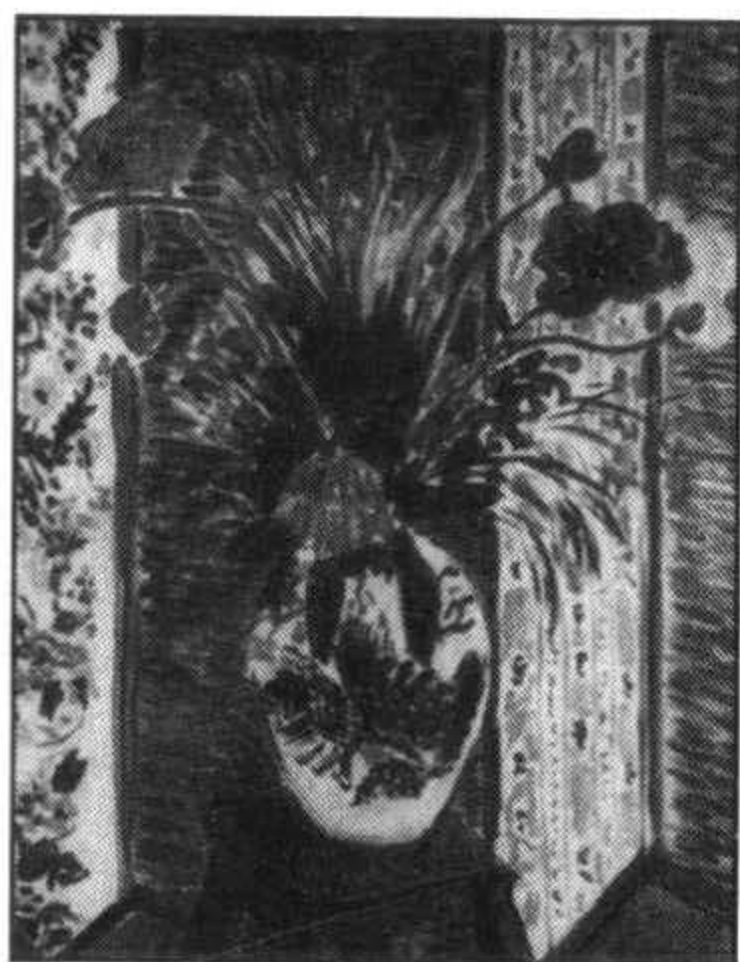


Second Edition

The Rinehart Reader

Jean Wyrick & Beverly J. Slaughter





The Rinehart Reader

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Preface

To some students the term “classic” suggests a certain accumulation of dust. This classic collection should dispose of that notion once and for all. The selections in *The Rinehart Reader* are classics in the sense of being established works by many of our best writers, works that instructors have turned to as models of eloquence and power again and again. But they are certainly not dusty. They are works that will challenge, inform, and stimulate student writers. In short, they are selections that fit Ezra Pound’s wonderful definition of literature as “news that stays news.”

Within that standard of quality, the selections provide ample variety. They range across the generations from the eighteenth century to the present. They vary in style from Thurber’s whimsical touch to the fierce elegance of James Baldwin. They include multiple selections by several writers that illustrate the scope of individual style. And they range in method and intent across the traditional rhetorical categories.

In this second edition we were given the opportunity to offer some exciting new selections, based on information provided by teachers and students who had used the first edition. We are pleased to include such diverse writers as John Steinbeck, N. Scott Momaday, John Ciardi, Elizabeth Cady Stanton, Barry Lopez, and Garrison Keillor. In several cases we chose to present new selections by authors who appeared in the first edition; thus the splendid styles of writers such as Alice Walker, Annie Dillard, Ralph Ellison, Richard Rodriguez, and Lewis Thomas continue to be represented in this edition. Those who have taught from this textbook will be pleased to see that they may still introduce to their students the power of Maya Angelou, E. B. White, Jessica Mitford, Martin Luther King, Jr., and other favorites. Readers will discover twenty-four new selections added to the fifty-six essays most appreciated by users of the first edition.

This edition also features revised introductions to each rhetorical mode. Examples from the essays new to this edition are often used to illustrate the rhetorical modes.

To increase the usefulness of the selections, *The Rinehart Reader* opens with a unique two-part section. The first chapter, “Why Read?”, offers a rationale for critical reading, followed by note-taking techniques that are

then demonstrated in detail in an annotated essay. Following this introduction are works by nine distinguished authors on the subject of reading. These essays offer a variety of imaginative approaches to a task that some students too often take for granted.

The second chapter, "The Writing Process," presents a clear, concise guide to the methods most widely used in today's composition courses. Eight essays on the subject of writing follow, many by authors experienced in writing instruction. Other essays in this section offer a personal or inspirational look at what writing means to some of its finest practitioners.

This comprehensive introduction gives students more on the subject of critical reading and the writing process than do most other college readers. For many courses, it can eliminate the need for supplementary texts. After completing the first two chapters, students will not only have an overview of the reading-writing processes, they will also have their appetites whetted for the classic essays to follow.

The essays themselves are grouped by chapter in the traditional rhetorical sequence, from narration to argumentation. Each chapter has a separate introduction that defines the rhetorical mode, shows how and when it is commonly used, and describes it through brief examples. The introduction then provides students with step-by-step guidelines for developing that particular rhetorical strategy in their own writing.

Each reading selection is preceded by a brief biography of the author, most with photographs. A set of five review questions—one of them a writing assignment—follows the reading. An additional set of writing assignments concludes each chapter. These final assignments refer to the specific readings, thus supporting what is, after all, the main purpose of the reader—to use classic essays as working models for student writing.

Reference features include a glossary of rhetorical terms, a list of authors represented by more than one essay, an annotated table of contents, and an alternate thematic table of contents. An excellent instructor's manual, prepared by Kimberly Miller, is also available at no additional charge.

We hope this brief description has clarified what the second edition of *The Rinehart Reader* is and what it isn't. We have not attempted to create a reader with a "gimmick" or one with unusual or peripheral selections. What *The Rinehart Reader* does provide is ample material on reading and the writing process, the rhetorical organization that most instructors prefer, and an excellent selection of essays that have demonstrated their value both as literature and as models of effective writing. Our intention is to give you what you need and expect from a traditional reader, developed to the very highest editorial standards. We would be lax in pursuing that goal if we failed to invite your comments and suggestions. Please direct them, along with any requests for information or sample materials, to the English Editor; Harcourt Brace Jovanovich Publishers; 301 Commerce Street, Suite 3700; Fort Worth, Texas 76102.

Acknowledgments

We would like to thank the following people at HBJ for their work on this edition: Michael Rosenberg, English Acquisitions Editor, and Stacy Schoolfield, Development Editor, for their patience, advice, and many efforts to improve the manuscript in numerous ways; Katherine Lincoln, Senior Project Editor, for her careful guidance of the manuscript through production; and Barbara McGinnes, Photo/Permissions Editor, for securing photos, reprint rights and contracts. We would also like to express appreciation to Barbara Conner, copy editor, for an excellent job refining the text; Charles Naylor, for his meticulous care in the proofing of final pages; and Kimberly Miller, for her thorough work on the biographical sketches and the Instructor's Manual.

We are also indebted to the following colleagues who reviewed the text for this edition. Their comments were very helpful in our final selection of essays added to this edition: Tracey Baker, University of Alabama at Birmingham; James E. Barcus, Baylor University; Laura L. Burns, Bellevue Community College; Elizabeth T. Coffman, James H. Faulkner State Junior College; Diane Gould, Shoreline Community College; Paul Kleinpopp, Florida Community College at Jacksonville; James Manis, Pennsylvania State University, Hazleton; and Linda S. Wilkins, Knoxville College.

To the Student

How do writers write? George Simenon would churn out whole novels in eleven-day frenzies, with a complete medical examination before and after. Flaubert would sit smoking a pipe from noon till four in the morning, often completing no more than a sentence. Proust wrote lying in bed. Hemingway wrote standing up. The lives and habits of writers offer endless anecdotes, but no useful rules.

Yet there are clearly problems and techniques that all writers share. This book is organized to reveal them. It groups diverse works according to essential rhetorical forms, allowing you to see, for example, how both Alice Walker and George Orwell develop a narration, how both Thomas Jefferson and Margaret Mead construct and close an argument. From such comparisons common elements emerge—not rules per se, but strategies, structures, methods, and tools.

These strategies may not be readily apparent in the essays themselves. In fact, the better the writing, the less exposed are its methods, the less obvious is the hard work that produced it. We may breeze through a piece by Thurber, but Thurber certainly didn't. Try stopping in the middle of one of his sentences. Then ask yourself how you would complete the sentence, the paragraph, or the entire essay. Suddenly, it's no breeze.

In this respect, the first chapters of the book are vital. They will show you how to read critically, think like a writer, and practice as you go. The same is true for the introductions to the mode and strategy that begin each chapter in Part 2. As you read the selections in each chapter, you should refer to the chapter's introduction often. Doing so will help you understand specific strategies of development you are studying. These introductions will also help you focus on the specific technique being considered. In the writing assignments that follow the selections, you will be asked to practice certain methods of organization and development.

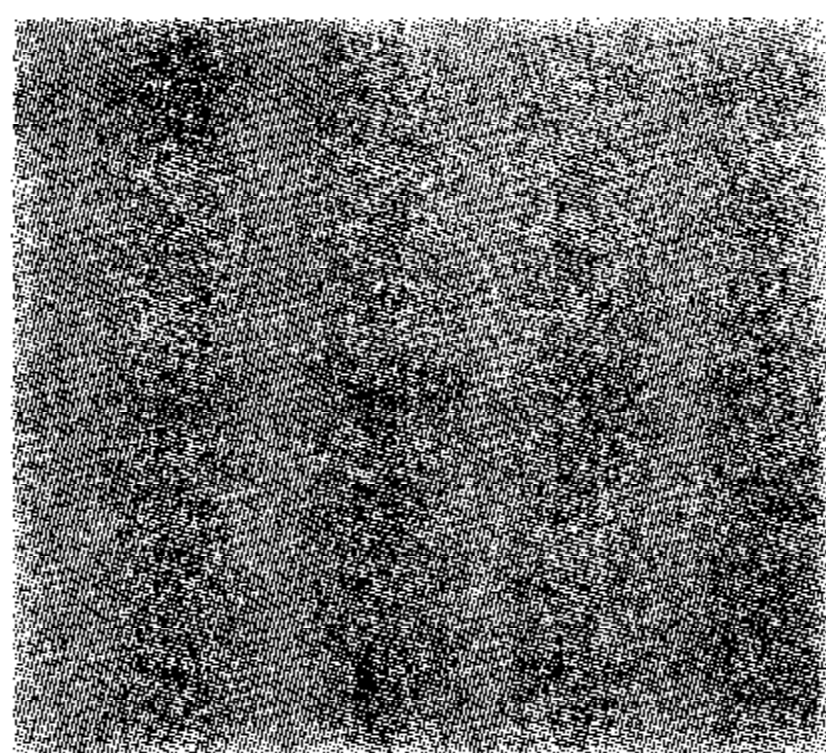
Of course, any essay is more than just a neat stack of rhetorical techniques. This book offers a wealth of ideas, styles, voices, facts, punchlines, images, and philosophies, all of which are resources for your own writing. You can greatly expand these resources by using the book's Thematic Table of Contents for additional comparative readings and the list of multiple

selections to examine the range of a single author's style. The Annotated Table of Contents is useful for the browser.

We hope that this book will be a part of a lively, informative course and a source of good reading long after graduation. We always enjoy hearing from students who use our texts. Any comments, questions, or suggestions may be sent to the English Editor; Harcourt Brace Jovanovich College Publishers; 301 Commerce Street, Suite 3700; Fort Worth, Texas 76102.

ABOUT THE TITLE OF THIS BOOK

STANLEY M. RINEHART, JR. (1897–1969), was a distinguished book publisher. In 1929, he, his brother Frederick, and editor John Farrar founded the publishing house of Farrar & Rinehart, which later became (in 1946) Rinehart & Company, and then (in 1960) Holt, Rinehart and Winston. As president of Rinehart & Company, Stanley Rinehart published such works as Norman Mailer's *The Naked and the Dead*, the "Nero Wolfe" detective novels of Rex Stout, and Rinehart Editions, a series of quality paperback editions of classic literature. The firm began its college department in 1934 and soon became a major publisher in the field, specializing in the humanities and social sciences. Today, Harcourt Brace Jovanovich College Publishers carries on this same tradition of publishing excellence through such noteworthy volumes as *The Rinehart Handbook for Writers*, *The Rinehart Guide to Grammar and Usage*, and *The Rinehart Reader*.



Contents

PART 1

Reading and Writing Essays

Chapter 1

Why Read? How Can Reading These Essays Help Me? 3

WRITERS ON READING 13

Donald Murray, *Reading as a Reader* 15

Eudora Welty, *A Sweet Devouring* 31

Richard Wright, *Discovering Books* 35

Judith Viorst, *How Books Helped Shape My Life* 43

✓ Donald Hall, *Four Kinds of Reading* 49

Lin Yutang, *The Art of Reading* 53

Robert MacNeil, *Wordstruck* 59

✓ Lance Morrow, *The Best Refuge for Insomniacs* 65

Wendell Berry, *In Defense of Literacy* 68

Chapter 2

The Writing Process 73

WRITERS ON WRITING 90

✓ Joan Didion, *Why I Write* 92

✓ Annie Dillard, *Writing and Vision* 99

Henry D. Thoreau, *On Keeping a Private Journal* 104

Peter Elbow, *Freewriting* 106

Sheridan Baker, *What Shall I Write?* 109

Jacqueline Berke, <i>The Qualities of Good Writing</i>	115
William Zinsser, <i>Style</i>	122
Donald Murray, <i>The Maker's Eye: Revising Your Own Manuscripts</i>	127

PART 2

Essays for Reading and Analysis

Chapter 3

Narration 135

- ✓ Langston Hughes, *Salvation* 139
- ✓ Richard Selzer, *The Discus Thrower* 143
- Maya Angelou, *Graduation in Stamps* 148
- Martin Gansberg, *38 Who Saw Murder Didn't Call the Police* 160
- Alice Walker, *Beauty: When the Other Dancer Is the Self* 165
- George Orwell, *Shooting an Elephant* 174

Chapter 4

Description 183

- ✓ John Steinbeck, *The Turtle* 188
- ✓ Maxine Hong Kingston, *Portraits of My Parents* 192
- N. Scott Momaday, *The Way to Rainy Mountain* 198
- E. B. White, *Once More to the Lake* 205
- Virginia Woolf, *If Shakespeare Had Had a Sister* 213
- James Baldwin, *Stranger in the Village* 226

Chapter 5

Process 239

- Carin Quinn, *The Jeaning of America* 242
- ✓ Jessica Mitford, *The American Way of Death* 245
- ✓ Garrison Keillor, *Attitude* 253
- ✗ Martin Luther King, Jr., *Nonviolent Resistance* 258
- Henry David Thoreau, *Economy* 264
- Samuel H. Scudder, *Take This Fish and Look At It* 270

Chapter 6

Definition 277

- ✓ Ellen Goodman, *It's Failure, Not Success* 282
- ✓ John Ciardi, *What Is Happiness?* 285
- Joan Didion, *On Self-Respect* 289
- Richard Rodriguez, *Hispanic-American Culture* 295
- Margaret Mead, *New Superstitions for Old* 301
- Ralph Ellison, *Discrimination* 307

Chapter 7

Illustration 317

- ✓ William F. Buckley, Jr., *Why Don't We Complain?* 321
- ✓ Brent Staples, *Black Men and Public Space* 328
- James Thurber, *University Days* 333
- Barbara Tuchman, *Mankind's Better Moments* 340
- Alice Walker, *In Search of Our Mothers' Gardens* 347
- Loren Eiseley, *The Brown Wasps* 357

Chapter 8

Comparison and Contrast 367

- ✓ Mark Twain, *Two Ways of Looking at the River* 372
- ✓ Russell Baker, *The Two Isms* 376
- Bruce Catton, *Grant and Lee: A Study in Contrasts* 380
- Barry Lopez, *My Horse* 386
- Lewis Thomas, *The Iks* 394
- Toni Morrison, *A Slow Walk of Trees* 399

Chapter 9

Division and Classification 409

- ✓ John Updike, *Three Boys* 414
- ✓ Judith Viorst, *Friends, Good Friends, and Such Good Friends* 420
- E.B. White, *Three New Yorks* 427
- William Zinsser, *College Pressures* 430
- William Golding, *Thinking as a Hobby* 439
- Gilbert Highet, *The Face in the Mirror* 447

Chapter 10

Cause and Effect 455

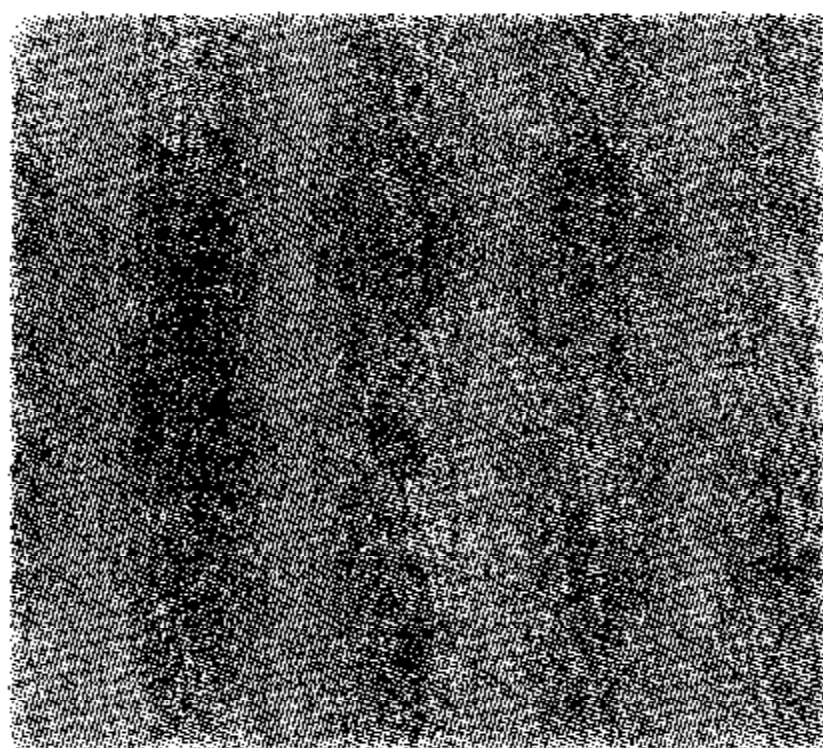
- ✓ Norman Cousins, *Pain Is Not the Ultimate Enemy* 460
- ✓ E. M. Forster, *My Wood* 466
- Barbara Tuchman, *"This Is The End of The World": The Black Death* 471
- Alice Stewart Trillin, *Of Dragons and Garden Peas* 483
- Marya Mannes, *How Do You Know It's Good?* 490
- George Orwell, *Politics and the English Language* 498

Chapter 11

Persuasion and Argument 513

- Rachel Carson, *The Obligation to Endure* 527
- ✓ Martin Luther King, Jr., *I Have a Dream* 535
- ✓ Lewis Thomas, *The Health-Care System* 541
- Richard Rodriguez, *None of This Is Fair* 545
- Gore Vidal, *Drugs* 551
- Margaret Mead, *One Vote for This Age of Anxiety* 555
- Flannery O'Connor, *Total Effect and the Eighth Grade* 561
- Judy Brady, *I Want a Wife* 566
- Thomas Jefferson, *Declaration of Independence* 570
- Elizabeth Cady Stanton, *Declaration of Sentiments and Resolutions* 576
- Virginia Woolf, *Professions for Women* 581
- Jonathan Swift, *A Modest Proposal* 588

Glossary of Rhetorical Terms 599**Index 603**



Annotated Contents

PART 1

Reading and Writing Essays

Chapter 1

Why Read? How Can Reading These Essays Help Me? 3

WRITERS ON READING 13

Donald Murray, Reading as a Reader 15

A practical approach to the craft of reading—"write to learn how to read and read to learn how to write"—is outlined by a Pulitzer Prize winning journalist and successful teacher of writing.

Eudora Welty, A Sweet Devouring 31

A respected novelist and short story writer recalls first falling in love with the printed page.

Richard Wright, Discovering Books 35

Through reading novels that he schemed to borrow, a writer discovered both point of view and a sense of himself.

Judith Viorst, How Books Helped Shape My Life 43

Influenced first by heroines who "went out and did," this popular writer found fictional models in each stage of her life that powerfully affected her intellectual and spiritual growth.

Donald Hall, Four Kinds of Reading 49

A noted poet and editor distinguishes "four kinds of reading, each with a characteristic manner and purpose."

Lin Yutang, *The Art of Reading* 53

The best reading, argues a Chinese scholar, leads us into the contemplative mood, "for our interests grow like a tree or flow like a river."

Robert MacNeil, *Wordstruck* 59

This award-winning commentator recalls how reading helped shape his imagination and led to the discovery that "words make another place, a place to escape to with your spirit alone."

Lance Morrow, *The Best Refuge for Insomniacs* 65

According to this respected essayist, books not only inspire us to recognize our possibilities in life, but they also provide comfort and help us survive our bleakest hours in difficult times.

Wendell Berry, *In Defense of Literacy* 68

"The mastery of language and the knowledge of books" is a necessity if the average American is to resist the media's premeditated language-as-weapon.

Chapter 2

The Writing Process 73

WRITERS ON WRITING 90

Joan Didion, *Why I Write* 92

For one of the most impressive observers of contemporary society, writing is a forceful way of turning the pictures in her head into important messages.

Annie Dillard, *Writing and Vision* 99

A famous naturalist draws a subtle analogy between chopping wood and the process by which writers discover their ideas, concluding with an answer to the question, "Who will teach me to write?"

Henry D. Thoreau, *On Keeping a Journal* 104

An important American thinker and writer explains the value of keeping a journal, not only to record good ideas but also to examine our thoughts, feelings, and character.

Peter Elbow, *Freewriting* 106

A proponent of "the teacherless class" describes a non-traditional way to begin writing: "Freewriting may seem crazy but actually it makes simple sense."

Sheridan Baker, *What Shall I Write?* 109

"The best subjects lie nearest at hand and nearest the heart," advises an expert on writing, who also advocates drafting essays with a clear "argumentative edge."

Jacqueline Berke, *The Qualities of Good Writing* 115

Economy, simplicity, and clarity are three of the several qualities that characterize all good writing, according to this teacher and writer who practices what she preaches in her straight-forward, clear essay.

William Zinsser, *Style* 122

A well-known expert on writing urges novice writers to listen to their own voice and resist the temptation to imitate others, "as if 'style' were something you could buy at a style store and drape onto your words in bright decorator colors."

Donald Murray, *The Maker's Eye: Revising Your Own Manuscripts* 127

A noted author and teacher who firmly believes revision is integral to the writing process offers practical advice to help writers become "their own best enemy" as they rework their drafts for clearer meaning.

PART 2

Essays for Reading and Analysis

Chapter 3

Narration 135

Langston Hughes, *Salvation* 139

An admired poet recalls how, as a boy of thirteen, he was pressured into feigning religious conversion.

Richard Selzer, *The Discus Thrower* 143

A sympathetic surgeon observes the last days of a terminally ill patient whose bitter humor reveals a man dying according to the advice of poet Dylan Thomas: "Do not go gentle into that good night."

Maya Angelou, *Graduation in Stamps* 148

A multitalented writer remembers her high school graduation ceremony with pride, despite the intrusion of a racist school official.

Martin Gansberg, *38 Who Saw Murder Didn't Call the Police* 160

This famous newspaper story, written by a New York journalist, narrates the brutal murder of Kitty Genovese, a young woman repeatedly attacked as 38 of her neighbors watched but refused to become involved.

Alice Walker, *Beauty: When the Other Dancer Is the Self* 165

Blinded in one eye by a childhood accident, this prize-winning novelist struggles to see herself "beautiful, whole, and free."

George Orwell, *Shooting an Elephant* 174

When a young Englishman serving with the Burmese police confronts a raging elephant, he discovers important insights into "the real nature of imperialism" and his own character.

Chapter 4

Description 183

John Steinbeck, *The Turtle* 188

Excerpted from the classic novel *The Grapes of Wrath*, this description of a lowly turtle illustrates Steinbeck's belief in the perseverance and dignity of life.

Maxine Hong Kingston, *Portraits of My Parents* 192

A child of Chinese immigrants searches in old photographs for the meaning of her parents' past.

N. Scott Momaday, *The Way to Rainy Mountain* 198

The landscape of Oklahoma and the legends of the Kiowa people inspire this Native-American writer to recall the richness of his culture and the love of his grandmother.

E. B. White, *Once More to the Lake* 205

Revisiting a Maine lake transports a prominent essayist to his childhood and also reveals a glimpse of the future.

Virginia Woolf, *If Shakespeare Had Had a Sister* 213

Using the hypothetical figure "Judith Shakespeare," this British novelist describes the formidable difficulties confronting the creative woman.

James Baldwin, *Stranger in the Village* 226

Experiences in a Swiss village lead a black writer to consider his status in America and to conclude "the interracial drama acted out on the American continent has not only created a new black man, it has created a new white man as well."

Chapter 5

Process 239

Carin Quinn, *The Jeaning of America* 242

Creative thinking by a nineteenth-century peddler led to the invention of blue jeans, an American symbol.

Jessica Mitford, *The American Way of Death* 245

An investigative journalist parts "the formaldehyde curtain" and vividly describes the process of embalming and "casketing" Mr. Jones.

Garrison Keillor, *Attitude* 253

"Each player is responsible for his or her own attitude, and to a considerable degree you can *create* a good attitude," declares this humorist as he outlines the proper steps one must take to develop the right character for slow-pitch baseball.

Martin Luther King, Jr., *Nonviolent Resistance* 258

Because "the old law of an eye for an eye leaves everybody blind," the leader of the Civil Rights Movement advocates nonviolent resistance.

Henry David Thoreau, *Economy* 264

In the course of describing the construction of his cabin, an American philosopher defines independence.

Samuel H. Scudder, *Take This Fish and Look at It* 270

By following the wise advice of his professor, a student of natural history learns about the value of close, repeated observations and the relationship between facts and general laws.

Chapter 6

Definition 277

Ellen Goodman, *It's Failure, Not Success* 282

The success extolled by popular self-help books lacks an ethical dimension, claims this well-known newspaper columnist.

John Ciardi, *What Is Happiness?* 285

According to this American poet, the advertised version of happiness in this country is false; true happiness, he argues, "is neither in having nor in being, but in becoming."