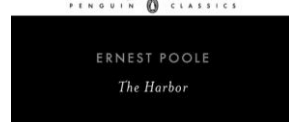


The Green Stone of Unrest

Another busy year, another packed issue of ALN. With this issue, we're kicking off what we hope will be a recurring feature in ALN: *the best works of literary naturalism you haven't read yet* (or something like that). I toyed with the idea of calling it "The Missing Links"—but that would be ridiculous, right? (Still, I do find the allusion to evolutionary theory both amusing and apropos). Whatever we wish to call this recurring feature in the long run, the idea is each issue to have someone



introduce the readership of ALN to a lesser known (if not completely overlooked or forgotten) work of American literary naturalism. For this issue, Patrick Chura is reintroducing to us *The Harbor* by Ernest Poole. Penguin has recently brought *The Harbor* back from its watery grave, thankfully, with a new critical introduction by Patrick. Congratulations to Patrick on the edition, and thanks for the reintroduction to this fine novel in the pages of ALN.

Thanks also to Barbara Hochman, Nicole de Fee, Leigh Johnson, Jordan Cofer, and James Naudi for their excellent contributions to this issue of ALN, and a special thanks to Jim Giles for the great interview.

As always, I'd like to extend my ongoing thanks to all of the members of the author societies who send me bibliographic updates, news items, and encouragement. Once again, a tip of the cap to Steve Frye for his editorial assistance and perseverance, and an additional tip of the cap to Chuck Robinson for his excellent and life-saving editorial contributions. And, of course, I'd like to extend my thanks to the Department of English at the University of Memphis for its ongoing support of ALN.

Hope to see many of you in Boston for the ALA in May.

Naturally,
Eric Carl Link

In This Issue:

Features

Teaching Willa Cather's "Peter" in Israel 2
Barbara Hochman

Teaching Naturalism in the Theory Classroom 5
Nicole de Fee

Teaching Stephen Crane's "The Five White Mice" Using Tableaux 8
Leigh Johnson

Putting Butler on Trial: A Creative Approach to Teaching "Under the Lion's Paw" 11
Jordan Cofer

Artists on the Frontier: Jack London and Tom Thomson as Tools for Comparison 14
James Naudi

Reintroducing *The Harbor* 19
Patrick Chura

Interview

Ten Questions with Jim Giles 23

Departments

Five on Nineteen 19
Want to make Moby-Dick better?—zombies.

Naturalism News 26
With zero election advertisements

The Call of the Papers 28
Naturalism invades Boston

Bibliographic Update 30
Keeping Libraries in Business Since the 1890s

From the Archives 32
Thomas Huxley takes W. S. Lilly to School

Teaching Willa Cather's "Peter" in Israel: Each One as He or She May

Barbara Hochman

Willa Cather has not been much discussed in the naturalist context, yet her work repeatedly engages at least one classic naturalist issue: adaptation.¹ From her earliest story "Peter" (1892) through *My Antonia* (1918) and beyond, Cather produced images of immigrants who, often prodded by family members, reluctantly leave their homelands and never manage to adjust to the new world. Both Peter and Mr. Shimerda, Antonia's father, commit suicide. If they had spoken idiomatic English, their last words might have been those of Dreiser's Hurstwood: "What's the use"? Yet despite their failure to adapt to new conditions, both Peter and Mr. Shimerda – unlike Hurstwood – embody significant values that have no place in the represented world of the narrative.

In Cather's fiction, hard work and the fertile soil of Nebraska may yield plentiful corn, but spiritual and aesthetic needs are hard to fulfill. That, at least, was the way I first tried to teach these texts to undergraduate students in American survey courses in Israel, fifteen years ago.

At the time, "Peter" seemed to me a self-evident, even blatant attack on materialistic values that turn Americans into mean, coarse workhorses. The story arguably centers on Peter – erstwhile violinist in Prague – and critiques a way of life that subordinates all pleasure, especially aesthetic pleasure, to the goal of material success. The text certainly enables such a reading. In the words of Tom Lutz, Peter's violin "is a potent symbol...endowed with the romance of his life as a violinist in Prague," an object that dramatizes by contrast, "the social and aesthetic aridity of the plains, the mundane materiality of no-nonsense farmers, and the heedless rapacity of the man's own go-getter son."² I tried teaching the story this way; but my students responded with bewilderment and disbelief.

Most of Cather's story is told through the voice of the community, where possessive individualism is the key to prosperity and, indeed, survival. Peter is nothing but a "foolish fellow" from this perspective; his neighbors see him as "worthless and . . . a

great drag on Antone his son."³ "Of Peter no one knew much, nor had any one a good word to say for him. . . . He was a lazy, absentminded old fellow who liked to fiddle better than to plow" (2). At the end of the story Peter smashes his violin and shoots himself; when Antone finds his father's body it is already frozen. In the story's final words: "Before the funeral Antone carried to town the fiddlebow which Peter had forgotten to break. Antone was very thrifty, and a better man than his father had been" (4).

Interpretation of the story requires assessment of the juxtaposition between father and son. Antone is "mean and untrustworthy" as "everyone knew," but he is also perceived by "everyone" as a "likely youth who would do well" and "a much better man than his father had been" (2). Who then – Peter or Antone – is the "better" man? In what sense "better"? The story repeatedly emphasizes Antone's ability to get "work enough out of [every member of the family]...from the little boy three years old, to the old man of sixty" (2). The community approves such practices but in the context of Antone's negative qualities, this judgment must be seen as ironic-- or so I assumed.

The first time I taught the story I began by asking the class to consider the figure of Antone. "No, Antone," the story begins, quoting Peter:

"I have told thee many times, no, thou shalt not sell it until I am gone."

"But I need money; what good is that old fiddle to thee? The very crows laugh at thee when thou art trying to play. Thy hand trembles so thou canst scarce hold the bow. Thou shalt go with me to the Blue to cut wood tomorrow. See to it thou art up early." (1)

Encouraging responses to this opening exchange, I was surprised to find that despite a few comments about the son's "lack of respect" for his father, Antone elicited considerable empathy from my students. The class was made up of native-born Israeli Jews, recent immigrants from the former USSR, and indigenous Bedouin men and women.

The immigrants were initially the most outspoken: they saw Peter as a burden on his son, who was struggling to make a better life for the family under unfamiliar and difficult conditions. From their point of view, Antone worked from dawn to dusk, while Peter was preoccupied with the past, not the future. Many of these students knew from

first-hand experience the difficulties that older family members encounter when required to adjust to a foreign culture. In some cases the students were bearing the burden of this experience. Whether they themselves felt accused by the criticism leveled against Anton, or wanted a clear line between good and bad, or for some other reason, they gave Peter no quarter.

I turned to a passage in the middle of the story where a flashback (in my reading) temporarily drops the ironic tone and presents an inside view of Antone's father. I assumed that this passage would help garner some understanding for Peter's perspective. I was wrong. The passage deserves to be cited in full:

Long ago, only eight years ago by the calendar, but it seemed eight centuries to Peter, he had been a second violinist in the great theatre at Prague. He had gone into the theatre very young, and had been there all his life, until he had a stroke of paralysis, which made his arm so weak that his bowing was uncertain. Then they told him he could go. Those were great days at the theatre. He had plenty to drink then, and wore a dress coat every evening, and there were always parties after the play. He could play in those days, ay, that he could! He could never read the notes well, so he did not play first; but his touch, he had a touch indeed, so Herr Mikilsdoff who led the orchestra had said. . . . He had seen all the lovely women in the world there, all the great singers and the great players. He was in the orchestra when Rachel played, and he heard Liszt play when the Countess d'Agoult sat in the stage box and threw the master white lilies. Once, a French woman came and played for weeks, he did not remember her name now. He did not remember her face very well either, for it changed so, it was never twice the same. But the beauty of it, and the great hunger men felt at the sight of it, that he remembered. Most of all he remembered her voice. He did not know French, and could not understand a word she said, but it seemed to him that she must be talking the music of Chopin. And her voice, he thought he should know that in the other world: The last night she played a play in which a man touched her arm, and she stabbed him. As Peter sat among the smoking gas jets down below the footlights with his fiddle on his knee, and looked up at her, he thought he would like to die too, if he could touch her arm once, and have her stab him so. Peter went home to his wife very drunk that night. Even in those days he was a foolish fellow, who cared for nothing but music and pretty faces. (3)

Opening the discussion, a Russian student pointed out that Peter drank even before he left Prague – he was already "worthless" then. Israeli students, some of whom resent that state aid is given to immigrants while they themselves struggle financially, began to endorse this interpretation: Peter had never been much good to his family; he was selfish, self-indulgent, irresponsible. He lived off others. Soon another student offered support for a negative perspective on Peter. This student was from the Bedouin communities which have experienced dramatic changes in one generation, moving, involuntarily for the most part, from tents to more permanent housing units. Bedouin students in Israel tend to be the first members of their families to attend university. The student pointed to Peter's unwillingness to be reasonable and accept new ways. That was bad enough, said another student from this traditional, patriarchal society, but—worse—Peter was a "skirt-chaser." The student cited the end of the passage: Peter "cared for nothing but music and pretty faces."

I pointed out the difference between the formulation "He cared for nothing but music and pretty faces" and the language through which Cather renders Peter's impression of the French woman's face: "the beauty of it, and the great hunger men felt at the sight of it..." I suggested that caring for "nothing but music and pretty faces" was not an adequate summary of Peter's response to the French woman, whose face "was never twice the same" and who "seemed to be talking the music of Chopin." The poetic language of Peter's reverie, I explained, valorizes a certain view of art. It is the voice of the narrow-minded community that judges Peter at the end of the passage, as the irony returns. However, I could not reason away the initial impression of most students.

I still teach "Peter" but I now do so with other goals in mind. I no longer teach it in a BA survey class meant to provide a historical perspective on American literature, nor do I assume that the students will see what I initially took to be the story's central theme. I teach it now as a kind of "reading workshop" in three contexts, all designed to heighten students' consciousness that we read through our experience and our training.

In a first-year "Introduction to Literature" class I try to persuade students not to take "the reader" as a known quantity, programmed by the text. I en-

courage them to question their assumptions and avoid claims about what "the reader" feels. I suggest that readers respond in different ways; that stories do not impose meaning. No amount of theory can make that point as well as a discussion of "Peter."

In an MA literature class on reading and reception theory the students are more sophisticated than those in the first year of their B.A. studies. M.A. students have been trained to notice irony, to interpret juxtapositions, to differentiate among narrating voices. The majority of these students see how Cather's story appears to privilege Peter's relation to art over the goals of the money-grubbing son. And yet as the discussion unfolds it invariably turns out that this way of reading the story is not persuasive to all students—by no means an accurate measure of their initial responses. Students from various backgrounds always seem to resent Peter, and to resist what they take to be a sentimental view of his irresponsibility; they come down on the side of the son. Age is probably an additional factor here: young people do not always sympathize with the limitations of their parents.

I have also taught the story to medical students in Ben-Gurion University's Medical School for International Health. The course "Literature and Medicine: Language and the Physician" is designed, not primarily to engage the representation of illness or other medical issues, but rather to highlight the ambiguity of language. Reading fiction and poetry we try to sensitize future doctors to the complexity of interpreting narratives, especially narratives that engage cultural difference. Most students in this international school come from abroad, mainly though not exclusively from the US. When reading "Peter," these students quickly zero in on the fact Peter lost his job in Prague because of a physical disability ("he had a stroke of paralysis, which made his arm so weak that his bowing was uncertain"). This detail, often overlooked in other reading contexts, adds concreteness to the impulse for Peter's emigration in the first place. But in one such recent class the U.S. students were the harshest judges of all: Antone was raised in a "dysfunctional" family, one said, employing a popular contemporary category, and eliding Peter's earlier successes as professional violinist and bread-winner. According to this student, Peter deserved no sympathy for his inability to provide for his family and raise his children decently.

Attention to irony remains a valuable interpretive strategy for reading "Peter"; other pedagogically useful approaches might frame the story within the social and economic conditions of the American 1890s, including the rise of immigration and of nativism. Yet hearing the voices of those who resist a narrative's judgments, or who read in other ways, has much to teach us both about a particular text, and about the way acquired interpretive conventions shape meaning—or not.

Notes

¹ Exceptions include Donna M. Campbell, "Women Writers and Naturalism," in *The Oxford Handbook to American Literary Naturalism* ed. Keith Newland (NY: Oxford UP, 2011): 223-40; Donald Pizer, *American Naturalism and the Jews* (Urbana: U Illinois Press, 2008). As Pizer notes, Cather is "only seldom considered [among] naturalists" (x).

² Tom Lutz, "Cather and the Regional Imagination," *Cambridge History of the American Novel*, ed. Leonard Cassuto (NY: Cambridge UP, 2011) 443.

³ Willa Cather, "Peter" in *Willa Cather 24 Stories* (NY: Penguin 1993) 2. Further references to "Peter" are from this edition and included in the text.

Barbara Hochman is a Professor in the Department of Foreign Literatures and Linguistics at Ben-Gurion University in Israel. She is the author of *The Art of Frank Norris: Storyteller* (1988), *Getting at the Author: Reimagining Books and Reading in the Age of American Realism* (2001), and many essays on American fiction. Her most recent book, *Uncle Tom's Cabin and the Reading Revolution: Race, Literacy, Childhood, and Fiction 1852-1911* (2011), received the 2012 De Long Book History Book Prize, awarded by the Society for the History of Authorship, Reading, and Publishing (SHARP). Professor Hochman would like to thank Yael Ben-zvi, A. Mark Clarfield, Olga Kuminova, John Landau, and her students for their comments.

Teaching Naturalism in the Theory Classroom

Nicole de Fee

One of my favorite classes to teach to undergraduates, by far and large, is “Introduction to Literary Theory and Criticism.” More so than other undergraduate classes (even with American literature surveys), I thrive on the challenge and the pace of the class. To have to cover everything from the New Critics and the Formalists through Postmodernism, Postcolonial, Gender and Queer theory (and all of the stuff that happens in between) in ten weeks is like running a marathon in a series of sprints. But it forces both professor and student to rapidly switch gears and make connections that might not be apparent in an otherwise focused, single theory classroom. The additional challenge is how to apply the disparate theories to a text in a cohesive and coherent manner throughout the course. While others may choose to teach the theory in a vacuum of sorts and focus solely on what the theorists say, for a class that is designed to teach English majors how to actually begin to think like English majors, I believe that there should be at least one primary text which the students should read in the context of the theory and criticism.

While my first love in literary naturalism is *McTeague* and all things involving the brute, I had spent the summer prior to the theory class in question here delving into the utopian naturalist novels, specifically Charlotte Perkins Gilman’s *Herland*, William Dean Howells’ *A Traveler from Altruria*, and Edward Bellamy’s *Looking Backward*, and something clicked. Gilman’s, Howells’, and Bellamy’s texts seemed like the most obvious novels to use in a theory classroom. I could not imagine why anyone would not want to use either or all three of these texts. It seemed at the very least that I had three ready-made theory lessons with these novels—Marxism, New Historicism, and Feminism, the usual, and perhaps quite obvious suspects. Excellent. I had one-third of the class down then: three of nine major theoretical movements in the last century were covered. Piece of cake. I laugh now at my naïveté.

I ultimately decided on two of the three above texts: *Herland* and *A Traveler from Altruria*. Because I went for what I perceived as obvious, the challenge of using these two texts was more daunting than I had anticipated, especially at the rapid ten-week quarter pace. I had an idealized view of eager, young English majors who would actually *want* to spend their winter break (about two weeks into the quarter) reading, nay, devouring Gilman and Howells, ready to come back after the start of the year brimming with excitement over the texts’ complexities and their applicability to everything we had thus far discussed, eagerly awaiting to begin looking at how we might apply what Brooks says about poetry to a small portion of either of the novels, ready to play with Saussure and Derrida. Oh the possibilities were endless!

I think probably like many young assistant professors early in their careers have done, I prepped for this class through rose colored glasses. My idealism backfired, and I was in for a reality check of McTeague-ian proportions. One of the several assumptions I made at the start of the Introduction to Theory class was that the students had familiarity with American literature in general (beyond the *Twilight* saga kind) and some familiarity with literary naturalism specifically. It seemed to me that, at the very least, each student who has survived an introduction to literature class has surely read “The Open Boat,” English major or not. I discovered, however, that for this particular group of students my assumptions were completely incorrect. By far and large, during class introductions, the students expressed a preference for and familiarity with British literature. In fact, most of the class was taking a British literature course concurrently with the theory class. Additionally, the students had signed up for a theory class, not a class in naturalism. There was also some initial resistance to having to read two novels on top of the theory and being required to write on either *Herland* or *A Traveler from Altruria* for the final research/theoretical essay. Perhaps, had the students self-selected to take a class in literary naturalism, I believe that getting them to the point of appreciating the novels would have been a different story.

Another issue I had honestly not anticipated, was that the students might find these texts boring, tedious, and uninspiring because they “just aren’t into science fiction.” I had not anticipated, or even

conceived that what my ego told me was a stroke of brilliance in choosing these texts would be thwarted by boredom and what basically came down to a lack of accessibility. It began to look like what I thought would be even the obvious theoretical applications were not going to come as easy as I thought they would.

When I conceived of how I would shape this class, I thought indeed that Gilman and Howells would most certainly be accessible for the students. They are much shorter texts than the more typical naturalist novels so often taught. And I assumed the novelty of utopian fiction would be enough to pique their interest. Both texts represent not only specific historical and cultural moments, but are also culturally and politically relevant today. For example, Howell's last installment of *Traveller* appears at the start of the "panic" of 1893; its book form appears in 1894, the same year Coxey's Army marched on Washington (Levy 168). With current political discussions encompassing issues like welfare, bailouts, immigration, unions, socialism, communism, patriotism, and every other political "ism" we can throw into the mix, how could this text possibly not resonate with contemporary society? Furthermore, given contemporary discussions in higher education regarding the "value" of certain majors, I figured that, for English majors, Mr. Twelvemough's defenses of his literary profession would resonate with those who feel they have to justify a humanities degree in the current economic climate.

Instead, the leap from theory to naturalism was a bit further than I had anticipated. Many of the students did not even make it halfway through *A Traveller from Altruria*, which made making theoretical application even more difficult. Talking about the text in the context of Structuralism and Post-Structuralism, then, was out of the question because we could not work with the whole text. The obvious choices of Marxism and New Historicism seemed hardly effective either. This also thwarted any real opportunity to discuss Feminism in the context of the novel. I found that most of the students had made it just far enough to be introduced to Mrs. Makely, but quickly lost interest.

However, between the two novels, the general consensus was that *Herland* was more engaging and an overall better read. This fell along gender lines, too, although there were two male students who preferred *Herland* to *Altruria* and two female students who preferred *Altruria* to *Herland*. I should

qualify this by saying that still, preferences aside, I was not able to get most students to read *both* novels in their entirety as the quarter approached its end. However, by the time the students' paper proposals and annotated bibliographies were due, most of them had read either one or the other in its entirety, although there were a few who were struggling with that. There were about four students in the class who made it through both texts by the time the paper proposals and annotated bibliographies were due. In theory, class discussions should have gone a little bit better, but in practice it meant that at any one time in discussing either one text or the other, half the class was left out of the conversation.

I feel like I have thus far painted a negative picture of my students and of using naturalist texts in the theory classroom. This is not my intent. While I accept that the students have the responsibility to read and do the work, I do feel in part like I inadvertently set some of them up for failure, so to speak. I believe one of the problems with the class was the quarter system itself and my own overzealousness. Using these two novels to "teach" the theory as part of our class discussions was mildly successful and only benefited the handful who had had any part of the novels read at any given time during the quarter. However, I discovered that though our class discussions on the texts lagged, the essays that the students produced when they had to apply the theories on their own by and large produced some very thoughtful and thought provoking essays.

I hate to say as a professor that when it came time to collect the essays, I feared the worst, given the class discussions and given that still, seven weeks into the quarter some students still admitted that they had not finished reading either of the texts in many cases. But here is what happened. What I perceived as a total failure on my part for one, assigning texts that the students hated because they were unfamiliar, and secondly, for my inability to really "sell" the students on these two texts turned out not to be failures at all. And what I was hoping for in the classroom actually happened on paper instead. I was so focused on what I thought they were not learning because I felt I was not able to make all the connections for them that I actually missed at the time where the learning was happening, corny as that may sound.

I expected that about two-thirds of the essays would focus on some kind of feminist reading of *Herland* (as this was the most widely read of the

two texts) and that the final one-third would focus on a traditional Marxist reading of *Altruria* because those were the two theories that we were actually able to cover in the context of the novels with any degree of success. I am pleased to say here that my assumptions were yet again incorrect. Instead, a student turned in an essay on the class structure system implied in professions that she saw being played out in *Altruria*. Another wrote on class and the educational system at the turn of the century for women in a nice Marxist-New Historicist-Feminist (which may perhaps be a bit redundant) reading of *Altruria*. Another student did an exceptionally close reading of *Herland*'s Terry, Jeff, and Vandyck as representations of id, ego, and superego and how those positions related to the way they viewed the women in the text. Yet another student gave a queer reading of *Herland*. And while we did not have time to go over ecocriticism as a theory during the course of the semester, a student who wanted to go beyond the standard feminist reading of the novel, tackled eco-feminism on her own because she found the environmental issues of *Herland* to be the novel's most compelling aspect. Ironically, the papers that applied "standard" readings of any one particular theory were the least successful of the essays and the ones that garnered the biggest complaints from students about the texts being "too hard to write on." That was perhaps the biggest shock of all for me.

As I said above, what compelled me to choose naturalist texts, and the utopian ones at that, was for the primary reason that they seemed like they would offer themselves neatly to some pretty basic, standard theoretical readings. And my goal for the class was just to get them to begin to understand what to do with theory and literary criticism, how to at least break it down and how to recognize it, how to go beyond a simple close reading of the text. And perhaps my failures with the texts were in trying to box them in to simple, standard, neat categories for the class. Because I am not comfortable with neat, standard readings in my own scholarly pursuits, that inherent awkwardness and unnaturalness came through in my teaching. Where is the fun or the challenge in doing what is obvious? It is my own fault for confusing "obviousness" with "ease." It was clear in the essays that I received that by far the students were searching for something more complex and interesting in the texts than the standard

fare I was serving. The finished products of the class reflected the students' desires to go beyond those standard readings. And it was my own fault for not giving them the credit they deserved for wanting to push the texts further.

My choice then of the texts was instinctually a good one, but not for the reasons I had originally thought. What I did discover was that for this type of class, which seems so clear now, it is not about the "obvious" choices that, despite some pitfalls and teeth pulling, made the class a success overall. Rather it was more about what was less obvious about the theoretical readings that prompted the students to engage in provocative ways with the novels. I think one of the pitfalls, again, has simply to do with the nature of the quarter system. In hindsight, I feel like I designed this class to work on a semester system. Given sixteen weeks versus ten, two novels to go with the theory readings would have been manageable. I also feel that having them read the texts first and discussing them first *before* discussing the theory might have yielded some better results, at least in the class discussion. It also might have meant a greater possibility that the students would have read both texts, rather than one or the other. I think this would have facilitated applying the theoretical and critical readings from the beginning, as opposed to trying to establish a theoretical foundation and then working with the texts. The other option I think would be to have them read both texts outside of class and not discuss the texts at all but still require the final papers to be on one of those texts, which is, in a nutshell, what ended up happening for this class.

Although clearly biased in favor of introducing works of literary naturalism into the theory classroom, I believe that, despite the pitfalls perhaps due to some over planning, some rookie mistakes, and some ill-fated idealism, I would call the class a success. The quality of the papers in light of the lackluster class discussion of the texts, illustrates that the texts overall, worked well for a variety of theoretical applications at the undergraduate level. Both *Herland* and *Altruria* allowed for relatively "standard" readings for those who were struggling with the theory in general, but they also allowed for the more adventurous and competent students to work with hybrid theories (Eco-feminist, feminist-Marxist, feminist-psychoanalytic, Marxist-New

Historicist-Feminist) in interesting ways that went beyond what I had imagined they would do.

I do not think it would do justice to literary naturalism to limit the theory classroom to the utopian texts. A pairing of Crane's *Maggie* and Dreiser's *Sister Carrie* might prove to open some interesting avenues for students in terms of psychoanalysis, Feminism, Marxism, and New Historicism for a semester long course. Given the time constraints of the quarter system, I am not sure I would have the stamina to do both of those texts on top of the theory though. However, I think perhaps pairing *Maggie* and Crane's short stories might be more effective for the quarter system. Even though texts like "The Open Boat" and "The Blue Hotel" already make their way into many survey and freshman composition classrooms, I suspect that that familiarity might work in the theory classroom's favor. Those texts might be effective starting points in getting students to work beyond the close reading. Furthermore, an approach similar to my student's in her *Altruria* paper could open up some interesting conversations in the way of Marxism: an examination of class through the characters' professional designations could work for both "The Open Boat" and "The Blue Hotel." Certainly the absence of women in many of Crane's stories would lead to some interesting Feminist critique as well, especially when paired with *Maggie*. There is the potential for some interesting avenues for Psychoanalytic-Feminism that examines the silencing of women in Crane's texts.

Of course, how could we possibly leave *McTeague* out of this discussion? Issues of class and race as they relate to Marxism could open some interesting discussions of the theory and the text. A traditional Feminist approach as well as a Marxist-Feminist approach would work nicely as well. I think this text could also open up some interesting New Historicist discussions of turn of the century dentistry and medical professions in general. This could also be paired with a Feminist approach that examines medicine/dentistry at the turn of the century particularly as it relates to treatments of female patients. For example, the history of gynecology in the nineteenth century exhibits horrific experiments and procedures that highlight the gross mistreatment of women of color in the name of medicine. Eye doctors experimented with a cocaine solution as an anesthetic for glaucoma surgery. Perhaps dentistry has a seedy side, too? Or, to turn from New

Historicism to Psychoanalytic criticism, perhaps it might be an interesting exercise to examine *McTeague*'s devolution through a lens that views his descent into the brute as a type of schizoid split (à la Deleuze and Guattari) that is a precursor to the postmodern condition.

I suspect that literary naturalism is probably largely ignored in the theory classroom because of a mistaken belief that there is a lack of complexity to the field. Perhaps it does not have the sexy panache that the Romantics have. Perhaps it does not have the rugged angst dressed in the flair of the Modernists. Perhaps it does not have the playfulness of the Postmoderns. What it does have is greed, dirt, desire, sex, despair, and hope. And is that not where most theories start?

Work Cited

- Levy, David W. "A Howells Chronology (1837-1920)." *A Traveler from Altruria*. 1894.
William Dean Howells. Ed. David W. Levy.
Bedford/St. Martin's: Boston, 1996. 167-168.

Nicole de Fee received her Ph.D. from the University of Nebraska-Lincoln in 2008. She is currently an Assistant Professor of English at Louisiana Tech University in Ruston, Louisiana, where she teaches classes in American literature and literary theory. Her article on the figure of the 'brute' in *Herland* appeared in volume 6.1-2 of *ALN*.

Teaching Stephen Crane's "The Five White Mice" Using Tableaux

Leigh Johnson

As a sophomore in high school, I was very resistant to reading Stephen Crane's *Red Badge of Courage*. Others reading this probably experienced the same feelings. I avoided his work right up until a graduate seminar on Nineteenth Century American Literature and the West, in which we read "A Man and Some Others" and "The Five White Mice" in conjunction with Bret Harte and Deadwood Dick. I never thought I'd get a kick out of teaching Crane to undergraduates, but when left to my own devices, there was Crane, begging to be included on the syllabus for Introduction to Literature for majors. This

essay explains how I developed lessons on Crane that move him out of his traditional place as a Northern writer surveying the Western landscape into a position as a writer in conversation with dispossessed peoples in Mexico and the West. I use tableaux as a way to engage students bodily with the text as they try to understand how the narrative forces us to consider the last line “Nothing had happened” from a variety of viewpoints (Crane 336).

Sharing my experiences teaching Crane presupposes a desire to move beyond standard anthologies to teach stories that are usually not part of the Crane undergraduate canon. Because Crane’s prose is rich, tight, and dense, students can encounter problems with understanding plot. In a story like “The Five White Mice” students may have trouble differentiating between the New York Kid and the ’Frisco Kid or may get confused with the events of the standoff in the street. However, the story is accessible for undergraduates because it deals with entertainment, gambling, travel, drinking, friendship, and tension between home and away.

A quick synopsis: The story opens with Freddie the bartender at the Casa Verde in Mexico City slinging drinks to American expatriates and observing their games of dice and chance. Each man ups the ante on the men before him until they are wagering a trip to the circus. The New York Kid tries to beat five queens with his chant to the dice, addressing them as “five white mice of chance” (310). He loses, but not without a flair for drama and Freddie declaring him “the greatest cold bluff I ever saw worked” (313). On the way to the circus, the New York Kid meets his drunken friends Benson and the ’Frisco Kid. Promising to meet up with them later, he continues on. After the circus the New York Kid (whose name we never know) returns to Casa Verde to find his friends completely loaded. While trying to get them home, Benson jostles a group of Mexican men in an alley. The ensuing standoff makes the New York Kid fear for his life, imagine his family in New England learning about his death, and ultimately, recognize the humanity in the Mexicans’ “equality of emotion” (334). The final line of the story, “Nothing had happened” (336) belies the chances the New York Kid had taken and the revelations he had experienced. Yet literally, nothing happens in the standoff.

When thinking about how to approach this, or any story, professors have goals regarding what they want students to take away from the story, the author, and the theme of the class. Even though I used “The Five White Mice” in an introduction to literature class, I’m confident that my approach to it would work in an American literature survey or a more directed Realism & Naturalism or Major Authors class. The surface of the story is the first goal I have for student learning. They should understand how setting and character contribute to plot as well as how the narrative itself supports character development and symbols. These elements appear throughout “The Five White Mice” and are easy to identify but difficult to analyze. I want students to understand Stephen Crane as a New York author who was profoundly affected by his travels and experiences as a journalist; while I do not encourage them to read the story biographically, knowing Crane’s background helps them process the New York Kid’s anxiety about his place in Mexico. The third kernel of wisdom I expect students to glean from the story is a greater awareness of how American writers portrayed Mexican people and places; this cultural studies approach helps establish critical theoretical paradigms for reading and writing about other literary voices, canonical and not. Within these outcomes, I hope to situate their reading of the story into a body of literature that helps my students begin to be flexible in their interpretations of texts. This approach also gives them a reference point for thinking about new texts they may encounter.

I also balance cognitive goals with pedagogical goals. My teaching philosophy is to engage students in as many pedagogical modalities as possible and practical. For this text, using tableaux means employing several pedagogical strategies—active learning, group work, kinesthetic learning, performance, close reading, problem solving, and decision-making. After assigning the story (which is available in its entirety online), I expect most students to come to class having read most of the story. Usually this involves a longer-term course project of making students responsible for their reading through short writings, class discussion, and, sadly, quizzes. For the in-class portion of the lesson, I review tableaux—frozen scenes that depict a moment of action in the story. If the class has never done tableau before, I will ask for three volunteers to set a tableau of the New York Kid trying to get Benson

home. Other students will help them set up their bodies for the scene by offering comments, making suggestions, and asking questions.

Once students realize what a tableau is, I divide them into groups of six and instruct them to work with the text from the top of page 323 (or the point where Benson jostles the Mexican on the street) to the final line. They should discuss the important episodes in the scene and decide which ones mark significant reversals in the action. Then, they plan three distinct tableaux representing the incidents they have determined to be the most vital to the plot and character development. Finally, they perform these for the class with the class members closing their eyes as the group changes from tableau to tableau. If necessary, the class discusses briefly the choices each group has made with regard to setting up the tableau. However, it is always necessary to examine the big picture of how groups overall have decided which elements of the text constitute reversals of thought or action.

It's important to note that I do not ask students to act out these scenes; rather, the goal is that students will select the most important moments in the text to focus on. This frozen (tableau) tactic assuages any public speaking anxiety students might have while still encouraging them to perform. This story is also good for using tableau because so much of the action occurs in the New York Kid's mind, so forcing students to translate that into tangible setting is important to clarifying how the reversals manifest in the text.

In general, students choose to illustrate the initial brush with the Mexicans, the drawing of weapons, and then the backing away from the conflict. Their choices give us much to discuss in class. First, since almost all groups ignore the foray into the New York Kid's mind in which he imagines his family finding out about his death. I use this to talk about how the domestic is always part of the foreign; in fact, Crane cannot have his characters travel without recognizing the ways that the domestic life is already part of and competes with their adventure. In this story's context, it is important to connect that the New York of the Kid's past contains the specter of the Mexican War; this relationship creates a scenario in which he travels to Mexico as a privileged hemispheric subject. Furthermore, in looking for domestic references, students will begin to see how the narrator infantilizes Mexican subjects—"He wanted to take the serape of the

grandee and swaddle him in it" (334). The Kid's revolver is also compared to a sewing machine. A conversation about what the students leave out of their tableaux is useful because it highlights that they've made choices about events in the story.

Hopefully, their depictions of stance, body placement, and relationships will lead to a useful discussion of power, narrative privilege, and textual details. For instance, I ask students with a hand on their hip what it is they are about to draw out as a weapon. Why do they make that assumption? The text lends support for the Americans to have guns and the Mexicans to have knives. This detail can be useful in discussions of power relationships in the text and culturally at the turn of the twentieth century. I follow this discussion with a close reading of the paragraph about humanity and equality. What are the two extremes of the argument about Mexican and Anglo power dynamics that appear in the text? Is there more support for one side than another? What are the ramifications of making this kind of judgment? If students are inclined to see Crane's text as anti-racist, I ask them to consider the final line, "Nothing had happened." The Kid seems to experience a shift in his identity and cultural sympathy; however, by discounting his epiphany as nothing, does that statement undermine the conclusion the class has reached? This discussion is also productive when talking about their tableaux; they have, presumably, been shifting positions, yet they never have a true climax to their presentation. How does it work to have this standoff in which the men barely move and no one dies? In what ways are the tableaux themselves anticlimactic?

This conversation about the use of tableaux segues nicely into an examination of how chance and amusements work in the story as significant elements to the plot. I usually use some combination of the following questions for discussion:

- What kind of entertainments do Americans have when they go to Mexico? What do these games suggest about tourism?
- How does the New York Kid's participation in games of chance affect his outlook when confronted with a potentially violent situation?
- What are the similarities in the cold bluff the Kid participates in at the Casa Verde and the encounter he has on the street? What does this tell us about his personality and his ability to use or curtail his cultural privilege in various situations?

- What chances does the Kid take? Is he actually reckless? In what ways? Can we draw an allegorical parallel to other types of national or international recklessness.

All of these questions return to the questions of power, cultural influence, and hemispheric privilege that the story evokes. They also help students think through connections in a narrative that appears to be in two separate pieces.

Connections to other texts abound for the instructor, and I suggest reading this story in a semester when you are also considering Katherine Anne Porter's "That Tree," "Virgin Violeta," or "Flowering Judas." All of these connect to issues of violence in foreign places and have anti-climactic, ambiguous endings. Alternatively, it is fascinating to read Crane in contrast to María Cristina Mena, a Mexican expatriate living in New York during the Mexican Revolution. Her stories, "The Education of Popo" and "The Gold Vanity Set" feature American women tourists acting inappropriately in Mexico. Edith Wharton's *The House of Mirth* makes for a good opportunity to discuss tableaux in another context—that of *tableaux vivants*. Using tableaux to unravel the ending of Nella Larsen's *Passing* helps students realize the multiple possibilities for Clare's fall. All of these are suggestions for other texts that I've found work well with either the tableau approach or Stephen Crane in general. When how we read has value, we can have more creativity with introducing texts into the classroom.

Work Cited

Crane, Stephen. *The Open Boat and Other Tales of Adventure*. New York: Doubleday & McClure, Co., 1898. 303-36.

Leigh Johnson is an Assistant Professor of Literature and Languages at Marymount University in Arlington, VA. She teaches courses on Early American Literature, the American Dream, Multicultural Literature, and Gender Studies. She received the American Association of University Women's American Fellowship to support her dissertation on domestic violence in Mexican American Literature. Her two small children have reinforced her desire to experiment with movement and space in the classroom.

Putting Butler on Trial: A Creative Approach to Teaching "Under the Lion's Paw"

Jordan Cofer

Background

As an Americanist, I have always been interested in the conflict between industrialism and agrarianism and the resulting socioeconomic and political clashes. It is an age-old fight which served as one of the defining themes emerging from American Literary Realism. Whether it was Mark Twain's and Charles Dudley Warner's satire of the divide between the wealthy and the poor farmers in *The Gilded Age*, Frank Norris' heavy-handed critique in "A Deal in Wheat" or Henry George's *Progress and Poverty*, the inequality faced by the working man was a preeminent concern of the period. This economic debate spilled into the 20th century and served as a major influence on the new wave modernist writers such as John Steinbeck, among others, and is now a prominent political concern, highlighted by the Occupy movement.

I developed a desire to incorporate this interest in the clash between industrialism and agrarianism into the classroom when I was teaching Freshman Composition at Virginia Tech. Knowing that the divide between industrialism and agriculture was a topic bound to serve as a catalyst for classroom engagement, I chose this as our course theme and selected James Nagel's and Tom Quirk's *The Portable American Realism Reader* as our primary course text. The first story which came to mind while developing the class was Hamlin Garland's "Under the Lion's Paw." The story serves as the touchstone for class conflict, clearly illustrating both sides. Readers are torn between the spirit of the law and the letter as wealthy landowner Jim Butler is able to take advantage of a down-on-his-luck Haskins. When assigning the story, my sense was that the students would sympathize with Haskins, but ultimately agree that the law favors Butler. However, after testing this theory by using the same assignment at two different institutions (Virginia Tech and Abraham Baldwin Agricultural College), my hypothesis proved incorrect; student reaction could not have been more varied. The students' reaction

to the same story at two different institutions demonstrated to me how much our students are shaped by environmental factors *outside* the classroom as much as *inside* the classroom.

Garland's "Under the Lion's Paw" perfectly synthesizes the economic dilemma of the nineteenth century. With a keen naturalistic eye, Garland pits the Weberian Protestant work-ethic of the rural farming communities against the growing threat of land speculation. Garland's tale is not subtle, so readers easily perceive the conflict between morality and legality in the tale. The story begins with a down-and-out migrant farming family, the Haskins family, who have been literally driven into the cold after the family's Kansas farm was destroyed. They arrive at the farm of Stephen Council, an archetypically family man who offers shelter and council to these strangers. Council decides to help the Haskins family get their own farm, introducing Haskins to the wealthiest land owner in the county, Jim Butler. Garland describes Butler as a man who "believed in land speculation as the surest way of getting rich" (492). His reputation causes Council to approach him with extreme caution, yet they eventually establish an agreement for an empty farm, the Higley place, a farm which had "fallen into his [Butler] hands the usual way the previous year ... Poor Higley, after working himself nearly to death on it in the attempt to lift the mortgage, had gone off to Dakota, leaving the farm and his curse to Butler" (Garland 492). With this ominous foreshadowing, Haskins agrees to rent the farm for ten percent of the total price, \$2500.

Despite the poor conditions, after three years, Haskins not only survives, but thrives and saves \$2500 to purchase the farm. When Butler arrives on the farm, he observes that the fifteen hundred dollars' worth of improvements made by Haskins have added value to his farm, and he tells Haskins that the new asking price is \$5,500 (Garland 497). Through this interchange, the dilemma becomes clear. Although it is Haskins who has invested his own capital to improve the farm—if he hadn't, he wouldn't have survived—he did not own the land. Butler reminds him that the "land is doubled in value, it don't matter how; it don't enter into the question" (497). Despite what he has done to make the farm profitable, it is the land owner who reaps the benefits. Haskins resorts to his only other option, violence, as he begins to accost Butler with a pitchfork shouting, "You'll never rob another man, damn

ye" before his daughter comes outside, witnessing the event (498-499).

The story forces readers to acknowledge a central dilemma since Haskins is sympathetic, yet the practical reader must concede that Butler is in his legal right. Butler's actions are immoral, but certainly not illegal. Uncertain how this conflict would actually play out in court and determined to find new ways to engage students with literature, I decided to put Jim Butler on trial. I designed a mock trial as part of an analysis paper assigned to my students.

The Assignment

The assignment asked students to suppose that in 1899, Timothy Haskins sues Jim Butler in Cedar County Civil court for the rights to the (former) Higley farm. Each student could volunteer to be either a member of the court or a member of the jury. Members of the court could choose to be on the legal team for either side or portray a major character from the story. The characters included Mr. & Mrs. Haskins, Mr. & Mrs. Council and Jim Butler. In a few cases, I assigned someone to be Ben Ashley, but seeing as how small his part is in the story, ultimately, the assignment centered around these five characters and their legal team.

The students who volunteered to play these roles were the ambitious students who took the assignment very seriously. Oftentimes, they did extra research, formulated interesting arguments and creative defenses and, in some cases, even dressed the part. Together, they put the characters of the story on trial for a jury of their peers. After the trial, the members of the court had to submit an analysis paper juxtaposing their analysis of the story with their own analysis of the mock trial. The students who were not gregarious enough to take part in the mock trial served as members of the jury. The members of the jury did less preparation ahead of time, but were required to write a much longer literary analysis paper juxtaposing the court proceedings with Hamlin's story. All students, whether jury members, lawyers or characters were required to submit their notes along with their final papers, which aided in their academic engagement of the trial—these requirements reminded students that this was a formal academic exercise.

I decided to use this assignment again at my current institution, Abraham Baldwin Agricultural College (ABAC). To date I have used this exercise

in six different classes at two different institutions in Freshman Composition courses. Although both institutions have agricultural roots, ABAC has a largely rural and agricultural student population.

Results

Each trial in every classroom played out in essentially the same way, highlighting many of the same arguments. Though during each semester and at both institutions the trials were virtually identical, the conclusions drawn by students in their essays were extremely varied.

Although Virginia Tech was originally an agricultural university, it has since become a largely metropolitan campus with a diverse range of students coming from the Northeast and Mid-Atlantic states. While the majority of students at Virginia Tech are in-state students (73.8%), many of the out-of-state students come from large metropolitan cities in more industrial states (the top 5 home states for out-of-state undergraduate students are Maryland, Pennsylvania, New Jersey, North Carolina and New York). Of those in-state students, the university draws a large percentage from Northern Virginia. While these classes at Virginia Tech often contained a more diverse student body, many of the students were from metropolitan or suburban areas. At ABAC, the student demographics tell a completely different story. Nearly 98% of students are from the state of Georgia. The top five contributing Georgia counties to ABAC (counties which supply nearly 40% of the students) are predominantly rural counties. While ABAC does pull several students from the metro-Atlanta area, the majority of the students come from the agricultural communities of South and Middle Georgia. While the guidelines, interactions and arguments were highly similar at both institutions, the results appear to have been based less on student interactions than they were on student demographics.

Students at Virginia Tech unanimously sided with Mr. Butler. Each class brought back the exact same result, a 12-0 verdict for Butler. In each student's decision, they cited the fact that while they felt sympathy for Haskins, they also believed that Haskins' naiveté was his downfall, arguing that the law favors Butler. While using this assignment at Virginia Tech, there was not a single student who voted for Haskins. When I assigned the activity at ABAC, several years later, I was expecting the

same results. Using a single summer course as a test case, I forewarned students working on the case that their peers would probably side with Butler. The trial went on as expected with many of the same arguments that I had heard before; however, when it came time for the jury to deliberate, they were deadlocked 6-6. Finally, I told them that they could offer a compromise, which they accepted. In the end, they arbitrated a deal between the two sides—the most creative solution of any of the classes. They argued that while Butler could offer an asking price of \$5500, he had to give Haskins \$2000 for his improvements, whether or not Haskins bought the land, which meant that Haskins could either purchase the farm for \$3500 (one thousand dollars above the original asking price) or leave the farm with \$2000 to use as a down payment on another property. During the subsequent semesters, each class unilaterally sided with Haskins. After reading the responses of the jury, it became clear that they were quite sympathetic with the plight of Haskins. In each instance, the jury awarded Haskins the land at the original asking price of \$2500.

Not only were their decisions different, the students fixated on different aspects of the story. At Virginia Tech, the students acknowledged Haskins' hardship, but focused solely on the legal ramifications of the story, often citing legal precedents from similar cases. Their "pure *logos*" approach was also tempered with close readings of the story's end as Haskins accosts Butler. The students at ABAC focused on the agricultural aspects of the story—how difficult it is to work a farm alone, often noting that Haskins had to employ his young son. One class created a pathos filled narrative in which Haskins didn't want his son to be a farmer, but had no choice but to force him into the profession. These students often got so into character that they would dress in period pieces and even speak in dialect, all of which played well with the jury.

Pedagogically, I consider this assignment a great success at both institutions. The students applied the rigor and effort expected for the trial, while their written responses were thoughtful and analytical. For many students this response represented the strongest writing of the semester. Yet, as we've seen, the students took two different approaches to the story based on location. This could be explained by the small sample size, but differ-

ences in the demographics of the student populations may also play a role. In either case, the varied results at the two institutions demonstrate the challenge of our profession. Although we like to think of our students, in a new critical framework, approaching the text as a blank slate, more often their perception is shaped by cultural factors largely beyond our control.

The obvious conclusion from this experiment may be simple enough—a student’s background will affect how they perceive a story. If a student’s father is a lawyer or land speculator, they may be more likely to side with Butler, while the children of farmers may be more likely to side with Haskins. Yet, the totality of the conclusions each class drew at each institution suggests it is much more complex than this. It is important for instructors to realize that no matter what approach we take to teaching a story, the students’ impressions of the text are shaped as much by environmental and cultural forces as they are by the instructor. While very few of my students from Virginia Tech were the children of land speculators, their metropolitan background favors a focus on the legality of the story, placing legal ramifications ahead of the moral implications. While most of my students at ABAC were not farmers, growing up in the state of Georgia, where agriculture is the backbone of the economy, and attending a traditionally agricultural college must increase their sympathy with the plight of Haskins. The question of legality is secondary to these students.

While this exercise may not be the most definitive piece of empirical proof that these cultural factors influence our students, the assignment serves as a very tangible reminder of the attitudes that students bring to a text, something that we must continue to realize when we walk into the classroom. While students may feel two hundred years removed from the literature, their attitudes and perceptions are shaped by extrinsic forces, over which we instructors have no control. This is especially important when navigating this debate between the agricultural and industrial economic forces present in realistic writers such as Garland.

Work Cited

Garland, Hamlin. “Under the Lion’s Paw.” *The Portable American Realism Reader*. Eds. James Nagel and Tom Quirk. New York: Penguin Publishing, 1997. 487-498.

Jordan Cofer is an assistant professor at Abraham Baldwin Agricultural College, where he teaches in the English and Rural Studies Department. He has previously published work in *The Southern Quarterly*, *Christianity and Literature* and *The Flannery O’Connor Review* among others.

Artists on the Frontier: Jack London and Tom Thomson as Tools for Comparison

James Naudi

Introduction

According to the historian Ramsay Cooke, “both Canadians and Americans have a lot of geography and it is the fashion in which that geography has been interpreted that provides each of these two nations with a culture” (197). Canadian and American nationalism both have a long and shifting relationship with their vast landscapes, and interpreting those landscapes has been the purview of many artists, historians and politicians. I’ve found that the similarities between the American writer Jack London (1876-1916) and the Canadian landscape painter Tom Thomson (1877-1917)—besides being uncanny and interesting—provide an opportunity to look at differences and similarities between Canadian and American culture.

How do Canada and the United States differ in their views of the land? How does the mythic role of North in Canada relate to that of the West in the United States? How have these differences been shaped by (and how are they reflected in) the art of these two countries? Looking at Thomson’s and London’s strong associations with the land and their respective status as national icons is one way to approaching these questions. Their life stories contain many of the anxieties about industrialization prevalent during their lives. Their work appealed to populations adapting to increasing urbanization, and their work was also of interest to powerful people looking to assert ownership of the land.

When I say that Jack London and Tom Thomson are “national icons” I mean that they both have been heavily mythologized so that their biographies are intertwined with their work, and these myths are in turn tied in with ideas of American-ness and Canadian-ness, respectively. Tom Thomson achieves

his iconic status through his association with Canada's Northland, his prowess as a woodsman, and his early, mysterious death in Algonquin Park, the scene of his paintings. His paintings are said to "capture the essence of Canada in paint" (Grace 9) and have been reproduced constantly as iconic images of Canada's identity. His skills in the Canadian wilderness are seen as integral to his ability to portray Canada's wilderness faithfully so that few treatments of Thomson's painting fail to mention his time spent in the park and his death there.

Jack London is a national icon by virtue of his willful determination which led him from hard luck beginnings to become America's richest and most famous writer. As an example of by-his-bootstraps American enterprise, London personifies the American character born of the experience of westward expansion. London's reputation, like Thomson's, was based on his time spent in the frontier—the Klondike. His non-fiction writing and self-promotion made him complicit in blurring the distinction between his work and his life story, and it's often noted that biographies outnumber criticism of his work. I concentrate here on the myths that make Thomson and London icons with little comment on the veracity of these claims, for as Sherrill Grace says in *Inventing Tom Thomson*, Thomson's story – and for our purposes London's – “[has] come to signify a myth of a nation. . . the degree to which the actual man possessed any of these qualities is beside the point” (5).

Beginnings

Both London's and Thomson's family heritage place them in a line of white pioneers, giving them a culturally privileged position to become national spokesmen. Thomson was born near Owen Sound, a small town in southern Ontario north-west of Toronto. He was the sixth of ten children of Scottish immigrants and his mother was related to John A. MacDonald, Canada's first Prime Minister.

Jack London's mother, Flora Wellman, came from pioneer heritage but was estranged from her family and made ends meet in San Francisco as a music teacher and spiritualist. The man commonly accepted as London's biological father, William Chaney, was an astrologer of Welsh descent who abandoned Flora while she was pregnant. When Jack was still a baby Flora married John London, a widowed Civil War veteran. When London learned

of his true paternity, it dealt a blow to his self-image as an Anglo-Saxon son of pioneers. In a letter to a publisher early in his career London described himself as the son of a "soldier, scout, backwoodsman, trapper, and wanderer" (London 148) even though at the time he knew John London was not his real father.

Employment was an area where many anxieties about industrialization were especially obvious. Thomson and London both have a history of conflict with the modern workplace where frontier values were no longer desirable and found their callings in areas away from civilization. London's biographical writing contains many stories of sweatshop labor and disillusionment with the Algeresque stories of upward mobility through hard work. At 17 years old, London signed on as an able-bodied seaman on a sealing schooner. This provided the material for his first published story, which won a writing contest for a newspaper. London, the high school dropout, beat out undergrads from Stanford and the University of California in the contest. In 1897, London joined the Klondike gold rush and, although he was unsuccessful as a prospector, he gained material for the stories that would make him famous.

As a youth Thomson spent time outdoors fishing and hiking and assisting his cousin William Brodie – a self-taught naturalist who was also a mentor to Ernest Thompson Seton – on specimen-collecting expeditions. As a young man, Thomson “drifted” through life (Murray 22). He began a penmanship course but dropped out to begin working at a graphic design company. Although he didn't seem to have problems finding work, he didn't get along with his employers, failed to follow instructions, and didn't last long at any one job. In 1909 he started working at Grip Ltd., Canada's most important design firm, where he was later joined by the artists who would form the Group of Seven. In 1912 he made his first trip to Algonquin Park and this seems to be where he stopped his drifting. From this point on Thomson would spend as much time as possible in the Park. He would go up as soon as the snow melted, occasionally making ends meet as a guide and fire ranger and return to Toronto in winter to turn his sketches into paintings. Thomson made his first sale to the Ontario Government in 1913 when they purchased his canvas *A Northern Lake* at what was probably his first exhibit.

Landscape Art and American Naturalism

American naturalism and landscape art have both played a role in creating a national identity associated with geography. Amy Kaplan argues that American novels after the Civil War, including Jack London's, strove to create a national unity in the rapidly-changing and divided country by "reinvent[ing] multiple and contested pasts to claim as the shared origin of national identity, . . . reimagining the shifting spatial contours of the nation" and "exploring past and present borders and frontiers to imagine a community through exclusion as much as inclusion" (242-243). Similarly, Ann Jansen Adams says that landscape art can be used to create "a sense of affiliation with or difference from others, an individual identity in relation to a variety of communally held identities" (66) and the "naturalization of the land is also integral to the creation of new – and competing – communal identities within an evolving nation" (39).

Tom Thomson was a friend and colleague of the artists who would form the Group of Seven in 1920, still Canada's most famous – and unashamedly patriotic – art movement. For Thomson and the Group "naturalization of the land" meant creating a distinctly Canadian art movement based on portraying the wilderness of Canada's Northland. In a manner similar to the Naturalism's jarring depictions of baser elements of human nature, Thomson's Impressionist and Expressionist techniques were in opposition to the Academic-influenced pastoral images common in the conservative Canadian art market. In addition, the rugged, untamed subject matter – formerly considered an unsuitable subject for art – was held in unfavourable contrast with the manicured landscapes of Europe.

The sites associated with London and Thomson's work were especially important to themes of national identity. Established in 1893, Algonquin Park was Canada's first conservation area. It was among many Canadian parks marketed as wilderness getaways and located in regions occupied by native Canadians. The regulation of hunting and fishing infringed on the First Nations peoples' ability to make a traditional living and to prepare for the winter (Jasen 147). The presence of tourists and the treatment of the native guides as quaint remnants of the past were ways of asserting ownership of the land (Jasen 149). Thomson and the Group contributed to the erasure of native Canadians –

probably unintentionally – by portraying the land as an uninhabited wilderness.

London's writing created a "national fiction" in a similar way to Thomson and the Group's paintings by providing a touristic experience of a romantic frontier (Auerbach 50). For the U.S., the Klondike gold rush brought a temporary reprieve for a fading Manifest Destiny, providing a new frontier for Americans to prove their resoluteness and make their fortunes. In *A Daughter of the Snows* (1902) London directly associated the prospectors and capitalists conquering the Klondike with American expansion and Anglo-Saxon superiority. London's later work also took place in other "contested colonial areas" such as Hawaii, Japan and Korea with an emphasis on taking up Kipling's "white man's burden" (Kaplan 263).

As Patricia Jasen states: "The nineteenth century passion for wild things belongs to the history of ideas, but it belongs equally to the history of real people, real power and real money" (28). While Thomson and London may not have been consciously shilling for corporate interests, they both had powerful people interested in their work. After one of Thomson's early trips to Algonquin Park, he wrote to a friend that they had spilled their canoe and lost sketches and rolls of film. His frustration with the loss suggests that these were not just taken as a leisurely hobby. He may have been working on promotional material for the railroads (Silcox 55). Since railroads preceded settlement, upon completion the companies had to create their market by promoting immigration and tourism (Francis 22). Thomson's work at Grip included working on magazine and newspaper ads for the railroads and parks. In the 1920s members of the Group painted the Algoma region travelling in their own boxcar in a promotional partnership with the railroad company, showing there was a long-standing relationship between the railroad companies and Thomson's circle.

When Jack London went to Hawaii and the South Pacific on the *Snark* voyage, he was no longer the unknown he was in the Klondike. The elites of the colonies were deeply interested in how this world-famous writer was representing their interests in the popular press, specifically in how it may affect tourism (Stasz 160). His writing during this Hawaiian period was largely critical of the colonists and white culture. These colonists who had entertained and courted London on his visit felt betrayed and wrote letters and editorials denouncing him

(Reesman 134-136). In subsequent visits London was distressed by the effect of increased tourism on the islands, a change he had had a large hand in bringing about, wittingly or not (Stasz 164).

The Frontier in Canadian and the U.S.

As seen above, the frontier is a major theme in London's and Thomson's work, and they both worked in a transitional period for their respective countries. For the U.S. this transition was made explicit with the closing of the frontier after the 1890 census. At the same time in southern Ontario the urban population outnumbered the rural for the first time and Toronto's population was in the process of doubling from 181,215 in 1891 to 376,538 in 1911 (Wadland 92). As cultural figures, Thomson and London stand at the end of a progressing line of frontier heroes. Jack London's final role was that of modern rancher. The image of the American rancher was seen as bridging the role of the rugged pioneer and the civilized modern. They simultaneously "embodied all the virtues of upright civilized manliness. . . yet the rancher's location on the frontier. . . also allowed him to share the savages primitive masculinity" (Bederman 176).

Thomson is a typical example of the tourist "going native"; however, as Joan Murray notes, for Thomson this meant adopting the ways of the lumberjack not the Native Canadian (51). In the same way that the rancher supersedes the pioneer as nation-building hero, in Canada the lumberjack is a more modern incarnation of the *coureurs des bois*, the rebellious heroes of Canada's fur trade. Another link to Thomson's status as frontiersman is his legendary mastery of the canoe, a major symbol of Canadian nationalism, embodying settlement, exploration and commerce (Francis 128).

London's and Thomson's roles bring into relief differences between Canadian and American ideas of frontier. For example, how can Algonquin Park, a conservation area a three-hour drive from Toronto today, be seen as wilderness or frontier? By looking at the difference between Turner's thesis and the Canadian frontier thesis we can see how Canada's environment is seen as being a renewing force without having to be subdued.

Where Turner's thesis presents a vision of pioneers hacking civilization from the wilderness with the frontier as a purifying fire burning away Europeaness, the Canadian frontier thesis stresses the

importance of ties to the homeland and the role of large corporate and government interests in the settlement of Canada. This is due to Canada's harsher environment which could not be settled by single-family homesteaders. In Canada the frontier was a "commercial frontier," where a trail had to be blazed providing transportation and markets which were then followed by government-assisted settlement (Cross 4). In Canada, the character-defining aspect of the environment has always been the North as opposed to the American West. This was evident from soon after Confederation with the Canada First Movement. One of its founders, R.G. Haliburton, in a Darwinian speech titled "The Men of the North and Their Place in History" described Canada as "a Northern country inhabited by descendants of Northern races" (2) and claimed "the cold north wind. . . lends strength and vigor into our limbs" (10). Since the cold northern climate can't be vanquished like southern wilderness, Canada's environment provides a perpetual frontier-like experience.

Like the American West, the actual location of "the North" is mutable. For Thomson and the Group "North" was essentially North-of-Toronto. This mutability is aided by the Canadian frontier thesis's focus on the relationship between the metropolis and the staple-providing hinterlands made explicit in the work of J. M. S. Careless. The metropolis/hinterland relationship is seen as a chain where a given area could be both a metropolis and a hinterland depending on its relationship to other places. For example, Canada as a whole could be a hinterland to England or the U.S. while Toronto acts as a metropolis to the rest of the country. With Canada still in a position as a staple provider to the US today, Canadians can still view themselves as a hinterland, hence a frontier.

London's Klondike Cabin and Thomson's Shack

London and Thomson both have similar site-specific memorials commemorating their time on the frontier. "Jack London's Cabin" sits in Jack London Square in Oakland with a counterpart in Dawson City. Supposedly the cabin where London spent his winter in the Yukon, it was dismantled and moved from its original site with half the logs sent to Dawson City and the other half purchased by the Port of Oakland. Both cities have cabins replicated from their half of the original logs as a "trib-

utes to Jack London, world-renowned author and adventurer” as the plaque on the cabin in Jack London Square in Oakland reads.

A major part of the Thomson legend is what became known as "Thomson's shack." Thomson was one of the original tenants of the Studio Building, a non-profit facility built in 1914 near the Rosedale ravine in the north end of Toronto by Group founder Lawren Harris and patron James MacCallum. In 1915 Thomson moved to a construction shed (his “shack”) behind the Studio Building paying one dollar a month in rent. This has been explained as either fiscally motivated after his year's patronage by MacCallum came to a close, or a compulsion on Thomson's part to keep living the life of the woodsman while in the city. Memoirs recount stories of Thomson sleeping, painting and cooking in the shed and snow-shoeing at night in the ravine. In 1962, Thomson's shack was purchased by the McMichael gallery in Kleinburg, Ontario and moved to the gallery's grounds. With props such as an easel holding a replica of a Thomson painting and frames and snowshoes hung on the wall, (leftovers from an art installation) the shack provides a shrine to Thomson as both artist and woodsman.

These sentimental memorials make for another extraordinary parallel between Thomson and London as well as speaking to the importance of their personal presence on the frontier, giving their work added authenticity. Although I've focused here on their relationship with the frontier, Jack London and Tom Thomson embody many of the anxieties and aspirations of North American society at the turn of the 20th-century. Their status as manly figures during the crisis of masculinity, the role of modernism in their work and the effects of emerging mass media, specifically the magazine industry, are subjects that would make for fruitful in-depth study and discussion.

Works Cited

- Adams, Ann Jensen. “Competing Communities in the ‘Great Bog of Europe’: Identity and 17th Century Dutch Landscape Painting.” *Landscape and Power*. 2nd ed. Ed. W. J. T. Mitchell. Chicago: University of Chicago Press, 2002.
- Auerbach, Jonathan. *Male Call: Becoming Jack London*. Durham, N.C.: Duke University Press, 1996.
- Bederman, Gail. *Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880-1917*. Chicago: University of Chicago Press, 1995.
- Cook, Ramsay. “Imagining a North American Garden: Some Parallels and Differences in Canadian and American Culture.” *Canada, Quebec, and the Uses of Nationalism*. 2nd ed. Toronto: McClelland & Stewart, 1995.
- Cross, Michael S. *The Frontier Thesis and the Canadas: The Debate on the Impact of the Canadian Environment*. Toronto: Copp Clark, 1970.
- Francis, Daniel. *National Dreams: Myth, Memory and Canadian History*. Vancouver: Arsenal Pulp Press, 1997.
- Grace, Sherrill. *Inventing Tom Thomson*. Montreal-Kingston: McGill-Queen's Univ. Press, 2004.
- Haliburton, Robert Grant. *The Men of the North and Their Place in History: A Lecture Delivered Before the Montreal Literary Club March 31st, 1869*. Montreal: John Lovell, 1869.
- Jasen, Patricia. *Wild Things: Nature, Culture, and Tourism in Ontario, 1790-1914*. Toronto: University of Toronto Press, 1995.
- Kaplan, Amy. “Nation, Region, and Empire.” *The Columbia History of the American Novel*. Ed. Emory Elliott. New York: Columbia University Press, 1991. 240-266.
- London, Jack. *The Letters of Jack London*. Ed. Earle Labor, Robert C. Leitz III, and I. Milo Shepard. 3 vols. Stanford: Stanford UP, 1988.
- Murray, Joan. *Tom Thomson: Design for a Canadian Hero*. Toronto: Dundurn, 1998.
- Reesman, Jeanne Campbell. *Jack London's Racial Lives*. Athens: Univ. of Georgia Press, 2009.
- Silcox, David, and Harold Town. *Tom Thomson: The Silence and the Storm*. McClelland and Stewart, 1977.
- Stasz, Clarice. *American Dreamers: Charmian and Jack London*. NY: St. Martin's Press, 1988.
- Wadland, John. “Tom Thomson's Places.” *Tom Thomson*. Ed. Dennis Reid. Toronto and Ottawa: Art Gallery of Ontario, National Gallery of Canada, Douglas & McIntyre, 2002. 85-109.

James Naudi studied Computer Science at the University of Toronto. He has been a Jack London fan for ten years. His other main literary interests are Anthony Burgess and George Borrow.

Five on Nineteen

For each issue of ALN the editors ask someone in the field to share his or her favorite books. We aren't sure why we do this. Call it either a strange obsession or the idle wandering of curious minds. For this issue of ALN, we asked **Nicole de Fee**, Assistant Professor of English at Louisiana Tech University, where she teaches American literary naturalism and literary theory. With articles in both of the two most recent issues of ALN (including this one), we thought it about time that we found out a bit more about this scholar of literary naturalism:

The de Fee Top Five

1. Herman Melville *Moby-Dick*
2. Frank Norris *McTeague*
3. Gabriel García Márquez *One Hundred Years of Solitude*
4. Seth Grahame-Smith *Abraham Lincoln: Vampire Hunter*
5. Alden Bell *The Reapers are the Angels*

The editors wish to thank Professor de Fee for her list. Clearly, this is the list of a scholar who is profoundly intellectual (Melville, Márquez, Norris) and at the same time has entirely too much fun reading and teaching literature (Grahame-Smith, Bell). On this latter point, we would like to point out that Professor de Fee is hedging her bets a bit too much in this list: in the coming apocalypse, one must choose to be a slayer of vampires **or** a slayer of zombies. Not both. The skills required are too different, and claims of dual-specialization is nothing but hubris. Sure, Abraham Lincoln can slay both vampires and zombies (and documentary films on both aspects of Lincoln's career have been released) but that's merely the exception that proves the rule. Literary naturalists don't sparkle in the sunshine! We shuffle around and eat human brains as a tribute to our brute-ish conformity to natural law...but Professor de Fee knows this...she knows the ways of the walkers...[Note for the uninitiated, Alden Bell's novel deals with the coming zombie apocalypse...and Grahame-Smith's book is self-evidently about how the sixteenth president of the U.S. saved America from a plague of vampires...did this need explanation? perhaps not—ed.] Ah, Shane...we hardly knew ye...

Reintroducing *The Harbor*, a Muckraking Classic

Patrick Chura

Though today Ernest Poole's name is not universally recognized even among literature scholars, he was for a brief period in the 1910s one of the bright stars of American literature. Poole is best known as the author of *The Harbor*, an acclaimed novel of 1915 that draws vivid naturalistic descriptions of the Brooklyn waterfront as the background for a detailed treatment of socioeconomic conditions in New York from the 1880s to the outbreak of the First World War. After *The Harbor* made Poole famous, his literary reputation reached its peak when his next novel, *His Family*, won the first-ever Pulitzer Prize for fiction in 1918, an award that some saw as belated recognition for the more celebrated earlier book.¹

Critics from several eras have described *The Harbor* as “the best Socialist novel of all,” the “best radical novel written in the 1910s,” and “the best fictional account of the Paterson strike by a participant.”² It was the highly-controversial eighth best-seller of 1915, going through seventy-eight thousand copies and 22 printings in a matter of months. *The Harbor* had a strong impact on the generation of radicals and progressives that came of age during World War I, and its significance was not lost on major writers with leftist leanings, including John Dos Passos, Upton Sinclair and Eugene O'Neill.

The Penguin Group publishers, responding to my suggestions, recently recognized the importance of *The Harbor* and reissued the novel—which had been out of print for decades—in the influential Penguin Classics series. Over the past several months I've taken advantage of the book's availability by having students read it in two classes: a 16-week graduate seminar on “Realism and Naturalism,” and a five-week undergraduate summer course on “Modernism.” In each setting, *The Harbor* generated lively discussions and positive student responses. Before describing my experiences in the classroom with *The Harbor*, a synopsis seems worthwhile.

The book's basic tension involves the question of political conversion to socialism. Poole's protagonist, Billy (he is not given a surname), is an aspir-

ing writer who struggles to reconcile his sympathy for oppressed workers with his middle-class loyalties and basic faith in capitalist progress. The other central characters in the novel—Dillon and Joe Kramer—are aligned on opposite sides of the class war with Billy in a complicated position between them. Dillon, an acclaimed engineer, city planner and “priest of big business,” urges Billy to use his literary talents to write politically conservative “glory stories,” thinly disguised paeans to the “great men” at the top of the industrial system. Kramer, a radical activist, renounces his ties to the respectable classes to go among slum-dwellers and stokers, preach syndicalism, and lead strikes. He introduces Billy to working-class misery, warns him against the brutality of business interests, and insists that Billy use his literary talents to further the international labor movement.

When Billy becomes personally involved in a massive dockworkers’ strike, his conversion to socialism begins. He writes articles publicizing the plight of labor and argues for the possibility of a world run by workers. While attending a strike rally, Billy is overwhelmed by police, beaten unconscious and taken to prison with the strikers. Poole describes the various nationalities of the imprisoned workers, their spirited singing, and Billy’s newfound solidarity with the poor: “At last with a deep warm certainty I felt myself where I belonged.”

Eleanore Dillon, a childhood playmate of Billy’s and the daughter of the great industrial engineer, is an urbane moderate and vicarious participant in her father’s work of remaking New York’s maritime infrastructure. After marrying Billy, however, her sensibilities broaden, less from Billy’s influence than from her conversations with Kramer, who forces her to think about the class war. She also bonds with Billy’s sister Sue, a nascent feminist who introduces her to the women’s movement. Under this dual influence, Eleanore evolves politically from suffrage marcher to settlement worker to intrepid relief worker in the novel’s great harbor strike. Like the well-dressed Chicago settlement worker that Upton Sinclair had briefly sketched in *The Jungle*, Eleanore is not above using her influence with corporate bosses to help relieve misery in the slums created by those same corporate bosses. At novel’s end, her visits to the poorest dockside tenements tip the balance, pulling her away from conventional identification with the leisure class

and toward a life lived in closer contact with poverty.

By pursuing deep involvements in social causes, Billy’s younger sister Sue takes advantage of one of the few career options available to unmarried middle-class women in the early twentieth century. Like the altruistic Gertie Ferish in Edith Wharton’s *The House of Mirth*, she volunteers at the working girls clubs that were active in New York around the turn of the century. She hosts radical gatherings and makes speeches at both suffrage meetings and worker rallies. Finally, she falls in love with the revolutionary Joe Kramer and becomes what Kramer calls “a regular organizer.” As her relationship with Kramer develops, the question becomes whether it is actually possible for her to sunder all class ties and accept a bitter, hand-to-mouth existence as the wife of an outlaw labor agitator.

Another fascinating character is Poole’s labor leader Jim Marsh, who is based on the historical Bill Haywood, the IWW leader and prime force of American syndicalism. In Marsh, Poole paints an accurate portrait of Haywood, one that captures the man’s magnetism at the height of his power.

Readers will also be impressed by the book’s inspired setting: the vast harbor itself, which Poole calls “the world’s first port.” New York harbor, in all of its magnificence and ugliness, gives Poole a comprehensive metaphor for the implacable creative-destructive forces behind what we now think of as the American Century. Teeming with men and machines, raw industry and abundant consumer goods, the place is a magnet for Billy’s imagination and the catalyst to his development. For each of Poole’s characters, the harbor is a shaping naturalistic influence. Billy realizes, for example, that the harbor “had crushed the life out of my father and mother.” And for Billy himself, the influence of the waterfront is dominating and dynamic: “I was a toy piano . . . And the harbor was a giant who played on me till I rattled inside.”

Ultimately, Billy’s political conversion is a partial one that leaves him with unresolved questions about social issues. After the great strike of harbor workers is crushed, he remains uncertain that the class war can be won. At the close of the novel, Billy does not leave with Joe Kramer to organize among the soldiers now fighting in Europe but instead stays in New York to write a book about his experiences, a “story of the harbor.”

One of my reasons for bringing *The Harbor* into the classroom was to find out how varying groups of students would respond to it and to determine for myself how the novel fit into American literature curriculum. (I never fully know a novel until I've taught it and written about it). For interesting reasons, using Poole's book as a reading in two distinct courses—to illustrate both naturalism and modernism—did not pose a problem. While the style and narrative form of *The Harbor* are recognizably realist-naturalist, many of the historical phenomena Poole touches on—the suffrage movement, the rise of the IWW, and the outbreak of the Great War—define a context of events and ideas associated with modernism. Poole's allusions to “this glorious age of deep radical changes going on,” along with his obsessive curiosity about the incipient war's impact on world civilization—suggest the author's movement toward a modernist awareness at a moment when he is also acutely conscious of how his harbor constitutes a great naturalistic force.

The Harbor also prompted my students to wrestle with questions of genre classification. In the modernism course, Poole's book compared well with other works on the syllabus, usefully drawing our attention to texts that exemplified similar forms of hybridity. Stein's *Three Lives*, Anderson's *Winesburg, Ohio*, Hemingway's *In Our Time*, and Richard Wright's *Lawd Today!*, for example, are all viewed as modernist for their formal traits, but they also display deterministic thinking and strong philosophical naturalism. After discussing this issue, we decided that *The Harbor* not only illustrates how naturalism and modernism can co-exist; it also prepares the way for much modern literature by describing in unusual detail the turbulent prelude to the Great War and the moment of the war's outbreak. When I asked students to come up with a category for Poole's book, one suggested the term “muckraking modernism.”

As we wrapped up our work on the novel, I asked students to formulate some brief general responses to it. “*The Harbor* is one of the better novels assigned to me in a class,” wrote one student; it “remains a relevant story.” Another called *The Harbor* “a surprisingly relevant book” because it “addresses issues that are hotly debated today, such as corporations and their effect on the environment, human rights, feminism and women's rights, and

educational theory. It was interesting to see such modern ideas presented in a novel of 1915.” And one student saw connections to current politics:

Billy's struggle to reconcile his comfortable family life with his desire to help the strikers is something that all affluent yet empathetic Americans are dealing with right now, and in order to make a difference they will need to sacrifice some of their excess luxuries and think about what they do versus what they say they believe.

All of the undergraduates viewed the book as, in one way or another, “a stepping stone to consider issues of social class, labor, and the effects of industrialization on the environment in historical context.” Several said that they enjoyed *The Harbor* for its accurate portrayal of the 1910s, with one adding that “its connections with modernism and naturalism were easily picked out for analysis.”

Reading *The Harbor* in a graduate seminar on “Realism and Naturalism” validated the book in different ways. One MA candidate commented that he hadn't known just how and when the term “muckraker” entered the language. This remark gave me a good opportunity to introduce Theodore Roosevelt's 1906 speech, “The Man with the Muck Rake” as a supplementary reading. Prompted by Sinclair's *The Jungle*, Roosevelt reminded Americans that “it is very necessary that we should not flinch from seeing what is vile and debasing.” In *The Harbor*, Kramer the unapologetic reformer is proud of the designation, but for Billy, a character with ties to the middle class, “muckraker” is initially a libelous epithet. At one point, an editor who worries that Billy's reporting is in danger of exposing capitalism's brutalities on the docks tries to keep him in check by remarking, “They think down there you're a muckraker.” When Billy finally does get a glimpse of real working conditions, he is “almost a muckraker now.” After he comes under the influence of business ideals and his politics change, Billy considers that “Muckraking . . . only got in the way of the builders.” Poole's novel is thus informed by a spirited debate over the meaning of *muckraker*—a debate that registers fascinating public perceptions while exposing the term's centrality to pre-World War I politics. Teaching Poole's novel alongside Sinclair's could prompt discussions about the shifting meanings of muckraking in the decade between *The Jungle* and *The Harbor*.

Reading the two works together might also serve to remind students that Sinclair's blockbuster received significant input from the author of *The Harbor*. In 1904 Poole spent six weeks in Chicago researching a packinghouse strike, living in a tenement near the stockyards and producing articles that Sinclair drew from in writing *The Jungle*. Poole's autobiography describes meeting Sinclair while *The Jungle* was in progress and giving his fellow muckraker "the inside dope on conditions in the Yards," along with "some tips on where to get more." As if to return the favor, Sinclair honored *The Harbor* by reprinting one of Poole's most memorable passages—the shocking scene in which Billy visits the stokehole of an ocean liner—in his 1915 anthology of radical writings, *The Cry for Justice*.

Other aspects of *The Harbor* are comparable to key ideas in Theodore Dreiser's novels, most notably *Sister Carrie* and *The Financier*. The grim headline that there are "Two hundred thousand in New York idle" in Book Two of Poole's novel echoes the news in *Sister Carrie* that there are "80,000 people out of employment in New York" during the winter of Hurstwood's fruitless job search and rapid decline. The forces of time and change that doom Billy's father—"The harbor had changed and he was too old to change with it"—are identical to those that ultimately overtake Hurstwood.

Poole's description of business culture as "simply a matter of force . . . a ruthless vigor that swept old-fashioned maxims aside" seems to draw consciously on the economic naturalism in Dreiser's *The Financier* and *The Titan*, novels that were released while Poole was at work on *The Harbor*. Billy's series of newspaper articles called "The America They Know" seems a compendium of ideas about the type of powerful capitalists that Dreiser certainly also admired and epitomized in Frank Cowperwood. The many Dreiserian echoes in Poole's novel were enough to prompt one student to comment that "Dreiser might have wished he had written *The Harbor*." Like Dreiser's Chicago or New York, Poole's harbor is a "glorious symbol" of the transformative powers of money and energy under unfettered capitalism, "sweeping on and bearing us with it" in a recognizably naturalistic way.

The graduate students clearly appreciated Poole's book. Among twelve student "reading journals" turned at the end of the semester, three named *The Harbor* as the "best" or most interesting work on the syllabus. Considering that our reading list

also included names like Chopin, Dreiser, Wharton, Twain, Jewett, Chesnutt and Garland, this seemed significant. What I concluded was that *The Harbor* is a reading that could serve students well in the latter part of a course on naturalism, or at the beginning of a course on modernism.

When he died in 1950, Poole's *New York Times* obituary stated correctly that he had won the first Pulitzer Prize for fiction ever awarded, and that he was best-known for his bestseller of 1915. But the *Times* did scant justice to Poole's most influential book, blandly misdescribing *The Harbor* only as an "intimate picture of this city." Someone must have realized that the novel's importance had been slighted, for the *Times* immediately prepared an addendum. Published two days later, "The Days of Ernest Poole" better served the historical record by relating the real subject matter of *The Harbor* and placing it in distinguished company. The book, it was now acknowledged, stood up to comparisons with Sinclair's *The Jungle*, Norris's *The Octopus*, and the novels of the great naturalist Theodore Dreiser. It was a work that helped define the muckraking era, a "golden age" of American fiction in which powerful "cries of indignation" from American writers registered stark economic injustice and explosive political tensions.³

Even this assessment, however, fails to account for all aspects of the novel's contemporary significance. Reading *The Harbor* today, we recognize among its many attributes an early warning about the destruction of an ecosystem by corporate greed and consumerism. Almost a century before the Gulf of Mexico oil spill of 2010, Poole's central character wonders whether he should be impressed by the "hundreds of millions of dollars that are being spent on engineering to make the harbor like it should be"—or appalled by the "loathsome blotches and streaks of oil" in the East River, the "foul, sluggish columns of smoke on the Jersey shore," and the hideous miles of acrid-smelling black water poisoned by Standard Oil. The engineer Dillon, one of the earliest depictions in our literature of a corporate talking head, claims, despite appalling evidence to the contrary, that CEOs know best.

So, like many of the best texts on our syllabi, what Poole's novel finally offers is a means of introducing questions that globally conscious students, then and now, should not avoid: Is calculated violence against corporations justified by the calculated violence they do every day to people and to

the planet? What actually can and should be done about poverty by members of the middle-class? How practical is the idea of political union between destitute workers and sympathetic bourgeois intellectuals? Can a middle-class writer truly understand workers' hardships or interpret their lives without condescension and in ways that aid them in the class struggle? What are the real and intended effects—for both socially aware writers and their working-class subjects—of politically engaged literature? Viable questions today, as they were for the educated men and women who were famously active for reform causes a hundred years ago.

Notes

¹ Keefer considers it possible that the Pulitzer for *His Family* just after the success of *The Harbor* was “in part recognition of the importance of its predecessor” (55). In *The Pulitzer Prizes* (New York: Columbia UP, 1974), John Hohenberg analyzed the prize committee deliberations and noted that *His Family* “had not made anything like the impression of Poole’s earlier and more successful work, *The Harbor*” (57).

² Rideout 56, Keefer 54, Golin 235.

³ “Ernest Poole, 69, Novelist, is Dead.” *New York Times*, 11 January 1950. “The Days of Ernest Poole.” *New York Times*, 13 January 1950.

Works Cited

- Golin, Steve. *The Fragile Bridge: Paterson Silk Strike, 1913*. Philadelphia: Temple University Press, 1988.
- Keefer, Truman Frederick. *Ernest Poole*. New York: Twayne, 1966.
- Poole, Ernest. *The Harbor*. 1915. New York: Penguin, 2011.
- Rideout, Walter Bates. *The Radical Novel in the United States, 1900-1954: Some Interrelations of Literature and Society*. Cambridge: Harvard University Press, 1956.

Patrick Chura is associate professor of English at the University of Akron, where he teaches courses in American literature. His recent book, *Thoreau the Land Surveyor*, won the College English Association of Ohio’s Nancy Dasher Award for outstanding literary criticism. He has been a Fulbright lecturer in the United Kingdom and the Republic of Lithuania

Ten Questions with James Giles



JAMES R. GILES is Distinguished Professor Emeritus at Northern Illinois University, where he taught in the Department of English from 1970 to 2007. He is the author of nine books and the coeditor of eight others, including *The Spaces of*

Violence (2006), *Violence in the Contemporary American Novel* (2000), *The Naturalistic Inner-City Novel in America* (1995), and six volumes of the *Dictionary of Literary Biography* (all coedited with Wanda H. Giles). In addition, he has published over thirty articles and short stories in various journals.

ALN: How do you approach teaching American literary naturalism? What were some of your strategies? How do they differ in graduate and undergraduate courses?

I guess my approach to teaching naturalism has always been a new historicist one, even before I knew the term. For the classic period, I talk about the legacy of the Civil War, the economic depression of the 1890s, Darwin and Spencer, the end of the frontier, and the rise of the city. Especially the rise of the city because that has long been a primary interest of mine. Then I talk about Darwinian and Spencerian concepts like atavism and the survival of the fittest and a little about Zola (I am always dismayed that even the graduate students seem to know virtually nothing about Zola). In terms of strategies, I ask if naturalism seems interesting to them or if it puts them off. I talk about what some have called the “moral vacuum” at the heart of naturalism and whether this idea seems distressing or liberating to them. Then I try to distinguish between biological and environmental naturalism. About here, I usually say that, if I suddenly take off all my clothes and start running up and down the halls nude, it will be because I had an ancestor who did that, great uncle Godfrey. After they quit begging me not to do that, I point out that it wouldn’t be my choice. In graduate and undergraduate courses, I do pretty much the same things, but with more stress on the historical and theoretical backgrounds in the gradu-

ate courses. In graduate courses, I talk more about the contributions of Walcott, Kazin, Pizer, Lehan, Howard, Graham, Conder, French, Labor, Michaels, Mitchell, McElrath, Crisler, Campbell and Link to scholarship and criticism on American literary naturalism.

ALN: Given naturalism's relationship to Darwin and Spencer (as well as other late nineteenth-century intellectuals), in the context of your teaching do you ever contend with the religion/science tension with students? How do you work with it?

It's surprising, but this rarely comes up. The undergraduates seem to react as if these are interesting "new" ideas that they need to think about. I can sometimes feel a kind of pulling back when I start to talk about Darwin. They don't know much about him; but, with the undergraduates, I can feel that some of them have been told that they don't approve of him. I don't think that I ever had to discuss the "world is six thousand years old" thing, though I was always waiting for it. (I do tell them that it's against the law to say the word "evolution" in Kansas.) I remember one of the young Republican types reacting as if "the survival of the fittest" idea was the coolest thing he had ever heard and announcing his conversion to it on the spot.

ALN: Teachers and scholars of late nineteenth-century American literature are familiar with the usual authors (London, Crane, Norris, and Dreiser). In your experience, what are some under-read, under-taught, and under-considered texts in the field?

Life in the Iron Mills and *Main-Travelled Roads* are powerful naturalistic texts. Coming on down a little later, one could teach Wharton's *Ethan Frome*, Glasgow's *Barren Ground*, Paul Laurence Dunbar's *The Sport of the Gods*, and W.E.B. DuBois's *The Quest of the Silver Fleece* as naturalist texts, especially in DuBois's novel since he was to some degree inspired by Norris's wheat trilogy. Then Agnes Smedley's *Daughter of Earth* and Michael Gold's *Jews Without Money*.

ALN: What was your favorite work of literature to teach, or even your favorite two or three?

What's appealing and intellectually satisfying about them?

This is a tough one. I love to teach Hemingway's short story, "Big Two Hearted River," because it's perfect for showing how a writer can virtually dispense with plot and still produce a rich narrative through point of view and clusters of symbolism. I also love to teach *McTeague*. Students tend to react to it the way I did when I was first taught it: "Man, I've never read anything like this before!" The novel still retains its raw power. I like to teach *Native Son* for a comparable reason, as well as to show how a writer can seriously weaken a good book by overt propagandizing. I got tired of teaching *The Great Gatsby*, in part, I think, because it is so perfect. And I also love teaching *The Crying of Lot 49* because it is simultaneously so funny (those names) and menacing. Probably my favorite book to read now is *Blood Meridian*, but even graduate students resist it. The violence and the lack of overt authorial condemnation of it really unsettle them.

ALN: In *The Spaces of Violence*, you deal both with the aesthetic use of violence in naturalist related works as well as the political implications of those portrayals, particularly in America. Are there any interesting experiences you have in teaching as you deal with political issues and criticisms of American culture and politics?

Especially the graduate students tend to be at least even with me, if not ahead of me, in terms of pointing out the shortcomings of American culture. It is getting increasingly hard to deny that ours is a profoundly violent culture. Many undergraduates still want to cling to the idea of American exceptionalism. My most memorable experiences have probably been when teaching African American literature. I first taught it in Texas in the late sixties and subsequently in Illinois. I always have to deal with the "can we trust a white professor?" problem. My best experience in that way was with a young African American woman who resented my criticizing W.E.B. DuBois for his attempts to appeal to a white readership in *The Souls of Black Folk*. She deeply admired DuBois, as do I. We talked it over, and she became a friend of my wife and one of my daughter's favorite baby-sitters—and ultimately the president of Malcolm X College for many years.

ALN: Tell us the story of *The Spaces of Violence*. How did the project come about?

After I published *Violence in the Contemporary American Novel* in 2000, I realized, with the assistance of a couple of reviewers, that I had tended to imply that violence is a strictly urban phenomenon, and that I had not probed deeply enough into the theoretical basis of violence. So I read some Lefebvre, Bataille, Soja, Žižek, and others to try to get some understanding of what is finally an incomprehensible thing. So in writing *The Spaces of Violence*, I decided to treat novels with both urban and nonurban settings and to try to get at the cultural, societal, and linguistic origins of violence. Also, as I discuss in the preface to *Spaces of Violence*, I've had a couple of up-close experiences with violence: I witnessed a murder on the steps of the post office in the small Texas town where I grew up; and I was shot at by Charles Whitman from the tower at the University of Texas in 1966. Let me here put in a plug for Marco Abel's book *Violent Affect*. It is a fascinating study of violence in literature and film.

ALN: It's safe to say that the way in which your work has revealed the polyvalence of literary naturalism has both enriched our understanding of the movements and enlarged our sense of who might be called a naturalist. Older and more monolithic conceptions perhaps accomplished the opposite. Can you give us a sense of when and how you began to develop this new understanding?

I think that I just gradually grew into it. A key moment came when I read Joyce Carol Oates's *them*. I thought, "Okay, if I know anything about naturalism, this is naturalism, and it's way past 1920." I had been feeling something like this for some time, about some American writers who fell between the classic naturalism period and contemporary writing, e. g., Nelson Algren, Richard Wright, James T. Farrell. Then Don Pizer's *Twentieth-Century American Literary Naturalism* came out with its concepts of "Marxist naturalism" and "Freudian naturalism," and I thought, "Hey, big surprise, Pizer is showing the way again." June Howard then helped point the way to where I was going by analyzing Hubert Selby's *Last Exit to*

Brooklyn as "latter-day naturalism." You know, I thought, hey, the novels of Norris, Crane, London, and Dreiser are simply too powerful and provide such profound insights into the nature of individuals and society to be regarded as limited in importance to the period in which they were written. Moreover, those insights cannot have lost their relevance. So when I read writers like Oates, McCarthy, James Jones, William Kennedy, Don DeLillo, James Baldwin, and others, I see how they have adapted central naturalist concepts to the contemporary period. I take a kind of T. S. Eliot approach and believe that if the classic naturalists have enriched the texts of contemporary writers, then the reverse must also be true. That is, we can better understand Cormac McCarthy by reading Frank Norris and better understand Frank Norris by reading Cormac McCarthy.

ALN: Your consideration of literary naturalism has moved beyond the historically specific movement, and you have especially found naturalist leanings in many contemporary authors. What do you find particularly rewarding about exploring the movements influence?

Howard and Pizer contributed to my realization that determinism can take many forms, as Eric Link has subsequently done, and you [Steve Frye] have done with Cormac McCarthy. Finally, it's fascinating to see how naturalistic theory can merge with modernist and even postmodernist forms. I think that it's interesting to speculate how the classic naturalists might have reacted to some of the contemporary naturalist texts. For instance, I think that, while Frank Norris might have been more than a little dismayed by Selby's *Last Exit to Brooklyn*, Stephen Crane might have thought, "I would like to have tried something like that." It's also fascinating to see how naturalism has evolved (you knew that I had to use that word, right?) over the years.

ALN: Are there any new projects you are working on or have forthcoming?

I've been working on an essay that I was invited to write on "The City at Night" for a volume on the city. It's a bear since I'm supposed to cover the literature of more than one nation and more than one genre in five thousand words. I'm also going to

write an essay on naturalism in Kevin Baker's novel *Dreamland* when I get my approach more clearly defined. I have thought of writing a book on naturalism and the New York novel. Don't let me discourage you, but this retirement thing hasn't resulted in unlimited free time the way I thought it would; but I still hope to do the New York novel thing.

ALN: In your opinion, where is the study of American literary naturalism headed? What directions might the study of late nineteenth-century literature take for the next generation of readers and scholars?

First, I hope that textual critics like McElrath, Crisler, Keith Newlin, and others continue their important work. Then I think that critics will continue to take an interdisciplinary approach to nineteenth-century naturalism as Donna Campbell, Keith Gandall, John Dudley, and Tony Williams have done. Also, I think that the practice of reading the classic naturalists and contemporary fiction containing naturalistic elements against each other will lead to new insights about both. Finally, I think more attention must be paid to the unique role of violence in classic and contemporary naturalism.

Thanks, Jim!--ALN

Naturalism News

ALN seeks to note all items of interest to scholars of American literary naturalism and related to the memberships of the Frank Norris Society, the Jack London Society, the Hamlin Garland Society, the Stephen Crane Society, the Theodore Dreiser Society, and beyond. If you have a newsworthy item, please send it to Eric Carl Link at eclink@memphis.edu and we'll be sure to take note of it in a forthcoming issue of ALN. Did someone in your society win an honor or reach an important career milestone? We want to know. Do you know of a forthcoming volume that might be of interest to the ALN readership? Tell us about it. Is there an event related to American literary naturalism that you attended (or would like us to attend in the future)? Are there competitions, prizes, or grant opportunities that you have learned about? Let us know...

•ALN•

THE THEODORE DREISER EDITION ANNOUNCEMENT OF NEW PHASE IN ADMINISTRATION AND PUBLICATION OBJECTIVES

We would like to announce the reorganization of the Dreiser Edition. The Dreiser Edition began at the University of Pennsylvania thirty years ago with the publication of *Sister Carrie*. Since then eighteen volumes, most of which have been based on unpublished archival texts, have been added to the Dreiser canon. These volumes contributed to new areas of scholarship, as well as to Dreiser biography. The series has evolved with time, and we are now at a new juncture in its history. First, the general editorship is being passed to Jude Davies; Tom Riggio will remain on as managing editor for an undetermined, but relatively brief, period of time. In addition, the production of the edition will be modified. At this point in publishing history, it is clear that scholarly editions must adjust to the new technologies. Therefore the Dreiser Edition will offer a limited print edition (for most books, 200-300 copies), along with an e-book component. The University of Winchester Press will publish the print version, and we are at the moment negotiating with two interested major American presses for the electronic book rights.

In keeping with the long-standing tradition of the Dreiser Edition, we will continue to publish autobiography, unpublished diaries and letters, the first complete collection of Dreiser's literary criticism, and important fiction. Each volume will be newly edited from Dreiser's papers, with an emphasis on making available texts and variants, as well as alternative versions of the best known works (for example, the unedited text of *The Bulwark*), that have been accessible only to researchers in archives. The series will therefore continue to constitute a substantial resource, built up volume by volume, beginning with the first publication of Dreiser's *European Diaries*. We will continue to seek out external funding, building on the financial support provided for recent editions by, among others, the NEH, the Bibliographical Society of America, and the Arts and Humanities Research Council of Great Britain. Subsidies from the University of Connecticut and the University of Winchester are already in place, and the University of Pennsylvania

continues to support the project with complete access and rights to its Dreiser Collection. Under the new general editor, numerous volumes are planned to appear at approximately yearly intervals beginning in 2014. As in the past, the choice of volumes and editors will follow an established procedure. Once a volume has been conceived, the general editor selects a volume editor with appropriate expertise. The general editor and the volume editor then work together to establish a copy text and to produce a proposal for evaluation by the edition's Editorial Board, which is composed of prominent Dreiser scholars. Completed volumes are submitted for evaluation to outside readers. Of course, the general editor welcomes applications and suggestions for editions from scholars in all fields. For further information or queries please contact:

Professor Jude Davies
General Editor, The Theodore Dreiser Edition
Faculty of Arts
University of Winchester
Winchester SO22 4NR
United Kingdom
Jude.Davies@winchester.ac.uk

And

Thomas P. Riggio
Managing Editor
tpriggio@mindspring.com

•ALN•

Everyone at ALN would like to offer heartfelt congratulations to noted Crane scholar (and all-around good guy) Professor Paul Sorrentino, who has recently been named the Clifford A. Cutchins III Professor of English at Virginia Tech University. Congratulations, Paul, on the Endowed Chair. A much deserved honor, for sure.

•ALN•

The Dreiser Society now has its own domain name, so they have a new web site <<http://www.dreisersociety.org>> and a new e-mail address <dreisersociety@gmail.com>.

•ALN•

News from the Jack London Society 11th Biennial Symposium

A new president and vice president were named at the London Symposium in Logan, Utah, October 4-6, 2012: Noël Mauberret, Lycée Paul Cézanne, Aix-en-Provence, France, and Christian Pagnard, Lycée Alain Colas, Nevers, France. Two new Honorary Advisory Board Members were announced: Rudy Ciuca and Joseph Lawrence, both of the Jack London Foundation.

The Society is grateful for the assistance and guidance of Brad Cole and Clint Pumphrey of the Merrill-Cazier Library (and also for Ann Buttars' long leadership there with the Jack and Charmian London Collection), as well as to Professor of English Paul Crumbley in their outstanding contributions to local arrangements. Attendees will remember the trout-fishing with special gladness, as well as the excellence of the presentations and the great natural beauty of the mountain and valley scenes. However, of course, most of all, they will remember the people there at the symposium, old friends and new. There were special readings of Earle Labor's memorials of Milo Shepard, King Hendricks, and Andrew Furer. Many scholars arrived early or stayed over a few days to use the Special Collections trove of material on Jack London, the largest collection outside the Huntington Library. The richness of the collection and beauty of the scenery were each noted by every attendee.

Jeanne Reesman asked the Board to consider 24 years of leading the Society enough; she volunteered to run the next symposium but retire after that. Kenneth K. Brandt has generously agreed to assume the duties of Executive Coordinator in 2014, and numerous members of the Board have volunteered for various tasks to bring the Jack London Society forward, particularly in its online and electronic presence. With this aspect of our membership fully explored, we will be able to attract new members more effectively. The next JLS Symposium in 2014 will be in Berkeley, California. Ideas Welcome.

•ALN•

Upcoming Events at

Jack London State Historic Park

Sponsored by the Valley of the Moon Natural History Association

Early November

Jack & Charmian Lecture Series:
Cheryl Korte, "On Charmian's Diaries"

November 10

"Secrets of the Park," Greg Hayes

December 6: Holiday Piano Concert

December 8: Volunteer Holiday Party

December 10: Holiday Open House

For more details on all events visit
www.jacklondonpark.com
Call: Susan St. Marie, 707-938-5216

The VMNHA is the organization now maintaining the park and keeping it open. They need donors and volunteers. Their efforts are successful thus far especially with their "Salutes to Broadway Under the Stars!" shows in the old winery building space at the ranch. They report over 7,600 attendees this fall with great press coverage and new contributions.

•ALN•

Jack London Foundation

January 19, 2013, Jack London Birthday Banquet,
Ramekins, Sonoma Valley, USA.
<http://jacklondonfdn.org>.

The Call of the Papers

Theodore Dreiser Society

American Literature Association Conference

May 23-26, 2013, Boston, MA

The International Theodore Dreiser Society will sponsor two panels at the American Literature Association Conference in Boston, MA on May 23-26, 2013.

Panel One: Open Topic

Papers are invited on any topic concerning Dreiser or his work.

Panel Two: Dreiser and Chicago Writers

Papers are invited that consider Dreiser's work in relation to that of other writers associated with Chicago. These may include literary writers or writers in other fields, who were influenced by Chicago or depicted Chicago, from any historical period up to and including the present.

It is not a requirement for panelists to be members of the International Theodore Dreiser Society.

Presentations will be limited to 20 minutes.

Please send abstracts (250-350 words) for either panel to the respective program chair by 15 January 2013. Email submissions are preferred. Please attach a brief c.v.

Panel One: Open Topic

Jude Davies
Faculty of Arts
University of Winchester
Winchester, UK
SO23 7AB
jude.davies@winchester.ac.uk

Panel Two: Dreiser and Chicago Writers

Yoshinobu Hakutani
Department of English
Kent State University
Kent, Ohio 44242
yhakutan@kent.edu

•ALN•

Stephen Crane Society
American Literature Association Conference
May 23-26, 2013, Boston, MA

The Stephen Crane Society will sponsor two sessions at the American Literature Association Conference at the Westin Copley Place, Boston, on May 23-26, 2013. All topics are welcome. Here, for example, are a few suggestions:

- Crane's depiction of war
- Crane and the arts (e. g., painting, photography, music)
- Crane's depiction of the city
- Crane's poetry
- Crane's journalism
- the Sullivan County tales and sketches
- the Western stories
- the Whilomville stories
- one of Crane's lesser-known novels (*The Third Violet*, *Active Service*, or *The O'Ruddy*)
- Crane's depiction of women
- Crane's relationship with other writers, e. g., Garland, Howells, Conrad, or Frederic

Presentations will be limited to 20 minutes.

You may also propose a roundtable discussion on, say, teaching Crane's short stories.

Please email abstracts or papers of no more than ten double-spaced pages by January 15, 2013, to the program chair:

Paul Sorrentino
 psorrent@vt.edu

•ALN•

Jack London Society
American Literature Association Conference
May 23-26, 2013, Boston, MA

The Jack London Society will propose one or two panels at the next ALA Meeting May 23-26, 2013, in the Westin Copley Place Hotel, 10 Huntington Ave., Boston, MA 02116-5798 (ph. 617-262-9600). Send proposals or papers to Jeanne.reesman@utsa.edu by December 30, 2012.

•ALN•

Frank Norris Society
American Literature Association Conference
May 23-26, 2013, Boston, MA

The Frank Norris Society will sponsor two sessions at the American Literature Association Conference at the Westin Copley Place, Boston, May 23-26, 2013.

Session One: Issues in American Literary Naturalism. This session will focus on broader treatments of American literary naturalism (whether directly related to Frank Norris or not). Possible topics might include definitional studies, treatments of American literary naturalism in the context of late nineteenth-century culture and history, examinations of literary naturalism in the twentieth century, and related topics.

Session Two: Open Topic. Any aspect of Frank Norris's work or life will be considered.

Presentations will be limited to 20 minutes.

Please email abstracts or papers of no more than ten double-spaced pages by January 15, 2013, to the program chair:

Eric Carl Link
 eclink@memphis.edu

•ALN•

AIZEN/University of New Orleans International Conference
"Emile Zola and Naturalism"

The AIZEN (Association Internationale Zola et Naturalisme) and University of New Orleans (USA) solicit submissions for the jointly-sponsored conference "**Emile Zola and Naturalism**" hosted by

The Department of Foreign Languages
University of New Orleans
New Orleans, Louisiana, USA
March 6-8, 2014

We invite proposals for original papers, panels of three or four, and special sessions. Comparative

and interdisciplinary approaches are welcome. Professors, scholars, instructors, and doctoral candidates from the disciplines of literature, film, visual arts, history, sociology and women's studies are encouraged to submit proposals for twenty-minute presentations. Audiovisual equipment will be available in the conference rooms.

The following are suggested topics or panel headings:

- *Frank Norris and Zola
- *French and American Naturalisms – Urban and Rural
- *Female Naturalist Writers in the US – North and South (Willa Cather, Edith Wharton, Kate Chopin, etc.)
- *Naturalism and the Sublime
- *Natures and Naturalisms (French, Francophone, Filmic)
- **Le Roman experimental* in Europe and American
- *Zola and Naturalist Theater
- *The Medan Group
- **J'accuse* in America: Context and Response
- *Naturalism in Africa and the Caribbean
- *Naturalism in Nineteenth-Century American Creole Literature (Alfred Mercier, Sidonie de la Houssaye, Georges Dessommes, George Washington Cable, etc.)
- *Naturalist Aspects of Contemporary American Cinema
- *Zola and the Ashcan School of Painting (John Sloan, Robert, Henri, William Glackens, George Luks, etc.)
- *Naturalism and Neo-Naturalism in Austrian Literature and Film

Abstracts may be submitted either in English or French. Please e-mail your suggestions for panels and/or abstracts with a brief resume to:

Dr. Anna Gural – Migdal, Professor
Dept. of Modern Langs and Cultural Studies
University of Alberta, Canada
aguralm@ualberta.ca

Dr. Juliana Starr, Associate Professor
Dept. of Foreign Languages
University of New Orleans
Jstarr1@uno.edu

Deadline for proposals: August 15, 2013

Bibliographic Update

Listed below are studies on American literary naturalism published since the last bibliographic update (in the fall 2011 issue). The lists below are comprehensive, but not exhaustive, and we undoubtedly missed a work here and there. If you published an article or book related to American literary naturalism in the past year and it is not listed below, please let us know, and we'll make sure to note it in the next issue of ALN.

General Studies

Brennan, Stephen C. "Literary Naturalism as a Humanism: Donald Pizer on Definitions of Naturalism." *Studies in American Naturalism* 5.1 (2010): 8-20.

Campbell, Donna. "American Literary Naturalism: Critical Perspectives." *Literature Compass* 8.8 (2011): 499-513.

Pizer, Donald. "Evolution and American Fiction: Three Paradigmatic Novels." *American Literary Realism* 43.3 (2011): 204-22.

Stephen Crane

Parker, Hershel. "The Talented Ripley Hitchcock." *American Literary Realism* 43.2 (2011): 175-82.

Reckson, Lindsay Vail. "A 'Reg'Lar Jim Dandy': Archiving Ecstatic Performance in Stephen Crane." *Arizona Quarterly: A Journal of American Literature, Culture, and Theory* 68.1 (2012): 55-86.

Theodore Dreiser

Culbertson, Graham. "Capitalist Reform: Dreiser's *The Titan* and the Benefits of Competition." *Studies in American Naturalism* 6.1 (2011): 69-87.

Hamlin Garland

Johnston, Matt. "Hamlin Garland's Detour into Art Criticism: Forecasting the Triumph of Popular Culture Over Populism at the End of the Frontier." *Journal of American Culture* 34.4 (2011): 346-56.

Jack London

Bender, Bert. "Darwin and Ecology in Novels by Jack London and Barbara Kingsolver." *Studies in American Naturalism* 6.2 (2011): 107-33.

Brandt, Kenneth K. "Special Section on Jack London." *American Literary Realism* 43.3 (2011): 189-203.

Hanssen, Caroline. "'You were Right, Old Hoss; You were Right': Jack London in Jon Krakauer's *Into the Wild*." *American Literary Realism* 43.3 (2011): 191-7.

Hayes, Kevin J. "Nam-Bok and the New Wave; Or, how Jean-Luc Godard Read Jack London." *The Call: The Magazine of the Jack London Society* 22.1 (2011): 3-6.

Link, Eric Carl. "Trends in Jack London Research 1900-2010." *The Call: The Magazine of the Jack London Society* 22.1 (2011): 9-12.

McAleer, Joseph. "Jack London's London Publisher." *Studies in American Naturalism* 6.1 (2011): 1-24.

Raskin, Jonah. "Calls of the Wild on the Page and Screen: From Jack London and Gary Snyder to Jon Krakauer and Sean Penn." *American Literary Realism* 43.3 (2011): 198-203.

Reesman, Jeanne Campbell, Sara S. Hodson, and Philip Adam. "Excerpt from Jack London, Photographer." *Journal of Transnational American Studies* 3.1 (2011)

Frank Norris

Colson, Dan. "Anarchism and the Brute: Frank Norris, Herbert Spencer, and Anti-Government Atavism." *Studies in American Naturalism* 6.1 (2011): 25-48.

Holmberg, David Thomas. "'A Strange and Ecstatic Pleasure': The Voyeurism of the Naturalist's Gaze in Frank Norris's *Vandover and the Brute* and *McTeague*." *Studies in American Naturalism* 6.1 (2011): 49-68.

Mrozowski, Daniel J. "How to Kill a Corporation: Frank Norris's *The Octopus* and the Embodiment of American Business." *Studies in American Naturalism* 6.2 (2011): 161-84.

Pizer, Donald. "A Note on S. Behrman as a Jew in Frank Norris's *The Octopus*." *Studies in American Naturalism* 6.1 (2011): 88-91.

Other Authors

Hill, Christopher L. "Nana in the World: Novel, Gender, and Transnational Form." *Modern Language Quarterly: A Journal of Literary History* 72.1 (2011): 75-105.

Kornasky, Linda. "'Discovery of a Treasury': Orrick Johns and the Influence of Kate Chopin's *The Awakening* on Edith Summers Kelley's *Weeds*." *Studies in American Naturalism* 6.2 (2011): 197-215.

Saltz, Laura. "'The Vision-Building Faculty': Naturalistic Vision in *The House of Mirth*." *MFS: Modern Fiction Studies* 57.1 (2011): 17-46.

Totten, Gary. "'Objects Long Preserved': Reading and Writing the Shop Window in Edith Wharton's 'Bunner Sisters'." *Studies in American Naturalism* 6.2 (2011): 134-60.

Witherow, Jean. "'Abysses of Solitude': Chopin's Intertextuality with Flaubert." *Mississippi Quarterly: The Journal of Southern Cultures* 64.1-2 (2011): 87-113.

From the Archives

Thomas H. Huxley from *Science and Morals* (1886)

Born in 1825, Thomas Henry Huxley is perhaps best remembered today for his vociferous support of Darwinian evolutionary theory which earned him the sobriquet "Darwin's bulldog," his much mythologized debate with Archbishop Samuel Wilberforce at Oxford in 1860 on evolutionary theory, and his 1863 study Evidence as to Man's Place in Nature, in which Huxley argues for the close evolutionary ties between humans and the greater primates. He is also generally credited with coining the term agnostic in 1869, and we see him continuing to employ and explain the term in his 1886 "Science and Morals," which is the essay from which the excerpt below is taken. Never one to shy away from public debate, especially when scientific naturalism was concerned, Huxley wrote "Science and Morals" as a response to an essay titled "Materialism and Morality" by William Samuel Lilly which appeared in the October 1886 issue of the Fortnightly Review. As will be seen in the passage below, Huxley took up the pen in order to respond to Lilly's critique of the limitations of scientific naturalism and philosophical materialism in the work of William Clifford, Herbert Spencer, and Thomas Henry Huxley. Part dismantling of Lilly's critique, part personal confession, part wide-ranging investigation of the meaning of terms such as determinism, materialism, idealism, and spiritualism in a post-Darwinian intellectual climate, "Science and Morals" is illustrative of the kinds of philosophical musings that would inspire many of the American literary naturalists in the late nineteenth century.

I must make a confession, even if it be humiliating. I have never been able to form the slightest conception of those "forces" which the Materialists talk about, as if they had samples of them many years in bottle. They tell me that matter consists of atoms, which are separated by mere space devoid of contents; and that, through this void, radiate the attractive and repulsive forces whereby the atoms

affect one another. If anybody can clearly conceive the nature of these things which not only exist in nothingness, but pull and push there with great vigour, I envy him for the possession of an intellect of larger grasp, not only than mine, but than that of Leibnitz or of Newton. To me the "chimæra, bombinans in vacuo quia comedit secundas intentiones" of the schoolmen is a familiar and domestic creature compared with such "forces." Besides, by the hypothesis, the forces are not matter; and thus all that is of any particular consequence in the world turns out to be not matter on the Materialist's own showing. Let it not be supposed that I am casting a doubt upon the propriety of the employment of the terms "atom" and "force," as they stand among the working hypotheses of physical science. As formulæ which can be applied, with perfect precision and great convenience, in the interpretation of nature, their value is incalculable; but, as real entities, having an objective existence, an indivisible particle which nevertheless occupies space is surely inconceivable; and with respect to the operation of that atom, where it is not, by the aid of a "force" resident in nothingness, I am as little able to imagine it as I fancy any one else is.

Unless and until anybody will resolve all these doubts and difficulties for me, I think I have a right to hold aloof from Materialism. As to Spiritualism, it lands me in even greater difficulties when I want to get change for its notes-of-hand in the solid coin of reality. For the assumed substantial entity, spirit, which is supposed to underlie the phenomena of consciousness, as matter underlies those of physical nature, leaves not even a geometrical ghost when these phenomena are abstracted. And, even if we suppose the existence of such an entity apart from qualities—that is to say, a bare existence—for mind, how does anybody know that it differs from that other entity, apart from qualities, which is the supposed substratum of matter? Spiritualism is, after all, little better than Materialism turned upside down. And if I try to think of the "spirit" which a man, by this hypothesis, carries about under his hat, as something devoid of relation to space, and as something indivisible, even in thought, while it is at the same time, supposed to be in that place and to be possessed of half a dozen different faculties, I confess I get quite lost.

As I have said elsewhere, if I were forced to choose between Materialism and Idealism, I should elect for the latter; and I certainly would have noth-

ing to do with the effete mythology of Spiritualism. But I am not aware that I am under any compulsion to choose either the one or the other. I have always entertained a strong suspicion that the sage who maintained that man is the measure of the universe was sadly in the wrong; and age and experience have not weakened that conviction. In following these lines of speculation I am reminded of the quarter-deck walks of my youth. In taking that form of exercise you may perambulate through all points of the compass with perfect safety, so long as you keep within certain limits: forget those limits, in your ardour, and mere smothering and spluttering, if not worse, await you. I stick by the deck and throw a life-buoy now and then to the struggling folk who have gone overboard; and all I get for my humanity is the abuse of all whenever they leave off abusing one another.

Tolerably early in life I discovered that one of the unpardonable sins, in the eyes of most people, is for a man to presume to go about unlabeled. The world regards such a person as the police do an unmuzzled dog, not under proper control. I could find no label that would suit me, so, in my desire to range myself and be respectable, I invented one; and, as the chief thing I was sure of was that I did not know a great many things that the —ists and the —ites about me professed to be familiar with, I called myself an Agnostic. Surely no denomination could be more modest or more appropriate; and I cannot imagine why I should be every now and then haled out of my refuge and declared sometimes to be a Materialist, sometimes an Atheist, sometimes a Positivist; and sometimes, alas and alack, a cowardly or reactionary Obscurantist.

I trust that I have, at last, made my case clear, and that henceforth I shall be allowed to rest in peace—at least, after a further explanation or two, which Mr. Lilly proves to me may be necessary. It has been seen that my excellent critic has original ideas respecting the meaning of the words “laboratory” and “chemical”; and, as it appears to me, his definition of “Materialist” is quite as much peculiar to himself. For, unless I misunderstand him, and I have taken pains not to do so, he puts me down as a Materialist (over and above the grounds which I have shown to have no foundation); firstly, because I have said that consciousness is a function of the brain; and secondly, because I hold by determinism. With respect to the first point, I am not aware that

there is any one who doubts that, in the proper physiological sense of the word function, consciousness, in certain forms at any rate, is a cerebral function. In physiology we call function that effect, or series of effects, which results from the activity of an organ. Thus, it is the function of muscle to give rise to motion; and the muscle gives rise to motion when the nerve which supplies it is stimulated. If one of the nerve-bundles in a man’s arm is laid bare and a stimulus is applied to certain of the nervous filaments, the result will be production of motion in that arm. If others are stimulated, the result will be the production of the state of consciousness called pain. Now, if I trace these last nerve-filaments, I find them to be ultimately connected with part of the substance of the brain, just as the others turn out to be connected with muscular substance. If the production of motion in the one case is properly said to be the function of the muscular substance, why is the production of a state of consciousness in the other case not to be called a function of the cerebral substance? Once upon a time, it is true, it was supposed that a certain “animal spirit” resided in muscle and was the real active agent. But we have done with that wholly superfluous fiction so far as the muscular organs are concerned. Why are we to retain a corresponding fiction for the nervous organs?

If it is replied that no physiologist, however spiritual his leanings, dreams of supposing that simple sensations require a “spirit” for their production, then I must point out that we are all agreed that consciousness is a function of matter, and that particular tenet must be given up as a mark of Materialism. Any further argument will turn upon the question, not whether consciousness is a function of the brain, but whether all forms of consciousness are so. Again, I hold it would be quite correct to say that material changes are the causes of psychological phenomena (and, as a consequence, that the organs in which these changes take place have the production of such phenomena for their function), even if the spiritualistic hypothesis had any foundation. For nobody hesitates to say that an event A is the cause of an event Z, even if there are as many intermediate terms, known and unknown, in the chain of causation as there are letters between A and Z. The man who pulls the trigger of a loaded pistol placed close to another’s head certainly is the cause of that other’s death, though, in strictness, he

“causes” nothing but the movement of the finger upon the trigger. And, in like manner, the molecular change which is brought about in a certain portion of the cerebral substance by the stimulation of a remote part of the body would be properly said to be the cause of the consequent feeling, whatever unknown terms were interposed between the physical agent and the actual psychical product. Therefore, unless Materialism has the monopoly of the right use of language, I see nothing materialistic in the phraseology which I have employed.

The only remaining justification which Mr. Lilly offers for dubbing me a Materialist, *malgré moi*, arises out of a passage which he quotes, in which I say that the progress of science means the extension of the province of what we call matter and force, and the concomitant gradual banishment from all regions of human thought of what we call spirit and spontaneity. I hold that opinion now, if anything, more firmly than I did when I gave utterance to it a score of years ago, for it has been justified by subsequent events. But what that opinion has to do with Materialism I fail to discover. In my judgment, it is consistent with the most thoroughgoing Idealism, and the grounds of that judgment are really very plain and simple.

The growth of science, not merely of physical science, but of all science, means the demonstration of order and natural causation among phenomena which had not previously been brought under those conceptions. Nobody who is acquainted with the progress of scientific thinking in every department of human knowledge, in the course of the last two centuries, will be disposed to deny that immense provinces have been added to the realm of science; or to doubt that the next two centuries will be witness of a vastly greater annexation. More particularly in the region of the physiology of the nervous system is it justifiable to conclude from the progress that has been made in analyzing the relations between material and psychical phenomena, that vast further advances will be made; and that, sooner or later, all the so-called spontaneous operations of the mind will have, not only their relations to one another, but their relations to physical phenomena, connected in natural series of causes and effects, strictly defined. In other words, while, at present, we know only the nearer moiety of the chain of causes and effects, by which the phenomena we call material give rise to those which we call mental;

hereafter, we shall get to the further end of the series.

In my innocence, I have been in the habit of supposing that this is merely a statement of facts, and that the good Bishop Berkeley, if he were alive, would find such facts fit into his system without the least difficulty. That Mr. Lilly should play into the hands of his foes, by declaring that unmistakable facts make for them, is an exemplification of ways that are dark, quite unintelligible to me. Surely Mr. Lilly does not hold that the disbelief in spontaneity—which term, if it has any meaning at all, means uncaused action—is a mark of the beast Materialism? If so he must be prepared to tackle many of the Cartesians (if not Descartes himself), Spinoza and Leibnitz among the philosophers, Augustine, Thomas Aquinas, Calvin and his followers among theologians, as Materialists—and that surely is a sufficient *reductio ad absurdum* of such a classification.

The truth is, that in his zeal to paint “Materialism,” in large letters, on everything he dislikes, Mr. Lilly forgets a very important fact, which, however, must be patent to every one who has paid attention to the history of human thought; and that fact is, that every one of the speculative difficulties which beset Kant’s three problems, the existence of a Deity, the freedom of the will, and immortality, existed ages before anything that can be called physical science, and would continue to exist if modern physical science were swept away. All that physical science has done has been to make, as it were, visible and tangible some difficulties that formerly were more hard of apprehension. Moreover, these difficulties exist just as much on the hypothesis of Idealism as on that of Materialism.

The student of nature, who starts from the axiom of the universality of the law of causation, cannot refuse to admit an external existence; if he admits the conservation of energy, he cannot deny the possibility of an eternal energy; if he admits the existence of immaterial phenomena in the form of consciousness, he must admit the possibility, at any rate, of an eternal series of such phenomena; and, if his studies have not been barren of the best fruit of the investigation of nature, he will have enough sense to see that when Spinoza says, “Per Deum intelligo ens absolute infinitum, hoc est substantiam constantem infinitis attributis,” the God so conceived is one that only a very great fool would de-

ny, even in his heart. Physical science is as little Atheistic as it is Materialistic.

So with respect to immortality. As physical science states this problem, it seems to stand thus: "Is there any means of knowing whether the series of states of consciousness, which has been casually associated for threescore years and ten with the arrangement and movements of innumerable millions of successively different material molecules, can be continued, in like association, with some substance which has not the properties of matter and force?" As Kant said, on a like occasion, if anybody can answer that question, he is just the man I want to see. If he says that consciousness cannot exist, except in relation of cause and effect with certain organic molecules, I must ask how he knows that; and if he says it can, I must put the same question. And I am afraid that, like jesting Pilate, I shall not think it worth while (having but little time before me) to wait for an answer.

Lastly, with respect to the old riddle of the freedom of the will. In the only sense in which the word freedom is intelligible to me—that is to say, the absence of any restraint upon doing what one likes within certain limits—physical science certainly gives no more ground for doubting it than the common sense of mankind does. And if physical science, in strengthening our belief in the universality of causation and abolishing chance as an absurdity, leads to the conclusions of determinism, it does no more than follow the track of consistent and logical thinkers in philosophy and in theology, before it existed or was thought of. Whoever accepts the universality of the law of causation as a dogma of philosophy, denies the existence of uncaused phenomena. And the essence of that which is improperly called the freewill doctrine is that occasionally, at any rate, human volition is self-caused, that is to say, not caused at all; for to cause oneself one must have anteceded oneself—which is, to say the least of it, difficult to imagine.

Whoever accepts the existence of an omniscient Deity as a dogma of theology, affirms that the order of things is fixed from eternity to eternity; for the fore-knowledge of an occurrence means that the occurrence will certainly happen; and the certainty of an event happening is what is meant by its being fixed or fated.

Whoever asserts the existence of an omnipotent Deity, that he made and sustains all things, and

is the *causa causarum*, cannot, without a contradiction in terms, assert that there is any cause independent of him; and it is a mere subterfuge to assert that the cause of all things can "permit" one of these things to be an independent cause.

Whoever asserts the combination of omniscience and omnipotence as attributes of the Deity, does implicitly assert predestination. For he who knowingly makes a thing and places it in circumstances the operation of which on that thing he is perfectly acquainted with, does predestine that thing to whatever fate may befall it.

Thus, to come, at last, to the really important part of all this discussion, if the belief in a God is essential to morality, physical science offers no obstacle thereto; if the belief in immortality is essential to morality, physical science has no more to say against the probability of that doctrine than the most ordinary experience has, and it effectually closes the mouths of those who pretend to refute it by objections deduced from merely physical data. Finally, if the belief in the uncausedness of volition is essential to morality, the student of physical science has no more to say against that absurdity than the logical philosopher or theologian. Physical science, I repeat, did not invent determinism, and the deterministic doctrine would stand on just as firm a foundation as it does if there were no physical science. Let any one who doubts this read Jonathan Edwards, whose demonstrations are derived wholly from philosophy and theology.

Did you enjoy this issue of ALN? The editors desire your feedback. Send your questions, comments, suggestions, critique, and assorted commentary to:

Eric Carl Link, eclink@memphis.edu

and/or

Steven Frye, sfrye@csb.edu

Coming up in our Fall 2013 Issue: Naturalism News. Another bibliographic update. More stuff from the archives. An interview with a scholar working in the field. More calls-for-papers. And quite possibly a homily from Theron Ware on the dangers of reading academic books...

If you would like to contribute to ALN, please contact the editors. We are particularly interested in articles of 2000-3000 words that look at literary naturalism in the classroom, both in the United States and abroad. If you would like to contribute such a piece, we'd like to hear from you. In addition, if you have items suitable for presentation in *From the Archives*, please let us know.

Submissions: please use MLA specifications for all matters of style and documentation. Submit material for consideration as an e-mail attachment, as the text of an e-mail, or send by post to...

Eric Carl Link, Editor ALN
Department of English
467 Patterson Hall
University of Memphis
Memphis, TN 38152