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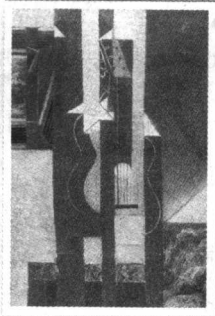
# The Oxford Companion to American Literature

牛津美国文学词典 第6版

James D. Hart  
With Revisions and Additions By  
Phillip W. Leininger

外语教学与研究出版社  
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## General Preface

Among the most important developments in contemporary global culture is the arrival of Western literary criticism and literary theory in China. FLTRP is to be congratulated for its imagination and foresight in making these crucial texts available to teachers and students of literature throughout China. There is arguably no greater force in producing understanding between peoples than the transmission of literary traditions—the great heritage of narrative, lyric, and prose forms that give cultures their distinctive character. Literary criticism and theory stand at the crossroads of these transmissions. It is the body of writing that reflects on what a literature has meant to a culture. It investigates the moral, political, and experiential dimensions of literary traditions, linking form to content, literature to history, the sensuous love of literature to analytic understanding.

The availability of these important texts will greatly help students and teachers to become acquainted with recent criticism and major critical theories and movements. I am convinced that the series will make an important contribution to the literary education of China, increasing literacy in new fields and international understanding at the same time. It is an extraordinarily timely venture, at a time when comparative literary study in a global context has become increasingly important for professionals, and beyond that, for a general readership that seeks a deeper understanding of literature.

**W. J. T. Mitchell**

Gaylord Donnelley Distinguished Service Professor  
English and Art History  
University of Chicago  
Editor, Critical Inquiry

## 出版说明

近年来,许多大专院校为英语专业的学生开设了英美文学课程,市场上也出现了各种版本的原版英美文学经典著作,它们基本上满足了高校对课堂阅读教材的需要。但是,英美文学教学中仍然严重缺少原版文学史、文学理论、文学评论和文学工具书等重要参考书,以至于许多学生写论文时收集资料成为一大难题,专业教师和研究人员的业务水平的提高因此受到限制,在知识更新及学术研究上也难以与国际接轨,北京、上海等大城市以外的地方尤为如此。

据此,外研社组织了全国17所著名高校或研究院的44名英美文学领域的专家学者,经过仔细斟酌,决定引进一批与教学需要相适应,有学术价值,在国外最常用且被国际公认为优秀的文学评论、文学理论、文学史和文学工具书。这是一套开放型的系列图书,以原版加中文序言的形式分批出版。相信这套书的出版定可缓解国内大专院校中英美文学参考书匮乏的现象;同时,通过这种途径,可以有意识地引进国际知名学者的代表作,这无疑会推动和提高我国在英美文学领域的研究水平。

钱青

北京外国语大学英语学院

由著名学者詹姆斯·哈特领衔,于1936年开始潜心编纂的《牛津美国文学词典》自1941年第一次出版后,引起了世界各地读者的关注,并被公认为一部权威的美国文学指南。60多年来,它为人们了解美国文学的发展脉络提供了全面、准确、公正的参考。在此期间,哈特教授对词典进行了4次修订。该词典也分别于1948、1956、1965和1983年再版。哈特教授于1990年谢世后,菲利浦·雷宁格教授接手修订和增补工作。他秉承传统,在密切跟踪美国文学的新变化新发展的基础上,增加新条目,修改充实并调整删除了许多原有条目。现在我们看到的就是1995年经过重新编排并大量增补的第6版《牛津美国文学词典》。

与前5版相比,第6版《牛津美国文学词典》具有内容新颖、涵盖面广的特点。

1983年第5版词典出版后,美国社会政治相对稳定,科学技术高速发展,经济实力进一步增强,文化更趋多元。在这种政治、社会和文化背景下,美国文学继承和发扬了美国20世纪六七十年代的传统和特点,创作主体进一步呈现多族群性。第6版《牛津美国文学词典》紧跟时代脉搏,力图全面地反映这些特点和发展,新增词条181个(其中包括哈特生前已经拟定、后经雷宁格再度修改的77个词条和雷宁格自己收入的104个词条),从内容上作了增补的词条更是不计其数。该词典对大多数活跃在美国文坛的各类作家和他们发表、出版的各类作品均有收录。

增补或修订的时间起点为1983年,其中包括对已成名的文学家的重新审视,如索尔·贝娄(Saul Bellow)、约瑟夫·海勒(Joseph Heller)、乔伊丝·卡罗尔·奥茨(Joyce Carol Oates)、阿瑟·米勒(Arthur Miller)、托妮·莫里森(Toni Morrison)、托马斯·品钦(Thomas Pynchon)等。以女作家奥茨为例,第6版列举了在1983—1994年期间这位勤奋多产的作家所创作出版的11部小说、2部短篇小说集和大量的诗作、散文以及评论文章,在充分展示作家旺盛创作精神的同时,也赋

予了第6版词典更强的时代感。

对颇具中国情结、为中国读者和观众所熟悉和喜爱的美国当代剧作家阿瑟·米勒,第6版词典也同样作了相当篇幅的增补,包括1987年上演的两部独幕剧《我什么也记不起》及《克拉拉》、1990年出版的电视剧本《人人都是赢家》、1993年出版的独幕剧《最后一个美国佬》、1994年出版的《碎玻璃》以及记述名剧《推销员之死》20世纪80年代在北京上演过程的《推销员在北京》,同时还纠正了其剧本《美国钟》的出版时间。

第6版《牛津美国文学词典》不仅关注具有国际影响的作家,对其相关的词条进行了修改补充,而且还及时扩充了对20世纪80年代后才开始成名的作家的介绍,如剧作家戴维·马梅特(David Mamet),小说家埃德加·劳伦斯·多科特罗(E. L. Doctorow)、小说家菲利普·罗斯(Philip Roth)、女性小说家凯·博伊尔(Kay Boyle)等。其中对不少作家的介绍篇幅增加了一倍。实际上,新版词典跟踪了几乎所有在1983年以后仍然活跃在美国文坛的重要作家,及时反映了他们的创作情况。

除修订或增补原版已收入作家的创作成果外,第6版词典对1983年以后在美国文坛崭露头角的新作家及其作品也及时加以收录和介绍。例如写作题材丰富、内容多变、技巧多样,在20世纪80年代以后颇具代表性的小说家唐·德利洛(Don De Lillo),以越战为素材的小说家蒂姆·奥布莱恩(Tim O' Brien)、诗坛后起之秀、桂冠诗人丽塔·达夫(Rita Dove),刻画20世纪各个时期黑人经历的黑人剧作家奥古斯特·威尔逊(August Wilson)、描写20世纪后期黑人妇女命运的黑人小说家、剧作家盖尔·琼斯(Gayl Jones)等。也许是由于作品所用语言的原因,该词典并没有反映1987年诺贝尔文学奖得主、美籍俄裔诗人约瑟夫·布罗斯基(Joseph Brodsky)的条目。

为了充分、及时反映美国文学在历史长河中的新发展,第6版《牛津美国文学词典》突出重点,删去了原来版本中绝大部分关于美国大学的词条,只保留了对美国文学、乃至美国文学赖以生存的整个美国文化和教育发展产生过重大影响的哈佛大学和黑山学院等为数很少的高等学府。它对历代美国总统也同样进行了筛选,只保留了美利坚民族的缔造者和对美国文学、文化做出了不可磨灭贡献的几位,其他总统均调整至索引中的社会历史一栏。新词典对一些内容陈旧或重复的词条也及时作了必要的调整,如对1883年出版的小说《一个国家的故事》只保留了条目,删去了原内容介绍,通过参见的形式,把它保留在介绍作者的条目当中。



从涵盖面上讲,第6版《牛津美国文学词典》的编者不遗余力,跟踪美国文坛的新人物、新作品、新变化、新特点和新倾向,认真筛选并及时收录。从1608年描写探索北美殖民地的小册子《从殖民地开拓以来在弗吉尼亚所发生和出现的真实记录》到1994年奥茨的第23部小说《我为什么活着》,从传统意义上的严肃文学到造就美国文学发展、思想形成、文化开放的历史文献和各种形式的文字记载,包括传记文学、历史文献、随笔、通俗故事和游记,该词典均有收录。对与美国文学发展息息相关的社会历史事件、报刊杂志、学校社团和城市社区,词典均有选择性的简要介绍。林林总总的5,000多个词条为读者展现了美利坚民族不同体裁、不同题材、不同流派、不同形式的文学在美国土地上萌芽、生长、发展、壮大,从而以鲜明的个性,跻身于世界文学之林的历史进程,为广大读者提供了绚丽多姿的美国文学全景。

同前5版一样,第6版《牛津美国文学词典》同样也具备开放性、包容性和公正性的显著特点。

词典洋洋洒洒,正文749页,从主流文学到少数民族文学,从白人作家到移民作家,从经典文学到通俗文学,从历史文献到随笔小品,打破严格的经典、主流、等级、身份等界限,不拘形式,不计篇幅,不论高低,以开放的选目和包容的姿态,给读者奉献了一部与多样性、多元化美国文化传统一脉相承、完整和权威的美国文学辞书。

不少文学词典或史料往往把眼光放在经典作家和作品的介绍上,并以此为出发点,评述有关历史社会背景、文学思潮和流派。而《牛津美国文学词典》不以经典论道,通俗也好,高雅也好,在文本面前一律平等。所收录的条目,既自然而然地包括马克·吐温(Mark Twain)、亨利·詹姆斯(Henry James)、威廉·福克纳(William Faulker)及其经久不衰的宏伟巨著,也收录和介绍了诸如以同性恋、社会公德和政治为主题的科幻小说家乔安娜·拉斯(Joanna Russ),以充满浓郁的南方风味而著称的南方小说家理查德·福特(Richard Ford)。同时该词典还介绍了以扣人心弦的惊险故事情节吸引读者的畅销及科幻文学作家和作品。

同样值得一提的是,词典的编者密切关注美国文学在20世纪后期的新发展和新动向,对创作主体呈多样性,少数民族、妇女等文学的异军突起给予了应有的篇幅。其中包括华裔作家谭恩美(Amy Tan)、汤婷婷(Maxine Hong Kingston)、黄大卫(David Henry Hwang);黑人作家托妮·凯德·班巴拉(Toni Cade Bambara)、奥古斯特·威尔逊(August Wilson);犹太人作家亨利·罗思(Henry Roth);以及由神话、传说

等口头文学走向成熟和繁荣的印第安文学及其作家,如斯科特·莫马戴(Scott Momaday)、詹姆斯·韦尔奇(James Welch)等。我们也注意到,第6版编者对赛珍珠(Pearl Buck)的条目作了较大的改动,删去了一些繁琐的作品列举,加上了这位与中国结下不解之缘的作家曾经翻译过中国古典小说《水浒传》的内容。

词典的开放性也同样表现在对作品的简介中。编者不拘泥于某一个流派,不贴标签,而是客观、公正地简要描述作品的情节及人物命运。对那些令人眼花缭乱的“主义”类的术语并没有花太多的笔墨,只是有选择地收入和介绍了与美国文学发展息息相关的一些文学现象和理论,如现实主义、自然主义、表现主义、女权主义、存在主义等。或许词典的编纂者认为,文学是人学,而人的思想感情是丰富多姿、瞬息万变的,用任何主义和流派框定一个作家或一部作品都是不明智的,会误导读者,使他们被一时时髦的理论所迷惑、所左右,甚至以点带面,以偏概全,这样就违背了阅读文学作品的初衷。这种注重文本、不贴标签的收录原则也提醒了广大读者,只有认真阅读原文,深刻理解其内涵,得出自己的结论,而不是人云亦云,才是了解、学习和研究美国文学的有效途径。不过,令人遗憾的是,学习和了解美国文学必须涉及的现代主义、后现代主义和黑色幽默等文学现象和词语该词典并未收录和介绍。

附在词典正文后面,长达29页的索引,按照时间顺序,并排排列了美国文学大事记和美国社会、历史发展中的重大事件,以帮助读者窥视全豹,结合美国社会历史进程,更全面、深刻地了解、理解不断成熟、逐步走向辉煌的美国文学。任何一个民族文学的发生和发展与人们所从事的社会活动,与该民族的政治、经济、历史、教育、科学和文化是相得益彰,互为影响,互为促进,密不可分的。美国文学的发展是在美国经济社会发展进程中人们心路历程的生动写照,是语言艺术在各种社会因素互动中的折射。了解、研究美国文学,必须了解其社会及历史演变和发展,特别是重大历史事件的来龙去脉。附录重新筛选和扩充了美国文学和社会过程中的重大事件,画龙点睛,体现和增强了词典的科学性和实用性,也进一步展现了内容的完整性。

《牛津美国文学词典》第1至5版的编者哈特教授曾多年在伯克利大学讲授美国文学,并担任其图书馆馆长。他倾注毕生精力,呕心沥血地编纂和修订词典。第6版词典的编者雷宁格教授具有丰富的辞书编辑经历和经验,并在多所大学讲授文学课程。他在原有的基础上,全面修订词典,继承和发扬了词典的时代性、先进性和权威性的特点。两位

学者为全球的美国文学爱好者和研究者奉献了一部珍贵的案头参考辞书。外语教学与研究出版社独具慧眼,购买了其在中国出版的版权。词典的出版必将推动中国的美国文学教学和研究,促进美国文学在中国的普及。

我相信,第6版《牛津美国文学词典》一定能够得到我国广大读者的厚爱。

**杜瑞清**

西安外国语学院

牛津美国文学词典

英美文学文库

**导 读**

## PREFACE TO THE FIFTH EDITION

Designed to serve as a useful companion for students and general readers, this volume provides ready references, first of all, to the authors and writings, past and present, popular and polite, that are included in the area of American literature. In addition, the references extend to the written word in *America outside conventional literary criteria but relevant to them*. The volume treats major nonliterary aspects of the American mind and the American scene as these are reflected in and influenced by American literature. The scope of the work also embraces far more than belles lettres, yet, while it attempts to be as comprehensive as might be desirable for a reader concerned with the literature of this land, it excludes some forms of publication, such as cook-books and comic books. It is a companion to reading rather than to literature alone, but literature is its focus.

In alphabetic arrangement, the work includes short biographies and brief bibliographies of American authors, with information regarding their style and subjects. Next most common as a category are separate entries printing over 1,100 full summaries of important American novels, stories, essays, poems (with verse forms noted), plays, biographies and autobiographies, tracts, narratives, and histories, all of them long enough to provide a good sense of the original works, and many of them containing succinct but salient quotations. Other subjects that receive substantial treatment include definitions and historical outlines of literary schools and movements, literary awards (in many instances with lists of winners and their works), literary societies, scholarly organizations, magazines, newspapers, anthologies, cooperative publications, book collectors, printers, colleges and universities and their alumni in the world of letters, and a wide variety of other matters related to writing in America. Literary terms that are sufficiently defined in dictionaries are not cited unless they have a distinctive history in the United States or warrant definition by American examples. Thus there are no entries on the conventional terms of prosody, but existentialism, free verse, impressionism, polyphonic prose, and stream of consciousness are all treated, and there are full entries on such subjects as the ballad, local color, romanticism, and the tall tale.

As indicated even by a glance at the column of Literary History in the Chronological Index that concludes this book, much of the writing that is discussed in these pages may not be distinguished as literature, but it is all important for a comprehensive review of expression in America. The written word does not exist in a vacuum, and the author of this book has therefore constantly kept in mind the idea that the fullest understanding of major works in literature, let alone lesser pieces of writing, depends upon an informed knowledge of the social and cultural atmosphere of their place and time. This view has led to the inclusion of entries on some social, economic, aesthetic, scientific, military, political, and religious subjects that have affected the actions and thoughts, and hence the writings, in the lands now forming the United States, from the time of their discovery to the present day. However, to keep the book within compass, some entries on peripheral subjects that appeared in earlier editions have been removed to make room for the addition of more authors, mainly those of recent years, and their writings.

The work continues to include some biographies of persons who are not authors but who have

been important in the nation's social history and culture, brief articles on religious sects, Indian tribes, wars, law and documents, educational institutions, important cities and regions, popular songs, and other subjects that may seem outside the purview of literature but whose relationships with it are genuine and significant. Entries will be found on subjects that range alphabetically from Abolitionist to the Zuni Indians, the former entry, for example, including references to authors as various as Samuel Sewall, Franklin, Crèvecoeur, Richard Hildreth, Harriet Beecher Stowe, Hinton Helper, Lowell, and Whittier, and the latter including a reference to an author as current as Edmund Wilson.

Just as American materials that lie on the periphery of literature are treated, so some foreign materials that are relevant to this country's writings are also represented. In a few instances these include significant explorers and colonial historians of neighboring lands, but the writers of Canada, treated in earlier editions, are now deleted because they have their own *Companion*. Foreign authors are thanked with more specific acknowledgment of their contributions. In that edition I also noted that "Frederic R. Gunsky, my typist and secretary during most of the time, has come to know the work as intimately as I, typing and retyping the various articles. He has gone far beyond the limits of the work required of him, from research and the compilation of materials to excellent suggestions concerning the general plan." Later editions profited from the help of several student assistants, chief among them being Gordon O. Taylor for the fourth edition and Michael Griffith for this one.

When the work was first begun in 1936, my sister Ellen H. Barnsten rendered invaluable assistance to me. For the fourth edition I am happy to say that I again received help within the family, that time from my daughter Carol H. Field. I was always aided too by suggestions from my son Peter and from my brother-in-law, Joseph M. Bransten. But most of all I think back with happy memories to my wife Ruth. Over the years of our marriage she always provided interest and support to my concern with a work that has lasted so long as to have grown from the composition of a book into a part, almost a way, of life.

Berkeley, California  
March 1983

J.D.H.

## NOTE TO THE SIXTH EDITION

This Sixth Edition of *The Oxford Companion to American Literature* has again been entirely reset, for there are 181 full new entries, and several hundred more which have significant revisions, in addition to the requisite updating throughout. In preparing the Sixth Edition, I have used all or part of the 77 new entries James Hart had finished at the time of his death in 1990, but have revised and made them current, and I have added 104 new entries of my own, seeking the dynamic balance between past and contemporary literature that James Hart always sought to maintain. To make room for new material and for other considerations I have omitted Presidents of the U.S. except for the founding fathers of the Enlightenment and of the early Republic, and those few thereafter who were age-shapers or who left a significant literary legacy. Colleges have been omitted, except for two: Harvard, as the first and pattern for the rest, and Black Mountain, a

brief and brilliant creation of poets. Readers will notice, however, that many of the colleges, with founding dates, and all of the Presidents, appear in the Chronological Index, which contains a new twelve years' worth of literary and social notes since the last edition.

I wish to thank the kind people at the Lucy Scribner Library, Skidmore College, and Claudia Hayes, Reference Librarian at Saratoga Springs Public Library, who was an angel. The new material is of course my responsibility entirely.

*Saratoga Springs, N.Y.*  
*April 1995*

P.W.L.

## NOTE

CHARACTERS and REAL PERSONS are entered under their surnames, the former in ordinary bold type, the latter in capitals (e.g. Natty Bumppo under **Bumppo**, **NATTY**, and Henry James under **JAMES**, **HENRY**), unless the surname is little known, or the two names are generally considered an indissoluble whole (e.g. **John Henry** and **Little Eva**). For the sake of convenience, a few famous characters are also entered under their Christian names.

AUTHORS and other persons are entered under their proper names rather than their pseudonyms (e.g. **CLEMENS**, **SAMUEL**, rather than Mark Twain, and **Cody**, **WILLIAM**, rather than Buffalo Bill). In all cases the pseudonym is entered with a cross reference to the proper name. Upon rare occasions, when the real name is forgotten or little known, the entry is under the pseudonym (e.g., **TRAVERN**, B. rather than **TORSVAN**, BERICK TRAVERN).

FULL NAMES are given; those parts not ordinarily used are enclosed in brackets (e.g. **CATHER**, **WILLA** [SIBERT], and **MENCKEN**, H[ENRY] L[OUIS]). Variant spellings and originals of altered names are enclosed in parentheses (e.g. **FAULKNER** (or FALKNER.) and **O'SHEEL** (SHIELDS)).

When more than one member of a family is mentioned, the entry is under the name that is most celebrated (e.g. **WINSLOW**, EDWARD, followed in a separate paragraph by **JOSIAH WINSLOW**). When several members of a family are equally famous, separate entries are made (e.g., the James family).

A TITLE consisting of a Christian name and a surname is entered under the Christian name (e.g. *Tom Sawyer*). The TITLE OF A BOOK OR PAMPHLET is italicized; at the head of an article it is given in bold italics (e.g. *Mosses from an Old Manse*). The title of a work not separately issued, i.e. printed in a periodical or as part of a book, is enclosed in quotation marks (e.g. "Young Goodman Brown"); at the head of an article it is given in bold italic type.

All publication DATES, except as otherwise indicated, are American. Plays are dated in reference to first production rather than publication, although both dates are given for plays which are separately summarized. All dates are based on the New Style Calendar.

The symbol ♦ is used to indicate a cross-reference.





# A

**ABBEY, EDWARD** (1927–89), born and lived in the Allegheny Mountains of Pennsylvania, went to the University of New Mexico for A.B. and graduate study. He began his career as a novelist, but achieved wide recognition with the essays in *Desert Solitaire* (1968), which treats life in an open desert park from April to October and is based on Abbey's park ranger experience. His feeling for wilderness led to work on his childhood land in *Appalachian Wilderness* (1970) and to related non-fiction: *Skyrock: The Canyon Country of Southeast Utah* (1971) and *Cactus Country* (1973). *The Journey Home and Down the River* (1982) collect personal wilderness experiences. Later fiction includes *Black Sun* (1971), about human love involving a hermit-like park ranger; *The Monkey Wrench Gang* (1975), opposing industry's invading wild land; *The Fool's Progress* (1988); and *Hayduke Lives* (1989). Later essays appear in *Beyond the Wall* (1984) and *One Life at a Time, Please* (1987).

**ABBOTT, ELEANOR HALLOWELL** (1872–1958), granddaughter of Jacob Abbott and an author of children's books too, of which the best known is *Molly Make-Believe* (1912).

**ABBOTT, GEORGE** (1887–1995), born in western New York, graduated from the University of Rochester, and after a time as an actor had a long and very successful career as a director and a dramatist, always as a co-author. Among the plays and musicals on which he collaborated are *The Fall Guy* (1925), *Broadway* (1926), *Coquette* (1927), *Three Men on a Horse* (1935), *Pal Joey* (1940), *A Tree Grows in Brooklyn* (1951), and *Fiorello!* (1959, Pulitzer Prize). *Mister Abbott* (1963) is his autobiography. At age 92 he published his first novel, *Tryout* (1979), about a young actor. At 101 he directed his own new work, *Frankenstein*.

**ABBOTT, JACOB** (1803–79). Massachusetts educator and Congregational clergyman, whose first book, *The Young Christian* (1832), was followed by some 200 similar works. The best known are the 28 volumes of the Rollo series (1833ff.), which are instructive stories for children in the genre of *Sandford and Merton*. Many of Abbott's books were written in collaboration with his brother John S.C. Abbott (1805–77).

**ABBOTT, LYMAN** (1835–1922), son of Jacob Abbott, was the successor of Henry Ward Beecher

both in the pulpit of his Plymouth Church (Congregational) in Brooklyn and as editor of *The Outlook* (originally *The Christian Union*). He was a leader of the modern rational outlook upon religion, opposing ultra-refined theological controversy and championing scientific views such as the reconciliation of the Darwinian theory with Christianity. His books include *Christianity and Social Problems* (1896), *The Theology of an Evolutionist* (1897), *Henry Ward Beecher* (1903), *Reminiscences* (1915), and *What Christianity Means to Me* (1921).

**Abe Lincoln in Illinois**, play by Robert Sherwood, produced in 1938 and awarded a Pulitzer Prize. It was published in 1939 with an extensive commentary by the author on its "Substance" and composition.

The 12 scenes of the play carry the hero from his young manhood as an unsuccessful storekeeper at New Salem, through the years of his marriage and legal career, to his election to the presidency and departure for Washington.

**Able's Irish Rose**, comedy by Anne Nichols, produced in 1922. Its sentimental plot is concerned with the love of a Jewish youth and an Irish girl in New York's Lower East Side. The play is credited with being one of the most popular ever produced in the U.S., having had a New York run of 2327 performances.

**ABISH, WALTER** (1931– ), born in Austria, reared in China, took U.S. citizenship in 1960, and taught for ten years at Columbia University. Abish was a MacArthur Prize fellow ("the genius award"), and his fiction is experimental: for example, *Alphabetical Africa* (1974), a novel wherein every word of the first chapter begins with the letter A; the second with A or B; the third with A, B, or C. At Z the process reverses: the final chapter has words again beginning with A. Another novel, *How German Is It* (1980), received the PEN Faulkner Award (1981). Not as formally mannered as his previous novel, it concerns an American of German parentage and his return to a small German town to investigate his father's wartime death, and to answer his own question, how German am I? Abish has a volume of poetry, *Duel Site* (1970), and collections of short stories in *Minds Meet* (1975) and *In the Future Perfect* (1977). Later fiction includes 99: *The New Meaning* (1990) and *Eclipse Fever* (1993). Set in Mexico at the time of a total eclipse, with a Mexican writer as one