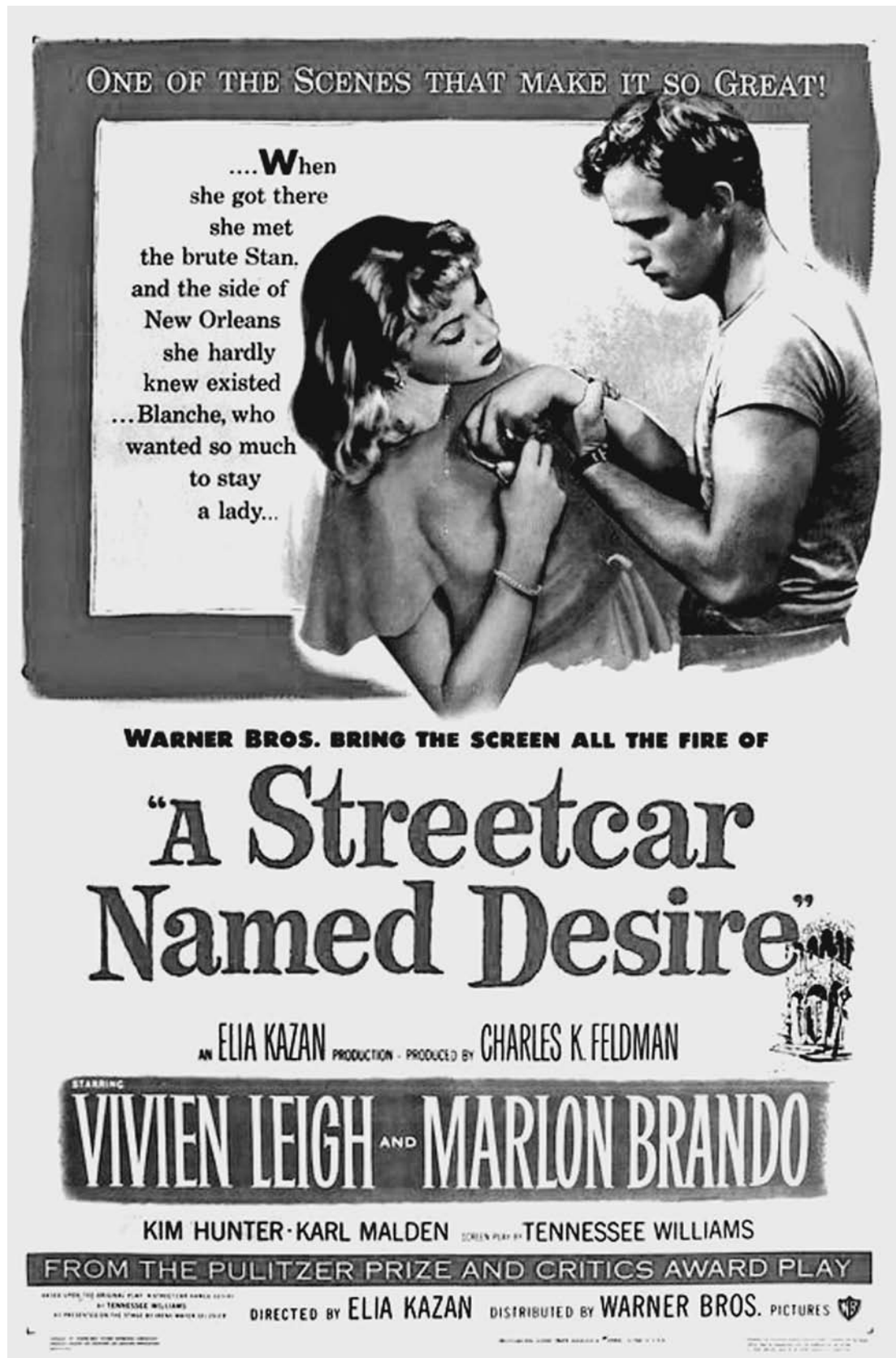
tion Tom Williams rechristened himself Tennessee, distancing himself both artistically and emotionally from his past.

In 1938 Williams won a playwriting contest sponsored by the GROUP THEATRE with *American Blues*, a collection of short plays. During WORLD WAR II Williams led a nomadic existence traveling throughout the United States. His first professionally produced play *Battle of Angels* (produced 1940) closed during its out-of-town preview in Boston. Williams later revised it as *Orpheus Descending* (produced 1957). While he worked briefly in Hollywood as a screenwriter for MGM he began a screenplay about his family titled "The Gentleman Caller," which he later revised into *THE GLASS MENAGERIE*. On December 26, 1944, this autobiographical play opened in Chicago to great popular and critical acclaim. Through a montage of scenes the play dramatizes Williams's troubled relationship with his parents and offers a sensitive portrait of his sister. Playwright William Inge recalled the production as "one of the greatest experiences of my life" because "it enabled me for the first time to see the true dynamics between life and art."

Rose's mental breakdown also served as the inspiration for Williams's *A Streetcar Named Desire* (produced 1947), an examination of the tragic effects of uncontrollable passion that won the PULITZER PRIZE for best drama. The play's sexual frankness and brutality caused great controversy. In a 1975 interview Williams claimed that "God exists in our understanding of each other, and in our acts based upon our understanding." Characters become monsters in Williams plays when they reject or abuse the tenderness offered to or expected by others. The often irreconcilable and violent struggle between the desire for creation and the desire for destruction fuels Williams's tragedies. Some observers have criticized the playwright for depicting too often—and too empathetically—the barbaric side of humanity. As an explanation Williams often quoted the Roman playwright Terence: "Nothing human is alien to me." Williams's plays serve as dramatic metaphors for the tragic fate of a sensitive individual—one with "tenderer feelings"—preyed upon by a monster-filled world.

Williams received his second Pulitzer Prize for *Cat on a Hot Tin Roof* (produced 1955), an examination of a wealthy Southern family corrupted by the "odor of mendacity." The character of Big Daddy can be seen as a portrait of Williams's overbearing father. In *Suddenly Last Summer* (produced 1958), the playwright's most personal play after *The Glass Menagerie*, Williams dramatized the horror of Rose's madness and its equally nightmarish "cure." *Sweet Bird of Youth* (produced 1959) contrasts the artificial life of a Hollywood star with the political corruption of a small southern town. *Night of the Iguana* (produced 1961) examines the allure and escapism of sexual indulgence. Although Williams primarily wrote tragedies, he did produce two successful comedies, *The Rose Tattoo* (produced 1951) and *Period of Adjustment* (produced 1959).





Poster from the 1951 movie made from Williams's play first produced on stage in 1947

Williams's dramas dominated the Broadway stage during the 1940s and 1950s. As he became uncomfortable with his fame and the conservatism of American culture, Williams spent much of his adult life abroad, using Key West, Florida, as his U.S. base. Beginning in 1947 Williams lived intermittently with Frank Merlo until Merlo's death in 1963. He also formed significant and often troubled friendships with writers William Inge, Truman Capote, Gore Vidal, and Carson McCullers. In the 1960s and 1970s Williams experimented with dramatic techniques while battling alcohol and drug addiction. In fall 1969 he suffered a nervous collapse and was hospitalized. Williams continued to write for the stage until his death, but never equaled his earlier commercial or critical success.

Tennessee Williams is one of the most celebrated playwrights of the twentieth century, rivaled among Americans only by Eugene O'Neill and Arthur Miller. His drama successfully combines the epic vision of O'Neill and the social criticism of Miller with a startling sensitivity for human suffering. Like O'Neill, Williams followed the ancient Greek model of depicting flawed tragic heroes waging losing battles against capricious gods. As did the Greeks he describes rather than depicts gruesome events, thereby intensifying their horror in the audience's imagination. His characters suffer the classic tragic punishments of exile, insanity, and death for violating ancient taboos. Following Aristotle's famous instruction, his plays inspire both pity and fear.

Williams's work is distinguished by his sensitive as well as brutal depictions of character and by his poetic dialogue. Director Harold Clurman notes that in the author's plays "It is the 'peculiar people,' the unprotected, the innocently sincere, the injured, the estranged, the queer, the defenseless, the abandoned, the maimed whom Williams redeems by his compassion." In an epitaph for Williams, who died on February 25, 1983, playwright David Mamet described Williams's plays as "the greatest dramatic poetry of the American language."

—Park Bucker

### Principal Books by Williams

- Battle of Angels*. New York: New Directions, 1945.  
*The Glass Menagerie*. New York: Random House, 1945.  
*27 Wagons Full of Cotton and Other One-Act Plays*. Norfolk, Conn.: New Directions, 1946—includes *27 Wagons Full of Cotton*, *The Purification*, *The Lady of Larkspur Lotion*, *The Last of My Solid Gold Watches*, *Portrait of a Madonna*, *Auto-Da-Fé*, *Lord Byron's Love Letter*, *The Strangest Kind of Romance*, *The Long Goodbye*, *Hello from Bertha*, *This Property Is Condemned*, *Talk to Me Like the Rain and Let Me Listen*, and *Something Unspoken*.  
*You Touched Me!* by Williams and Donald Windham. New York: S. French, 1947.  
*A Streetcar Named Desire*. New York: New Directions, 1947.  
*Summer and Smoke*. New York: New Directions, 1948.

- The Roman Spring of Mrs. Stone*. New York: New Directions, 1950.  
*The Rose Tattoo*. New York: New Directions, 1951.  
*Camino Real*. Norfolk, Conn.: New Directions, 1953.  
*Cat on a Hot Tin Roof*. New York: New Directions, 1955.  
*Baby Doll*. New York: New Directions, 1956.  
*Orpheus Descending with Battle of Angels*. New York: New Directions, 1958.  
*Suddenly Last Summer*. New York: New Directions, 1958.  
*Sweet Bird of Youth*. New York: New Directions, 1959.  
*Period of Adjustment*. New York: New Directions, 1960.  
*The Night of the Iguana*. New York: New Directions, 1961.  
*The Milk Train Doesn't Stop Here Anymore*. Norfolk, Conn.: New Directions, 1963.  
*Eccentricities of a Nightingale and Summer and Smoke*. New York: New Directions, 1964.  
*Kingdom of Earth (The Seven Descents of Myrtle)*. New York: New Directions, 1967.  
*The Two-Character Play*. New York: New Directions, 1969.  
*Small Craft Warnings*. New York: New Directions, 1972.  
*Out Cry*. New York: New Directions, 1973.  
*Memoirs*. Garden City, N.Y.: Doubleday, 1975.



Front cover of the MGM campaign book for the 1964 movie version of Williams's 1961 play

*Vieux Carré*. New York: New Directions, 1979.

*A Lovely Sunday for Crève Coeur*. New York: New Directions, 1980.

*Collected Stories*. New York: New Directions, 1985.

*The Red Devil Battery Sign*. New York: New Directions, 1988.

*Something Cloudy, Something Clear*. New York: Dramatists Play Service, 1995.

### Studying Tennessee Williams

Tennessee Williams published more than twenty full-length plays in his lifetime as well as novels, short stories, poems, and scores of one-act plays. A study of Williams should begin with his first two masterpieces, *THE GLASS MENAGERIE* (1945) and *A Streetcar Named Desire* (1947). Williams provided readers with much information on the autobiographical sources and thematic intentions of his plays in their published introductions. He explains the background of *The Glass Menagerie* in the essay "The Author Tells Why It Is Called 'The Glass Menagerie,'" a commentary he originally wrote for newspaper publication that is reprinted in the illustrated chronicle *Tennessee Williams*, edited by Margaret A. Van Antwerp and Sally Johns (Dictionary of Literary Biography Documentary Series, volume 4. Detroit: Brucoli Clark/Gale Research, 1984). Williams initially explored the theme of the play in his short story "Portrait of a Girl in Glass," which is included in *Collected Stories* (New York: New Directions, 1985). Similarly, Williams used the one-act-play form as a workshop for *A Streetcar Named Desire*. Both "The Lady of Larkspur Lotion" and "Portrait of a Madonna" feature early versions of Blanche DuBois. Other autobiographical information can be found in his *Memoirs* (1975); his published interviews, *Conversations with Tennessee Williams*, edited by Albert J. Devlin (Jackson: University of Mississippi Press, 1986); his essay collection *Where I Live* (1978); and in four letter collections: *Tennessee Williams' Letters to Donald Windham, 1940–1965*, edited by Donald Windham (New York: Holt, Rinehart & Winston, 1977), *Five O'Clock Angel: Letters of Tennessee Williams to Maria St. Just, 1948–1982* (New York: Knopf, 1990), and in the two-volume collection *The Selected Letters of Tennessee Williams*, edited by Devlin and Nancy M. Tischler (New York: New Directions, 2000–2004). Recommended biographies are Donald Spoto's *The Kindness of Strangers: The Life of Tennessee Williams* (Boston: Little, Brown, 1985) and Lyle Leverich's *Tom: The Unknown Tennessee Williams* (New York: Crown Publishers, 1995).

Williams sometimes reworked an entire play if it failed in its initial production. The original and revised versions allow readers to trace the author's revisions. Students can also study how the playwright transformed a work of the theater from the one-act *27 Wagons Full of Cotton* into the screenplay *Baby Doll*. Any student of dramatic literature should also consider the original production of a play, and how the rehearsal process affects the evolution of a text. Williams often credited much of the success of his plays to their directors and per-

formers. Based on the suggestions of director Elia Kazan, Williams completely revised the third act of *Cat on a Hot Tin Roof*, but when he published the play he included both versions. Brenda Murphy chronicles Kazan's effect on Williams's plays in *Tennessee Williams and Elia Kazan: A Collaboration in the Theatre* (Cambridge & New York: Cambridge University Press, 1992). Interviews with many interpreters of Williams's plays have been collected by Mike Steen in *A Look at Tennessee Williams* (New York: Hawthorn, 1969). Facsimiles of programs, photographs of productions, and other theatrical memorabilia are collected in *The World of Tennessee Williams*, edited by Richard F. Leavitt (New York: Putnam, 1978). The volume also reproduces much of Williams's artwork.

A study of Williams's plays benefits from comparison with other American playwrights, particularly Lillian HELLMAN, William Inge, Edward Albee, and Lanford Wilson. Students should also examine the influences of William Shakespeare, August Strindberg, and Anton Chekhov—Williams's favorite playwright—on his work. Nondramatic influences on Williams include Emily Dickinson, D. H. Lawrence, and Hart CRANE. Middle Tennessee State University publishes *The Tennessee Williams Annual Review* and many of its issues are available on-line (<[www.tennesseewilliamsstudies.org/](http://www.tennesseewilliamsstudies.org/)> viewed August 6, 2007). A substantial collection of Williams's papers is at the Humanities Research Center, the University of Texas at Austin.

—Park Bucker

**Williams, William Carlos** (1883–1963) *poet, novelist, short-story writer, critic, autobiographer*

*As a writer, I have been a physician, and as a physician a writer.*

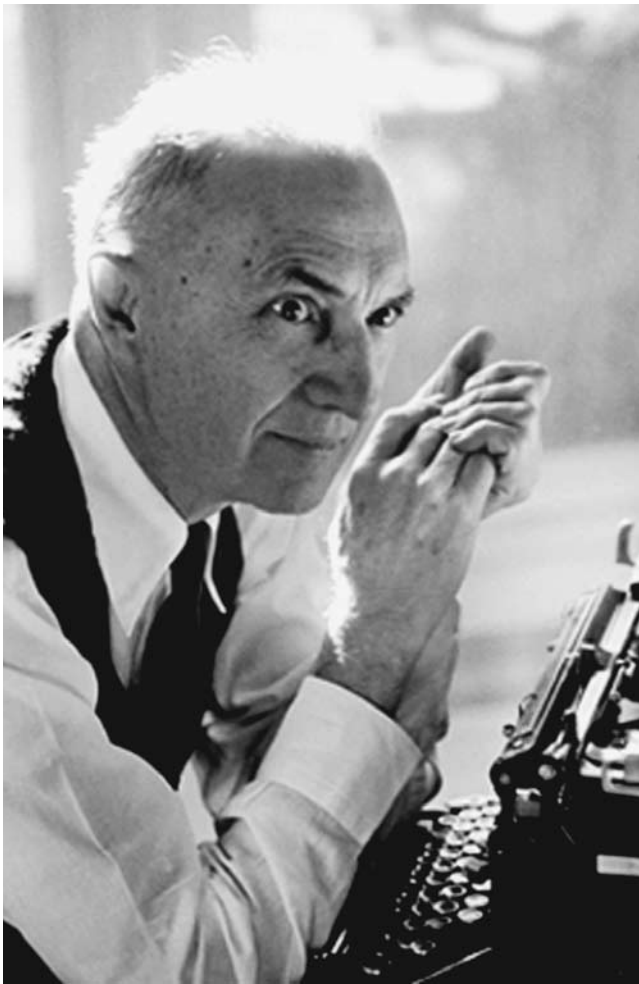
—*The Autobiography* (1951)

William Carlos Williams is one of the outstanding poets of the modernist movement (see MODERNISM) in American literature. His poetry ranges from the briefest of lyrics to the epic poem *Paterson*. The versatile Williams is also known for his stories, novels, sketches, essays, and autobiography. In his career he wrote twenty-three volumes of poetry, five collections of short fiction, six novels, seven books of nonfiction, and five plays. Throughout, he strove to create an American art, to write in "the American idiom"—a fresh, immediate style opposed to that of T. S. ELIOT, who believed in writing self-consciously within an established tradition derived from Europe.

Born September 17, 1883, in Rutherford, New Jersey, to an English-born father who never changed his British citizenship and a mother of French, Dutch, Spanish, and Jewish heritage who was born in Puerto Rico, Williams learned to appreciate cultural diversity from a young age, and his parents as well as his English grandmother figure in his poetry.



As a youth he attended public schools in Rutherford, the city in which he lived almost all of his life, but his mother took him and his younger brother abroad to Europe in 1897, where he attended private schools. Upon their return to the United States, Williams went to Horace Mann High School in New York City, where he began to develop literary aspirations. He then studied medicine at the University of Pennsylvania, where he met his lifelong friend Ezra POUND and the painter Charles Demuth. Painting became an influence on his writing and a subject of his poetry. Pound's influence on Williams was crucial to his early development as a poet. When Williams had his first volume of verse—conventional imitations of nineteenth-century forms—privately published as *Poems* (1909), Pound was blunt in his criticism: “There are fine lines in it, but nowhere I think do you add anything to the poets you have used as models.” In *Selected Essays* (1954) Williams writes about others whose work was influential in his development, writers such as James Joyce, Mari-



William Carlos Williams, 1954

anne MOORE, and Kenneth Burke and artists such as Pieter Brueghel and Henri Matisse.

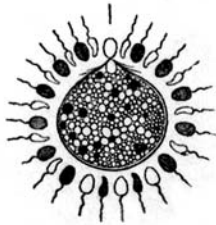
Williams began medical practice in Rutherford in 1910 and continued as a family doctor for forty years. He was already dedicated to a career as a poet as well, and often, as he records in *The Autobiography* (1951), he used his typewriter between patients to quickly produce a poem. Influenced by the tenets of IMAGISM, he began publishing poems in Harriet MONROE's *POETRY* and other periodicals as well as his own books, including the collections *Al Que Quiere!* (1917), *Sour Grapes* (1921), and *Spring and All* (1923). Poems such as “The Red Wheelbarrow,” “This Is Just to Say,” and “The Yachts,” which appear in virtually all the standard anthologies of American literature, exemplify his use of compact four-to-six-syllable lines and common, everyday words that present evocative visual images without any apparent editorializing. Williams later formulated his aesthetic in his famous pronouncement: “No ideas but in things.”

Williams's poetry is characterized by an innovative use of language. He was fond of metrical irregularity and often used the “variable foot,” a technique that allowed him to fragment lines of poetry to emphasize places, phrases, or individual words. Sometimes the lines are divided according to grammatical units, but often they are designed to demonstrate an idea, such as the fragmentation of modern life through the use of broken lines and flashes of incomplete thought. His poetry communicates the impression of an animated painting or photograph, combining visual and aural patterns to create meaning, not to instruct or moralize but rather to convey the importance and beauty in common experiences. During the 1920s and into the 1930s Williams achieved little recognition and did not significantly influence the progress of American poetry. His verse began to attract more attention when his *Collected Poems: 1921–1931* (1934) was published by Objectivist Press (see OBJECTIVISM) organized by his friends George OPPEN, Pound, Louis ZUKOFSKY, Carl Rakoski, and Charles REZNIKOFF.

Williams turned to prose in the short novel *The Great American Novel* (1923); the collection of essays *In the American Grain* (1925), in which he treated figures important to American heritage and history, paying tribute not merely to North American culture but also to the Aztecs and the peoples of Mesoamerica; and his first full-length novel, *A Voyage to Pagany* (1928), which was based on a trip to Europe he took in 1924. He collected short stories in *The Knife of the Times and Other Stories* (1932) and *Life Along the Passaic River* (1938). His practice as a doctor brought an authenticity to stories such as “The Use of Force.” With extraordinary economy, this brief story portrays a doctor's fluctuating emotions as he tries to preserve a professional manner while treating a headstrong young girl. His profession in medicine had a profound relation to his poetry as well. The struggles and characters of his pa-



# KORA IN HELL: IMPROVISATIONS



By WILLIAM CARLOS WILLIAMS

Cover for Williams's 1920 collection of experimental prose passages

tients, often poor immigrants, are portrayed in his writing, especially in his expression of the American experience. He wrote in detail and with emotion about the women especially, whose babies he delivered and whose enduring strength he admired. In 1937 he published *White Mule*, the first novel in a trilogy that he continued with *In the Money* (1940) and *The Build-Up* (1952).

In the 1940s Williams embarked on his great urban epic *Paterson*, published in five volumes from 1946 to 1958. The city, the history of New Jersey, and the poet's sensibility all meld together in an historical and aesthetic work that is reminiscent of John Dos Passos's *U.S.A.* in its use of newspaper accounts, letters, and histories. By the late 1950s Williams's central place in American poetry was beginning to be hailed by poets such as Denise Levertov, Allen Ginsberg, Robert Lowell, and Paul Blackburn, and his collection *Pictures from Brueghel* (1962) won a PULITZER PRIZE. He is now regarded as one of the great American poets of the twentieth century.

—Lori Shores

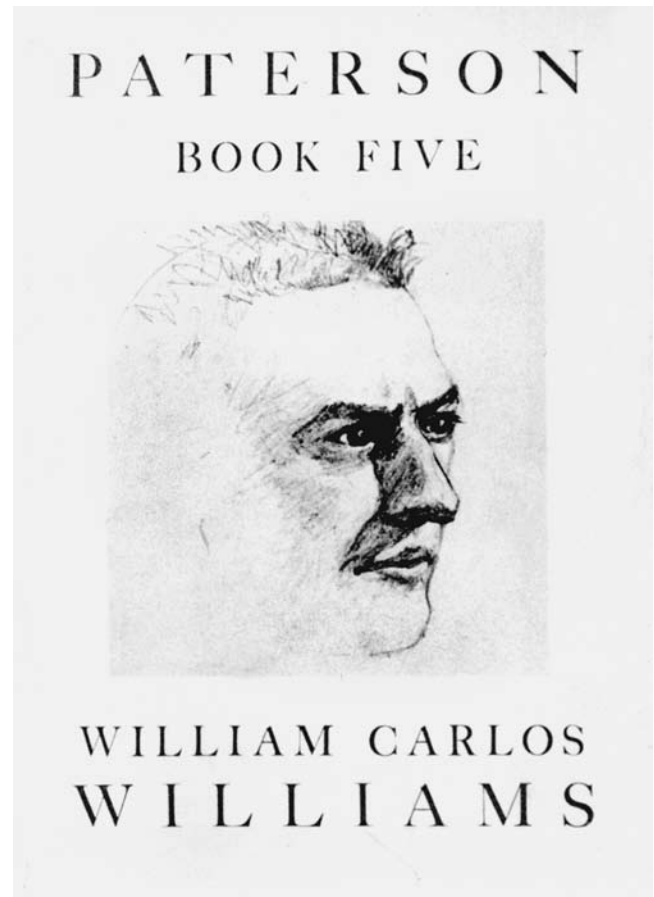
## Principal Books by Williams

- Poems*. Rutherford, N.J.: Privately printed, 1909.  
*The Tempers*. London: Elkin Mathews, 1913.  
*Al Que Quiere!* Boston: Four Seas, 1917.  
*Kora in Hell: Improvisations*. Boston: Four Seas, 1920.  
*Sour Grapes*. Boston: Four Seas, 1921.  
*The Great American Novel*. Paris: Three Mountains Press, 1923.  
*Spring and All*. Paris: Contact Editions, 1923.  
*GO GO*. New York: Monroe Wheeler, 1923.  
*In the American Grain*. New York: A. & C. Boni, 1925.  
*A Voyage to Pagany*. New York: Macaulay, 1928.  
*A Novellette and Other Prose (1921–1931)*. Toulon, France: TO Publishers, 1932.  
*The Knife of the Times and Other Stories*. Ithaca, N.Y.: Dragon Press, 1932.  
*The Cod Head*. San Francisco: Harvest Press, 1932.  
*Collected Poems 1921–1931*. New York: Objectivist Press, 1934.  
*An Early Martyr and Other Poems*. New York: Alcestis Press, 1935.  
*Adam & Eve & The City*. Peru, Vt.: Alcestis Press, 1936.  
*White Mule*. Norfolk, Conn.: New Directions, 1937.  
*Life Along the Passaic River*. Norfolk, Conn.: New Directions, 1938.  
*The Complete Collected Poems of William Carlos Williams 1906–1938*. Norfolk, Conn.: New Directions, 1938.  
*In the Money: White Mule—Part II*. Norfolk, Conn.: New Directions, 1940.  
*The Broken Span*. Norfolk, Conn.: New Directions, 1941.  
*The Wedge*. Cummington, Mass.: Cummington Press, 1944.  
*Paterson (Book One)*. Norfolk, Conn.: New Directions, 1946.  
*Paterson (Book Two)*. Norfolk, Conn.: New Directions, 1948.  
*The Clouds, Aigeltinger, Russia, &*. Aurora, N.Y.: Wells College Press / Cummington, Mass.: Cummington Press, 1948.  
*A Dream of Love: A Play in Three Acts and Eight Scenes*. Norfolk, Conn.: New Directions, 1948.  
*Selected Poems*. Norfolk, Conn.: New Directions, 1949; enlarged, 1968.  
*The Pink Church*. Columbus, Ohio: Golden Goose Press, 1949.  
*Paterson (Book Three)*. Norfolk, Conn.: New Directions, 1949.  
*The Collected Later Poems*. Norfolk, Conn.: New Directions, 1950; revised, 1963.  
*Make Light of It: Collected Stories*. New York: Random House, 1950.  
*A Beginning on the Short Story [Notes]*. Yonkers, N.Y.: Alicat Bookshop Press, 1950.  
*Paterson (Book Four)*. Norfolk, Conn.: New Directions, 1951.  
*The Autobiography*. New York: Random House, 1951.  
*The Collected Earlier Poems*. Norfolk, Conn.: New Directions, 1951.  
*The Build-Up: A Novel*. New York: Random House, 1952.  
*The Desert Music and Other Poems*. New York: Random House, 1954.  
*Selected Essays*. New York: Random House, 1954.  
*Journey to Love*. New York: Random House, 1955.

- I Wanted to Write a Poem*, reported and edited by Edith Heal. Boston: Beacon, 1958.
- Paterson* (Book Five). Norfolk, Conn.: New Directions, 1958.
- Yes, Mrs. Williams: A Personal Record of My Mother*. New York: McDowell, Obolensky, 1959.
- The Farmers' Daughters: The Collected Stories*. Norfolk, Conn.: New Directions, 1961.
- Many Loves and Other Plays: The Collected Plays*. Norfolk, Conn.: New Directions, 1961.
- Pictures from Brueghel and Other Poems*. Norfolk, Conn.: New Directions, 1962.
- Paterson*, books 1–5 and notes for book 6. New York: New Directions, 1963.
- The William Carlos Williams Reader*, edited by M. L. Rosenthal. New York: New Directions, 1966.
- Imaginations*, edited by Webster Schott. New York: New Directions, 1970.
- The Embodiment of Knowledge*, edited by Ron Loewinsohn. New York: New Directions, 1974.
- A Recognizable Image: William Carlos Williams on Art and Artists*, edited by Bram Dijkstra. New York: New Directions, 1978.
- Selected Poems*, edited by Charles Tomlinson. New York: New Directions, 1985.
- The Collected Poems of William Carlos Williams*, edited by A. Walton Litz and Christopher MacGowan. 2 volumes. New York: New Directions, 1986, 1988.
- Paterson*, edited by MacGowan. Revised edition. New York: New Directions, 1992.

### Studying William Carlos Williams

For students studying William Carlos Williams, one of the best places to start is with the edition of the poet's *Selected Poems*, edited by Charles Tomlinson (1985). For a comprehensive collection, excluding the epic poem *Paterson*, students should look to the two-volume *The Collected Poems of William Carlos Williams*, edited by A. Walton Litz and Christopher MacGowan (1986, 1988). The definitive text of *Paterson* is also edited by MacGowan (1992). A representative selection of Williams's prose—which critics consider less significant than his poetry—can be found in *Imaginations* (1970). With so much contemporary attention given to T. S. ELIOT and Ezra POUND, Williams's critical reception was slow in developing during his lifetime, a point Paul Mariani emphasizes in his study of critical responses to Williams's poetry, *William Carlos Williams: The Poet and His Critics* (Chicago: American Library Association, 1975). Perhaps this point—that Williams's reception was lukewarm compared to Pound's and Eliot's—is most clear in that the first book-length study of his work did not appear until Vivienne Koch's *William Carlos Williams* (Norfolk, Conn.: New Directions, 1950). Mariani has, additionally, written the most thorough biography, *William Carlos Williams: A New World Naked* (New York: McGraw-Hill, 1980). Reed Whitemore's *William*



*Dust jacket for the final volume of Williams's epic poem of verse and prose centered on the Passaic River and Paterson, New Jersey*

*Carlos Williams: Poet from Jersey* (Baltimore: Johns Hopkins University Press: 1975) and the Twayne Series biography by Charles Whitaker, *William Carlos Williams* (Boston: Twayne, 1989), also offer useful biographical accounts of the poet's life and work.

Williams's critical reputation has continued its upward swing since the 1970s, and *Critical Essays on William Carlos Williams*, edited by Stephen Gould Axelrod and Helen Deese (New York: G. K. Hall, 1995), is a diverse collection of essays that trace some of the major trends in this ever-expanding body of work. Since then, many additional important essays have been written, though there is no complete secondary bibliography available at this time, so students should consult the electronic or print versions of the MLA bibliography. Todd Giles's "A Comprehensive William Carlos Williams Bibliography: 1994–2004," published in the Fall 2005 issue of the *William Carlos Williams Review*, is useful for studying the major trends of that decade. Some of the most helpful schol-

arship on Williams appears in the *Review*, which has been in existence since 1975.

Book-length studies of Williams's work include Joel Connarroe's *William Carlos Williams's Paterson: Language and Landscape* (Philadelphia: University of Pennsylvania Press, 1970), a good introduction to this long work, though not comprehensive. For another take on *Paterson*, see Margaret Glynne Lloyd's *William Carlos Williams's Paterson: A Critical Reappraisal* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1980). Many critics have noted the connection between Williams and the visual arts; the best book on this issue is MacGowan's *William Carlos Williams's Early Poetry: The Visual Arts Background* (Ann Arbor, Mich.: UMI Press 1984). Other critics have, in addition to exploring Williams's connections to painting, considered him in the wider context of artistic expression, including Peter Schmidt in *William Carlos Williams, The Arts, and Literary Tradition* (Baton Rouge: Louisiana State University Press, 1988) and Kerry Driscoll in *William Carlos Williams and the Maternal Muse* (Ann Arbor, Mich.: UMI Press, 1987).

—Graham Stowe

**Wilson, Edmund** (1895–1972) *critic, novelist, diarist*

The most well-read and accomplished American critic of his era, Edmund Wilson was educated at Princeton University, where he formed a lifelong friendship with F. Scott FITZGERALD. After Fitzgerald's death, Wilson helped sustain and enhance his friend's reputation, editing Fitzgerald's unfinished novel, *THE LAST TYCOON* (1941), and a collection of writings by and about the author, *THE CRACK-UP* (1945).

Although Wilson was comfortable in the academy, he spent most of his life outside it, first reporting for the *New York Sun* and then, after service in WORLD WAR I, for *VANITY FAIR* (1920–1921) and *THE NEW REPUBLIC* (1926–1931). Especially at *The New Republic* he set a high standard for book reviews and did his utmost to further the careers of outstanding American writers.

Wilson's first important book, *Axel's Castle: A Study in the Imaginative Literature of 1870–1930* (1931), demonstrates his trademark blend of biographical and literary criticism. He wrote in the nineteenth-century tradition of a man of letters, and as his career developed he avoided narrow critical approaches such as the NEW CRITICISM and stayed apart from critics grouped around influential journals such as *PARTISAN REVIEW*.

Although Wilson was primarily interested in literature, he also explored political ideology in such works as *To the Finland Station: A Study in the Writing and Acting of History* (1940), which shows both his attraction to and ultimate rejection of Marxism. *The Wound and the Bow: Seven Studies in Literature* (1941) is his most extensive foray into the psychological origins of art. Wilson's other noteworthy critical

works include *The Triple Thinkers* (1938), *The Boys in the Back Room: Notes on California Novelists* (1941), *Classics and Commercials: A Literary Chronicle of the 1940s* (1950), *The Shores of Light: A Literary Chronicle of the Twenties and the Thirties* (1952), *Patriotic Gore: Studies in the Literature of the American Civil War* (1962), and *The Bit Between My Teeth: A Literary Chronicle of 1950–1965* (1965).

Wilson also wrote poetry, plays, and fiction, notably *I Thought of Daisy* (1929), a novel about New York bohemians in the 1920s, and *Memoirs of Hecate County* (1946), a series of loosely connected short stories in which an intellectual recalls his sexual and social experiences in suburbia and Manhattan. The latter was banned in many communities because of what critics saw as its pornographic content. Wilson's diaries, published in several volumes covering each decade of his life beginning with the 1920s, show ample evidence of his keen delight in sexual experience. While the diaries make frank and informative reading about Wilson's life and times, they are reticent on certain matters, including his contentious marriage to Mary McCarthy.

**Sources**

Dabney, Lewis M. *Edmund Wilson: A Life in Literature*. New York: Farrar, Straus, & Giroux, 2005.

Wain, John, ed. *Edmund Wilson: The Man and His Work*. New York: New York University Press, 1978.

**Wilson, Harry Leon** (1867–1939) *humorist, novelist, short-story writer*

Harry Leon Wilson began his writing career by publishing pieces in *Puck*, a humor magazine he later edited for six years (1896–1902). When he quit the weekly, he devoted himself to becoming a professional writer, achieving his first success with *The Spenders* (1902), a novel that contrasts the frontier spirit of the West with the civilized East. He collaborated with his fellow Midwesterner Booth TARKINGTON on several commercially successful plays between 1907 and 1910. Beginning with the comic *Bunker Bean* (1913), Wilson's novels were regularly serialized in the *THE SATURDAY EVENING POST* before their book publication. His most popular works include *Ruggles of Red Gap* (1915), the story of a British valet working in a western cattle town; the stories that feature the good-hearted ranch owner and tale-teller Ma Pettentill, collected in *Somewhere in Red Gap* (1916), *Ma Pettengill* (1919), and *Ma Pettengill Talks* (1923); and *Merton of the Movies* (1922), about a store clerk so smitten with movies that he becomes a success by imitating the roles he has obsessively watched on-screen.

**Source**

Kummer, George. *Harry Leon Wilson: Some Account of the Triumphs and Tribulations of an American Writer*. Cleveland, Ohio: Press of Western Reserve University, 1963.



***Winesburg, Ohio*** by Sherwood Anderson (New York: Huebsch, 1919) *short-story cycle*

Sherwood ANDERSON wrote these stories separately, and many can stand alone, but together they form a cohesive study of early-twentieth-century life in a Midwestern village. George Willard, a cub reporter for the *Winesburg Eagle*, links many of the stories, collecting information, impressions, and experiences in a provincial town that stifles passion, joy, and creativity. The series of stories that make up “Godliness, a Tale in Four Parts” rejects the pastoral ideal by portraying farmers as slaves to the land. The lonely Wing Biddlebaum of “Hands” indulges in dreams for a pastoral golden age only to have those dreams destroyed by the small-minded village residents. The book is not, however, unremittingly bleak. “Paper Pills” celebrates “the sweetness of the twisted apples,” and Anderson sometimes reveals the sweet spots in a series of twisted, grotesque characters trapped inside prisons of their own making.

Anderson was widely criticized for the sexual frankness of *Winesburg, Ohio*, but his willingness to explore the depths of the human condition inspired a generation of writers, including Ernest HEMINGWAY and William FAULKNER. Also influential was the book’s portrayal of the sensitive young artist who finally escapes the limitations of village life, for the stories George hears from the townspeople—often dealing with their solitariness, their dreams, and their failures—become part of his own maturation as a writer and as an adult. At the end of the book, George Willard leaves his town for the city, and his life in Winesburg, while it had shaped him, becomes “but a background on which to paint the dreams of his manhood.”

#### Sources

Anderson, Sherwood. *Winesburg, Ohio*, critical edition, edited by Charles E. Modlin and Ray Lewis White. New York: Norton, 1996.

Crowley, John W., ed. *New Essays on “Winesburg, Ohio.”* Cambridge: Cambridge University Press, 1990.

—Bev Hogue

**“Winter Dreams”** by F. Scott Fitzgerald (1922)

*short story*

A miniature version of *THE GREAT GATSBY* (1925) published three years before the novel in *Metropolitan Magazine*, F. Scott FITZGERALD’s “Winter Dreams” recounts how a caddy’s response to an imperious rich girl drives him to success. After Judy Jones twice jilts him he leaves the Midwest for Wall Street. When he is thirty-two Dexter Green learns that her beauty has faded and that she is unhappily married. He experiences a terrible sense of loss: “Even the grief he could have borne was left behind in the country of illusion, youth, of the richness of life, where his winter dreams had flourished.” Fitzgerald included “Winter Dreams” in his collection *ALL THE SAD YOUNG MEN* (1926).

#### Source

Brucoli, Matthew J. *Classes on F. Scott Fitzgerald*. Columbia: Thomas Cooper Library, University of South Carolina Press, 2001.

—Matthew J. Brucoli

**Winters, Yvor** (1900–1968) *poet, critic*

The Chicago-born Yvor Winters had a distinguished teaching career at Stanford University while publishing poetry praised for its classical restraint, exquisite sense of form, and moral discrimination. After beginning his education at the University of Chicago, Winters was diagnosed with tuberculosis and left for a sanitarium in Santa Fe, New Mexico, where he stayed for more than two years. His experience there with Native American culture affected his development as a poet and is especially apparent in his first collections, *The Immobile Wind* (1921) and *The Magpie’s Shadow* (1922). Winters continued his education at the University of Colorado, earning his B.A. and M.A. degrees in Romance languages, and went on to Stanford for his Ph.D. in English (1934). Winters’s fourth collection, *Proof* (1930), shows his turn to traditional English meter and rhyme, away from the IMAGISM and free verse that had marked his early work. Winters’s career as a poet culminated in his *Collected Poems* (1952), which won the Bollingen Prize when he revised and expanded it in 1960.

Winters was an astute critic of American literature, especially poetry. His special subject was the ambiguity and obscurity of modern poetry, which he attributed, in part, to the influence of Romanticism. His important critical books include *Primitivism and Decadence* (1937), *Maule’s Cure* (1938), *The Anatomy of Nonsense* (1943), *The Function of Criticism* (1957), and *Forms of Discovery* (1967).

#### Sources

Parkinson, Thomas. *Hart Crane and Yvor Winters: Their Literary Correspondence*. Berkeley: University of California Press, 1978.

Powell, Grosvenor. *Language as Being in the Poetry of Yvor Winters*. Baton Rouge: Louisiana State University Press, 1980.

Powell. *Yvor Winters: An Annotated Bibliography, 1919–1982*. Metuchen, N.J.: Scarecrow Press, 1983.

**Winterset** by Maxwell Anderson (produced 1935) *play*

In 1928 Maxwell ANDERSON collaborated with Harold Hickerson on *Gods of the Lightning*, an unsuccessful dramatization of the highly publicized trial and execution of Nicola Sacco and Bartolomeo Vanzetti (see SACCO-VANZETTI CASE).

Seven years later Anderson on his own revisited the issues raised by the Sacco-Vanzetti case. Shifting his focus to the survivors of the wrongly executed immigrants, An-



derson wrote the three-act allegorical tragedy *Winterset*, which opened on Broadway on September 25, 1935, for a 195-performance run. While the play won the New York Drama Critics Circle Award and generated considerable critical interest because of Anderson's use of blank verse, which he attempted to popularize in subsequent plays, it has rarely been revived.

—James Fisher

**Wister, Owen** (1860–1938) *novelist, short-story writer, biographer*

Owen Wister became famous for writing the first modern Western, *THE VIRGINIAN* (1902). Born in Philadelphia in 1860 to a prominent physician and an artistic mother, Wister attended private schools in the United States and Europe and Harvard University. Though talented as a composer, he followed his father's wishes and entered business and then the law. Wister traveled to Wyoming in 1885 on the advice of his doctor to recuperate from nervous depression and discovered his calling as a "chronicler of the West." His Wyoming experiences became the source for short-story collections such as *Red Men and White* (1896), tales of the Western cattle country, and for *The Virginian*, which set the pattern for the genre of the WESTERN. In addition to books such as *Philosophy 4* (1903), a novel about undergraduate life at Harvard, and *Lady Baltimore* (1906), a romance set in Charleston, South Carolina, Wister also wrote poetry, political essays, and biographies of Ulysses S. GRANT (1900) and George Washington (1907), and his friend Theodore Roosevelt (1930).

**Sources**

Payne, Darwin. *Owen Wister: Chronicler of the West, Gentleman of the East*. Dallas: Southern Methodist University Press, 1985.

Wister, Owen. *Owen Wister out West: His Journals and Letters*, edited by Fanny Kemble Wister. Chicago: University of Chicago Press, 1958.

Wister. *The Virginian*, edited by Robert Shulman. New York: Oxford University Press, 1998.

—Michelle C. Greenwald

**Wolfe, Thomas** (1900–1938) *novelist, short-story writer*

*No man has more than his own life, and no man's material is greater than his one life can absorb and hold.*

—Wolfe to Maxwell Perkins, December 23, 1936

Thomas Wolfe was born in Asheville, North Carolina, which became ALTAMONT in his fiction. He was the eighth and last surviving child born to W. O. Wolfe, a stonecutter with a love

for language, and his wife, Julia, a real-estate speculator and boardinghouse proprietor. Theirs was a tempestuous marriage, and Wolfe oftentimes found himself caught in the middle of their clashing personalities and domestic squabbles. At age six he was permanently moved a few blocks away from his family's house to live with his mother in the Old Kentucky Home, a boardinghouse. Wolfe's sense of wandering, his search for a home, originated in his growing up in this boardinghouse and played no small part in the development of his artistic sensibility.

Wolfe entered the University of North Carolina at Chapel Hill in fall 1916. Most of Chapel Hill's upperclassmen were called away for WORLD WAR I in spring 1917, and Wolfe became a big man on campus, enthusiastically throwing himself into Chapel Hill's social, literary, and intellectual life. After his graduation in 1920, Wolfe continued his education by enrolling in Harvard, where he worked for the next two years on his M.A. degree in English. Studying with George Pierce Baker at his prestigious 47 Workshop, Wolfe honed his



Thomas Wolfe, circa 1935

abilities as a playwright. His writing during this period, especially his two apprentice plays—the one-act *The Mountains* and the four-hour-long *Welcome to Our City*, produced by the Workshop in 1921 and 1923, respectively—demonstrated an emerging interest in using his own experiences or those of people he knew in Asheville as the raw material for his work. The rejection of *Welcome to Our City* as too long for a New York production in 1923 contributed to the end of Wolfe's ambitions as a playwright. In 1924 he began teaching English at Washington Square College of New York University, a position he held for six years.

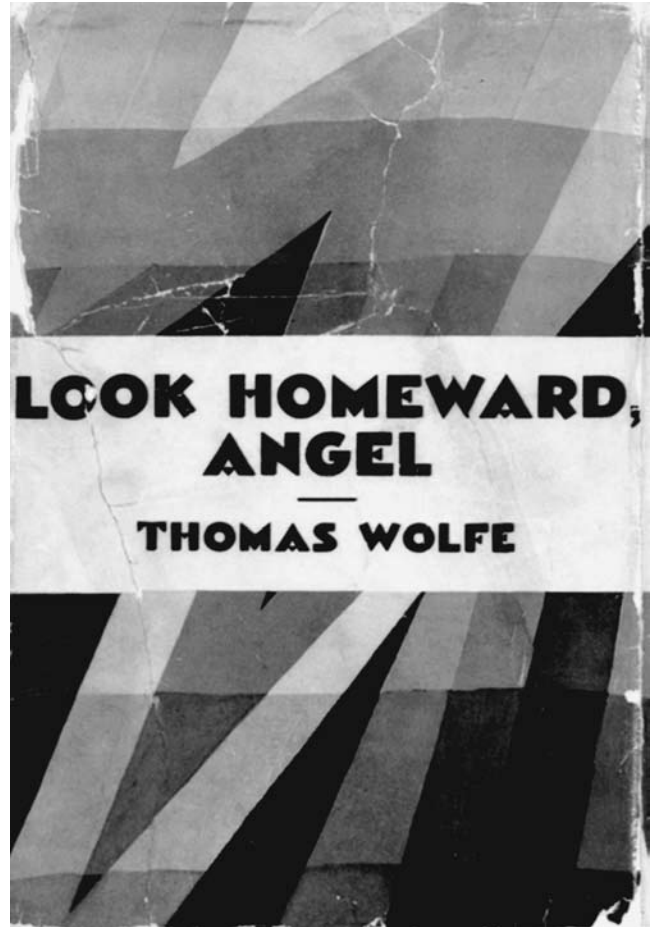
In 1925 Wolfe met Aline Bernstein, a noted stage designer who was nearly two decades his senior, and they began a seven-year affair that sustained him emotionally and financially as he started his professional writing career. The following year he began work on his first novel, titled "O Lost," which he dedicated to Bernstein when it was published as *LOOK HOMEWARD, ANGEL* (1929). Bernstein's wealth and social contacts in Manhattan society provided material for his future novels while also supplying Wolfe with many lingering resentments about class privilege.

Wolfe's fiction is characterized by his use of autobiographical material and themes, endowing his novels with an intensity of feeling and experience. His work is also deeply literary, woven with intricate strands of myth and indebted to the epic dramas of Goethe and Shakespeare, the high poetic style of the British Romantics, and the work of such novelists as Tolstoy, Dickens, Proust, and Joyce.

His novels burst with litanies of words, emotions, sensations, and experiences, which at times captivated and bewildered his readers and frustrated his critics. The largely sprawling forms that his novels assumed were criticized for their seeming lack of discipline.

At age twenty-nine, Wolfe gained his first taste of personal and professional success with the publication of *Look Homeward, Angel*. The novel—which followed the arc of its autobiographical protagonist, Eugene Gant, from birth to college—proved highly controversial in Asheville for its thinly veiled portrait of townspeople and local history and its presentation of the domestic life of Wolfe's family. The intensity of the local reaction, especially among family and friends, wounded Wolfe, forcing him into a self-imposed exile from his hometown for seven years.

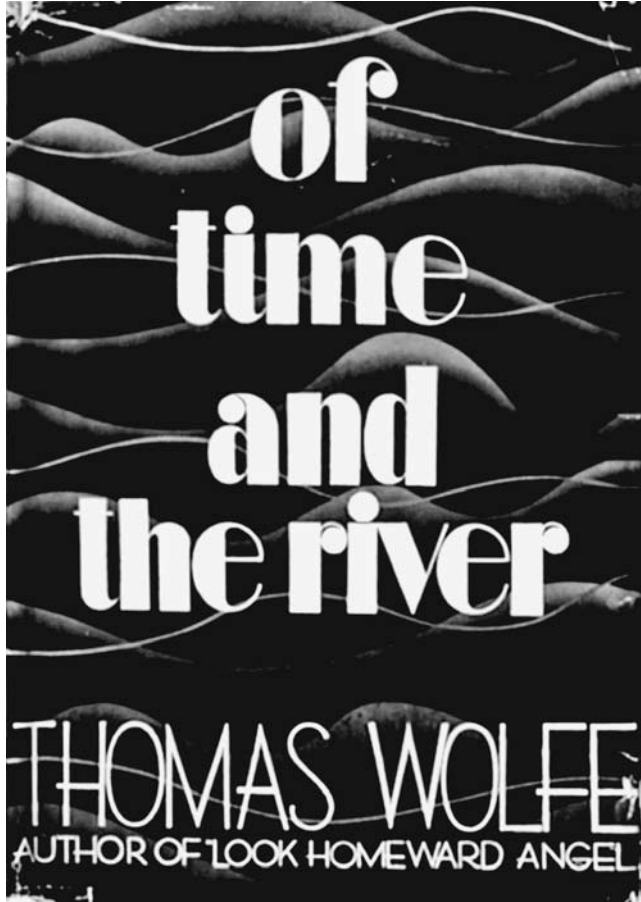
Matching the success of his first novel became a burdensome challenge for Wolfe. Six years elapsed between his first novel and second. But *OF TIME AND THE RIVER* (1935)—a novel of more than 900 pages—confirmed the artistic promise of *Look Homeward, Angel*, continuing the story of Eugene's life through his growth as an artist. Despite its great length, the novel proved a commercial success and brought Wolfe popular and critical acclaim. But the novel's disjointed narrative form prompted the fiercest criticisms of his professional career. Bernard DeVoto of *THE SATURDAY REVIEW OF LITERATURE* famously charged



*Dust jacket for Wolfe's first novel; he worked with editor Maxwell Perkins to revise his long manuscript into a work Scribners would publish*

that Wolfe was incapable of shaping his manuscripts into publishable narratives without the assistance of Maxwell PERKINS, his editor at the House of Scribner (see CHARLES SCRIBNER'S SONS). And these criticisms, coupled with Wolfe's own misgivings about some of Perkins's cuts he had been forced to accept, eventually contributed to his break with Scribners in 1937.

As he basked in the success of his second novel and began work on his next major work, Wolfe also proceeded with a series of smaller projects. *FROM DEATH TO MORNING* (1935) brought together most of his published short stories, among them "Only the Dead Know Brooklyn." *THE STORY OF A NOVEL* (1936) expanded a lecture he delivered at the University of Colorado's Writers' Conference on the craft of writing and his experience as a novelist. "I Have a Thing to Tell You," first published in *THE NEW REPUBLIC* in 1937, warned readers of the dangerous rise of Adolf Hitler and Nazism in Germany.



Dust jacket for Wolfe's 1935 novel, which continues the Eugene Gant story begun in *Look Homeward, Angel*

In 1938 a new publisher, Harper and Brothers, and a new editor, Edward Aswell, took over responsibility for Wolfe's professional life. Before he could finally settle down to work with Aswell on editing his next novel, Wolfe fell ill in Seattle after a tour of National Parks. Brought back east to Baltimore's Johns Hopkins Hospital by his family, he died from tuberculosis of the brain on September 15, 1938.

Wolfe's death left Aswell alone to shape the author's extensive body of unpublished work into books. The two posthumous novels, *THE WEB AND THE ROCK* (1939) and *YOU CAN'T GO HOME AGAIN* (1940), centered on the novelist George Webber and his artistic maturation and growing social consciousness. These novels served as a second autobiographical cycle no less powerful than *Look Homeward, Angel* and *Of Time and the River*.

Wolfe proved an important artistic influence on a generation of American writers raised in the provincialism of the GREAT DEPRESSION that was tempered by WORLD WAR II. Writers as diverse as James Jones, William Styron, James

Dickey, Tennessee WILLIAMS, Kurt Vonnegut, and Carson McCULLERS all drew inspiration from his work. Although his novels have remained in print since their publication, Wolfe's critical reputation among college teachers, literary scholars, and critics and his visibility among the general readership have diminished. Yet, his work continues to excite new generations of readers.

—S. Zebulon Baker

### Principal Books by Wolfe

*Look Homeward, Angel*. New York: Scribners, 1929.

*Of Time and the River*. New York: Scribners, 1935.

*From Death to Morning*. New York: Scribners, 1935.

*The Story of a Novel*. New York & London: Scribners, 1936.

*The Web and the Rock*. New York & London: Harper, 1939.

*You Can't Go Home Again*. New York & London: Harper, 1940.

*The Hills Beyond*. New York & London: Harper, 1941.

*Gentlemen of the Press*. Chicago: Black Archer, 1942.

*A Stone, A Leaf, A Door: Poems*, edited by John S. Barnes. New York: Scribners, 1945.

*Mannerhouse: A Play in a Prologue and Three Acts*. New York: Harper, 1948; revised and edited by Louis D. Rubin Jr. and John L. Idol Jr. Baton Rouge & London: Louisiana State University Press, 1985.

*A Western Journal: A Daily Log of the Great Parks Trip*. Pittsburgh: University of Pittsburgh Press, 1951.

*Thomas Wolfe's Purdue Speech: "Writing and Living"*, edited by William Braswell and Leslie A. Field. West Lafayette, Ind.: Purdue University Studies, 1964.

*The Mountains*, edited by Pat M. Ryan. Chapel Hill: University of North Carolina Press, 1970.

*The Notebooks of Thomas Wolfe*, edited by Richard S. Kennedy and Paschal Reeves, 2 volumes. Chapel Hill: University of North Carolina Press, 1970.

*Welcome to Our City: A Play in Ten Scenes*, edited by Kennedy. Baton Rouge & London: Louisiana State University Press, 1983.

*K-19: Salvaged Pieces*, edited by Idol. Athens, Ohio & Columbia, S.C.: Thomas Wolfe Society/Bryan, 1983.

*The Autobiography of an American Novelist*, edited by Leslie Field. Cambridge, Mass. & London: Harvard University Press, 1983—comprises original, uncut versions of *The Story of a Novel* and *Thomas Wolfe's Purdue Speech: "Writing and Living"*.

*The Hound of Darkness*, edited by Idol. Athens, Ohio: Thomas Wolfe Society, 1986.

*The Complete Short Stories of Thomas Wolfe*, edited by Francis E. Skipp. New York: Scribners, 1987.

*The Good Child's River*, edited by Suzanne Stutman. Chapel Hill: University of North Carolina Press, 1991.

*The Lost Boys: A Novella*, edited by James W. Clark Jr.. Chapel Hill: University of North Carolina Press, 1992.

*The Starwick Episodes*, edited by Kennedy. Baton Rouge: Louisiana State University Press, 1994.



*The Party at Jack's*, edited by Stutman and Idol. Chapel Hill: University of North Carolina Press, 1995.

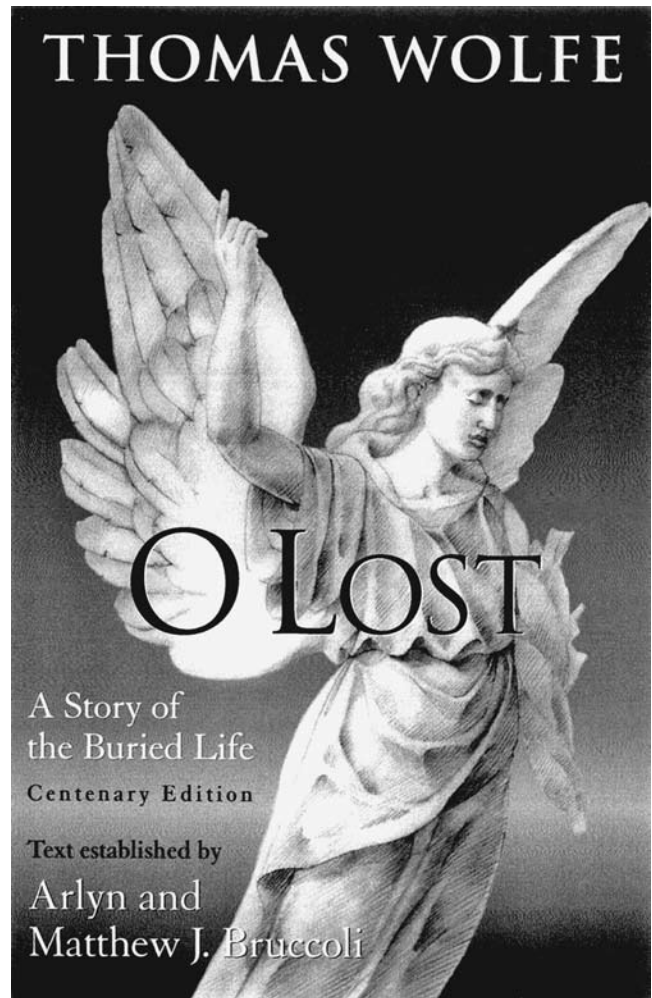
*O Lost A Story of the Buried Life*, edited by Arlyn and Matthew J. Bruccoli. Columbia: University of South Carolina Press, 2000.

### Studying Thomas Wolfe

Thomas Wolfe's most important works are divided by his association with two editors, Maxwell PERKINS, who worked with Wolfe, and Edward Aswell, who assembled Wolfe's work-in-progress for publication after the author's death. Working with Perkins, Wolfe produced the novel still considered his masterpiece, *LOOK HOMEWARD, ANGEL* (1929), as well as another novel, *OF TIME AND THE RIVER* (1935), and a collection of stories, *FROM DEATH TO MORNING* (1935). In *THE STORY OF A NOVEL* (1936) Wolfe writes about working on *Of Time and the River* with Perkins, whose early influence on Wolfe readers may judge for themselves by comparing *Look Homeward, Angel* to *O Lost*, the original version of the novel prepared from Wolfe's typescript by Arlyn and Matthew J. Bruccoli (Columbia: University of South Carolina Press, 2000), which restores some 66,000 words cut by the editor. Although Wolfe's posthumously published works—the novels *THE WEB AND THE ROCK* (1939) and *YOU CAN'T GO HOME AGAIN* (1940) and the collection *The Hills Beyond* (1941)—are widely believed to suffer from Aswell's inappropriate editorial intrusion, they remain important as part of Wolfe's literary legacy.

The most useful companion to Wolfe's work and life is Ted Mitchell's *Thomas Wolfe: A Documentary Volume* in the Dictionary of Literary Biography series (Volume 229. Detroit: Bruccoli Clark Layman/Thomson Gale, 2001), which is also published in a paperback version as *Thomas Wolfe: An Illustrated Biography* (New York: Pegasus Books, 2006). This comprehensive volume provides a chronological account of Wolfe's life as well as reviews of his works and critical articles and is amply illustrated with photographs, documents, and facsimiles of manuscripts.

The recommended biographies are David Herbert Donald's *Look Homeward: The Life of Thomas Wolfe* (Boston: Little, Brown, 1987) and Elizabeth Nowell's *Thomas Wolfe: A Biography* (Garden City, N.Y.: Doubleday, 1960), by Wolfe's literary agent. Nowell also edited *The Letters of Thomas Wolfe* (New York: Scribners, 1956). Wolfe's relationships with single correspondents are the focus of other letter collections, including *The Letters of Thomas Wolfe to His Mother*, edited by C. Hugh Holman and Sue Fields Ross (New York: Scribners, 1968); *My Other Loneliness: Letters of Thomas Wolfe and Aline Bernstein*, edited by Suzanne Stutman (Chapel Hill & London: University of North Carolina Press, 1983); and *To Loot My Life Clean: The Thomas Wolfe-Maxwell Perkins Correspondence*, edited by Matthew J. Bruccoli and Park Bucker (Columbia: University of South Carolina Press, 2000).



Dust jacket for the full text of Wolfe's first novel, based on his manuscript

The primary bibliography is *Thomas Wolfe: A Descriptive Bibliography*, compiled by Carol Johnston (Pittsburgh: University of Pittsburgh Press, 1987). Useful secondary bibliographies are John S. Phillipson's *Thomas Wolfe: A Reference Guide* (Boston: G. K. Hall, 1977) and John E. Bassett's *Thomas Wolfe: An Annotated Critical Bibliography* (Lanham, Md.: Scarecrow Press, 1996). John Lane Idol Jr.'s *A Thomas Wolfe Companion* (New York: Greenwood Press, 1987) is a reliable reference that combines literary and bibliographical criticism and scholarship. The best critical study is Richard S. Kennedy's *The Window of Memory: The Literary Career of Thomas Wolfe* (Chapel Hill: University of North Carolina Press, 1962).

The organ for Wolfe studies is *The Thomas Wolfe Review* (formerly *The Thomas Wolfe Newsletter*), which is published annually by the Thomas Wolfe Society. The most compre-



hensive Internet site is UNC-Wilmington's *The Thomas Wolfe Web Site* (<<http://library.uncwil.edu/wolfe/wolfe.html>> viewed August 6, 2007), which includes the on-line catalogue for the University of North Carolina collection of Wolfe papers, tables of contents for *The Thomas Wolfe Review*, and links to the Thomas Wolfe Memorial in Asheville, North Carolina. The primary collection of his papers can be found in the William B. Eerdmans Collection at Harvard University's Houghton Library, the catalogue for which is available on-line.

—Todd Hagstette

***The Women*** by Clare Boothe Luce (produced 1936)  
play

In her foreword to the published version of *The Women* (1937), Clare Boothe LUCE describes her comic play as a satire of "a numerically small group of ladies native to the Park Avenues of America." Dramatizing only female characters, Luce exposes the idle rich ladies of 1930s Manhattan as vain and vicious creatures, capable of betraying their oldest friend to obtain a prize piece of gossip. She counters the cruelty of the upper-class women by her portrayal of hardworking and principled, but usually nameless, hairdressers, models, secretaries, cooks, maids, and other working-class women. The protagonist is Mary, Mrs. Stephen Haines, a naive, overly sweet woman, who, as the playwright explains, had she been reasonably intelligent, would have made "short shrift of her enemies." The major conflict of the play involves Mary's "friends" trying to control her reactions to her husband's adulterous relationship with the social climber Crystal Allen. With its witty one-liners, *The Women* proved a commercial success, premiering on Broadway on December 26, 1936, for a run of 657 performances. In 1956 the play served as the basis for the movie musical *The Opposite Sex*.

—Park Bucker

**Wood, Charles Erskine Scott** (1852–1944) poet,  
satirist

Charles Erskine Scott Wood, a West Point graduate, pursued an army career in the West and then became a lawyer in Oregon. He published several volumes of poetry, including *The Poet in the Desert* (1915), a dialogue between Truth and a Poet that expresses his concern about social justice. His most important work is a series of satirical essays in dialogue form, a few of which were published in *THE MASSES*, a radical magazine hospitable to his antiwar views, before it was discontinued as a result of government action during WORLD WAR I. Scott's essays discussing the world's sorry record of intolerance, religious persecution, and other failings were collected in his most popular work, *Heavenly Discourse* (1927). In one of the first dialogues, "God Receives a Delegation," the Almighty admits to his presence "scientists, artists, poets,

and Mark Twain" but sends reformers such as Carry A. Nation and fundamentalists to a lower plane where they "will have fifty-six planes of growth" to pass through before reaching God's level. In addition to Twain, the dramatis personae of the dialogues include Thomas Jefferson, Tom Paine, and Benjamin Franklin as well as Jesus, Buddha, Confucius, Rabelais, Voltaire, and many others.

**Source**

Hamburger, Robert. *Two Rooms: The Life of Charles Erskine Scott Wood*. Lincoln: University of Nebraska Press, 1998.

**Woollcott, Alexander** (1887–1943) literary critic

Alexander Woollcott was one of the most famous of the *NEW YORKER* writers—a wit, a tastemaker, and a public personality. A member of the ALGONQUIN ROUND TABLE, he was a boisterous and cosmopolitan figure whose opinions and influence stretched across the Anglo-American world of entertainment and letters. *THE MAN WHO CAME TO DINNER* (1939), a play by George S. KAUFMAN and Moss HART, is a good-natured parody of Woollcott as public personality and nuisance. Among Woollcott's books are the essay collections *Shouts and Murmurs* (1922) and *While Rome Burns* (1934), both of which capture his stirring style and robust convictions.

**Sources**

Chatterton, Wayne. *Alexander Woollcott*. Boston: Twayne, 1978.  
Teichmann, Howard. *Smart Aleck: The Wit, World, and Life of Alexander Woollcott*. New York: Morrow, 1976.

**World War I** (1914–1918)

The war that came to be known as World War I began in August 1914 with Germany, Austria-Hungary, and the Ottoman Empire (the Central Powers) pitted against Britain, France, and Russia (the Allies). President Woodrow Wilson soon declared America's neutrality. After several American ships were sunk in February and March 1917, and after the German foreign minister's telegram proposing a German-Mexican alliance was intercepted, the United States entered the war on the side of the Allies on April 2, 1917.

President Wilson had vowed to keep the country out of war, and his change of policy angered and embittered many. The president appealed to American patriotism and called for the nation's involvement to "make the world safe for democracy." His administration also conducted an intensive propaganda campaign that portrayed the Germans as primitive "Huns" out to destroy the very idea of civilization.

The U.S. Army grew from 200,000 to 4 million, with 2 million troops going overseas in the American Expeditionary Force. The American entry into the war aided the exhausted British and French forces, who had fought the Germans to a

stalemate. Russia, in the grips of its 1917 Revolution, made a separate peace with Germany. All told, more than 116,000 Americans died in the war, with more than half succumbing not to combat but to disease.

Serious American war literature largely begins in the 1920s with an outpouring of major works that condemn the horrors of modern warfare and the idealism with which the United States entered a tragic and unnecessary world war. War-related works published during the conflict were, for the most part, propagandistic. For example, the poems of Alan SEEGER, who served with the French Foreign Legion until his death in 1916, resemble those of the English war poet Rupert Brooke. In his most famous poem, "A Rendezvous with Death," Seeger described in abstract and idealistic terms a soldier's fatalistic acceptance of death.

Abstraction and idealism quickly became targets for writers once the war ended. A work of literary NATURALISM, John Dos Passos's novel *Three Soldiers* (1921) set the standard for the postwar literature of disenchantment by portraying the U.S. Army as a vast, inhuman machine that ultimately crushes all three of the novel's main characters. Other antiheroic war novels from the 1920s include E. E. CUMMINGS's *THE ENORMOUS ROOM* (1922), Thomas Boyd's *Through the Wheat* (1923), Laurence STALLINGS's *Plumes* (1924), William FAULKNER's *Soldier's Pay* (1926), James Stevens's *Mattock* (1927), and Ernest HEMINGWAY's *A FAREWELL TO ARMS* (1929). The last of these, regarded as the best American novel of the war, takes place on the Italian Front and pits two lovers against an insane world of military blunders and hollow martial rhetoric.

Not every writer of the 1920s saw World War I in such bleak terms. A more ambivalent picture of the conflict appears in Willa CATHER's *One of Ours* (1922), a work that explores the seductive appeal of heroic idealism, and in Laurence Stallings and Maxwell ANDERSON's *WHAT PRICE GLORY?* (produced 1924), the most popular drama to emerge from the war. Hervey Allen's acclaimed memoir *Toward the Flame* (1926) presents military violence as the ultimate expression of human nature, revealing both nobility and depravity.

MODERNISM became the dominant mode in significant World War I literature published after 1930. *Nineteen-Nineteen* (1932), the second volume of Dos Passos's experimental U.S.A. trilogy, re-creates the atmosphere of wartime America and Europe through newspaper headlines, snippets of song lyrics, capsule biographies of public figures, and stream-of-consciousness passages. William March's *Company K* (1933) presents the story of one combat unit through the perspectives of 113 different soldiers. Long after World War I had gone out of fashion as a literary topic, Faulkner returned to the subject in his PULITZER PRIZE-winning novel *A Fable* (1954), a retelling of the Christ tale (set on the Western Front) that represents his modernist techniques at their most challenging.

## Sources

Cooperman, Stanley. *World War I and the American Novel*. Baltimore: Johns Hopkins University Press, 1967.

Trout, Steven. *American Prose Writers of World War I: A Documentary Volume*. Dictionary of Literary Biography, volume 316. Detroit: Brucoli Clark Layman/Thomson-Gale, 2005.

—Steven Trout

## World War II (1939–1945)

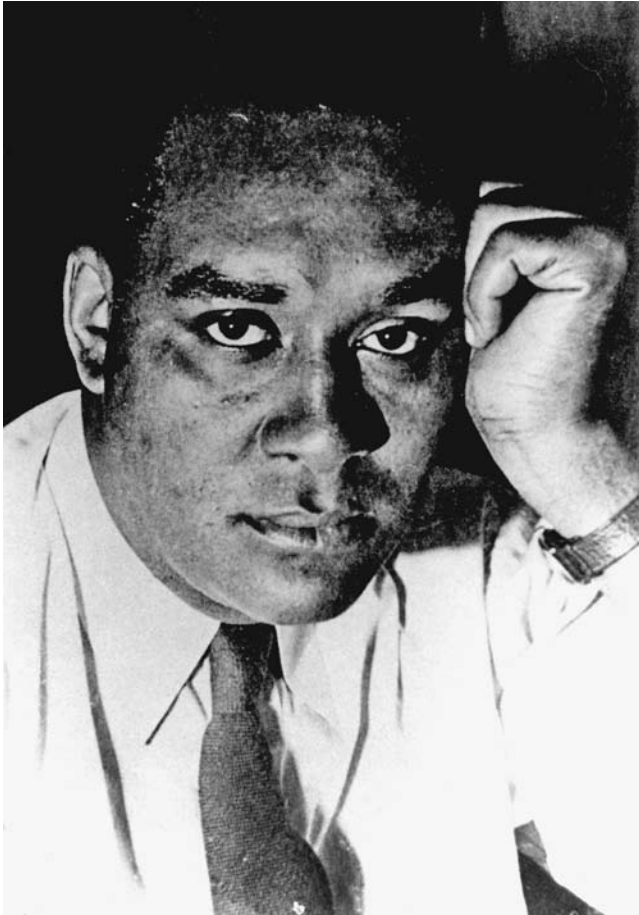
Although World War II began in 1939 with the British and French declaration of war on Germany, which had invaded Poland, the United States did not enter the conflict for two years. Between 1939 and 1941 it watched with growing alarm as German armies overran much of Western Europe and Japanese forces ravaged China. In March 1941 Congress approved the Lend Lease Act, which allowed the president to lend or lease arms, munitions, and supplies to countries whose defense was deemed vital to U.S. security. This act, in essence, represented an economic declaration of war against the Axis powers. With the surprise Japanese attack on Pearl Harbor, Hawaii, on December 7, 1941, the United States entered the war and rapidly mobilized its economy. By 1945 the country had twelve million men and women in uniform, and at the height of its production, the American war machine could make one ship every day and one airplane every five minutes. The war in Europe ended with Germany's surrender on May 8, 1945; Japan surrendered on August 10, 1945, shortly after the United States dropped atomic bombs on Hiroshima and Nagasaki. The United States suffered 292,131 killed and 671,801 wounded in the war.

Although most of the important American literature about World War II was written after 1945, the war produced important contemporary writing. Correspondents such as Martha GELLHORN, John HERSEY, A. J. LIEBLING, and Ernie PYLE turned their reporting into books, including Gellhorn's *A Stricken Field* (1940) and *The Wine of Astonishment* (1948); Hersey's *Men on Bataan* (1942), *Into the Valley* (1943), his Pulitzer Prize-winning novel *A Bell for Adano* (1944), and *Hiroshima* (1946); Liebling's *The Road Back to Paris* (1944); and Pyle's *Ernie Pyle in England* (1941), *Here Is Your War* (1943), and *Brave Men* (1944). Established poets who wrote about the war include W. H. AUDEN, Gwendolyn BROOKS, H.D. (see Hilda DOOLITTLE), Ezra POUND, Robinson JEFFERS, and Yvor WINTERS.

## Sources

Fussell, Paul. *Wartime: Understanding and Behavior in the Second World War*. New York: Oxford University Press, 1989.

Higgins, Ian, ed. *The Second World War in Literature: Eight Essays*. Edinburgh: Scottish Academic Press, 1986.



Richard Wright

**Wright, Richard** (1908–1960), novelist, autobiographer, short-story writer

*I would hurl words into this darkness and wait for an echo, and if an echo sounded, no matter how faintly, I would send other words to tell, to march, to fight, to create a sense of hunger for life that gnaws in us all.*  
—*American Hunger* (1977)

Richard Wright's two-part autobiography, comprising *BLACK BOY* (1945) and the posthumously published *American Hunger*, is among the most-famous and most-read American memoirs. Wright was born on September 4, 1908, near Natchez, Mississippi, to Nathaniel Wright, a sharecropper, and Ella Wilson Wright, a schoolteacher. In his childhood and youth Wright moved with his mother to Memphis, Tennessee, and then to towns in Arkansas before returning to Mississippi. Despite his often unsettled existence and his resentment of his status as a black boy in the Jim Crow South, he was a good student who developed an ambition to become

a writer. Concluding that he had little chance of making a career in the South, Wright in December 1927 moved to Chicago, where for a time he worked as a postal clerk before he lost his job as a result of the GREAT DEPRESSION.

In the 1930s, as *American Hunger* describes, Wright began dual careers as a political activist and as a writer. In 1932 he joined the communist-inspired John Reed Club (see JOHN REED), where he made contacts with other writers, and became a member of the Communist Party in 1933. He published his first major story, "Superstition," in the April 1931 issue of *Abbott's Monthly*, and two years later he began placing proletarian poems—including "I Have Seen Black Hands," "We of the Streets," and "Red Leaves of Red Books"—in *New Masses* (see *THE MASSES*) and other radical periodicals. In May 1937 Wright moved to New York, becoming the Harlem editor for *The Daily Worker*. Throughout the decade he had followed the efforts of HARLEM RENAISSANCE writers to further African American literature. In October 1937 in *New Masses* he published a harshly critical review of Zora Neale HURSTON's *Their Eyes Were Watching God* (1937), a novel that Wright saw as nothing more than literary minstrelsy.

Wright's first major publication was *Uncle Tom's Children* (1938), a collection of short stories concerned, as the title implies, with African American literary and social history. The volume was a success, but it in no way prepared the literary establishment for the publication of his masterpiece *NATIVE SON* (1940), a novel that details the downward spiral of Bigger Thomas, a black youth from Chicago's slums who unintentionally kills the daughter of a wealthy white family he works for as a chauffeur. As he explained in *How "Bigger" Was Born* (1940), Wright viewed the commercial and critical success of *Native Son* as integral to its purpose as a social protest novel.

Having achieved prominence with his first novel, Wright turned to nonfiction, writing a history of his people in *Twelve Million Black Voices: A Folk History of the Negro in the United States* (1941). In 1942 Wright severed all ties with the Communist Party, tracing his disillusionment with and split from the organization in his *Atlantic Monthly* essay "I Tried to Be a Communist" (1944), a piece in which Wright made clear the primacy of race, rather than class, in his social, political, and literary philosophies. His memoir *Black Boy: A Record of Childhood and Youth* (1945) became the exemplary narrative of the black experience in the early-twentieth-century rural South, comparable to Frederick Douglass's narrative of slavery or Malcolm X's memoir of an urban childhood.

At the close of WORLD WAR II, Wright moved to Paris, where he became a part of that city's thriving intellectual community. He traveled extensively, especially in Africa. In his writing he explored new and less-popular directions. In novels such as *The Outsider* (1953) and *Savage Holiday* (1954) he turned away from analyzing racial tensions per se



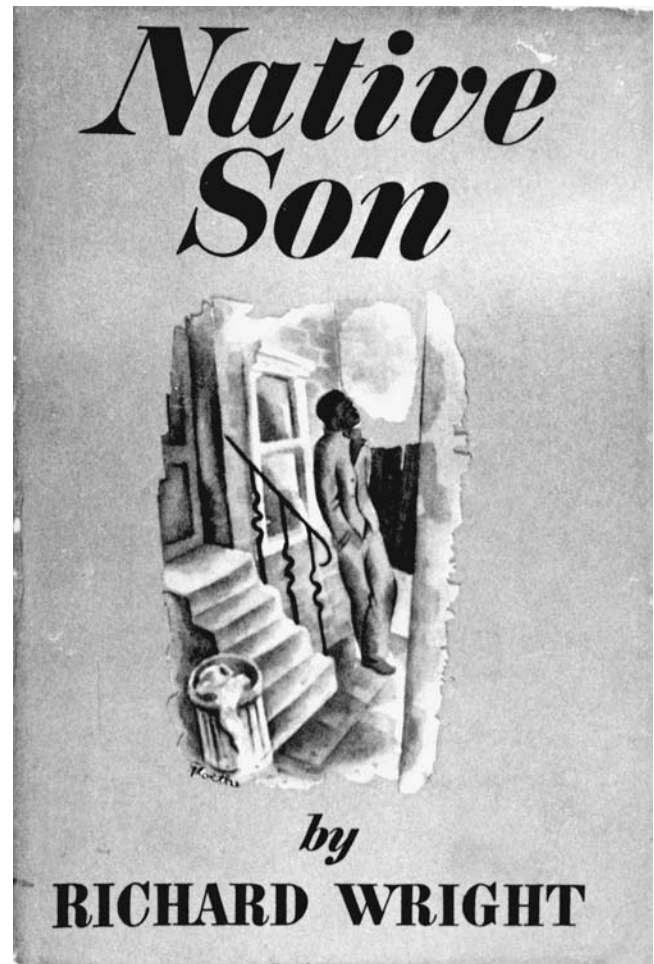
to treat existential and Freudian themes, interests inspired by his new friendships with Jean-Paul Sartre and Albert Camus. In his nonfiction Wright wrote about the conditions in Africa in *Black Power* (1954), global race relations in *The Color Curtain* (1956), and religion in *Pagan Spain* (1956). In his last novel, *The Long Dream* (1958), Wright returned to social-protest writing. It was to have been the first in a trilogy of such works, left unfinished when Wright died of an apparent heart attack in Paris on November 28, 1960—an event that was so unexpected as to occasion conspiracy theories.

Wright's fiction and his often combative reviews of contemporary African American writers such as Hurston made him a controversial figure during his lifetime, and the meaning of his legacy—though not its importance—has concerned writers and critics ever since. Ralph Ellison and James Baldwin respected Wright's talents but saw in his novels an emphasis on politics at the expense of literary complexity and merit—an argument articulated in Baldwin's *Notes of a Native Son* (1955). Toni Morrison and Alice Walker have linked Wright to a tradition in black male literature of misogyny toward black women. Yet, *Native Son* and *Black Boy* have remained on reading lists and curricula continually; in these two seminal works Wright depicts and analyzes the African American and national condition with a forcefulness and honesty rarely equaled.

—Ben Railton

### Principal Books by Wright

- Uncle Tom's Children: Four Novellas*. New York & London: Harper, 1938; enlarged as *Uncle Tom's Children: Five Long Stories*. New York & London: Harper, 1940.
- Native Son*. New York & London: Harper, 1940.
- How "Bigger" Was Born*. New York: Harper, 1940.
- Native Son (The Biography of a Young American): A Play in Ten Scenes*, by Wright and Paul Green. New York & London: Harper, 1941.
- Twelve Million Black Voices: A Folk History of the Negro in the United States*. New York: Viking, 1941.
- Black Boy: A Record of Childhood and Youth*. New York & London: Harper, 1945.
- The Outsider*. New York: Harper, 1953.
- Savage Holiday*. New York: Avon, 1954.
- Black Power: A Record of Reactions in a Land of Pathos*. New York: Harper, 1954; revised edition, London: Dobson, 1956.
- The Color Curtain: A Report on the Bandung Conference*. Cleveland & New York: World, 1956.
- Pagan Spain: A Report of a Journey into the Past*. New York: Harper, 1956.
- White Man, Listen!* Garden City, N.Y.: Doubleday, 1957.
- The Long Dream*. Garden City, N.Y.: Doubleday, 1958.
- Eight Men*. Cleveland & New York: World, 1960.
- Lawd Today*. New York: Walker, 1963.
- American Hunger*. New York: Harper & Row, 1977.



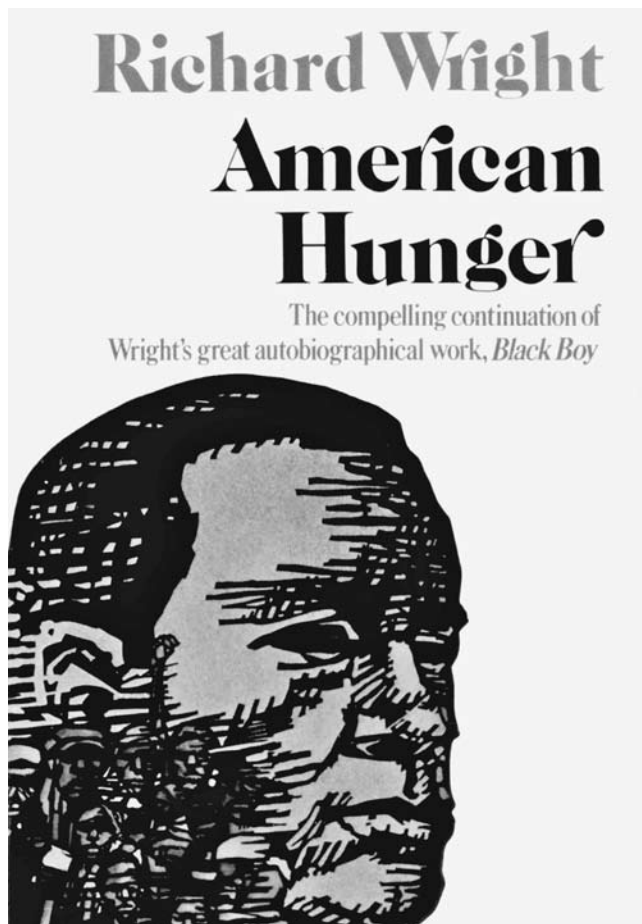
Dust jacket for Wright's first novel, in which the story of Bigger Thomas is told in three books: "Fear," "Flight," and "Fate"

*Richard Wright Reader*, edited by Ellen Wright and Michel Fabre. New York: Harper & Row, 1978.

### Studying Richard Wright

Richard Wright's career was short but prolific: in the years between 1938 and his death in 1960 he published sixteen books, along with a wide variety of essays, poems, and reviews. The books can be grouped into three broad categories: novels and other works of fiction; autobiographies; and works of racial and social history. His most well-known and significant works fall into the first two categories and were published within a seven-year period: the short-story collection *Uncle Tom's Children* (1938); his masterpiece, the political and social protest novel *NATIVE SON* (1940); the self-reflective *How "Bigger" Was Born* (1940), an analysis of *Native Son*; and the first half of his autobiography,





Dust jacket for the second volume of Wright's autobiography, 1977, which deals with his life in the North and his involvement with Communist Party USA

*BLACK BOY* (1945). In each of these major works Wright engages in complex, controversial, and powerful ways with the personal, psychological, familial, political, regional, and national meanings of African American history and identity in the first half of the twentieth century. The serious student of Wright must begin with all four—as well as *American Hunger* (1977), the posthumously released second half of his autobiography.

The centrality of autobiography to Wright's writing throughout his career means that critical works on Wright himself are of great use to students. Kenneth Kinnamon and

Michael Fabre's *Conversations with Richard Wright* (Jackson: University Press of Mississippi, 1993) and Hazel Rowley's *Richard Wright: The Life and Times* (New York: Holt, 2001) are recommended. More textually focused biographical analyses can be found in Fabre's *The Unfinished Quest of Richard Wright* (New York: Morrow, 1973), Dan McCall's *The Example of Richard Wright* (New York: Harcourt Brace Jovanovich, 1973), and Addison Gayle's *Richard Wright: Ordeal of a Native Son* (New York: Doubleday, 1980).

Excellent introductions to Wright scholarship include Henry Louis Gates Jr. and K. A. Appiah's *Richard Wright: Critical Perspectives Past and Present* (New York: Amistad, 1993), Robert Butler's *The Critical Response to Richard Wright* (Westport, Conn.: Greenwood Press, 1995), Robert Felgar's *Student Companion to Richard Wright* (Westport, Conn.: Greenwood Press, 2000), and Kinnamon's *Richard Wright: An Annotated Bibliography of Criticism and Commentary, 1983–2003* (Jefferson, N.C.: McFarland, 2003). Worthwhile recent book-length studies of Wright include Yoshinobu Hakutani's *Richard Wright and Racial Discourse* (Columbia: University of Missouri Press, 1996), M. Lynn Weiss's *Gertrude Stein and Richard Wright: The Poetics and Politics of Modernism* (Jackson: University Press of Mississippi, 1998), and Abdul JanMohamed's *The Death-Bound Subject: Richard Wright's Archaeology of Death* (Durham: Duke University Press, 2005). An on-line MLA Bibliography search for Wright yields more than thirty articles or books in the last two years alone, reflecting just how much significant work continues to be done on this major American writer.

—Ben Railton

### Wylie, Elinor (1885–1928) poet, novelist

Elinor Wylie published four volumes of verse and four novels to critical praise in the 1920s. She admired Percy Bysshe Shelley and echoed his lyrical Romanticism in her poems. Her first novel, *Jennifer Lorn* (1923), was a satire of effete aestheticism. Shelley was the subject of two novels, *The Orphan Angel* (1926) and *Mr. Hodge and Mr. Hazard* (1928). Wylie died of a stroke. The posthumous verse volume *Angels and Earthly Creatures* (1929) is considered her finest achievement.

### Source

Olson, Stanley. *Elinor Wylie. A Life Apart*. New York: Dial, 1979.

—David G. Izzo

**Wagoner, David** (1926– ) *poet, novelist*

The work of Ohio-born David Wagoner has been praised for its lyrical power and understated tone. He often writes about the Northwest, and his titles reflect his grounding in nature and geography. One of his major influences is Theodore ROETHKE, whose notebooks Wagoner edited and published as *Straw for the Fire* (1972). Wagoner received his B.A. in 1947 from Pennsylvania State University and his M.A. from Indiana University. He has been a professor of English at the University of Washington, Seattle, and editor of *Poetry Northwest* since 1966.

Wagoner's poetry collections include *Dry Sun, Dry Wind* (1953), *A Place to Stand* (1958), *The Nesting Ground* (1963), *New and Selected Poems* (1969), *Riverbed* (1972), and *Sleeping in the Woods* (1974). He published his *Collected Poems 1956–1976* in 1976. Later collections include *In Broken Country* (1979), *Landfall* (1981), *First Light* (1983), *Through the Forest: New and Selected Poems 1977–1987* (1987), *Walt Whitman Bathing: Poems* (1996), and *Traveling Light: Collected and New Poems* (1999). *The House of Song* (2002) includes one hundred new poems.

His novels tend to be set in nineteenth-century America and have been described as light in tone and picaresque. The titles suggest a whimsical sense of life as a quest for success and companionship: *Money Money Money* (1955), *The Escape Artist* (1965), *Baby, Come on Inside* (1968), *Where Is My Wandering Boy Tonight?* (1970), *The Road to Many a Wonder* (1974), *Tracker* (1975), *The Whole Hog* (1976), and *The Hanging Garden* (1980). Wagoner has also published a book of poetry based on the legends of Northwest Indians, *Who Shall Be the Sun?* (1978).

**Sources**

McFarland, Ron. *The World of David Wagoner*. Moscow: University of Idaho Press, 1997.

Pinsker, Sanford. *Three Pacific Northwest Poets: William Stafford, Richard Hugo, and David Wagoner*. New York: Twayne, 1987.

**Wakoski, Diane** (1937– ) *poet*

Born in Whittier, California, Diane Wakoski began writing poetry at age seven. At the University of California at Berkeley she studied under the poets Thom Gunn and Josephine MILES. She received her B.A. in 1960. Her first poetry collection, *Coins and Coffins* (1962), features dramatic narrative poems in the style of what has been called CONFESSIOAL POETRY, although Wakoski dislikes the term.

*The Motorcycle Betrayal Poems* (1971)—her best-known work—deals thematically with failed marriages and love affairs. The book is dedicated: “to all those men who betrayed me at one time or another, in hopes they will fall off their motorcycles and break their necks.” A certain rawness pervades many of her poems—an outspoken need for sex and other sensual pleasures.

Wakoski was awarded the Poetry Society of America's William Carlos Williams Award for *Emerald Ice: Selected Poems, 1962–1987* (1988). She has published more than forty books of poetry, including *The George Washington Poems* (1967); *Dancing on the Grave of a Son of a Bitch* (1973); *Looking for the King of Spain* (1974); and a four-volume series, *Archaeology of Movies and Books: Medea the Sorceress* (1991), *Jason the Sailor* (1993), *The Emerald City of Las Vegas* (1995), and *Argonaut Rose* (1998). She has often presented herself as

the poet of places—especially of California and Las Vegas. Wakoski's nonfiction includes *Creating a Personal Mythology* (1975) and *Toward a New Poetry* (1980). Her *The Butcher's Apron: New and Selected Poems, Including "Greed: Part 14"* was published in 2000.

#### Source

Newton, Robert. *Diane Wakoski: A Descriptive Bibliography*. Jefferson, N.C.: McFarland, 1987.

***A Walk on the Wild Side*** by Nelson Algren (New York: Farrar, Straus & Cudahy, 1956) *novel*

*A Walk on the Wild Side* was a novel Nelson Algren did not intend to write. Following the success of *The Man with the Golden Arm* (1949), Algren was asked for permission to reprint his first book, the proletarian novel *Somebody in Boots* (1935). He agreed on the condition that he be allowed to make changes—changes that grew so extensive that the result was an entirely new work of fiction. With the removal of the overt Marxism, the story became a picaresque tragicomedy—as comically serious and emotionally complex as anything Algren wrote, despite his contention that he was after a “reader’s book,” in which one must always seek first to amuse.

The novel’s protagonist is Dove Linkhorn, an innocent in the manner of Mark Twain’s Huck Finn: a comic figure trapped in a tragic, often terrible world. “I don’t know what kind of great I’m bound to be,” Dove declares, “all I know for certain is I’m a born world-shaker.” Poor and uneducated, Dove leaves his hardscrabble life in Texas during the early years of the Depression for a life on the road before arriving in New Orleans, where he finds employment as a door-to-door salesman, a manufacturer of Daddy-O condoms, and a performer in a sexual peep show. Throughout, Dove’s story is interrupted by detailed biographies of minor characters, quick sketches of grifters and mental “defectives,” and lengthy descriptions of the brothel in which Dove works and of the jail in which he is eventually incarcerated.

A burlesque of the American Dream, *A Walk on the Wild Side* reveals the wages of ignorance and poverty, violence and depravity. Although reviewers in the mid 1950s found Algren’s politics, style, and subject matter out of step with COLD WAR America, the novel appeared on *The New York Times* best-seller list for fifteen weeks. Algren thought *A Walk on the Wild Side* his best novel, and it remains, along with *The Man with the Golden Arm*, the work for which he is best remembered.

#### Source

Horvath, Brooke. “A Walk on the Wild Side,” in *Understanding Nelson Algren*. Columbia: University of South Carolina Press, 2005, pp. 98–113.

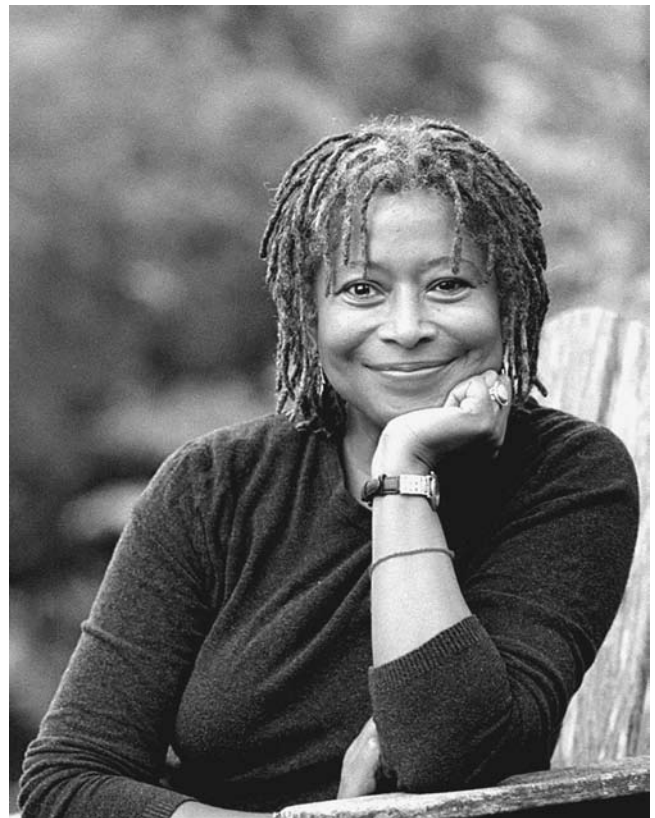
—Brooke Horvath

**Walker, Alice** (1944– ) *poet, novelist, short-story writer, biographer*

*Well, us talk and talk bout God, but I still adrift. Trying to chase that old white man out of my head. I been so busy thinking bout him I never truly notice nothing God make. Not a blade of corn (how it do that?) not the color purple (where it come from?). Not the little wildflowers. . . . You have to git man off your eyeball, before you can see anything a’tall.*

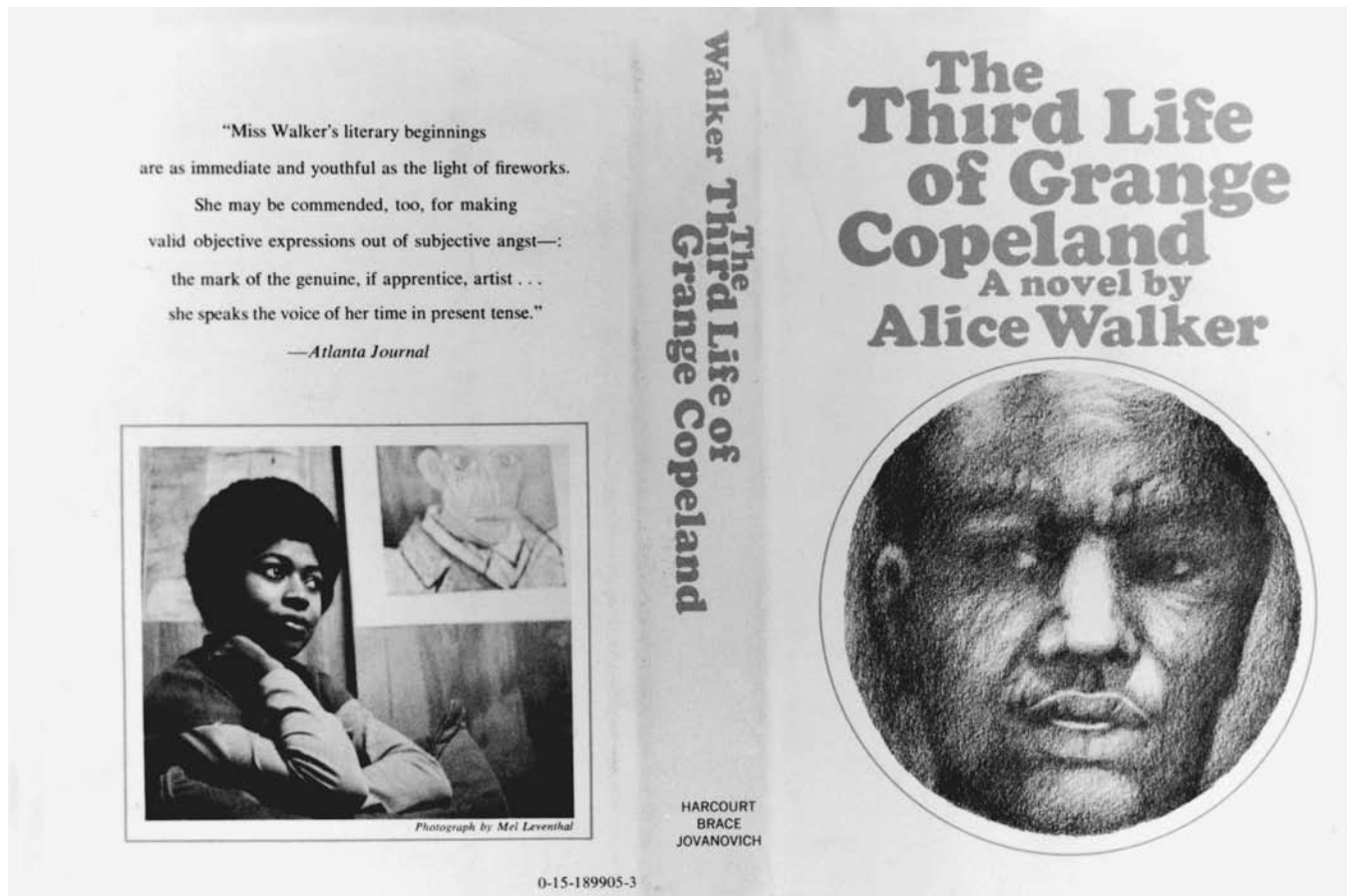
—*The Color Purple* (1982)

Walker was born in Eatonton, Georgia. A childhood accident in which her right eye was scarred by a BB pellet drove her into a reticence relieved only by her omnivorous reading, especially her love of poetry. She graduated from high school as valedictorian and went on first to Spellman College and then to Sarah Lawrence, where she received a B.A. in 1965. She visited Africa after her junior year, became pregnant, and, feeling suicidal, had an abortion, an experience she wrote about in her first collection of poems, *Once* (1968). She overcame her despair and wrote a short story, “To Hell with Dying” (1967), which was published as a children’s book in 1988.



Alice Walker





Dust jacket for Walker's first novel, 1970

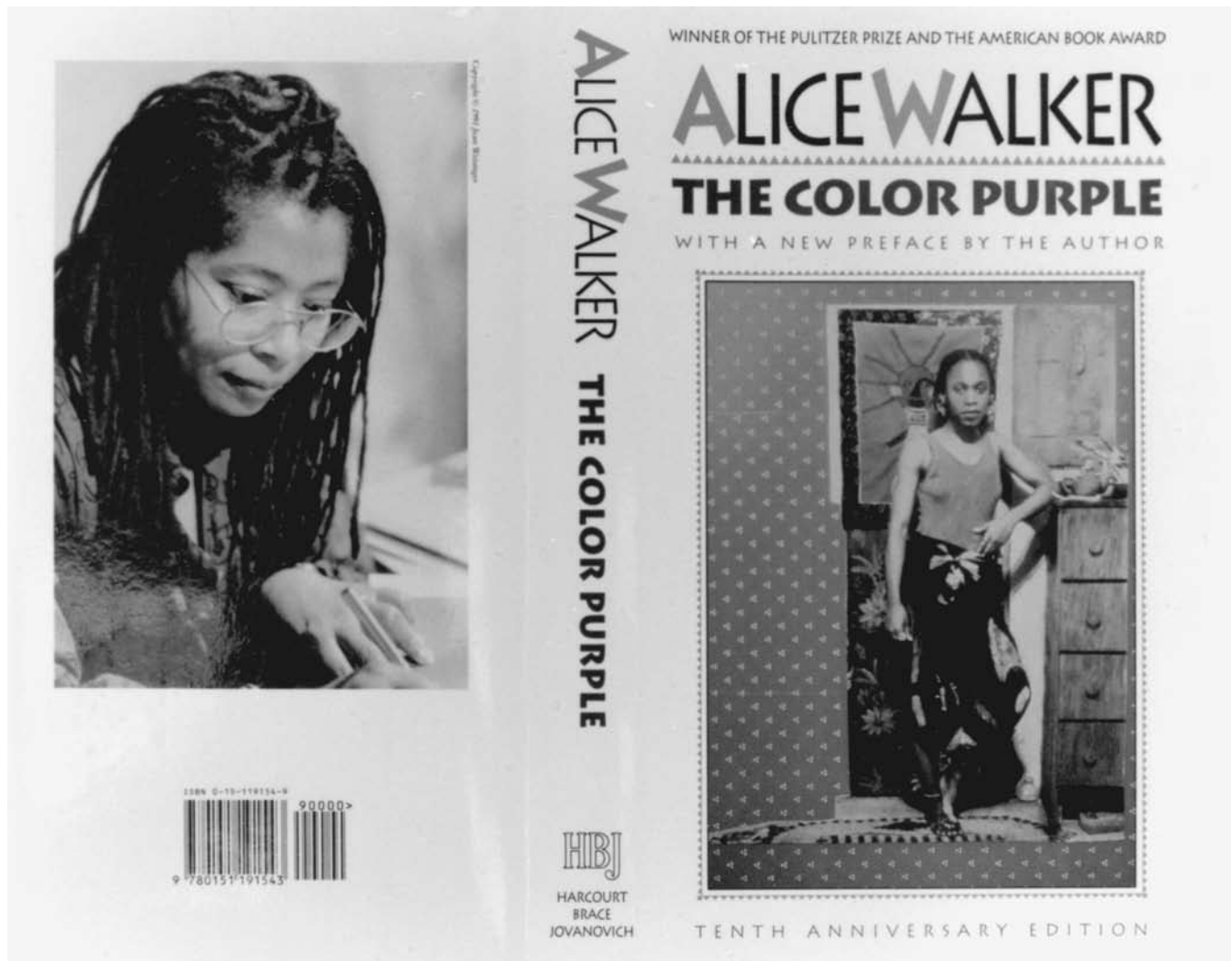
After graduation from college, Walker became actively involved in the civil rights struggle. She taught in Mississippi at Jackson State College (1968–1969) and Tougaloo College (1970–1971). She published *Five Poems* (1972), her second book of poetry, and her first novel, *The Third Life of Grange Copeland* (1970), a dark tale of self-conflicted African Americans and their struggle with oppression. She expressed her growing identification with the plight of black women in a collection of short fiction, *In Love and Trouble: Stories of Black Women* (1973). *Revolutionary Petunias and Other Poems* (1973) won the Lillian Smith Award of the Southern Regional Council. In 1974 Walker published a biography for children: *Langston Hughes, American Poet*.

*Meridian* (1976), Walker's second novel, has been called a "woman-centered" perspective on the civil rights movement. It concentrates on African American mothers and clearly grows out of Walker's struggle with her own first pregnancy. Through anthologies of African American writing and by creating her own company, Wild Tree Press, Walker encouraged new writers while also teaching women's studies at Wellesley College, Brandeis University, Yale, and

the University of California at Berkeley. Walker came to national attention with her novel *THE COLOR PURPLE* (1982), the story of Celia, who overcomes a rape and oppression by African American men. The novel won a Pulitzer Prize and a NATIONAL BOOK AWARD and was made into a major motion picture directed by Steven Spielberg. At the same time Walker became a focal point for the ire of African American men—including Ishmael REED—who believed her depiction of them was biased and demeaning.

Walker published a memoir, *In Search of Our Mothers' Gardens* (1983), which reiterated her commitment to black feminism while emphasizing her dedication to the renewal of an entire people. Her next two novels, *The Temple of My Familiar* (1989) and *Possessing the Secret of Joy* (1992), received negative criticism from reviewers, who regarded her work as too ideological and didactic. She addressed this criticism in *The Same River Twice* (1996), acknowledging the painfulness of the attacks on her. Her subsequent novels are *By the Light of My Father's Smile* (1998), *The Way Forward Is with a Broken Heart* (2000), and *Now Is the Time to Open Your Heart* (2004).





Dust jacket for Walker's 1982 novel, which won the American Book Award and the Pulitzer Prize for Fiction

Walker's *Complete Stories* appeared in 1994, *Living by the Word: Selected Writings, 1973–1987* in 1988, *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women* (with Pratibha Parmar) in 1993, and *Anything We Love Can Be Saved: A Writer's Activism* in 1997.

### Principal Books by Walker

*Once: Poems*. New York: Harcourt, Brace & World, 1968.  
*The Third Life of Grange Copeland*. New York: Harcourt Brace Jovanovich, 1970.  
*In Love and Trouble: Stories of Black Women*. New York: Harcourt Brace Jovanovich, 1973.  
*Revolutionary Petunias and Other Poems*. New York: Harcourt Brace Jovanovich, 1973.  
*Langston Hughes: American Poet*. New York: Crowell, 1974.

*Meridian*. New York: Harcourt Brace Jovanovich, 1976.  
*Good Night, Willie Lee, I'll See You in the Morning*. New York: Dial, 1979.  
*You Can't Keep a Good Woman Down*. New York: Harcourt Brace Jovanovich, 1981.  
*The Color Purple*. New York: Harcourt Brace Jovanovich, 1982.  
*In Search of Our Mothers' Gardens*. New York: Harcourt Brace Jovanovich, 1983.  
*Horses Make a Landscape Look More Beautiful: Poems*. New York: Harcourt Brace Jovanovich, 1984.  
*Living by the Word: Selected Writings, 1973–1987*. New York: Harcourt Brace Jovanovich, 1988.  
*To Hell with Dying*. San Diego: Harcourt Brace Jovanovich, 1988.  
*The Temple of My Familiar*. New York: Harcourt Brace Jovanovich, 1989.

*Complete Poems: Her Blue Body Everything We Know: Earthling Poems, 1965–1990.* New York: Harcourt Brace Jovanovich, 1991.

*Finding the Green Stone.* San Diego: Harcourt Brace Jovanovich, 1991.

*Possessing the Secret of Joy.* New York: Harcourt Brace Jovanovich, 1992.

*Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women*, by Walker and Pratibha Parmar. New York: Harcourt Brace, 1993.

*The Complete Stories.* London: Women's Press, 1994.

*The Same River Twice: Honoring the Difficult: A Meditation on Life, Spirit, Art, and the Making of the Film, The Color Purple, Ten Years Later.* New York: Scribners, 1996.

*Anything We Love Can Be Saved: A Writer's Activism.* New York: Random House, 1997.

*By the Light of My Father's Smile: A Novel.* New York: Random House, 1998.

*The Way Forward Is with a Broken Heart.* New York: Random House, 2000.

*In Love and Trouble: Stories of Black Women.* Orlando, Fla.: Harcourt, 2001.

*Now Is the Time to Open Your Heart: A Novel.* New York: Random House, 2004.

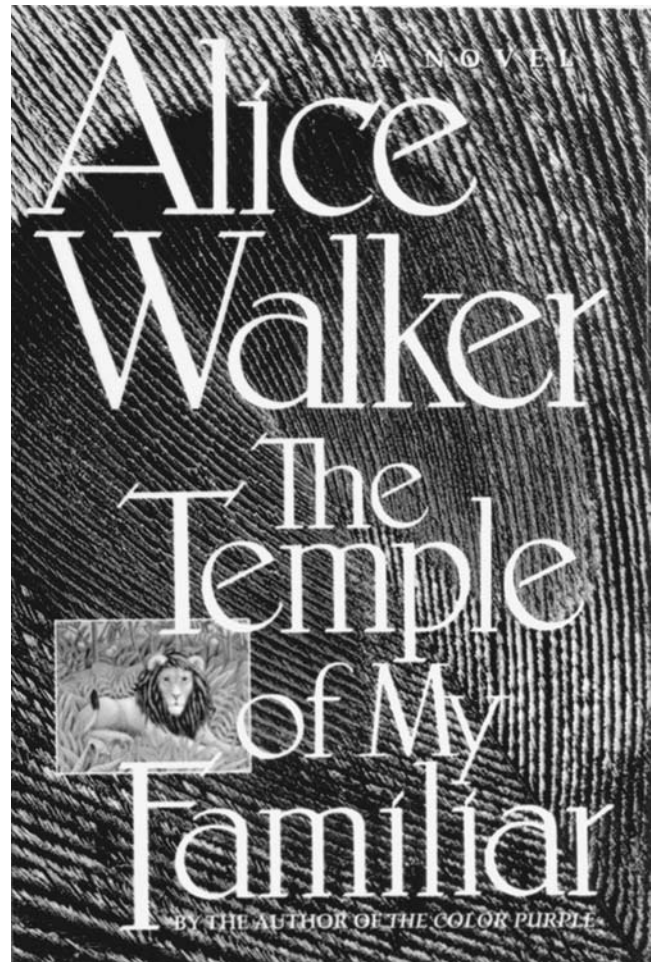
*We Are the Ones We Have Been Waiting For: Inner Light in a Time of Darkness.* New York: New Press, 2006.

—Marshall Boswell

### Studying Alice Walker

Alice Walker's most important work is the novel *THE COLOR PURPLE* (New York: Harcourt Brace Jovanovich, 1982), which won both the NATIONAL BOOK AWARD and the Pulitzer Prize. *Alice Walker's The Color Purple*, edited by Harold Bloom (New York: Chelsea House, 2000), presents twelve essays on race, gender, nationality, epistolary form, and other key topics related to this novel. All of Walker's early short stories, including the seminal "Everyday Use," are available in *The Complete Stories* (1994).

The first biography of Walker is *Alice Walker: A Life* by Evelyn C. White (New York: Norton, 2004), which is thorough in its coverage and emphasizes the ways in which growing up in Mississippi during the civil rights era shaped Walker's life and writing. Early in her career Walker's writing was heavily influenced by her political activism and her interest in African American women writers, particularly Zora Neale Hurston. Walker has spent considerable effort examining these issues from her own perspective. *The Same River Twice* (1996) is a scrapbook of Walker's thoughts on writing, history, activism, and the making of the movie version of *The Color Purple* (Warner Bros., 1985). It includes journal entries, letters, and personal essays. Two other books, *In Search of Our Mothers Gardens* (1983) and *We Are the Ones We Have Been Waiting For* (2006), are similar in format and



Dust jacket for Walker's fourth novel, 1989, which she called a romance of the past five hundred thousand years

scope, and the latter includes several essays based on public lectures given by Walker.

For a complete bibliography of Walker's early career, see *Alice Walker: An Annotated Bibliography 1968–1986* by Erma Davis Banks and Keith Byerman (New York: Garland, 1989). There is no up-to-date bibliography available. For current bibliography, students should consult the annual MLA bibliographies.

Walker's article "In Search Of Zora Neale Hurston" (*Ms. Magazine*, March 1975) is widely credited for resurrecting Hurston as a literary figure. As a result, Walker has become closely associated with Hurston. For more on the relationship between the two, see *Alice Walker and Zora Neale Hurston: The Common Bond*, edited by Lillie P. Howard (Westport, Conn.: Greenwood Press, 1993). For a general overview of Walker and her writing, see Gerri Bates's *Alice Walker: A Critical Companion* (Westport, Conn.: Greenwood Press,

2005), which provides substantial biographical information as well as literary analysis of all of Walker's major works to 2004. Additional book-length critical texts are Maria Lauret's *Alice Walker* (New York: St. Martin's Press, 2000) and Donna Haisty Winchell's *Alice Walker* (New York: Twayne, 1992).

There is an abundance of scholarly essays on Walker and her writings. *Alice Walker: Critical Perspectives Past and Present*, edited by Henry Louis Gates and K. A. Appiah (New York: Amistad, 1993), is the first major collection of essays. *Critical Essays on Alice Walker*, edited by Ikenna Dieke (Westport, Conn.: Greenwood Press, 1999) collects seventeen essays on sexuality, masculinity, comedy, deracination, and historical context in Walker's work.

—Student Guide by Darien Cavanaugh

**Walker, Margaret** (1915–1998) *poet, novelist, essayist*  
Margaret Walker was born in Birmingham, Alabama, and grew up in a middle-class family that moved to New Orleans in 1925. She finished high school at age fourteen and went on to two years of college at New Orleans University (now Dillard University). At an early age she met important African American writers such as W. E. B. Du Bois and Langston Hughes, who read her poetry and encouraged her to attend Northwestern University. Her first poems were published in *Crisis* magazine in 1934, and she graduated from Northwestern in 1935. Walker earned her M.A. in 1940 and her Ph.D. in 1965, both from the University of Iowa.

Walker worked for the Works Progress Administration during the Great Depression. As part of the Writers' Project she worked on a guide for the state of Illinois. She developed slowly as a writer, completing an unpublished novel, "Goose Island," and a collection of poetry, *For My People* (1942), which was chosen as the winner of the Yale Younger Poets Series Award.

Walker's greatest contribution to African American literature came with the publication of *Jubilee* (1966), her epic novel about slavery. The book was based on her maternal grandmother's stories, and it exhibited Walker's command of history. She followed this success with a new volume of poetry, *Prophets for a New Day* (1970). In 1972 she published her dissertation, *How I Wrote Jubilee*. *October Journey*, another poetry collection, was published in 1973. In 1987 Walker published the long-awaited biography *Richard Wright: Daemonic Genius*, and, in 1989, her *This Is My Century: New and Collected Poems*. She spent much of her time teaching, holding a thirty-year tenure at Jackson State College in Mississippi.

### Sources

Giovanni, Nikki. *A Poetic Equation: Conversations between Nikki Giovanni and Margaret Walker*. Washington, D.C.: Howard University Press, 1974.

Graham, Maryemma, ed. *Fields Watered with Blood: Critical Essays on Margaret Walker*. Athens: University of Georgia Press, 2001.

**Wallace, David Foster** (1962– ) *novelist, short-story writer, essayist*

. . . most kinds of "low" art—which just means art whose primary aim is to make money—is lucrative precisely because it recognizes that audiences prefer 100 percent pleasure to . . . 49 percent pleasure and 51 percent pain. Whereas "serious" art . . . is more apt to make you uncomfortable, or to force you to work hard to access its pleasures, the same way that in real life true pleasure is usually a by-product of hard work and discomfort.

—Interview (1993)

Since publication of his first novel, David Foster Wallace has emerged as one of the most influential and controversial writers of the post-WORLD WAR II generation. Best known for his 1,096-page novel *INFINITE JEST* (1996), Wallace is also both renowned and derided for his complex and ornate prose, which mixes technical erudition and pop-culture goofiness, all situated amid a welter of footnotes, endnotes, abbreviations, and specialized jargon. His work paradoxically employs the techniques and strategies of METAFICTION in order to move beyond self-consciousness, irony, and parody.

Wallace was born in Ithaca, New York, and moved with his family to Illinois several years later. He soon distinguished himself as a "near great" junior tennis player but abandoned his athletic ambitions in high school when he discovered a similarly prodigious mathematical ability. He studied mathematics and philosophy at the University of Amherst, but he broke off his studies after his sophomore year and returned to Illinois, where he began writing a novel. He completed the book upon his return to Amherst, and, after graduating in 1985, he enrolled in the graduate writing program at the University of Arizona. While in Arizona, he met novelist Robert BOSWELL, who helped him locate an agent for his manuscript, now titled *The Broom of the System* (1987). The book was elaborately plotted, comic, and addressed such arcane subjects as entropy, information theory, and the ideas of twentieth-century philosopher Ludwig Wittgenstein.

In 1989 he published a book of short stories, *Girl with Curious Hair*, in which fictional characters mingle with real-life figures and celebrities such as David Letterman, Pat Sajak, Alex Trebek, Merv Griffin, and President Lyndon B. Johnson. The stories explore the fluid boundary between reality and representation. The book concludes with a novella, "Westward the Course of Empire Takes Its Way," set partially in a creative-writing workshop where the instructor, Professor Ambrose, clearly represents John BARTH, and whose star



student, an archery champion named Mark Nechtr, is “a boy hotly cocky enough to think he might someday inherit Ambrose’s bald crown and ballpoint scepter. . . .”

*Infinite Jest*, which appeared seven years later, has become one of the most celebrated novels of the 1990s, spawning book-length studies, websites, and a cult following. In many ways the novel confirms the agenda the character Mark Nechtr proposed in “Westward the Course of Empire Takes Its Way.” Set in a near future in which calendar years are marked by corporate sponsors rather than numbers, *Infinite Jest* blends technical jargon, futuristic slang, drug- and pop-culture erudition, and surreal (even grotesque) comedy.

After *Infinite Jest*, Wallace concentrated on short fiction. His two short-story collections, *Brief Interviews with Hideous Men* (1999) and *Oblivion* (2004), have succeeded in deepening his engagement with his characteristic themes of solipsism, loneliness, and popular culture, while at the same time forestalling a full assessment of his overall significance. He has also published two collections of essays, *A Supposedly Fun Thing I’ll Never Do Again* (1997) and *Consider the Lobster* (2005), in which he addresses the major themes and obsessions of his fiction in a lighter, more accessible way.

### Sources

Boswell, Marshall. *Understanding David Foster Wallace*. Columbia: University of South Carolina Press, 2003.

Burn, Stephen. *Wallace’s Infinite Jest: A Reader’s Guide*. New York: Continuum, 2003.

—Marshall Boswell

### Wallace Markfield (1926–2002) novelist

Wallace Markfield was born in Brooklyn and graduated from Brooklyn College. His literary career was launched with a brilliant first novel, *To an Early Grave* (1964), a satirical work about literary politics. The humor has a quality of hurt or pain; Markfield once remarked that he did not learn “aggravation” was not a Yiddish word until he was an adult. After publishing two more well-received novels—*Teitelbaum’s Window* (1971) and *You Could Live If They Let You* (1974), the latter about a stand-up comedian—Markfield stopped publishing fiction until *Radical Surgery* (1991), a political thriller that received little attention. Wallace Markfield is classed with the disappointments of American literature: writers who showed marked promise and aroused strong expectations but gave up or burned out too soon.

—Morris Colden

### Sources

*Review of Contemporary Fiction*, Markfield issue (Spring 1982).

Irvin Faust, “Wallace Markfield: A Tribute and a Farewell,” *Dictionary of Literary Biography Yearbook: 2002*, pp. 440–442. Detroit: Brucoli Clark Layman/Gale, 2003.

### Wallant, Edward Lewis (1926–1962)

novelist

Born in New Haven, Connecticut, Edward Lewis Wallant is best known as the author of the novel *The Pawnbroker* (1961), which dramatizes the life of a concentration-camp survivor.

After graduating from high school in 1944 Wallant attended the University of Connecticut for a semester before entering the navy during WORLD WAR II. He spent another semester at the University of Connecticut in 1946 and then studied drafting at the Platt Institute. After graduating in 1950 Wallant began a career as a commercial artist. That year he also began taking creative-writing classes, and by 1955 he had published his first story, “I Held Back My Hand,” in an anthology edited by one of his mentors. His first novel, *The Human Season*, appeared in 1960. This award-winning novel was followed by Wallant’s *The Pawnbroker*, which earned him a Guggenheim Fellowship in 1962 and allowed him to resign from his job to become a full-time writer; however, Wallant died shortly thereafter. Two other novels, *The Tenants of Moonbloom* (1963) and *The Children at the Gate* (1964), were published posthumously.

### Source

Galloway, David. *Edward Lewis Wallant*. Boston: Twayne, 1979.

### Wasserstein, Wendy (1950–2006) playwright,

essayist

Wendy Wasserstein is best known as a playwright who examines the conflict of baby-boom women torn between the traditional values of their mothers and the more progressive world of the feminist movement. Born in Brooklyn, New York, Wasserstein received her B.A. in 1971 from Mount Holyoke College, her M.A. in 1973 from City College of the City University of New York, and her M.F.A. in 1976 from Yale University. Her most recognized plays—*Uncommon Women and Others* (produced 1977), *Isn’t It Romantic* (produced 1981), and *The Heidi Chronicles* (produced 1988)—each present Wasserstein’s trademark female characters managing the struggle between feminism and traditional female roles in a dramatic atmosphere balanced by seriousness and humor. In 1989 Wasserstein won the Pulitzer Prize for *The Heidi Chronicles*, which highlights the fictional life and times of art history professor Dr. Heidi Holland, who—like Wasserstein herself—comes of age in the late 1960s and begins to see a fissure in her generation’s activist identity. Although she is best known for her plays, Wasserstein also wrote several nonfiction books, including *Bachelor Girls* (1990) and *Shiksa Goddess; or, How I Spent My Forties: Essays* (2001). Her only novel, *The Elements of Style* (2006), is about the response of wealthy New Yorkers to the 9/11 tragedy.

—Marshall Boswell



**Waters, Frank** (1902–1995) *novelist*

Colorado-born Frank Waters studied engineering at Colorado College but left before taking a degree. He published his first book, *Fever Pitch*, in 1930. (The book was later published under its original title, *The Lizard Woman* [1984].) Waters has centered virtually all of his work—more than twenty books—in the West and Southwest, exploring the lives of Native Americans, miners, and hunters, and the interrelationships of these peoples. He published a trilogy about a young man's career in mining: *Wild Earth's Nobility* (1935), *Below Grass Roots* (1937), and *Dust within the Rock* (1940). His novels centering on Native American life include *The Man Who Killed the Deer* (1942) and *Flight from Fiesta* (1986).

Waters wrote several nonfiction books that complement his fiction: *The Colorado* (1946); *Book of the Hopi* (1963); and *Mountain Dialogues* (1981), a collection of reminiscences. He also took a special interest in Mexico, which serves as the setting for his novel *The Yogi of Cockroach Court* (1947), and as the subject of his history, *Mexico Mystique* (1975).

**Sources**

Blackburn, Alexander. *A Sunrise Brighter Still: The Visionary Novels of Frank Waters*. Athens: Swallow Press/Ohio University Press, 1991.

Deloria, Vine, Jr., ed. *Frank Waters: Man and Mystic*. Athens: Swallow Press/Ohio University Press, 1993.

**The Waters of Kronos** by Conrad Richter (New York: Knopf, 1960) *novel*

Winner of the NATIONAL BOOK AWARD, this novel was the first volume of an autobiographical trilogy Conrad Richter did not live to complete. *The Waters of Kronos* is a story about the aging writer John Donner (Richter) who comes back to the East to find his boyhood home under the waters of a dammed-up Kronos River. Magically borne back into the past, Donner experiences again his boyhood, his parents and ancestors, and the world the waters have covered over. The second novel of the trilogy, *A Simple Honorable Man* (1962), is a loving portrait of Richter's father, who at thirty-eight sold his store and became a Lutheran minister. Going from town to town in rural Pennsylvania, often accompanied by his son John, Harry Donner lives a life of honor and sacrifice that Richter eloquently portrays.

—Marvin J. LaHood

**Watts, Alan** (1915–1973) *religion writer*

Alan Watts was born in England, settled in the United States in 1938, and became a U.S. citizen in 1943. After completing high school in Canterbury with honors, he went to work for his father. Having discovered an affinity for Zen at a young age, Watts was publishing articles on religion by the time he was nineteen years old. When he was twenty-one, he met two

of his mentors, Krishnamurti and D. T. Suzuki, and the same year Watts published his first book, *The Spirit of Zen* (1936). The work was the first to bring Asian thought to the West, and it synthesized Eastern and Western philosophy in a way that was accessible to laymen. His later publications include *Behold the Spirit* (1947) and *The Way of Zen* (1957); the latter secured a cult following for Watts. Although Watts in some ways criticized the BEATS, his name is often associated with them because he wrote and lectured widely on the subject of Zen Buddhism and because he experimented with hallucinogenic drugs. In his essay *Beat Zen, Square Zen and Zen* (1959) Watts dismisses the Beat as a “fake-intellectual hipster searching for kicks, name-dropping bits of Zen”; however, he held high regard for his friend Gary SNYDER, and for Allen GINSBERG, whom Watts calls a “rabbinic *sadhu*” in his autobiography, *In My Own Way* (1972).

**Sources**

Furlong, Monica. *Genuine Fake: A Biography of Alan Watts*. London: Heinemann, 1986.

Stuart, David. *Alan Watts*. Radnor, Pa.: Chilton, 1976.

**Welch, James** (1940–2003) *poet, novelist*

James Welch was born on the Blackfoot Indian reservation in Browning, Montana, the son of James P. Welch Sr., a Blackfoot, and Rosella O'Bryan Welch, a Gros Ventre Indian. Although the young Welch attended reservation schools, he graduated from high school in Minneapolis and earned his B.A. in 1965 from the University of Montana in Missoula. As a student in the M.F.A. program at the university Welch studied under Richard HUGO. Welch's first book, *Riding the Earthboy 40* (1971), is a collection of fifty-four poems about a family named Earthboy who lives on a forty-acre ranch. The poems reflect a deep feeling for the land and the spirits that inspire its inhabitants. Welch attracted national attention with his novel *Winter in the Blood* (1974), which, like Welch's poetry, evokes the spirits of Indian ancestors.

Welch's *The Death of Jim Loney* (1979) examines the life of the despairing Jim Loney, who actively seeks his own death. *Fools Crow* (1986) is a powerful historical novel about the Blackfoot tribe. *The Indian Lawyer* (1990) is about an Indian who earns a partnership in a prestigious law firm. Welch is also the author of *Killing Custer* (1994), an historical account of the events leading up to General George Armstrong Custer's death at Little Big Horn and the aftermath of his battle with the Sioux.

**Sources**

Lupton, Mary Jane. *James Welch: A Critical Companion*. Westport, Conn.: Greenwood Press, 2004.

McFarland, Ron. *Understanding James Welch*. Columbia: University of South Carolina Press, 2000.

**West, Jessamyn** (1902–1984) *novelist, short-story writer*

*Eliza was a fine woman, pious and work-brickel and good-looking as female preachers are apt to be: a little, black-haired, glossy woman with a mind of her own.*  
—*The Friendly Persuasion* (1945)

Jessamyn West was born in Indiana but settled in California, where she attended Whittier College. She received an A.B. in 1923 and then studied at Oxford University. Upon her return to the United States, West began graduate school at the University of California at Berkeley, but she was forced to withdraw when she was hospitalized with tuberculosis. During her two-year confinement at a sanatorium, West drew on stories her mother had told her about their ancestors and began to write about the Birdwell family, Quaker farmers living in rural Indiana. By the time she had fully recovered from her illness, she was publishing stories in *Harper's*, *Atlantic Monthly*, and *Ladies' Home Journal*. In 1945 West published her first book, *The Friendly Persuasion*, a novelistic collection of some of the stories she had written while convalescing. West's third book, the novel *The Witch Diggers* (1951), also explores life on an Indiana farm in the 1890s.

West changed settings to California in her *Cress Delahanty* (1953), a collection of short stories that repeated the novelistic trait of *Friendly Persuasion*. *South of the Angels* (1960) maintained the California setting, portraying the lives of settlers on the Tract outside of Los Angeles in the mid 1920s. Many of West's later novels, such as *Leafy Rivers* (1967) and *The Massacre at Fall Creek* (1975), are set in the Midwest and deal with Native Americans and the settling of the land in the nineteenth century. Other story collections include *Love, Death, and the Ladies' Drill Team* (1955) and *Crimson Ramblers of the World, Farewell* (1970).

West published two autobiographies, *Hide and Seek* (1973), about a three-month stay in a trailer in the wilderness of Colorado, and *The Woman Said Yes* (1976), an examination of life, death, and euthanasia based on the conversations West had with her terminally ill sister.

### Sources

Farmer, Ann Dahlstrom. *Jessamyn West*. Boise, Idaho: Boise State University, 1982.

Shivers, Alfred S. *Jessamyn West: Revised Edition*. New York: Twayne, 1992.

**Whalen, Philip** (1923–2002) *poet*

Born in Oregon, Philip Whalen was drafted into the U.S. Army Air Corps in 1941, and he spent three years as an instructor of radio operation and maintenance. After his discharge he augmented an earlier interest in poetry by

reading and writing during his free time, and he published his first book of poems, *Three Satires*, in 1951, the same year he graduated with a B.A. from Reed College. While he was a student at Reed, Whalen studied calligraphy. His interest in fonts and especially in spacing between words is evident in his work, which is often presented in unusual typefaces.

Whalen is associated with the BEATS, and particularly members of the San Francisco Poetry Renaissance, along with his Reed College friends Gary SNYDER and Lew Welch. Whalen was ordained as a Zen Buddhist priest in 1973. He published more than twenty books of poetry, including *Self-Decompressions: Selected Poems* (1978), *Enough Said: Fluctuat Nec Mergitur: Poems 1974–1979* (1980), and *Heavy Breathing: Poems, 1967–1980* (1983). He has also published three novels, *You Didn't Even Try* (1967), *Imaginary Speeches for a Brazen Head* (1972), and *The Diamond Noodle* (1979).

### Sources

Kherdian, David. *Six Poets of the San Francisco Renaissance: Portraits and Checklists*. Fresno, Calif.: Giligia Press, 1967.

Suiter, John. *Poets on the Peaks: Gary Snyder, Philip Whalen & Jack Kerouac in the North Cascades*. Washington, D.C.: Counterpoint, 2002.

**White, Edmund** (1940– ) *novelist, playwright, biographer*

Edmund White was born in Cincinnati and grew up in Texas. He was educated at the Cranbrook Academy in Michigan and at the University of Michigan, where he earned his B.A. in Chinese in 1962. He identified himself as homosexual at an early age. His writing career has coincided with the gay rights movement, making White a spokesman of sorts for the gay white male in America for almost forty years.

White worked at *Time* magazine in 1969 and then worked as an editor at *The Saturday Review* from 1972 to 1973. His first novel, *Forgetting Elena* (1973), was widely reviewed and praised by such writers as Vladimir NABOKOV, one of White's influences. Between 1977 and 1979 White taught creative writing at Johns Hopkins, Columbia, and other universities. His second novel, the autobiographical *A Boy's Own Story* (1982), established his reputation in the United States and in England. The novel is one of the key works of GAY AND LESBIAN LITERATURE, as is the sequel, *Beautiful Room Is Empty* (1988), and the last part of this autobiographical trilogy, *The Farewell Symphony* (1997). White's other novels include *Caracole* (1985), *The Married Man* (2000), and *Fanny: A Fiction* (2003). *Skinny Alive: Stories* was published in 1995.

White has written essays, included in *The Burning Library* (1994), and two biographies, *Genet* (1993) and *Marcel Proust* (1999). White published his memoirs, *My Lives*, in 2006.

**Source**

Barber, Stephen. *Edmund White: The Burning World*. New York: St. Martin's Press, 1999.

***White Noise*** by Don DeLillo (New York: Viking, 1985)  
novel

DON DELILLO's eighth novel, *White Noise*, is an examination of life in America at the end of the twentieth century. The narrator is Jack Gladney, a professor of Hitler Studies at a small Midwestern liberal arts college. Jack and his wife, Babette, live in cheerful chaos with their children from various past marriages. Babette begins displaying disturbing evidence of memory loss around the same time that a mysterious chemical cloud, referred to as the Airborne Toxic Event, descends upon the community. The shapelessness of the cloud discloses in Jack a terrifying fear of death, which the white noise of contemporary life—the endless aural blanket of piped in Muzak, television commercials, and radio broadcasts—has previously hidden.

The novel consists primarily of a series of short, finely observed vignettes that serve as platforms for DeLillo to comment on contemporary life and the degree to which people's access to reality has been displaced by layers of mediation, such as television and mass entertainment. One of the most celebrated sequences occurs early in the novel when Jack and his colleague, Murray Siskind, visit an attraction called The Most Photographed Barn in the World.

*White Noise* won the NATIONAL BOOK AWARD and has since become a touchstone book for younger Postmodern novelists, such as David Foster WALLACE, Jonathan FRANZEN, and Rick MOODY.

**Sources**

DeLillo, Don. *White Noise: Text and Criticism*, edited by Mark Osteen. New York: Penguin, 1998.

Lentricchia, Frank, ed. *New Essays on White Noise*. New York: Cambridge University Press, 1991.

Orr, Leonard. *Don DeLillo's White Noise: A Reader's Guide*. New York: Continuum, 2003.

—Marshall Boswell

**White, Theodore H.** (1915–1986) *journalist*

Theodore H. White graduated with an A.B. from Harvard in 1938 and went to work for *Time* magazine, becoming its bureau chief in China between 1939 and 1945. He correctly predicted that the Chinese Communists would take power after WORLD WAR II and thus came into conflict with the magazine's owner, Henry Luce, a staunch support of Chiang Kai-shek, the Nationalist leader who eventually fled to Taiwan. He left *Time* and later worked as European correspondent for the *New Republic*, *Reporter*, and *Collier's* magazines. Although White wrote fiction about his experiences in China

and in World War II, it was his groundbreaking account of the 1960 presidential election that won him fame. *The Making of the President 1960* (1961), which won a Pulitzer Prize, brought a novelistic style and personal observation to coverage of a presidential campaign. White used the technique in subsequent books, including in *The Making of the President* series accounts of the 1964, 1968, and 1972 campaigns, but it was his first that remained a landmark. *In Search of History* (1978) is a memoir of his career.

**Source**

Hoffmann, Joyce. *Theodore H. White and Journalism as Illusion*. Columbia: University of Missouri Press, 1995.

**Whitehead, Colson** (1969– ) *novelist, essayist*

Born in New York, Colson Whitehead has come to be regarded among the vanguard of Generation X writers. He graduated from Harvard in 1991 and worked for several years as a television critic for *Village Voice*. His first novel, *The Intuitionist* (1999), blends allegorical surrealism with various conventions borrowed from detective fiction to tell the politically charged story of Lila Mae Watson, a black elevator inspector and Intuitionist, and her rival white elevator inspectors, the Empiricists. The novel was a finalist for the Hemingway/PEN Award for First Fiction. *John Henry Days* (2001) is an ambitious work that addresses folk hero John Henry against the backdrop of modern-day pop culture, and *Apex Hides the Hurt* (2006), another politically charged novel is about an African American “nomenclature consultant.” *The Colossus of New York: A City in 13 Parts* (2003), a stylized portrait of the city in various voices, is Whitehead's first volume of nonfiction.

—Marshall Boswell

**Whittemore, Reed** (1919– ) *poet, biographer, critic*

Reed Whittemore graduated with a B.A. from Yale University in 1941; after serving in WORLD WAR II, he took additional courses at Princeton during the 1945–1946 school year. He has taught at several colleges and universities, including Carlton College in Minnesota and the University of Maryland. Whittemore has been highly praised for his light and witty verse, collected in such volumes as *An American Takes a Walk* (1956) and *The Self-Made Man* (1959). Honored as the Poetry Consultant to the Library of Congress from 1964 to 1965, Whittemore published his *Poems, New and Selected* in 1967. He also published a well-received biography, *William Carlos Williams: Poet from New Jersey* (1975), and two books on the history and nature of biography from ancient times to the present: *Pure Lives: The Early Biographers* (1988) and *Whole Lives: Shapers of Modern Biography* (1989). *The Poet as Journalist* (1976) collects his essays and reviews.



***Who's Afraid of Virginia Woolf?*** by Edward Albee  
(produced 1962) play

Edward ALBEE's sixth produced play, his first on Broadway, raises issues about American marriage, middle-class life, and middle age. The play opened on October 13, 1962, and ran for 644 performances.

Martha, the daughter of a college president, is married to George, a history professor who has failed to fulfill her ambitious hopes for him. As George and Martha taunt each other, she sings, "Who's afraid of Virginia Woolf?" Martha thinks her song is clever; George is unaffected by it. The line is repeated by various characters including George, who reacts sarcastically to Martha trying to "shame [him] into a sense of humor."

Throughout the play George and Martha lacerate one another, each highlighting the other's faults in front of a newly hired young professor and his wife, whom they have invited for a nightcap. The guests, Nick and Honey, soon become a part of the "fun and games." The savage drama of *Who's Afraid of Virginia Woolf?* is mitigated by moments when George and Martha feel compassion for each other. The play won six Tony Awards, including Best Play, and the National Drama Critics Circle Award in 1963.

**Sources**

- Albee, Edward. *Who's Afraid of Virginia Woolf?* New York: Atheneum, 1962.
- Bottoms, Stephen J. *Albee: Who's Afraid of Virginia Woolf?* New York: Cambridge University Press, 2000.
- Roudané, Matthew C. *Who's Afraid of Virginia Woolf?: Necessary Fictions, Terrifying Realities*. Boston: Twayne, 1990.
- Marshall Boswell

**Wideman, John Edgar** (1941– ) novelist

John Edgar Wideman was born in Washington, D.C. A star athlete and a scholar, he graduated from the University of Pennsylvania in 1963 with a B.A. in English and subsequently studied at Oxford University on a Rhodes scholarship. He was the first African American to win the scholarship since Alain Locke more than fifty years earlier. Wideman has taught at several colleges, most notably as professor of English at the University of Massachusetts.

Wideman published his first novel, *A Glance Away*, in 1967. It tells the story of a black drug addict in recovery and a white homosexual English professor who interact and help one another cope with their situations. The search for a usable past is the search for roots—a point made in Wideman's next novel, *Hurry Home* (1970). *The Lynchers* (1973) extends this theme to a story dominated by black characters in the inner city. Published as *The Homewood Trilogy* in 1985, *Damballah* (1981), *Hiding Place* (1981), and *Sent for You Yesterday* (1983) recast the same themes in terms of a family saga extending over five generations. Stories are told and retold in

a loosely structured way that has been compared to folklore and to jazz. *Philadelphia Fire* (1990) is the fictional account of the 1985 police bombing of a radical African American group, MOVE. The novel is Wideman's most searching and challenging exploration of African American urban life, integration, and urbanization. *The Cattle Killing* (1996), partially set in Africa, and *Two Cities* (1998) read like codas to *Philadelphia Fire* because they revisit the intersection between racist ideology and the urge toward self-destruction. These novels present blacks as benefactors and whites as oppressors. Wideman exhibits a concern for the urgency of the plight of African Americans, but he also recognizes the need to treat suffering with compassion and imagination.

Wideman also has written nonfiction on the topics he has covered in his novels. His memoir, *Brothers and Keepers*, appeared in 1984; *Fatheralong: A Meditation on Fathers and Sons, Race and Society*, in 1994. Later story collections include *The Stories of John Edgar Wideman* (1992) and *God's Gym* (2005).

**Sources**

- Coleman, James W. *Blackness and Modernism: The Literary Career of John Edgar Wideman*. Jackson: University Press of Mississippi, 1989.
- Mbalia, Doreatha D. *John Edgar Wideman: Reclaiming the African Personality*. London: Associated University Presses, 1995.
- TuSmith, Bonnie, and Keith E. Byerman, eds. *Critical Essays on John Edgar Wideman*. Knoxville: University of Tennessee Press, 2006.

**Wieners, John** (1934–2002) poet, playwright

Born in Boston, John Wieners graduated with an A.B. from Boston College in 1954. Encouraged by Charles OLSON, Wieners enrolled at Black Mountain College in 1955, where he became associated with the BLACK MOUNTAIN POETS, particularly Olson and Robert DUNCAN. In the late 1950s Wieners went to San Francisco and became part of the BEAT scene, which he described vividly in *The Hotel Wentley Poems* (1958). His second book, *Ace of Pentacles*, appeared in 1964. He turned to Christian symbolism with *Pressed Wafer* (1967). Wieners wrote eighteen poems while he was in a mental hospital, a collection published as *Asylum Poems (For My Father)* (1969) and later incorporated into *Nerves* (1970)—considered by many critics to be his best collection. *The Journal of John Wieners Is to Be Called 707 Scott Street for Billie Holiday*, 1959 appeared in 1996.

**Wilbur, Richard** (1921– ) poet, translator

*The writing may take years, and I cross out a great deal; but however hard I work, the process is experienced as passive. The words find their form.*

—Interview (2004)



Richard Wilbur grew up in rural New Jersey. The son of the artist Lawrence Wilbur, he attended Amherst College and served in the U.S. Army during WORLD WAR II. Wilbur continued his education after the war and graduated from Harvard in 1947, teaching there until 1954. Since then he has held teaching posts at Wellesley, Wesleyan, and Smith.

*The Beautiful Changes and Other Poems* (1947), Wilbur's first book of poetry, reflects his traditionalist approach. He has been largely immune to fashions in poetry, and he has not been influenced much by contemporaries in the BEAT or CONFESSIOAL schools. His poetry reflects a deep feeling for nature that stems from his childhood experiences. Wilbur's work is grounded in history, based on his command of French and other European texts. *Things of This World* (1956) won both a Pulitzer Prize and a NATIONAL BOOK AWARD. Years later Wilbur was awarded another Pulitzer Prize, for his *New and Collected Poems* (1988). He served as POET LAUREATE of the United States from 1987 to 1988.

Wilbur has also earned respect as a translator—notably, of Molière's plays *The Misanthrope* (1666; translated 1955) and *Tartuffe* (1669; translated 1963). Wilbur's nonfiction includes *Responses: Prose Pieces 1953–1976* (1976), *On My Own Work* (1983), and *The Cat Bird's Song: Prose Pieces 1963–1995* (1997). *Mayflies: New Poems and Translations* was published in 2000. Six years later, at the age of eighty-five, Wilbur won the Ruth Lilly Poetry Prize.

### Sources

Butts, William, ed. *Conversations with Richard Wilbur*. Jackson: University Press of Mississippi, 1990.

Hougen, John. B. *Ecstasy Within Discipline: The Poetry of Richard Wilbur*. Atlanta: Scholars Press, 1995.

### Williams, John A. (1925– ) novelist, biographer

John A. Williams was born in Mississippi and grew up in Syracuse, New York. He served in the Navy during WORLD WAR II. His novel *The Angry Ones* (1960), written while he was working as a publisher's assistant in New York City, deals thematically with death and racial tension. Williams achieved considerable attention with *The Man Who Cried I Am* (1967), the fictional autobiography of a dying African American writer. *Sons of Darkness, Sons of Light* (1969) probes racial conflict in New York City. *Captain Blackman* (1972) examines the life of an African American World War II veteran as he is scouting in Vietnam during the VIETNAM WAR. *!Click Song* (1982) returns to Williams's theme of the conflicts inherent in becoming an African American writer. *Jacob's Ladder* (1987) deals with the politics of West Africa and its relationship to African Americans. *Clifford's Blues* (1998) deals with the Holocaust and African American identity.

Williams published his biography of Martin Luther King Jr., *The King God Didn't Save*, in 1970, and his biography of

Richard Wright, *The Most Native of Sons*, in the same year. He writes about his travels as an African American in the United States in *This Is My Country Too* (1965). In 1991 he published a biography of the comedian Richard Pryor, *If I Stop I'll Die: The Comedy and Tragedy of Richard Pryor*.

### Sources

Cash, Earl A. *John A. Williams: The Evolution of a Black Writer*. New York: Third Press, 1975.

Muller, Gilbert H. *John A. Williams*. Boston: Twayne, 1984.

### Williams, Joy (1944– ) novelist, short-story writer, essayist

*I write out of a sense of guilt. I believe in guilt. There's not enough guilt around these days for my taste.*

—"Shifting Things," *The Writer on Her Work* (1991)

Joy Williams was born in Massachusetts and grew up in Maine as an only child. Both her father and her grandfather were Congregationalist ministers, and Williams developed a fascination with the stories of the Bible that fueled her desire to write. She graduated Phi Beta Kappa from Marietta College and received her M.F.A. from the IOWA WRITERS' WORKSHOP in 1965. Williams pursued a brief career as a researcher and data analyst at the U.S. Navy Marine Laboratory in Siesta Key, Florida. She left that post in 1969 with a strong concern for ecological and environmental issues and a love for the Florida Keys, interests that shaped her writing.

Williams is the author of four novels, three collections of short stories, and two books of nonfiction. Her first novel, *State of Grace* (1973), established Williams's Impressionistic style, as the story of the pregnant protagonist is filled out by flashbacks to her childhood and early adulthood. Williams's next novels, *The Changeling* (1978), *Breaking and Entering* (1988), and *The Quick and the Dead* (2000), have plots and characters that are equally disjointed. Williams's work frequently skirts the borders among the real, the probable, and the imaginary; for instance, in *The Quick and the Dead*, a girl's dead mother appears as a visceral—and vituperative—ghost, and the inhabitants of an Arizona nursing home subsist in a state that is neither living nor dead. Many of Williams's characters exist in this way—marooned in a society in which life is bizarre and maybe not quite life. Her widely anthologized short stories hinge on the same themes; her collections include *Taking Care* (1982), *Escapes* (1990), and *Honored Guest* (2004). Williams's *The Florida Keys: A History and Guide* (1986) has gone through more than ten editions, and her essay collection *Ill Nature* (2001) establishes Williams as an articulate environmentalist.

—Anna Teekell

## Wilson, August (1945–2005) playwright

*The only research I do is to listen to the music [of a decade]. There's a lot of history of our people in the music. When I was writing *Ma Rainey's Black Bottom*, I didn't want to know anything about Ma Rainey. I figured what I needed to know I'd get out of her music. Listening to her singing gave me a good sense of who she was.*

—Interview (2000)

Born Frederick Kittel in Pittsburgh, Pennsylvania, Wilson was the son of a white German baker and Daisy Wilson, an African American cleaning woman. Wilson rarely saw his father, who abandoned the family and divorced his mother soon after his birth. Mrs. Wilson married a black man when August was a teenager, and they moved to a white suburb, where they experienced racial violence. August dropped out of high school and joined the army. By 1965 he had decided to become a writer and worked at odd jobs to support himself. Influenced by Malcolm X, Wilson was active in the Black Power movement as he helped to found the Black Horizon Theatre Company in Pittsburgh. He changed his last name from Kittel to Wilson to recognize his mother's guidance and his racial identity.

Wilson's early plays were performed in community theaters. His first play, *Recycle*, was produced locally in 1973, but it was not until 1984—six plays later—that his career began to progress when he teamed with director Lloyd Richards at the Yale Repertory Theater in New Haven, Connecticut. *Ma Rainey's Black Bottom*, a success on Broadway in 1984, had started as a workshop production directed by Richards. The play centers on the singer Ma Rainey and explores the exploitation of black musicians by white record companies in the 1920s. Although critics found fault with the structure of the play, they were impressed with its treatment of racism. The play won a New York Drama Critics Circle Award in 1985.

In 1983 Wilson wrote *Fences* (produced 1985), which had successful productions throughout the late 1980s at the Yale Repertory Theater, and then on Broadway. The play, winner of a New York Drama Critics Circle Award, a Tony, and the Pulitzer Prize, among other awards, is about a black family in the 1950s, headed by Troy Maxson, a garbage collector, ex-convict, and former Negro League baseball player. The family dynamics reminded critics of Arthur MILLER's play *DEATH OF A SALESMAN*.

While *Fences* remained a hit on Broadway, Wilson opened a second play there in 1988. *JOE TURNER'S COME AND GONE*, written in 1984 and produced at Yale in 1986, is set in a Pittsburgh boardinghouse. It explores the consequences of slavery, Reconstruction, and the black migration to Northern cities. For this play Wilson won the New York Drama Critics Circle Award. Written in 1986, *THE PIANO LESSON* was produced at Yale in 1987 and premiered on Broadway in 1990; it earned



August Wilson

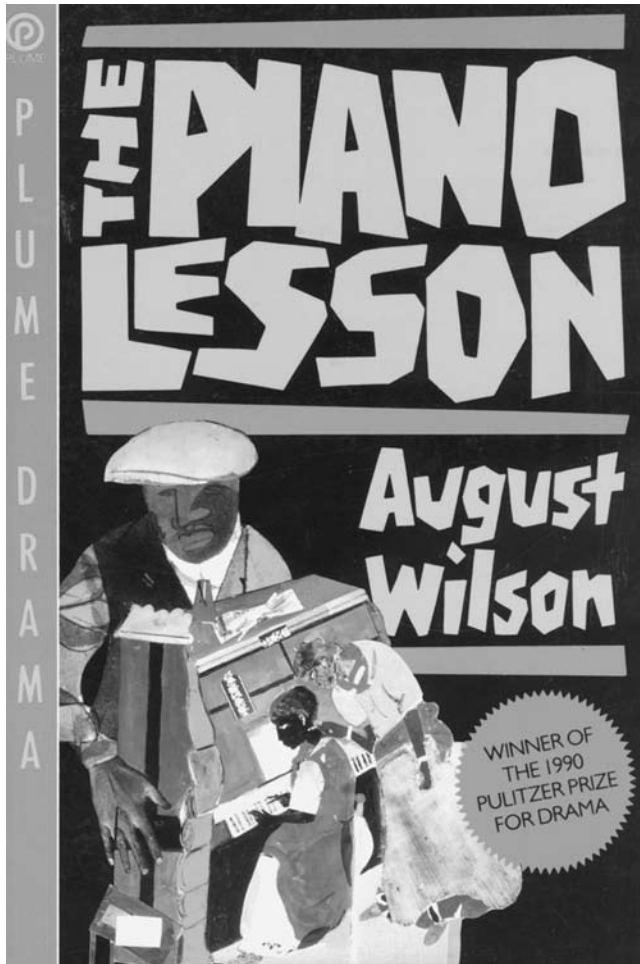
Wilson another Pulitzer Prize. Set in the Depression, it is another family drama, with a piano serving as a metaphor for the family's struggle over its heritage and the meaning of culture. *Two Trains Running*, written in 1989, produced at Yale in 1990, and produced on Broadway in 1992, won the American Theatre Critics Association Award. The play is set in Pittsburgh in the 1960s and focuses on a group of characters in a coffee shop who come to terms with the issues of the day. Other Broadway plays include *Seven Guitars* (produced 1995), *King Hedley II* (produced 2001), and *Gem of the Ocean* (produced 2004). Early in his career Wilson realized that he was writing an historical cycle of plays, each play focusing on a twentieth-century decade. *Radio Golf* (produced 2005), set in the late 1990s, completes the ten-play cycle. It opened on Broadway after Wilson's death. To commemorate his theatrical achievement the Virginia Theatre was renamed the August Wilson Theatre.

Wilson's dramas highlight the conflicts in every decade of African American history. He avowed a desire not only to tell the story of African Americans but also to develop a self-conscious African American perspective. Although critics such as Robert Brustein have criticized Wilson's work as propagandistic, the prevailing critical opinion is that Wilson has successfully avoided the pitfalls of didactic art, which forces certain conclusions to the detriment of the work of art itself.

### Principal Books by Wilson

*Ma Rainey's Black Bottom*. New York: New American Library, 1985.

*Fences*. New York: New American Library, 1986.



Dust jacket for Wilson's 1990 play, which earned him his second Pulitzer Prize for Drama

*Joe Turner's Come and Gone*. New York: New American Library, 1988.

*The Piano Lesson*. New York: Dutton/Plume, 1990.

*Two Trains Running*. New York: Dutton/Plume, 1993.

*Seven Guitars*. New York: Dutton, 1996.

*The Ground on Which I Stand*. New York: Theatre Communications Group, 2001.

*Jitney*. Woodstock, N.Y.: Overlook Press, 2001.

*King Hedley II*. New York: Theatre Communications Group, 2005.

*Gem of the Ocean*. New York: Theatre Communications Group, 2006.

*Radio Golf*. New York: Theatre Communications Group, 2007.

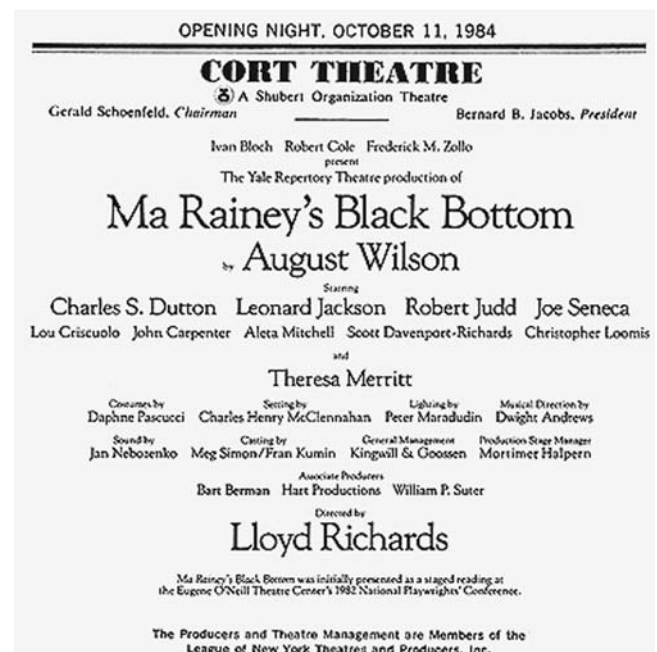
### Studying August Wilson

August Wilson continues to be one of the more consistently produced playwrights on the American stage. The most frequently anthologized, produced, and discussed plays include

the Pulitzer Prize-winning *Fences* and *THE PIANO LESSON*, along with *Ma Rainey's Black Bottom* and *JOE TURNER'S COME AND GONE*. Students should begin here to develop a sense of Wilson's major themes and motifs.

Yvonne Shafer's bibliography *August Wilson: A Resource and Production Sourcebook* (Westport, Conn.: Greenwood Press, 1998) includes discussion of the production history of Wilson's plays. Critical overviews of Wilson's work can be found in Peter Wolfe's *August Wilson* (New York: Twayne, 1999), Mary Bogumil's *Understanding August Wilson* (Columbia: University of South Carolina Press, 1998), Mary Ellen Snodgrass's *August Wilson: A Literary Companion* (Jefferson, N.C.: McFarland, 2004), and Alan Nadel's *May All Your Fences Have Gates: Essays on the Drama of August Wilson* (Iowa City: University of Iowa Press, 1994). Sandra Shannon's *The Dramatic Vision of August Wilson* (Washington, D.C.: Howard University Press, 1995) and Shannon's *August Wilson's Fences: A Reference Guide* (Westport, Conn.: Greenwood Press, 2003) provide additional analysis of the plays, with the latter offering a useful overview of the production history and critical reception of *Fences*. Dana Williams's and Shannon's *August Wilson and Black Aesthetics* (New York: Palgrave Macmillan, 2004) places Wilson within both the context of African American literature and the broader realm of American historical drama.

In respect to gender portrayals, Keith Clark's *Black Manhood in James Baldwin, Ernest J. Gaines, and August Wilson*



*Credits from the program for Wilson's 1984 play that ran on Broadway for 275 performances and won the New York Drama Critics Circle Award*



(Urbana: University of Illinois Press, 2002) places Wilson within the context of black male subject formation in the post-WORLD WAR II era. Carla McDonough's *Staging Masculinity: Male Identity in Contemporary American Drama* (Jefferson, N.C.: McFarland, 1997) discusses Wilson alongside playwrights Sam SHEPARD, David MAMET, and David RABE.

On matters of craft and the social role of drama, Joan Herrington's *I Ain't Sorry for Nothin' I Done: August Wilson's Process of Playwriting* (New York: Limelight Editions, 1998) provides insight into Wilson's technique. *Conversations with August Wilson*, edited by Jackson Bryer and Mary Hartig (Jackson: University Press of Mississippi, 2006), includes interviews conducted over the twenty-year period between 1984 and 2004. The interviews reveal Wilson's candid accounts of the writing and staging of his own work, as well as his perspective on the racial divide in America and the need for a more active, ethnocentric African American presence in theater.

—Student Guide by Paul Plisiewicz

### Wilson, Lanford (1937– ) playwright

Lanford Wilson was born in Lebanon, Missouri, and grew up in Springfield and in Ozark, Missouri, with his mother and stepfather. Wilson did not get to know his father until he moved to San Diego in 1955, during which time he enrolled at San Diego State University to study art and art history. Having previously dedicated his time to writing short stories, Wilson tried writing a play in 1959, later remarking, "I wrote two pages and knew I was a playwright." Wilson moved from California to Chicago, where he became more active in the theater. In 1962 he moved to New York City and became involved in the emergence of Off-Off-Broadway, co-founding the Circle Repertory Company in 1969. His early plays were experimental one-act plays, including *So Long at the Fair* (produced 1963), *The Madness of Lady Bright* (produced 1964), and *This Is the Rill Speaking* (produced 1965). His later plays are autobiographical and focus on the saga of the Talley family. His full-length plays include *Balm in Gilead* (produced 1965), which was produced by the experimental La Mama Theatre, and *The Hot I Baltimore* (produced 1973), which ran for more than 1,100 performances at the Circle Repertory Company. *Talley's Folly* (produced 1979) won the 1980 Pulitzer Prize.

Wilson is among the most prolific American playwrights, and all of his more than forty-five plays have opened Off-Broadway, most produced by his Circle Repertory Company. In addition to his Pulitzer Prize, he has won four Obie awards (for *Village Voice* [1973], *Hot I Baltimore*, *The Mound Builders* [1983], and *Sympathetic Magic* [1997]); the New York Drama Critics Circle Award twice (for *Hot I Baltimore* and *Talley's Folly*), and the American Theatre Critics Award for *Book of Days* [(1999)]. Wilson also has shown an impressive range of approaches from the realistic to the absurd.

Wilson's work has been collected in *Balm in Gilead and Other Plays* (1965). His later dramas include *Four Short Plays* (1994) and *Book of Days: A Play in Two Acts* (2000).

### Sources

Bryer, Jackson R., ed. *Lanford Wilson: A Casebook*. New York: Garland, 1994.

Dean, Anne M. *Discovery and Invention: The Urban Plays of Lanford Wilson*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1994.

### Woiwode, Larry (1941– ) short-story writer, novelist

Larry Woiwode was born in Carrington, North Dakota, and spent his childhood in nearby Sykeston, the site of his family's home. His family moved to Chicago when he was ten, and Woiwode later attended the University of Illinois. He left after five years of study without completing a bachelor's degree, but he was awarded an associate's degree in rhetoric. He then moved to New York City, where he worked as a freelance writer. After several writer-in-residence positions at various colleges, he moved his family to North Dakota in 1978 to start an organic farm.

Woiwode's first novel, *What I'm Going to Do, I Think* (1969), tells the story of the wedding of Chris and Ellen Van Eenanam, who are faced with an unwanted pregnancy, and describes the effect that their mismatched personalities have on their relationship during an extended honeymoon on Lake Michigan. The book won the William Faulkner Foundation Award for the best first novel of the year. *Beyond the Bedroom Wall: A Family Album* (1975), Woiwode's most famous novel, is an account of three generations of the Neumiller family, beginning with its first immigrants to North Dakota in 1881. *Beyond the Bedroom Wall* is also notable for its evocations of Midwestern speech and for its descriptions of the prairie landscape.

After his less successful *Poppa John* (1981)—which tells the story of a soap-opera actor who finds God—Woiwode returned to the form of *Beyond the Bedroom Wall* in *Born Brothers* (1988), a novel about two brothers who yearn to reestablish their bond in the context of American society's lapsed faith in communal and family values. *Indian Affairs* (1992) returns to the story of the Van Eenanams, now in the eighth year of their marriage, which is complicated by Chris's exploration of his Native American roots. As with *What I'm Going to Do, I Think*, there is no resolution to the couple's sense of anomie, and this time the possibility that they can overcome this void seems more remote.

Woiwode's short fiction is collected in *The Neumiller Stories* (1989) and in *Silent Passengers: Stories* (1993). He has published one book of poetry, *Even Tide* (1977). His non-fiction includes *Acts* (1993), a collection of criticism; and a memoir, *What I Think I Did: A Season of Survival in Two Acts*



(2000). In 1995 Woiwode began his term as the state Poet Laureate of North Dakota.

### Source

Yancey, Philip, ed. *Reality and Vision: Seventeen Christian Authors Reveal Their Literary Legacy*. Dallas: Word Publishing, 1990.

### Wolfe, Tom (1931– ) journalist, novelist

*Unless some movement occurs in American fiction over the next ten years that is more remarkable than any detectable right now, the pioneering in non-fiction will be recorded as the most important experiment in American literature in the second half of the twentieth Century.*

—“Stalking the Billion-footed Beast: A Literary Manifesto for the New Social Novel,” *Harper’s Magazine* (November 1989)

Born and raised in Richmond, Virginia, Tom Wolfe attended Washington and Lee University and went on to Yale to obtain a Ph.D. in American studies. He made his reputation as a witty and often scathing critic, panning contemporary novelists for turning their backs on social reality and for turning inward, producing small works that were not commensurate with the size or complexity of American life.

Wolfe sought out subjects that were iconoclastic and countercultural. *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965) explored the youth culture. *The Electric Kool-Aid Acid Test* (1968) followed the novelist Ken Kesey and his cohorts the Merry Pranksters on a psychedelic tour of the country. Wolfe found heroes in such figures as the race-car driver Junior Johnson. In *Radical Chic and Mau-Mauing the Flak Catchers* (1970) Wolfe excoriated the literary establishment for fawning over 1960s radicals and black militants. In *The Painted Word* (1975) he dismissed much of modern art, which he found pretentious and too self-involved. He presented a novelized history of the space program in *The Right Stuff* (1979).

In *The New Journalism* (1973) Wolfe argued that the freshest, most engaged, and most imaginative contemporary writing was coming not from novelists but from journalists who reported on the social reality of America (see NEW JOURNALISM). He predicted there would come a day when the novel would return to its journalistic roots and once again reflect America in all its diversity.

Wolfe has attempted to fulfill his prediction in two novels, *Bonfire of the Vanities* (1987) and *A Man in Full* (1998). In the former, Sherman McCoy, a Wall Street bond trader and self-described “master of the universe,” loses his way returning from the airport in his Mercedes and runs down a black man. The resulting story comments on the nature of race, class, and character in contemporary America. *A Man in Full*

is essentially a study of the new South. Set in Atlanta, the novel examines the veneer of success in a world still rigidly separated by class and race. *I Am Charlotte Simmons* (2004) concerns an innocent young woman’s initiation into the over-sexed life of contemporary college life.

### Sources

McKeen, William. *Tom Wolfe*. New York: Twayne, 1995.

Shomette, Doug, ed. *The Critical Response to Tom Wolfe*. Westport, Conn.: Greenwood Press, 1992.

Weingarten, Marc. *The Gang That Wouldn’t Write Straight: Wolfe, Thompson, Didion, and the New Journalism Revolution*. New York: Crown, 2006.

### Wolff, Geoffrey (1937– ) autobiographer, biographer, novelist

Born in Los Angeles, Geoffrey Wolff earned an A.B. at Princeton in 1961. In 1976 he published an unusual biography, *Black Sun: The Brief Transit and Violent Eclipse of Harry Crosby*, both a biography of a Paris publisher of the 1920s and an account of a decade of American history. Wolff’s memoir of his con-man father, *The Duke of Deception* (1979), was highly praised not only for the quality of its writing but also because it raised issues about the way individuals create themselves in modern society. *The Final Club* (1990) is a memoir about Wolff’s years at Princeton, and *A Day at the Beach* (1992) is about his wife and sons. Less well known are Wolff’s novels: *Bad Debts* (1969), *Providence* (1986), and *The Age of Consent* (1995). *The Edge of Maine* (2005) is a personal memoir and a history.

### Wolff, Tobias (1945– ) short-story writer, autobiographer

The brother of Geoffrey WOLFF, Tobias Wolff lived as a child with his mother and an abusive stepfather, a difficult experience he relates in the well-received memoir *This Boy’s Life* (1989). Wolff served in U.S. Army Special Forces during the early years of the VIETNAM WAR, took a B.A. degree at Oxford University in 1972 and an M.A. at Stanford in 1978, and commenced a career teaching creative writing, primarily at Stanford. His first novel, *Ugly Rumours*, was published only in London, and Wolff disavows it. His first collections of stories, *In the Garden of North American Martyrs* (1981) and *Back in the World* (1985), were more successful. His spare, elegant short fiction has been compared to Raymond CARVER’s work. His novel, *The Barracks Thief* (1985), the story of soldiers away from the Vietnam War scene, won the PEN/FAULKNER AWARD. In *Pharaoh’s Army: Memories of the Lost War* (1994), which revises parts of his first novel, is Wolff’s reckoning with his Vietnam experience. *Old School* (2003) is a novel set at a New England prep school during the 1960s. *The Night in Question: Stories* appeared in 1996. He also has edited *The Picador Book of Contemporary American Stories*

(1993) and *Best American Short Stories* (1994), among other collections of short fiction.

### Source

Hannah, James. *Tobias Wolff: A Study of the Short Fiction*. New York: Twayne, 1996.

### Woodward, C. Vann (1908–1999) historian

Born in Arkansas, C. Vann Woodward received an A.B. from Emory University in 1930, an M.A. from Columbia University in 1932, and a Ph.D. from the University of North Carolina in 1937. He was a professor of history at Johns Hopkins University for fifteen years and a professor at Yale from 1961 until his death in 1999.

Woodward's first important work was *Tom Watson: Agrarian Rebel* (1938), the biography of a progressive politician whose career degenerated into race baiting. Watson's fate was the fate of the South, which had turned from Reconstruction and the emerging Civil Rights Movement to segregation—particularly, as enforced by Jim Crow laws. Woodward's argument that the laws of segregation had been recently introduced in the South (based on the dates of the Mississippi Plan in the late 1800s) was explicated in his *The Strange Career of Jim Crow* (1955).

Woodward's *Origins of the New South: 1877–1913* (1951) is probably his best-known work, and one of pure historical narrative. Following *Tom Watson*, it advanced Woodward's reputation as a major critic on race relations in America. In 1956, after the success of *The Strange Career of Jim Crow*, Woodward published "The Historical Dimension," an essay that commented on Southern literature and its philosophical connection to the South's history. Woodward's most influential volume is *The Burden of Southern History* (1960), a collection of essays that follows the example of "The Historical Dimension": as with much of his work, these essays attempt to explain the significance of daily Southern life based on its connection to the past.

Woodward was a shrewd commentator on history as a discipline. *Thinking Back: The Perils of Writing History* appeared in 1986. He also edited *Mary Chesnut's Civil War* (1981), which won the 1982 Pulitzer Prize for History.

### Sources

Roper, John Herbert, ed. *C. Vann Woodward: A Southern Historian and His Critics*. Athens: University of Georgia Press, 1997.

Roper, ed. *C. Vann Woodward, Southerner*. Athens: University of Georgia Press, 1987.

### *The World According to Garp* by John Irving (New York: Dutton, 1978) novel

John Irving's fourth novel, *The World According to Garp*, is the story of a struggling writer who wrestles with lust,

infidelity, and his errant muse. The novel covers the entire life of the title character, T. S. Garp, from the comic circumstances attending his conception to his death by assassination.

*The World According to Garp*, updating the comic exuberance of Charles Dickens's *David Copperfield*, features a host of motifs that have become staples of Irving's fictional universe—including wrestling and writing. But the novel also functions as a compulsively readable depiction of mid-1970s life, complete with suburban adulterers, obsessive joggers, transsexual pro football players, and feminist pop icons. The novel rounds out the early part of Irving's career, in which he honed his talents on a trio of well-received but commercially unsuccessful novels and began his career as the best-selling author of such works as *The Hotel New Hampshire* (1981), *The Cider House Rules* (1985), and *A PRAYER FOR OWEN MEANY* (1989).

### Sources

Davis, Todd F., and Kenneth Womack. *The Critical Response to John Irving*. Westport, Conn.: Praeger, 2004.

Reilly, Edward C. *Understanding John Irving*. Columbia: University of South Carolina Press, 1991.

—Marshall Boswell

### World War II (1939–1945)

James JONES's novel *FROM HERE TO ETERNITY* (1951) presents a vivid account of the U.S. Army in Hawaii just before the Pearl Harbor attack on December 7, 1941. Jones continued the story of the war years in his novel *The Thin Red Line* (1962), and then explored the postwar lives of the soldiers in *Whistle* (1978). Norman MAILER's *THE NAKED AND THE DEAD* (1948) dramatized a long patrol on a Japanese-held island. His portrait of General Cummings suggests that the U.S. Army also harbored fascist elements. His novel also emulated the work of John Dos Passos in presenting an array of characters from the different regions and ethnic groups who went to war.

Other important novels about World War II include Irwin SHAW's *THE YOUNG LIONS* (1948) and Gore VIDAL's debut novel, *Williwaw* (1946). Herman WOUK wrote the best-selling *Caine Mutiny* and presented a canvas of the United States and of the military in the years leading up to the war in *The Winds of War* (1971). His *War and Remembrance* (1978) includes descriptions of the naval war in the Pacific.

Martha Gellhorn provided a description of the Battle of the Bulge and the liberation of the German concentration camp Dachau in *The Wine of Astonishment* (1948), later reprinted as *Point of No Return* (1989). Joseph HELLER's *CATCH-22* (1961) and Kurt VONNEGUT's *SLAUGHTERHOUSE-FIVE* (1969) are memorable accounts of the horror and absurdity of war. Other noteworthy works include James A.

MICHENER's *Tales of the South Pacific* (1944), made into the musical *South Pacific*; John Hersey's *A Bell for Adano* (1944), a comic story of the American army's occupation of an Italian town; and Thomas Heggen's comic treatment of life in the navy, *Mister Roberts* (1946).

James Gould Cozzens's *Guard of Honor* (1948), set at a Florida airbase, is the best work of fiction to come out of the war. Perhaps the most distinguished poetry about the war was published by Randall JARRELL.

### Sources

Aichinger, Peter. *The American Soldier in Fiction, 1880–1963: A History of Attitudes Toward Warfare and the Military Establishment*. Ames: Iowa State University Press, 1975.

Fussell, Paul. *Wartime: Understanding and Behavior in the Second World War*. New York: Oxford University Press, 1989.

### Wouk, Herman (1915– ) novelist, playwright

Herman Wouk was born in New York City, the son of a Russian Jewish immigrant who established a successful laundry business. Wouk studied philosophy and comparative literature and graduated with honors from Columbia University in 1934. Having written for the humor magazine at Columbia, he found employment as a gag writer for radio comedians before joining the navy at the beginning of WORLD WAR II; he saw action while serving onboard two destroyer-minesweepers in the Pacific fleet from 1942 to 1946.

Wouk's first novel, *Aurora Dawn* (1947), is a lighthearted satire on the advertising industry, written to "relieve the tedium of military service at sea in wartime." *The City Boy* (1948) is a bildungsroman of Herbie Bookbinder, an urban, Jewish boy at summer camp. *The Caine Mutiny* (1951), an historical drama, won the 1952 Pulitzer Prize for fiction. Colored by Wouk's experiences in the navy, *The Caine Mutiny* tells the story of Captain Queeg and the mutiny that occurs onboard his ship due to his seeming incompetence and despotism. Wouk's novel *Marjorie Morningstar* (1955) is the story of a Jewish girl (born Morgenstern) who dreams of becoming a movie star. To do so, she believes she must repudiate her Jewish past. Although she fails to attain her dream, she achieves a new consciousness of her identity and what it means to be a Jew. *Youngblood Hawke* (1962) is a novel based in part on the life of Thomas Wolfe.

Wouk drew again on his experiences in World War II with *The Winds of War* (1971) and *War and Remembrance* (1978), two novels he called historical romances. Based on years of travel and research, the books have been praised for providing an historical account of World War II through the eyes of middle-class America.

Wouk's next three novels—*Inside, Outside* (1985), *The Hope* (1993), and *The Glory* (1994)—explore twentieth-

century Judaism, politics, and history, including the creation of the State of Israel and the status of U.S. politics from the end of World War II to the 1970s. *Inside, Outside* presents an account of the Nixon presidency through the eyes of David Goodkind, a special assistant to the president. The complex portrait of Goodkind juxtaposes the inside history of Jewish life in America with the outside world of secular events.

### Sources

Beichman, Arnold. *Herman Wouk: The Novelist as Social Historian*. New Brunswick, N.J.: Transaction Books, 1984.

Mazzeno, Laurence W. *Herman Wouk*. New York: Twayne, 1994.

### Wright, Charles (1935– ) poet, translator

Charles Wright was born in Pickwick Dam, Tennessee. He earned a B.A. in history from Davidson College in 1957 and then joined army intelligence for three years. He served in Italy, where he read Ezra Pound and formed the ambition to become a poet. After his discharge Wright studied at the IOWA WRITERS' WORKSHOP, where he earned an M.F.A. in 1963. Wright melds humor with a philosophical consciousness of the nature of the world. His influences include the Italian poet Eugenio Montale, whose work he has translated into English.

In *The Grave of the Right Hand* (1970), his fifth book and his first major collection, written while he was in Rome on a Fulbright fellowship, Wright contemplates Italian art, especially the work of surrealist painter Giorgio De Chirico. *Hard Freight* (1973) pays homage to the influence of such poets as Pound and Arthur Rimbaud. *Bloodlines* (1975) probes deeply into Wright's Southern roots. Although *The Southern Cross* (1981) contains four "self-portraits"—and although his poetry is often autobiographical, at least, in setting—his poems are not CONFessional.

*Country Music: Selected Early Poems* (1982) won the NATIONAL BOOK AWARD, and *Black Zodiac* (1997) won the Pulitzer Prize in poetry. His other collections include *The World of the Ten Thousand Things: Poems, 1980–1990* (1990) and *Negative Blue: Selected Later Poems* (2000), *Short History of the Shadow* (2002), and *Buffalo Yoga* (2004).

### Source

Andrews, Tom, ed. *The Point Where All Things Meet: Essays on Charles Wright*. Oberlin, Ohio: Oberlin College Press, 1995.

### Wright, James (1927–1980) poet

James Wright was born in Martins Ferry, Ohio, an industrial town on the upper Ohio River. The Great Depression as well as the contrast between the natural beauty of the Ohio Valley and the blight of urban civilization informs much of his poetry.

Wright served in Japan during WORLD WAR II and graduated from Kenyon College in 1952. His first book of poetry, *The Green Wall* (1957), was published in the Yale Series of Younger Poets. The style of these poems ranges from relaxed free verse to more formal blank verse, the latter unusual for a contemporary poet. *The Branch Will Not Break* (1963) signaled a more subjective turn, in part influenced by Robert BLY, Wright's colleague at the University of Minnesota. With Bly's encouragement Wright began translating Pablo Neruda and Cesar Vallejo, two South American poets who had infused contemporary poetry

with a more-personal approach that included surreal imagery. Wright's *Collected Poems* (1971) won a Pulitzer Prize; the book shows the evolution and maturation of his work. His *To a Blossoming Pear Tree* was published in 1977. Just as he was diagnosed with cancer, he completed a final collection of poetry, *This Journey* (1982), which was published posthumously.

#### Source

Elkins, Andrew. *The Poetry of James Wright*. Tuscaloosa: University of Alabama Press, 1991.







***The Yemassee*** by William Gilmore Simms (New York: Harper, 1835) *novel*

Having established himself as both a popular and critically respected fiction writer with *Martin Faber*; *The Story of a Criminal* (1833) and *Guy Rivers: A Tale of Georgia* (1834), William Gilmore SIMMS turned to the history of his native South Carolina to produce *The Yemassee; A Romance of Carolina*. Simms insisted in his introduction to *The Yemassee* that although it was considered a novel by present-day standards, his book's "loftier origin" and focus on "the possible" rather than the mundane made it a ROMANCE in the tradition of Sir Walter Scott's *Waverly* series rather than a "domestic novel" à la Henry Fielding or Samuel Richardson.

Following Scott's model, Simms chose for his "American romance" an historical setting important to the formation of regional identity. The story's actions take place in the early decades of the eighteenth century, a time of violent conflict between the native Yemassee Indians and the English settlers. The Yemasseees are led by Sanutee, an old chief who in former times had been on friendly terms with the English but who has resolved to drive them from the land because of the depredation they have brought. His son, Oconestoga, is the visible symbol of that depredation, having turned traitor and drowned his natural gifts in the white man's liquor. The settlers are led by "Gabriel Harrison" (Governor Charles Craven in disguise), an embodiment of civility and a dashing suitor to the young and beautiful heroine, Bess Matthews. In the end, the lovers overcome the objections of Bess's father, and the settlers defeat the Yemasseees in a decisive battle.

Although not generally considered Simms's best work, the novel was acclaimed by the public and critics alike, reportedly selling out of its first printing in thirty hours and going into three editions within the year. The book continues to draw interest primarily for its American Indian characters, considered by some to be the most realistic and well-rounded in nineteenth-century literature. Some critics point out that, as in Cooper's *Leather-Stocking Tales*, the Native characters in *The Yemassee* fit the "noble savage" stereotype: a people whose virtue depends upon being essentially untainted by contact with Europeans and therefore incompatible with the inexorable progress of civilization.

—Brett Barney

**"Young Goodman Brown"** by Nathaniel Hawthorne (1835) *short story*

Nathaniel HAWTHORNE's "Young Goodman Brown," which first appeared in *New-England Magazine* in April 1835, is set in the seventeenth-century Puritan community of Salem, Massachusetts, and concerns the title character, a young Puritan man, who makes a covenant with the devil. Brown attends a Black Mass in the forest, where he sees many of his fellow townspeople, including his wife, Faith, and several religious leaders from the community. He returns to Salem, uncertain whether his experience was real or a hallucination. For the rest of his life, he doubts the goodness of the people around him, including his wife, and he becomes bitter and suspicious of humanity, eventually dying an unhappy man. Like many of Hawthorne's tales, the story is allegorical, with

Brown representing a Bunyanesque everyman and his wife representing faith in humanity.

—Y. P. Renfro

### Sources

Bunge, Nancy L. *Nathaniel Hawthorne: A Study of the Short Fiction*. New York: Twayne, 1993.

Hawthorne, Nathaniel. *Mosses from an Old Manse*, 2 volumes. New York: Wiley & Putnam, 1846.

### *The Youth's Companion* (1827–1929) periodical

This Boston weekly was founded by Nathaniel Willis and Asa Rand as a secular magazine for children. In 1857 Daniel Ford Sharp purchased the magazine and, targeting adults as well as children, raised circulation from four thousand to five hundred thousand. Contributors included Louisa May ALCOTT, Harriet Beecher STOWE, and John Greenleaf WHITTIER. In 1929 *The Youth's Companion* merged with *The American Boy*.



### **Yaddo** (1900– ) *artist retreat*

Located in Saratoga Springs, New York, Yaddo has hosted hundreds of writers, including Gwendolyn BROOKS, Arna BONTEMPS, Paul BOWLES, John CHEEVER, Donald DAVIDSON, James T. FARRELL, Kenneth FEARING, Langston HUGHES, Katherine Anne PORTER, Lionel TRILLING, Eudora WELTY, William Carlos WILLIAMS, and Louis ZUKOFSKY. It was founded by Katrina Nichols Trask Peabody as a refuge for creative artists. Residence generally is restricted to a month or two, with a token charge for room and board. About twenty artists and writers can be accommodated at one time.

#### **Source**

Waite, Marjorie Peabody. *Yaddo, Yesterday and Today*. Saratoga Springs, N.Y., 1933.

### **Yale Series of Younger Poets** (1918– ) *literary prize*

Begun to encourage writers under age forty who had not yet published a volume of verse and run by Yale University Press, this series has published the first books of John Ashbery, Adrienne Rich, Muriel RUKEYSER, and many other distinguished poets. Stephen Vincent BENÉT edited the series from 1918 to 1941. W. H. AUDEN and Archibald MACLEISH also served as consultants.

### **Yezierska, Anzia** (1880–1970) *novelist, short-story writer*

Anzia Yerzierska, born in the Russian-Polish town of Plinsk, came to New York City with her family in the early years of

the twentieth century. She grew up in an impoverished environment in the LOWER EAST SIDE. Despite many hardships, Yezierska graduated from Columbia University, where she was encouraged by the philosopher John Dewey, and began a successful career as a writer. Her first two books—*Hungry Hearts* (1920), a collection of short stories, and the novel *Salome of the Tenements* (1923)—were sold to Hollywood and made into silent movies. Her writing is noted for relating the experiences of Jewish immigrants—particularly women. After a period of great success in the 1920s, Yezierska faded into relative obscurity; but her fictionalized autobiography, *Red Ribbon on a White Horse* (1950), renewed her standing as a writer.

#### **Source**

Henriksen, Louise Levitas. *Anzia Yezierska: A Writer's Life*. New Brunswick, N.J.: Rutgers University Press, 1988.

—Britta Herdegen

### **Yoknapatawpha County** *setting*

Yoknapatawpha County is the name William FAULKNER applied to a fictional county based upon his home in Lafayette County, Mississippi. Beginning with his third novel, *Sartoris* (1929), Faulkner followed the advice of literary mentor Sherwood ANDERSON to write about the people and places he knew. In a 1956 interview, Faulkner described how he discovered that his “own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it.” He set most of his fiction here, including *THE SOUND AND THE FURY* (1929), *AS I LAY DYING* (1930), *SANCTUARY* (1931), *LIGHT IN AUGUST* (1932), *ABSALOM, ABSALOM!* (1936), *THE UNVANQUISHED* (1938), *Go Down, Moses*



(1942), and the three novels of the SNOPEs TRILOGY, as well as many of his most-acclaimed short stories: "Barn Burning," "A ROSE FOR EMILY," "THAT EVENING SUN," and "Red Leaves." Often based on real-life stories and people from his Mississippi home, including his own family, many of Faulkner's characters appear in multiple works, offering an intertextual richness and saga-like quality to his Yoknapatawpha fiction; families who figure prominently in more than one work include the Compson, Snopes, McCaslin, and Sartoris families. In *Absalom, Absalom!* Faulkner included a hand-drawn map of the county depicting the location of events from his earlier works; he signed the map "William Faulkner, Sole Owner & Proprietor." He included a slightly different, more up-to-date map for the 1946 publication of *The Portable Faulkner*.

—John B. Padgett

***You Can't Go Home Again*** by Thomas Wolfe (New York & London: Harper, 1940) *novel*

Thomas WOLFE's posthumously published fourth novel continues the account of George Webber's career after the events of *THE WEB AND THE ROCK*. In *You Can't Go Home Again* Webber publishes his first novel and forms a father-son relationship with editor Foxhill Edwards—based on Wolfe's editor Maxwell PERKINS. The title refers to Webber's visit to his hometown before publication of his novel and the town's subsequent outraged response to it—as happened with Wolfe's *LOOK HOMEWARD, ANGEL*.

George makes his final break with Esther Jack because he resents her world of successful, sophisticated people in the arts. His growing social conscience during the GREAT DEPRESSION prompts Webber to terminate his professional relationship and friendship with Edwards, who does not share his sense of social guilt.

*You Can't Go Home Again*, like *The Web and the Rock*, was unfinished when Wolfe died; it was made publishable by editor Edward Aswell, triggering a sixty-year argument among critics and scholars about the reliability of the texts of these novels.

—Morris Colden

***You Can't Take It With You*** by George S. Kaufman and Moss Hart (produced 1936) *play*

George S. KAUFMAN and Moss HART reached the zenith of their collaboration with the populist comedy *You Can't Take It With You*, which won a PULITZER PRIZE in 1937, during the depths of the GREAT DEPRESSION. Directed by Kaufman, the play opened on Broadway for a remarkable 838-performance run on December 14, 1936. Its popular and critical success inspired a 1938 Academy Award-winning motion picture directed by Frank Capra, as well as several Broadway revivals and television productions.

The simple plot involving a rich boy-poor girl love affair nearly destroyed by the socio-economic and philo-

sophical gulf between their families is enlivened by a range of rich comic characterizations. The Vanderhof-Sycamore clan, headed by Martin Vanderhof (known to one and all as Grandpa), is an eccentric collection of American originals. With Grandpa's benign approval, three generations of the family, not to mention Reba the maid, her unemployed boyfriend Donald, and assorted others, live together in one house and pursue their individual passions, from playwriting and ballet to xylophone playing and firecracker making, with blithe disregard for social expectations.

When Grandpa's granddaughter Alice becomes romantically involved with Tony Kirby, scion of a financial dynasty where she works, Kaufman and Hart mine considerable humor, as well as satiric social observations, from the inevitable clash between the Alice's free-spirited family and the staid Kirbys. The overarching hopeful message of *You Can't Take It With You* is embodied in its title, spoken by Grandpa, who insists that life is short and that the pursuit of riches is not the road to fulfillment.

—James Fisher

***You Know Me Al*** by Ring Lardner (New York: Doran 1916) *short-story collection*

The six linked stories in Ring LARDNER's *You Know Me Al* were first published in *THE SATURDAY EVENING POST* between March and November 1914. Because each had "Busher" in the title, they are known as the Busher stories—a reference that later came to include most of Lardner's baseball stories about players who exhibit bush-league attitudes, even if they play in the big leagues. At the beginning of the story cycle, Jack Keefe has just been moved from his bush-league team to the Chicago White Sox, and the stories consist of his semilliterate letters home to his friend Al, which frequently use the eponymous phrase. The letters to Al are written over a two-year period, during which Jack Keefe gets married, separates from his wife, and reconciles with her before a son is born. He is cut from the White Sox, demoted to the second team, and then reinstated. He unwittingly shows himself to be selfishly egotistical, stingy, hopelessly gullible, and mean. The tone of the stories is humorous, but Keefe's lack of character supplies a dark undertone. The stories are admired for their accurate rendering of vernacular usage.

*The Saturday Evening Post* had a circulation of more than two million readers in 1914, and Lardner's stories were widely admired. Lardner published two other collections of epistolary stories about Jack Keefe, *Treat 'Em Rough* (1918) and *The Real Dope* (1919).

—Richard Layman

**Young, Stark** (1881–1963) *critic, novelist, short-story writer*

A graduate of the University of Mississippi who earned an M.A. in English at Columbia University, Stark Young was

influenced by his experiences in the South and the North, believing that the two cultures seemed to “feed and bless each other.” Young first established his reputation as a theater critic for *THE NEW REPUBLIC*. He collected his essays and reviews in *The Flower in Drama* (1923), *The Theater* (1927), and *Immortal Shadows* (1948).

Young had a second career as a novelist, publishing *Heaven Trees* (1926), *The Torches Flare* (1928), *River House* (1929), and his best-known work, *So Red the Rose* (1934), a evocative

work set in Civil War-era Mississippi. *The Street of the Islands* (1930) and *Feliciano* (1935) collect Young’s short stories. *The Pavilion* (1951) is a memoir.

### Sources

Pilkington, John. *Stark Young*. Boston: Twayne, 1985.

Young, Stark. *A Life in the Arts: Letters, 1900–1962*. Baton Rouge: Louisiana State University Press, 1975.



## Yale Critics

The Yale Critics—also referred to as the Yale School of Critics—were the leading advocates of DECONSTRUCTION in America in the 1980s. The group consisted of Harold BLOOM, Paul de Man, Geoffrey Hartman, and J. Hillis Miller, all of whom were associated with Yale University at the time. Deconstruction, developed and proposed by French theorist Jacques Derrida, is a method of philosophical and literary analysis in which the critic traces out competing and even contradictory meanings latent within the text. Of the group, de Man was perhaps the most stringent adherent to Derrida's ideas, while Bloom, who began his career as a Freudian, allied himself with the group while maintaining his idiosyncratic independence. The Yale Critics helped transform the practice of criticism in America throughout the decade, and, as such, also came under fierce attack from those who were suspicious of and even hostile to the anarchic implications of deconstruction. Four years after his death in 1983, de Man was discovered to have written more than two hundred articles, many of them frankly anti-Semitic, for Nazi-affiliated newspapers during the Nazi occupation of Belgium. The discovery made the front page of *The New York Times* and sparked a full-scale scandal, as many critics of deconstruction in general and of the Yale Critics specifically seized upon this news as proof of the troubling nihilism they saw as implicit in deconstruction practice.

## Sources

Arac, Jonathan, Wlad Godzich, and Wallace Martin, eds. *The Yale Critics: Deconstruction in America*. Minneapolis: University of Minnesota Press, 1983.

Lehman, David. *Signs of the Times: Deconstruction and the Fall of Paul de Man*. New York: Poseidon, 1991.

—Marshall Boswell

**Yates, Richard** (1926–1992) *novelist, short-story writer, screenwriter*

*Getting out of here is an appealing idea. . . . But then, as long as I've lived, getting out of wherever I am has seemed an appealing idea.*

—Interview (1989)

Richard Yates was born in Yonkers, New York, and he grew up an only child, living with his mother, a hard-drinking, struggling sculptor. He attended Avon Old Farms School in Avon, Connecticut, and served in the army during WORLD WAR II. Yates skipped college in order to accelerate his writing career; upon his return to the United States he moved to New York and began working as a copywriter. During this period he completed his first novel, *Revolutionary Road* (1961), a portrait of Frank and April Wheeler, an artistic and ambitious married couple who watch their potential wither away amid the stultifying desolation of 1950s suburban life. The book has since become a minor classic.

Yates's other well-received novels include *A Special Providence* (1969), which draws upon his World War II experiences; *Disturbing the Peace* (1975), a tragic novel about a playwright suffering from an alcoholic breakdown; *The Easter Parade* (1976), the tale of two sisters, and his best book after *Revolutionary Road*; and *A Good School* (1978), a short



novel set at a prep school similar to Avon Old Farms School. For a brief period he worked as a speechwriter for Senator Robert F. Kennedy, an experience that was to be the basis of his final work, "Uncertain Times," which has never been published. Yates died in 1992 of emphysema, complicated by a long-time combination of smoking and heavy drinking.

Yates's work is realistic and unsparing, and he frequently draws its particulars from his own tragic life. His characters are lonely and they rarely achieve the success they seek. *The Collected Stories of Richard Yates* was published in 2001. Contemporary short-story writers including Richard FORD, Andre DUBUS, and Michael CHABON cite Yates as a major influence.

### Source

Bailey, Blake. *A Tragic Honesty: The Life and Work of Richard Yates*. New York: Picador, 2003.

—Marshall Boswell

### Yerby, Frank (1916–1991) novelist

Frank Yerby was born in Georgia and graduated with an M.A. from Fisk University in 1938. Yerby's first book, *The Foxes of Harrow* (1946), was set in the South just before the Civil War. Because most of his books were published without a photograph of him on the dust jacket, many readers assumed that Yerby was white; the author of more than thirty historical romances, he was the most popular African American writer of his time.

Yerby set his fiction in different periods of the past, sometimes dealing with the history of African Americans and sometimes dealing with the ancient world. His notable novels include *A Woman Called Fancy* (1951), *Goat Song: A Novel of Ancient Greece* (1967), and *Western: A Saga of the Great Plains* (1982). *McKenzie's Hundred* (1985) returns to the pre-Civil War South.

### *The Young Lions* by Irwin Shaw (New York: Random House, 1948) novel

Set between New Year's Eve, 1938 and the end of WORLD WAR II in 1945, *The Young Lions*, Irwin SHAW's first novel, tells the intertwining stories of three soldiers. Michael Whiteacre is a theatrical stage manager, moved by patriotism and a romantic notion of war to enlist in the army. After complaining about barracks life and arranging a relatively safe noncombat job, he opts to join the battle at the front, inspired by the bravery

of Noah Ackerman, his boot-camp friend. Ackerman is a Jew from New York who has endured a lifetime of anti-Semitism and feels compelled to leave his new wife to fight the Nazis. Injured during the Normandy invasion, he recovers to fight alongside Whiteacre. Walking together, the two encounter Christian Diestl, an Austrian ski instructor and Nazi Party member, who becomes a sergeant in the German army. He enjoyed the early victories but has become disillusioned by the course of the war. In the firefight that follows, Diestl and Ackerman are killed, and the wounded Whiteacre is left with a profound sense of the horrors and the rewards of combat.

The novel deals forcefully with the realities of battle and with anti-Semitism in the U.S. Army. It was a best-seller as well as a critical success against which Shaw's subsequent novels were gauged. Published the same year as Norman Mailer's *THE NAKED AND THE DEAD* (1948), *The Young Lions* is generally regarded as the better work.

### Young, Albert (1939– ) novelist, poet

Albert James Young, a Mississippi native, has been a resident of California since graduating from the University of California, Berkeley, with a B.A. in Spanish in 1969. *Snakes* (1970), his first novel, is about a jazz musician. *Who Is Angelina?* (1975) is about a young African American woman in search of her identity. Other novels—*Sitting Pretty* (1976), *Ask Me Now* (1980), and *Seduction by Light* (1988)—range in subjects: the story of a retired professional basketball player trying to cope with life after basketball; a narrative about an account of one year in the life of a down-and-out philosopher; an African American woman from Mississippi who finds it difficult to adjust to a new life in Los Angeles.

Young's poetry is expansive and colloquial. His major collections include *Dancing* (1969), *The Song Turning Back into Itself* (1971), *Geography of the Near Past* (1976), and *The Blues Don't Change* (1982). This poetry reflects both the African American experience and the idioms of African Americans, which have been heavily influenced by jazz. His poems are collected in *Heaven: Collected Poems 1956–1990* (1992) and *The Sound of Dreams Remembered: Poems 1990–2000* (2001). Young has published two "musical memoirs": *Kinds of Blue* (1984) and *Things Ain't What They Used to Be* (1987).

### Source

Lee, Don. "About Al Young," *Ploughshares*, 19 (Spring 1993): 219–224.

—Marshall Boswell



**Zenger, John Peter** (1697–1746) *printer, journalist*

John Peter Zenger's name is inextricably linked to the freedom of the press in America. He was born in the Rhenish Palatinate region of Germany. At the age of thirteen he left Germany with his parents and siblings. His father died during the voyage, but the rest of the family settled in New York. Within a year, Zenger was working for William Bradford (1663–1752) as a printer's apprentice. At the end of his apprenticeship, Zenger married Mary White in 1719 in Philadelphia and relocated to Chestertown, Maryland, where he established his own printing business. He returned to New York two years later, a widower with one son. In 1722 Zenger married Anna Catherina Maulin, and the couple had five children.

Following a brief partnership with Bradford, Zenger opened his own printing shop in 1726. He met with modest success until 1733, when he became embroiled in a political dispute between two factions: the court or ruling faction led by New York governor William Cosby (circa 1690–1736) and the opposition faction or River Party led by Lewis Morris II. Representing the interests of the powerful De Lancey family, the court faction controlled *THE NEW YORK GAZETTE*, which was printed by Zenger's former master, William Bradford. To gain access to the public arena the opposition faction, which included David HUMPHREYS, James Alexander (1691–1756), and Cadwallader COLDEN, established the *NEW-YORK WEEKLY JOURNAL*, with Alexander as the anonymous editor and Zenger as the named publisher.

The first edition of the *Journal*, published on November 5, 1733, attacked Cosby's faction for attempting to influence a recent election in Westchester County by unfairly disenfranchising Quakers who had refused to take the oath

of loyalty to the king. From this point forward a steady stream of anti-Cosby criticism flowed from Zenger's shop as articles in the *Journal* and in many pamphlets and broadsides. Rip Van Dam (1660–1749) was the author of one of the pamphlets, *Articles of Complaint* (1734). But Alexander appears to have written the majority of these attacks. The ballads and essays borrowed on the current wave of English opposition literature, incorporating satire and political philosophy. Accordingly, the River Party depicted Cosby and his faction as "pettyfogging knaves [who] deny us Rights of Englishmen."

The highly charged political atmosphere was a boon for Zenger's publishing business, but it also placed Zenger and the authors at risk. Cosby responded to the attacks by publicly burning two of the offending BALLADS and several copies of the *Journal*. He also responded to Van Dam's list of thirty-four charges by filing a suit for libel. The suit was summarily rejected by the grand jury. Having failed in his first attempt, Cosby continued his campaign to close the opposition press, choosing sedition (a criminal charge) rather than libel (a civil complaint) to prosecute Zenger, who as the named publisher was the most exposed target.

Zenger was arrested on November 17, 1734, charged with seditious libel, and jailed. The *Journal* missed an issue, but Cosby gained little in the short run. The paper resumed publication under the control of Zenger's wife, Anna. Anti-Cosby articles and editorials continued to appear in the *Journal*, raising a public outcry against Cosby's tactics.

Public awareness did not alleviate Zenger's immediate problem. Unable to post the high bail, Zenger remained in prison. The actual jury trial was delayed by countless motions and by the obstruction of Justice James De Lancey

(1703–1760). De Lancey interfered with and eventually disbarred Zenger's attorneys, James Alexander and William SMITH. The jury phase of the trial finally began nine months later, with Andrew Hamilton (1676–1741), an experienced attorney who had trained in Britain, assuming responsibility for Zenger's defense. Hamilton's strategy caught the attorney general by surprise. Expected to deny the charges, Hamilton admitted that Zenger had printed the articles but insisted that they were neither libelous nor seditious—because they were true. The strategy and the argument, which was directed at the jury, worked. After one day of testimony and arguments, the jury found Zenger not guilty.

The trial had a positive effect on Zenger's career. He was appointed as the public printer for New York in 1737 and for New Jersey the following year. His case was constantly invoked as a symbol of freedom of the press in America and as a legal precedent. The case itself was recorded and memorialized in *A Brief Narrative of the Case and Tryal of John Peter Zenger, Printer of the New-York Weekly Journal*, edited by Alexander and published by Zenger in 1736. It was republished in multiple editions in London and New York.

Zenger died in New York July 28, 1746, leaving the *Journal* in the hands of his wife. Anna Zenger continued to run

the printing business and the newspaper until 1748, when her son John assumed responsibility.

### Works

"Mr. Zenger's Malice and Falshood": Six Issues of the *New-York Weekly Journal*, 1733–1734. Worcester, Mass.: American Antiquarian Society, 1985.

Zenger, John Peter. *A Brief Narrative of the Case and Trial of John Peter Zenger, Printer of the New-York Weekly Journal*. New York: Printed by the author, 1736. Edited by Stanley Nider Katz. Cambridge, Mass.: Belknap Press of Harvard University Press, 1972.

### Sources

Heartman, Charles Frederick. *Charles F. Heartman Presents John Peter Zenger, and His Fight for the Freedom of the American Press, Together with a Genuine Specimen of the New York Weekly Journal*. Printed by John Peter Zenger. Highland Park, N.J.: Printed for Harry B. Weiss, 1934.

Putnam, William Lowell. *John Peter Zenger and the Fundamental Freedom*. Jefferson, N.C.: McFarland, 1997.

Rutherford, Livingston. *John Peter Zenger and Freedom of the Press*. Mount Vernon: A. Colish, 1984.

**Zugsmith, Leane** (1903–1969) *novelist*

Leane Zugsmith made her name as a proletarian novelist (see PROLETARIAN LITERATURE). *All Victories Are Alike* (1929) examines a newspaper editor's disillusionment with liberal values. *Goodbye and Tomorrow* (1931) explores the life of an older woman who sponsors artists. *Never Enough* (1932) is a full-scale treatment of the 1920s. *The Reckoning* (1934) is about the life of a slum boy. *A Time to Remember* (1936) portrays the unionization of a department store. *The Summer Soldier* (1938) is an excoriating attack on racism. Zugsmith published two collections of short stories: *Home Is Where You Hang Your Childhood* (1937) and *Hard Times with Easy Payments* (1941).

**Source**

Ravitz, Abe. *Leane Zugsmith: Thunder on the Left*. New York: International Publishers, 1992.

**Zukofsky, Louis** (1904–1978) *poet*

Enrolling at Columbia University when he was fifteen, Louis Zukofsky earned an M.A. degree when he was twenty. By the

late 1920s he had attracted the attention of Ezra POUND, who introduced Zukofsky to William Carlos WILLIAMS in 1928. Both poets believed in the objectivist approach to poetry (see OBJECTIVISM), although Zukofsky favored a musical line quite different from Williams's terse lines. That same year Zukofsky embarked on his lifelong devotion to "A," a poem in twenty-four movements that explores the culture and economy of his times as well as his own sensibility. "A" was published in 1978.

In 1931 Zukofsky edited an issue of Harriet MONROE's *POETRY* magazine, which featured the work of Williams, Carl Rakosi, Charles REZNIKOFF, and George OPPEN, which Zukofsky then published as a book, *An "Objectivists" Anthology* (1932). Zukofsky emphasized in his introduction that a poem is a kind of object, not a mystical, romantic expression of feelings.

**Source**

Scroggins, Mark, ed. *Upper Limit Music: The Writing of Louis Zukofsky*. Tuscaloosa: University of Alabama Press, 1997.





**Zindel, Paul** (1936–2003) *playwright, novelist*

Born in Staten Island, New York, Paul Zindel grew up with an interest in science, and he began acting and writing plays at a young age. He graduated from Wagner College with a B.S. in 1958 and an M.S. in 1959 and subsequently taught high-school chemistry from 1960 to 1969. His first play, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (produced 1964), was the story of an unhappy girl's relationship with her mother and sister. The play won the Pulitzer Prize in drama, an Obie, and the New York Critics Circle Award, among other honors. Charlotte Zolotow, a senior editor at Harper and Row, encouraged Zindel to write a book for teenagers. He published his first book, *The Pigman*, in 1968; the book exhibits Zindel's attunement to the development of adolescents who feel alienated from their families and society. After this success, Zindel published one of his most critically acclaimed books for young adults, *My Darling, My Hamburger* (1969).

Zindel's other plays include *And Miss Reardon Drinks a Little* (produced 1967), *The Secret Affairs of Mildred Wild* (produced 1972), and *Amulets Against the Dragon Forces* (produced 1989). He has written several other novels for young adults, including *Confessions of a Teen-age Baboon* (1977), *Harry and Hortense at Hormone High* (1984), *A Begonia for Miss Applebaum* (1989), and *David & Della* (1993). He has also published several picture books for children, a horror trilogy, and a memoir, *The Pigman and Me* (1992). Zindel's publications toward the end of his life were mainly mysteries, including *The Square Root of Murder* (2002).

**Sources**

Forman, Jack Jacob. *Presenting Paul Zindel*. Boston: Twayne, 1988.

Paul Zindel: The Official Website <<http://www.paulzindel.com/index.htm>> (viewed April 4, 2007).

***The Zoo Story* (1960) play**

Edward ALBEE's first play, *The Zoo Story*, had its debut performance on September 28, 1959 at the Schiller Theater in Berlin. It later appeared Off-Broadway at New York's Provincetown Playhouse in early 1960. A short but tense one-act play, *The Zoo Story* has become regarded as one of the signature works of American absurdist theater. The play features two characters: a middle-aged man named Peter, and his intense, mysterious antagonist, Jerry. When the play opens, Peter is quietly sitting on a bench in Central Park and reading a book. Jerry enters and immediately shouts at Peter that he's been to the zoo. Despite Peter's attempt to ignore him, Jerry continues to engage Peter, badgering him about his marriage and what Jerry regards as Peter's middle-class complacency. The play's tension quickly escalates until Jerry, at the height of the drama, rushes at Peter with a knife. Jerry ends up impaling himself as Peter rushes away in horror. "You won't be coming back here anymore, Peter," Jerry calls as Peter retreats. "You've been dispossessed. You've lost your bench, but you've defended your honor." Although the play is reminiscent of the work of Samuel Beckett—particularly his famous two-character drama, *Waiting for Godot*—it is dis-

tinguished from similar works of European absurdist theater for its realistic setting and its relatively straightforward characterization. Albee's primary target is the conformist bourgeois culture of the 1950s. The play ran for 582 performances Off-Broadway and won an Obie Award before moving to Broadway.

### Sources

Albee, Edward. *The Zoo Story, The Death of Bessie Smith, The Sandbox*. New York: Coward-McCann, 1960.

Gussow, Mel. *Edward Albee: A Singular Journey*. New York: Simon & Schuster, 1999.

—Marshall Boswell

# SELECTED BIBLIOGRAPHY



- Anderson, Virginia D. *New England's Generation: The Great Migration and the Formation of Society and Culture in the Seventeenth Century*. Cambridge & New York: Cambridge University Press, 1991.
- Andrews, William L., and others. *Journeys in New Worlds: Early American Women's Narratives*. Madison: University of Wisconsin Press, 1990.
- Appleby, Joyce. *Liberalism and Republicanism in the Historical Imagination*. Cambridge: Harvard University Press, 1992.
- Axtell, James. *After Columbus: Essays in the Ethnohistory of Colonial North America*. New York: Oxford University Press, 1988.
- Axtell. *The Invasion Within: The Contest of Cultures in Colonial North America*. New York: Oxford University Press, 1985.
- Bailyn, Bernard. *The Ideological Origins of the American Revolution*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1967.
- Bailyn. *Pamphlets of the American Revolution, 1750–1776*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1965.
- Bercovitch, Sacvan. *The American Jeremiad*. Madison: University of Wisconsin Press, 1978.
- Bercovitch. *The Cambridge History of American Literature/Prose Writing, 1590–1820*. New York: Cambridge University Press, 1997.
- Bercovitch. *The Puritan Origins of the American Self*. New Haven: Yale University Press, 1975.
- Berkin, Carol. *First Generations: Women in Colonial America*. New York: Hill & Wang, 1996.
- Berkin. *Revolutionary Mothers: Women in the Struggle for America's Independence*. New York: Knopf, 2005.
- Bonomi, Patricia U. *Under the Cope of Heaven: Religion, Society, and Politics in Colonial America*. New York: Oxford University Press, 1986.
- Brigham, Clarence. *History and Bibliography of American Newspapers, 1690–1820*. Worcester, Mass.: American Antiquarian Society, 1947.
- Brown, Richard D. *Knowledge Is Power: The Diffusion of Information in Early America, 1700–1865*. New York: Oxford University Press, 1989.
- Bushman, Richard L. *The Refinement of America: Persons, Houses, Cities*. New York: Knopf, 1992.
- Butler, Jon. *Becoming America: The Revolution before 1776*. Cambridge: Harvard University Press, 2000.
- Calloway, Colin Gordon. *The American Revolution in Indian Country: Crisis and Diversity in Native American Communities*. Cambridge & New York: Cambridge University Press, 1995.
- Calloway. *New Worlds for All: Indians, Europeans, and the Remaking of Early America*. Baltimore, Md.: Johns Hopkins University Press, 1997.
- Carretta, Vincent, ed. *Unchained Voices: An Anthology of Black Authors in the English-Speaking World of the Eighteenth Century*. Lexington: University Press of Kentucky, 1996.
- Chaplin, Joyce E. *An Anxious Pursuit: Agricultural Innovation & Modernity in the Lower South, 1730–1815*. Chapel Hill: University of North Carolina Press, 1993.
- Cott, Nancy F. *The Bonds of Womanhood: "Woman's Sphere" in New England, 1780–1835*. New Haven: Yale University Press, 1977.
- Cressy, David. *Coming Over: Migration and Communication between England and New England in the Seventeenth Cen-*



- ture. Cambridge & New York: Cambridge University Press, 1987.
- Davidson, Cathy N. *Revolution and the Word: The Rise of the Novel in America*. New York: Oxford University Press, 1986.
- Davis, David Brion. *The Problem of Slavery in the Age of Revolution, 1770–1823*. Ithaca: Cornell University Press, 1975.
- Davis, Richard Beale. *A Colonial Southern Bookshelf: Reading in the Eighteenth Century*. Athens: University of Georgia Press, 1979.
- Delbanco, Andrew. *The Puritan Ordeal*. Cambridge: Harvard University Press, 1989.
- Demos, John. *A Little Commonwealth: Family Life in Plymouth Colony*. New York: Oxford University Press, 1970.
- Elliott, Emory. *Power and the Pulpit in Puritan New England*. Princeton, N.J.: Princeton University Press, 1975.
- Elliott. *Revolutionary Writers: Literature and Authority in the New Republic, 1725–1810*. New York: Oxford University Press, 1982.
- Elliott, ed. *American Colonial Writers, 1606–1734*. Dictionary of Literary Biography, vol. 24. Detroit: Brucoli Clark Layman/Gale Research, 1984.
- Elliott, ed. *American Colonial Writers, 1735–1781*. Dictionary of Literary Biography, vol. 31. Detroit: Brucoli Clark Layman/Gale Research, 1984.
- Elliott, ed. *American Writers of the Early Republic*. Dictionary of Literary Biography, vol. 37. Detroit: Brucoli Clark Layman/Gale Research, 1985.
- Elliott, ed. *Columbia Literary History of the United States*. New York: Columbia University Press, 1988.
- Emerson, Everett H. *Major Writers of Early American Literature*. Madison: University of Wisconsin Press, 1972.
- Fischer, David Hackett. *Albion's Seed: Four British Folkways in America*. New York: Oxford University Press, 1989.
- Fliegelman, Jay. *Prodigals and Pilgrims: The American Revolution against Patriarchal Authority, 1750–1800*. New York: Cambridge University Press, 1982.
- Franklin, Wayne. *Discoverers, Explorers, Settlers: The Diligent Writers of Early America*. Chicago: University of Chicago Press, 1979.
- Gay, Peter. *The Enlightenment: An Interpretation*, 2 volumes. New York: Knopf, 1966–1969.
- Gay. *A Loss of Mastery: Puritan Historians in Colonial America*. Berkeley: University of California Press, 1966.
- Giles, Paul. *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730–1860*. Philadelphia: University of Pennsylvania Press, 2001.
- Gilmore, Michael T. *The Middle Way: Puritanism and Ideology in American Romantic Fiction*. New Brunswick: Rutgers University Press, 1977.
- Godbeer, Richard. *Sexual Revolution in Early America*. Baltimore, Md.: Johns Hopkins University Press, 2002.
- Gould, Philip. *Covenant and Republic: Historical Romance and the Politics of Puritanism*. New York: Cambridge University Press, 1996.
- Granger, Bruce. *Political Satire in the American Revolution, 1763–1783*. Ithaca, N.Y.: Cornell University Press, 1960.
- Greven, Philip. *The Protestant Temperament: Patterns of Child-Rearing, Religious Experience, and the Self in Early America*. New York: Knopf, 1977.
- Gunn, Giles. *Early American Writings*. New York: Penguin, 1994.
- Gura, Philip F. *A Glimpse of Zion's Glory: Puritan Radicalism in New England, 1620–1660*. Middletown: Wesleyan University Press, 1984.
- Hall, David D. *Worlds of Wonder, Days of Judgment: Popular Religious Belief in Early New England*. New York: Knopf, 1989.
- Harris, Sharon M., ed. *American Women Writers to 1800*. New York: Oxford University Press, 1996.
- Hayes, Kevin J. *A Colonial Woman's Bookshelf*. Knoxville: University of Tennessee Press, 1996.
- Hoffman, Ronald, and Peter J. Albert, eds. *Women in the Age of the American Revolution*. Charlottesville: University Press of Virginia, 1989.
- James, Edward T., and Barbara Sicherman, eds. *Notable American Women: A Biographical Dictionary*, 4 volumes. Cambridge, Mass.: Belknap Press of Harvard University Press, 1971–1980.
- Johnson, Allen, and others, eds. *Dictionary of American Biography*, second edition, 11 volumes. New York: Scribners, 1964.
- Kerber, Linda. *Toward an Intellectual History of Women: Essays by Linda Kerber*. Chapel Hill: University of North Carolina Press, 1997.
- Kerber. *Women of the Republic: Intellect and Ideology in Revolutionary America*. Chapel Hill: University of North Carolina Press, 1980.
- Kolodny, Annette. *The Land Before Her: Fantasy and Experience of the American Frontiers, 1630–1860*. Chapel Hill: University of North Carolina Press, 1984.
- Kolodny. *The Lay of the Land: Metaphor as Experience and History in American Life and Letters*. Chapel Hill: University of North Carolina Press, 1975.
- Kupperman, Karen Ordahl. *Indians and English: Facing Off in Early America*. Ithaca: Cornell University Press, 2000.
- Lang, Amy Schrager. *Prophetic Woman: Anne Hutchinson and the Problem of Dissent in the Literature of New England*. Berkeley: University of California Press, 1987.
- Leder, Lawrence H., ed. *Colonial Legacy: Volume II, Some Eighteenth Century Commentators*. New York: Harper & Row, 1971.
- Levernier, James, ed. *American Writers Before 1800: A Biographical and Critical Dictionary*. Westport, Conn.: Greenwood Press, 1983.
- Meserole, Harrison, ed. *American Poetry of the Seventeenth Century*. University Park: Pennsylvania State University Press, 1985.
- Miller, Perry. *Errand into the Wilderness*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1956.

- Mulford, Carla, ed. *American Women Prose Writers to 1820*. Dictionary of Literary Biography, volume 200. Detroit: Brucoli Clark Layman/Gale Research, 1999.
- Nelson, Dana D. *The Word in Black and White: Reading "Race" in American Literature 1638–1867*. New York: Oxford University Press, 1992.
- Norton, Mary Beth. *Liberty's Daughters: The Revolutionary Experience of American Women, 1750–1800*. Boston: Little, Brown, 1980.
- Plumstead, A. W. *The Wall and the Garden: Selected Massachusetts Election Sermons, 1670–1775*. Minneapolis: University of Minnesota Press, 1968.
- Samuels, Shirley. *Romances of the Republic: Women, the Family, and Violence in the Literature of the Early American Nation*. New York: Oxford University Press, 1996.
- Scanlan, Thomas. *Colonial Writings and the New World, 1583–1671: Allegories of Desire*. New York: Cambridge University Press, 1999.
- Scheick, William J. *Authority and Female Authorship in Colonial America*. Lexington: University Press of Kentucky, 1998.
- Shields, David S. *Civil Tongues and Polite Letters in British America*. Chapel Hill: University of North Carolina Press, 1997.
- Shields. *Oracles of Empire: Poetry, Politics, and Commerce in British America, 1690–1750*. Chicago: University of Chicago Press, 1990.
- Shuffelton, Frank. *Mixed Race: Ethnicity in Early America*. New York: Oxford University Press, 1993.
- Sloan, William David, and Julie Hedgepeth Williams. *The Early American Press, 1690–1783*. Westport, Conn.: Greenwood Press, 1994.
- Spengemann, William C. *The Adventurous Muse: The Poetics of American Fiction, 1789–1900*. New Haven: Yale University Press, 1977.
- Spengemann. *A New World of Words: Redefining Early American Literature*. New Haven: Yale University Press, 1994.
- Stern, Julia A. *The Plight of Feeling: Sympathy and Dissent in the Early American Novel*. Chicago: University of Chicago Press, 1997.
- Taylor, Alan. *American Colonies*. New York: Viking, 2001.
- Thomas, Isaiah. *The History of Printing in America with a Biography of Printers*. Edited by Marcus A. McCorison. New York: Weathervane, 1970.
- Tyler, Moses Coit. *A History of American Literature, 1607–1765*. New York: Putnam, 1878.
- Ulrich, Laurel Thatcher. *Good Wives: Image and Reality in the Lives of Women in Northern New England, 1650–1750*. New York: Knopf, 1982.
- Vaughan, Alden. *The Puritan Tradition in America, 1620–1730*. New York: Harper & Row, 1972.
- Wall, Helena M. *Fierce Communion: Family and Community in Early America*. Cambridge, Mass.: Harvard University Press, 1990.
- Zuckerman, Michael. *Peaceable Kingdoms: New England Towns in the Eighteenth Century*. New York: Knopf, 1970.
- Aldridge, John W. *After the Lost Generation: A Critical Study of the Writers of Two Wars*. New York: McGraw-Hill, 1951.
- Elizabeth Ammons. *Short Fiction by Black Women, 1900–1920*. New York: Oxford University Press, 1991.
- Aronson, Arnold. *American Avant-Garde Theatre: A History*. London & New York: Routledge, 2000.
- Baker, Robert A., and Michael T. Nietzel. *Private Eyes: One Hundred and One Knights. A Survey of American Detective Fiction, 1922–1984*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1985.
- Barzun, Jacques, and Wendell Hertig Taylor. *A Catalogue of Crime*, revised and enlarged edition. New York: Harper & Row, 1989.
- Bercovitch, Sacvan, ed. *The Cambridge History of American Literature*, volumes 7 and 8. New York: Cambridge University Press, 1996–1999.
- Berkowitz, Gerald M. *American Drama of the Twentieth Century*. London & New York: Longman, 1992.
- Bigsby, C. W. E. *A Critical Introduction to Twentieth Century American Drama*, 3 volumes. Cambridge: Cambridge University Press, 1982–1985.
- Bone, Robert A. *The Negro Novel in America*, revised edition. New Haven, Conn.: Yale University Press, 1965.
- Brucoli, Matthew J., and Richard Layman, eds. *Hardboiled Mystery Writers: Raymond Chandler, Dashiell Hammett, and Ross MacDonald*. Dictionary of Literary Biography Documentary Series, volume 6. Detroit: Brucoli Clark Layman/Gale Research, 1989. Republished, New York: Carroll & Graf, 2002.
- Carby, Hazel. *Reconstructing Womanhood: The Emergence of the Afro American Woman Novelist*. New York: Oxford University Press, 1987.
- Carpenter, Humphrey. *Geniuses Together: American Writers in Paris in the 1920s*. Boston: Houghton Mifflin, 1988.
- Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. Chicago & London: University of Chicago Press, 1976.
- Cawelti, John. *The Six Gun Mystique*. Bowling Green, Ohio: Bowling Green University Popular Press, 1984.
- Christian, Barbara. *Black Women Novelists: The Development of a Tradition, 1892–1976*. Westport, Conn.: Greenwood Press, 1980.
- Coven, Brenda. *American Women Dramatists of the Twentieth Century: A Bibliography*. Metuchen, N.J.: Scarecrow Press, 1982.
- Cowley, Malcolm. *Exile's Return: A Literary Odyssey of the 1920s*, third edition, edited by Donald W. Faulkner. New York: Penguin, 1994.
- Cowart, David, and Thomas L. Wymer, eds. *Twentieth-Century American Science-Fiction Writers*. Dictionary of Literary Biography, volume 8. Detroit: Brucoli Clark/Gale Research, 1981.
- Curti, Merle. *The Growth of American Thought*. New York: Harper & Row, 1964.

Dictionary of Literary Biography (Detroit: Brucoli Clark Layman/Gale, 1978-):

- 4: *American Writers in Paris, 1920-1939*, edited by Karen Lane Rood, 1980.
- 9: *American Poets Since World War II*, 2 parts, edited by Donald J. Greiner, 1980.
- 11: *American Humorists, 1800-1950*, 2 parts, edited by Stanley Trachtenberg, 1982.
- 22: *American Writers for Children, 1900-1960*, edited by John Cech, 1983.
- 26: *American Screenwriters*, edited by Robert E. Morsberger, Stephen O. Lesser, and Randall Clark, 1984.
- 28: *Twentieth-Century American-Jewish Fiction Writers*, edited by Daniel Walden, 1984.
- 44: *American Screenwriters*, Second Series, edited by Randall Clark, Robert E. Morsberger, and Stephen O. Lesser, 1986.
- 45: *American Poets, 1880-1945*, First Series, edited by Peter Quartermain, 1986.
- 46: *American Literary Publishing Houses, 1900-1980: Trade and Paperback*, edited by Peter Dzwonkoski, 1986.
- 48: *American Poets, 1880-1945*, Second Series, edited by Peter Quartermain, 1986.
- 51: *Afro-American Writers from the Harlem Renaissance to 1940*, edited by Trudier Harris, 1987.
- 54: *American Poets, 1880-1945*, Third Series, 2 parts, edited by Peter Quartermain, 1987.
- 63: *Modern American Critics, 1920-1955*, edited by Gregory S. Jay, 1988.
- 86: *American Short-Story Writers, 1910-1945*, First Series, edited by Bobby Ellen Kimbel, 1989.
- 102: *American Short-Story Writers, 1910-1945*, Second Series, edited by Bobby Ellen Kimbel, 1991.
- 175: *Native American Writers of the United States*, edited by Kenneth M. Roemer, 1997.
- 206: *Twentieth-Century American Western Writers*, First Series, edited by Richard H. Cracroft, 1999.
- 226: *American Hard-Boiled Crime Writers*, edited by George Parker Anderson and Julie B. Anderson, 2000.
- 228: *Twentieth-Century American Dramatists*, Second Series, edited by Christopher J. Wheatley, 2000.
- 256: *Twentieth-Century American Western Writers*, Third Series, edited by Richard H. Cracroft, 2002.
- 275: *Twentieth-Century American Nature Writers: Prose*, edited by Roger Thompson and J. Scott Bryson, 2003.
- 303: *American Radical and Reform Writers*, First Series, edited by Steven Rosendale, 2005.
- 306: *American Mystery and Detective Writers*, edited by George Parker Anderson, 2005.

#### Documentary Series

- 6: *Hardboiled Mystery Writers: Raymond Chandler, Dashiell Hammett, Ross Macdonald*, edited by Matthew J. Brucoli and Richard Layman, 1989.

- 11: *American Proletarian Culture: The Twenties and The Thirties*, edited by Jon Christian Suggs, 1993.

- 12: *Southern Women Writers: Flannery O'Connor, Katherine Anne Porter, Eudora Welty*, edited by Mary Ann Wimsatt and Karen L. Rood, 1994.

- 15: *American Expatriate Writers: Paris in the Twenties*, edited by Matthew J. Brucoli and Robert W. Trogdon, 1997.

Docherty, Brian, ed. *American Crime Fiction: Studies in the Genre*. New York: St. Martin's Press, 1988.

Drake, William. *The First Wave: Women Poets in America, 1915-1945*. New York: Macmillan, 1987.

Dukore, Bernard F. *American Dramatists, 1918-1945*. New York: Grove, 1984.

Elliot, Emory, ed. *Columbia Literary History of the United States*. New York: Columbia University Press, 1988.

Etulain and N. Jill Howard, eds. *A Bibliographical Guide to the Study of Western American Literature*, second edition. Albuquerque: University of New Mexico Press, 1995.

Fetterley, Judith, and Marjorie Pryse, eds. *American Women Regionalists, 1850-1910*. New York: Norton, 1992.

Ganewere, Robert J., ed. *The Exploited Eden: Literature on the American Environment*. New York: Harper & Row, 1972.

Gray, Richard. *The Literature of Memory: Modern Writers of the American South*. Baltimore: Johns Hopkins University Press, 1977.

Groden, Michael, and Martin Kreiswirth. *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins University Press, 1994. Updated edition available online <[http://www.press.jhu.edu/books/hopkins\\_guide\\_to\\_literary\\_theory/special.html](http://www.press.jhu.edu/books/hopkins_guide_to_literary_theory/special.html)>.

Hoffman, Frederick J. *The Twenties: American Writers in the Postwar Decade*, revised edition. New York: Collier, 1962.

Kessler, Carol Farley, ed. *Daring to Dream: Utopian Fiction by United States Women before 1950*, second edition. Syracuse, N.Y.: Syracuse University Press, 1995.

King, Loverlerie. *A Student's Guide to the Study of African American Literature*. New York: Peter Lang, 2001.

Madden, David, ed. *Tough Guy Writers of the Thirties*. Carbondale: Southern Illinois University Press, 1968.

Miller, Jordan Yale. *American Drama Between the Wars: A Critical History*. Boston: Twayne, 1991.

Murphy, Brenda. *American Realism and American Drama, 1880-1940*. Cambridge & New York: Cambridge University Press, 1987.

Murphy, ed. *The Cambridge Companion to American Women Playwrights*. Cambridge & New York: Cambridge University Press, 1999.

Nye, Russell B. *The Unembarrassed Muse: The Popular Arts in America*. New York: Dial, 1970.

Parini, Jay, ed. *The Columbia History of American Poetry*. New York: Columbia University Press, 1993.

Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.

- Savage, William W., Jr. *The Cowboy Hero: His Image in American History & Culture*. Norman: University of Oklahoma Press, 1979.
- Shockley, Ann Allen. *Afro American Women Writers, 1746–1933: An Anthology and Critical Guide*. Boston: G. K. Hall, 1988.
- Stauffer, Helen Winter, and Susan J. Rosowski. *Women and Western American Literature*. Troy, N.Y.: Whitston, 1982.
- Steckmesser, Kent L. *The Western Hero in History and Legend*. Norman: University of Oklahoma Press, 1965.
- Swados, Harvey, ed. *The American Writer and the Great Depression*. Indianapolis, Ind.: Bobbs-Merrill, 1966.
- Taubmann, Howard. *The Making of the American Theatre*. New York: Coward McCann, 1965.
- Taylor, J. Golden, Thomas J. Lyon, and others, eds. *A Literary History of the American West*. Fort Worth: Texas Christian University Press, 1987.
- Tuska, Jon and Vicki Piekarski, eds. *Encyclopedia of Frontier and Western Fiction*. New York: MacGraw-Hill, 1983.
- Wade, Stephen. *Jewish American Literature Since 1945*. Edinburgh: Edinburgh University Press, 2001.
- Washington, Mary Helen, ed. *Invented Lives: Narratives of Black Women, 1860–1960*. Garden City, N.Y.: Anchor, 1987.
- Wiget, Andrew. *Native American Literature*. Boston: Twayne, 1985.
- Wilmeth, Don B., and Tice Miller, eds. *Cambridge Guide to American Theatre*. New York: Cambridge University Press, 1993.
- Wilmeth, and Miller. *The Cambridge Guide to American Theatre*. Cambridge & New York: Cambridge University Press, 1996.
- Wood, James. *Magazines in the United States*, third edition. New York: Ronald Press, 1971.





# CONTRIBUTORS



David A. Allred  
Meg A. Amstutz  
George Parker Anderson  
L. Michelle Baker  
S. Zebulon Baker  
Judith S. Baughman  
Geraldine Cannon Becker

Casey Boyle  
Tom Bristow  
Jewel Spears Brooker  
Matthew J. Bruccoli  
Park Buckner

Claudia Wilsch Case  
Darien Cavanaugh  
Laurie Champion  
Allan Chavkin  
John Cusatis

Joanna Daxell

Christopher C. De Santis  
Michael Edelson

Kate Falvey

Alex Feerst  
James Fisher

Philip Furia

*Snow College*  
*University of Georgia*  
*University of South Carolina*  
*Shepherd University*  
*Emory University*  
*University of South Carolina*  
*University of Maine at Fort Kent*  
*University of South Carolina*  
*University of Edinburgh*  
*Eckerd College*  
*University of South Carolina*  
*University of South Carolina Sumter*  
*Brooklyn, New York*  
*University of South Carolina*  
*San Diego State University*  
*Texas State University*  
*Charleston County School of the Arts*  
*Université de Sherbrooke, Quebec*  
*Illinois State University*  
*State University of New York at Stony Brook*  
*New York City College of Technology/CUNY*  
*Macalester College*  
*University of North Carolina at Greensboro*  
*University of North Carolina at Wilmington*

James R. Giles  
Michelle C. Greenwald

James A. Grimshaw Jr.

Todd Hagstette  
Darren Harris-Fain  
Britta Herdegen  
Christopher Herr  
Christine Marie Hilger  
Audra Himes

KaaVonnia Hinton  
Blake Hobby

James Hoff  
Bev Hogue  
Lindsay Holmgren  
Brooke Horvath  
Colin Irvine  
David G. Izzo  
Monica F. Jacobe  
Kimberly M. Jew  
Nancy Carol Joyner  
Robin Kemp  
Gary L. Kerley

Martin Kich  
Lincoln Konkle  
Marvin La Hood  
Roger Lathbury

*Northern Illinois University*  
*University of Tennessee Knoxville*  
*Texas A&M University—Commerce*  
*University of South Carolina*  
*Shawnee State University*  
*University of Florida*  
*Missouri State University*  
*Texas Woman's University*  
*Indiana University of Pennsylvania—Punxsutawney*  
*Old Dominion University*  
*University of North Carolina at Asheville*  
*The Graduate Center, CUNY*  
*Marietta College*  
*McGill University*  
*Kent State University, Stark*  
*Augsburg College*  
*Fayetteville State University*  
*Catholic University*  
*Washington and Lee University*  
*Western Carolina University*  
*Atlanta, Georgia*  
*North Hall High School, Gainesville, Georgia*  
*Wright State University*  
*College of New Jersey*  
*Buffalo State College*  
*George Mason University*

- |                      |                                     |                       |  |
|----------------------|-------------------------------------|-----------------------|--|
| Richard Layman       | <i>Brucoli Clark Layman</i>         | Matthew Boehm         | <i>University of South Carolina</i>    |
| Richard Lingeman     | <i>New York, New York</i>           | Marshall Boswell      | <i>Rhodes College</i>                  |
| Greta Little         | <i>University of South Carolina</i> | Casey Boyle           | <i>University of South Carolina</i>    |
| Michael MacBride     | <i>Minnesota State University</i>   | Jennifer Brady        | <i>Rhodes College</i>                  |
| Martin J. Manning    | <i>Washington, D.C.</i>             | Matthew J. Brucoli    | <i>University of South Carolina</i>    |
| Brian McAllister     | <i>Albany State University</i>      | Park Bucker           | <i>University of South Carolina</i>    |
| Crystal McCage       | <i>Hudson College</i>               |                       | <i>Sumter</i>                          |
| Patrick Meanor       | <i>State University of New York</i> | Jeremey Cagle         | <i>University of South Carolina</i>    |
|                      | <i>College at Oneonta</i>           | Darien Cavanaugh      | <i>University of South Carolina</i>    |
| Christopher Metress  | <i>Samford University</i>           | Kirk Curnutt          | <i>Troy University</i>                 |
| Michael J. Meyer     | <i>De Paul University;</i>          | John Cusatis          | <i>School of the Arts, Charleston,</i> |
|                      | <i>Northeastern Illinois</i>        |                       | <i>South Carolina</i>                  |
|                      | <i>University</i>                   | Michael Edelson       | <i>Long Island, New York</i>           |
| Robert F. Moss       | <i>Charleston, South Carolina</i>   | Jonathan Elmore       | <i>University of South Carolina</i>    |
| Josephine Owens      | <i>San Francisco, California</i>    | James Fisher          | <i>University of North Carolina</i>    |
| John B. Padgett      | <i>Brevard College</i>              |                       | <i>at Greensboro</i>                   |
| Jessica G. Rabin     | <i>Anne Arundel Community</i>       | Wanda H. Giles        | <i>Northern Illinois University</i>    |
|                      | <i>College</i>                      | James A. Grimshaw Jr. | <i>Texas A&amp;M University–</i>       |
| Ben Railton          | <i>Fitchburg State College</i>      |                       | <i>Commerce</i>                        |
| Richard J. Schrader  | <i>Boston College</i>               | Todd Hagstette        | <i>University of South Carolina</i>    |
| Michael Schroeder    | <i>Savannah State University</i>    | Brooke Horvath        | <i>Kent State University</i>           |
| Lori Shores          | <i>Minnesota State University</i>   | Meeghan Kane          | <i>University of South Carolina</i>    |
| Noel Sloboda         | <i>Penn State University York</i>   | Lincoln Konkle        | <i>College of New Jersey</i>           |
| Paul Sorrentino      | <i>Virginia Tech</i>                | Marvin La Hood        | <i>Buffalo State College</i>           |
| Elizabeth Spies      | <i>University of California,</i>    | Richard Layman        | <i>Brucoli Clark Layman</i>            |
|                      | <i>Riverside</i>                    | Elizabeth Leverton    | <i>Columbia, South Carolina</i>        |
| Graham Stowe         | <i>University of South Carolina</i> | Abigail Lundelius     | <i>University of South Carolina</i>    |
| Christopher Sutch    | <i>George Mason University</i>      | Jonathan Maricle      | <i>University of South Carolina</i>    |
| Skye L. Suttie       | <i>Clemson University</i>           | Tod Marshall          | <i>Gonzaga University</i>              |
| Paul Kareem Tayyar   | <i>University of California,</i>    | Robert F. Moss        | <i>Charleston, South Carolina</i>      |
|                      | <i>Riverside</i>                    | Paul Plisiewicz       | <i>University of South Carolina</i>    |
| Stephanie Todd       | <i>University of South Carolina</i> | Brian Ray             | <i>University of South Carolina</i>    |
| Steven Trout         | <i>Fort Hays State University</i>   | Amber Shaw            | <i>University of Georgia</i>           |
| Darlene Harbor Unrue | <i>University of Nevada</i>         | Matthew Shipe         | <i>Washington University–</i>          |
|                      | <i>Las Vegas</i>                    |                       | <i>St. Louis</i>                       |
| John C. Unrue        | <i>University of Nevada</i>         | Lori Shores           | <i>Minnesota State University</i>      |
|                      | <i>Las Vegas</i>                    | Jonathan Sircy        | <i>University of South Carolina</i>    |
| John Wargacki        | <i>Seton Hall University</i>        | Paul Kareem Tayyar    | <i>University of California,</i>       |
| Genevieve West       | <i>Ferris State University</i>      |                       | <i>Riverside</i>                       |
| Grace Wetzell        | <i>University of South Carolina</i> | Anna Teekell          | <i>Washington University–</i>          |
| R. John Williams     | <i>Irvine Valley College</i>        |                       | <i>St. Louis</i>                       |
| Seongho Yoon         | <i>University of Massachusetts</i>  | Britt Terry           | <i>University of South Carolina</i>    |
| Patricia A. Young    | <i>Western Illinois University</i>  | John C. Unrue         | <i>University of Nevada Las Vegas</i>  |