

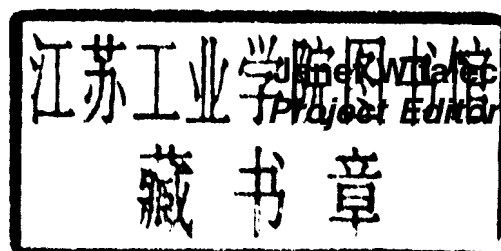
Twentieth-Century Literary Criticism

TCLC 140

Volume 140

Twentieth-Century Literary Criticism

**Criticism of the
Works of Novelists, Poets, Playwrights,
Short Story Writers, and Other Creative Writers
Who Lived between 1900 and 1999,
from the First Published Critical
Appraisals to Current Evaluations**



THOMSON
★
GALE



Twentieth-Century Literary Criticism, Vol. 140

Project Editor
Janet Witalec

Editorial
Jenny Cromie, Scott Darga, Kathy D. Darrow,
Julie Keppen, Allison Marion, Linda Pavlovski

Research
Michelle Campbell, Tracie A. Richardson

Indexing Services
Laurie Andriot

Permissions
Mari Masalin-Cooper

Imaging and Multimedia
Lezlie Light, Dan Newell, Dave Oblender, Luke
Rademacher, Denay Wilding

Composition and Electronic Capture
Kathy Sauer

Manufacturing
Stacy L. Melson

© 2004 by Gale. Gale is an imprint of
The Gale Group, Inc., a division of
Thomson Learning, Inc.

Gale and Design® and Thomson Learning™
are trademarks used herein under license.

For more information, contact
The Gale Group, Inc.
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Or you can visit our internet site at
<http://www.gale.com>

ALL RIGHTS RESERVED

No part of this work covered by the copyright
herein may be reproduced or used in any
form or by any means—graphic, electronic, or
mechanical, including photocopying,
recording, taping, Web distribution, or
information storage retrieval
systems—without the written permission of
the publisher.

This publication is a creative work fully pro-
tected by all applicable copyright laws, as well
as by misappropriation, trade secret, unfair
competition, and other applicable laws. The
authors and editors of this work have added
value to the underlying factual material
herein through one or more of the following:
unique and original selection, coordination,
expression, arrangement, and classification of
the information.

For permission to use material from the
product, submit your request via the Web at
<http://www.gale-edit.com/permissions>, or you
may download our Permissions Request form
and submit your request by fax or mail to:

Permissions Department
The Gale Group, Inc.
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Permissions Hotline:
248-699-8006 or 800-877-4253, ext. 8006
Fax 248-699-8074 or 800-762-4058

Since this page cannot legibly accommodate
all copyright notices, the acknowledgments
constitute an extension of the copyright
notice.

While every effort has been made to secure
permission to reprint material and to ensure
the reliability of the information presented in
this publication, the Gale Group neither
guarantees the accuracy of the data
contained herein nor assumes any
responsibility for errors, omissions or
discrepancies. Gale accepts no payment for
listing; and inclusion in the publication of any
organization, agency, institution, publication,
service, or individual does not imply
endorsement of the editors or publisher.
Errors brought to the attention of the
publisher and verified to the satisfaction of
the publisher will be corrected in future
editions.

LIBRARY OF CONGRESS CATALOG CARD NUMBER 76-46132

ISBN 0-7876-7039-1
ISSN 0276-8178

Printed in the United States of America
10 9 8 7 6 5 4 3 2 1

Twentieth-Century Literary Criticism

Guide to Gale Literary Criticism Series

For criticism on	Consult these Gale series
Authors now living or who died after December 31, 1999	<i>CONTEMPORARY LITERARY CRITICISM (CLC)</i>
Authors who died between 1900 and 1999	<i>TWENTIETH-CENTURY LITERARY CRITICISM (TCLC)</i>
Authors who died between 1800 and 1899	<i>NINETEENTH-CENTURY LITERATURE CRITICISM (NCLC)</i>
Authors who died between 1400 and 1799	<i>LITERATURE CRITICISM FROM 1400 TO 1800 (LC)</i> <i>SHAKESPEAREAN CRITICISM (SC)</i>
Authors who died before 1400	<i>CLASSICAL AND MEDIEVAL LITERATURE CRITICISM (CMLC)</i>
Authors of books for children and young adults	<i>CHILDREN'S LITERATURE REVIEW (CLR)</i>
Dramatists	<i>DRAMA CRITICISM (DC)</i>
Poets	<i>POETRY CRITICISM (PC)</i>
Short story writers	<i>SHORT STORY CRITICISM (SSC)</i>
Literary topics and movements	<i>HARLEM RENAISSANCE: A GALE CRITICAL COMPANION (HR)</i> <i>THE BEAT GENERATION: A GALE CRITICAL COMPANION (BG)</i>
Asian American writers of the last two hundred years	<i>ASIAN AMERICAN LITERATURE (AAL)</i>
Black writers of the past two hundred years	<i>BLACK LITERATURE CRITICISM (BLC)</i> <i>BLACK LITERATURE CRITICISM SUPPLEMENT (BLCS)</i>
Hispanic writers of the late nineteenth and twentieth centuries	<i>HISPANIC LITERATURE CRITICISM (HLC)</i> <i>HISPANIC LITERATURE CRITICISM SUPPLEMENT (HLCS)</i>
Native North American writers and orators of the eighteenth, nineteenth, and twentieth centuries	<i>NATIVE NORTH AMERICAN LITERATURE (NNAL)</i>
Major authors from the Renaissance to the present	<i>WORLD LITERATURE CRITICISM, 1500 TO THE PRESENT (WLC)</i> <i>WORLD LITERATURE CRITICISM SUPPLEMENT (WLCS)</i>

Preface

Since its inception more than fifteen years ago, *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by nearly 10,000 school, public, and college or university libraries. TCLC has covered more than 500 authors, representing 58 nationalities and over 25,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, "there is nothing comparable available." TCLC "is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own."

Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. Volumes published from 1978 through 1999 included authors who died between 1900 and 1960. The great poets, novelists, short story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey on an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of TCLC is devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

TCLC is designed as a companion series to Gale's *Contemporary Literary Criticism*, (CLC) which reprints commentary on authors who died after 1999. Because of the different time periods under consideration, there is no duplication of material between CLC and TCLC.

Organization of the Book

A TCLC entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the original date of composition.
- A **Portrait of the Author** is included when available.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

works have been translated into English, the English-language version of the title follows in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication.

- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style*, 14th ed. (Chicago: The University of Chicago Press, 1993).
- Critical essays are prefaced by brief **Annotations** explicating each piece.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

Indexes

A **Cumulative Author Index** lists all of the authors that appear in a wide variety of reference sources published by the Gale Group, including *TCLC*. A complete list of these sources is found facing the first page of the Author Index. The index also includes birth and death dates and cross references between pseudonyms and actual names.

A **Cumulative Nationality Index** lists all authors featured in *TCLC* by nationality, followed by the number of the *TCLC* volume in which their entry appears.

A **Cumulative Topic Index** lists the literary themes and topics treated in the series as well as in *Classical and Medieval Literature Criticism*, *Literature Criticism from 1400 to 1800*, *Nineteenth-Century Literature Criticism*, and the *Contemporary Literary Criticism Yearbook*, which was discontinued in 1998.

An alphabetical **Title Index** accompanies each volume of *TCLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces an annual paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

Citing *Twentieth-Century Literary Criticism*

When citing criticism reprinted in the Literary Criticism Series, students should provide complete bibliographic information so that the cited essay can be located in the original print or electronic source. Students who quote directly from reprinted criticism may use any accepted bibliographic format, such as University of Chicago Press style or Modern Language Association (MLA) style. Both the MLA and the University of Chicago formats are acceptable and recognized as being the current standards for citations. It is important, however, to choose one format for all citations; do not mix the two formats within a list of citations.

The examples below follow recommendations for preparing a bibliography set forth in *The Chicago Manual of Style*, 14th ed. (Chicago: The University of Chicago Press, 1993); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Morrison, Jago. "Narration and Unease in Ian McEwan's Later Fiction." *Critique* 42, no. 3 (spring 2001): 253-68. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 127, edited by Janet Witlec, 212-20. Detroit: Gale, 2003.

Brossard, Nicole. "Poetic Politics." In *The Politics of Poetic Form: Poetry and Public Policy*, edited by Charles Bernstein, 73-82. New York: Roof Books, 1990. Reprinted in *Twentieth-Century Literary Criticism*. Vol. 127, edited by Janet Witlec, 3-8. Detroit: Gale, 2003.

The examples below follow recommendations for preparing a works cited list set forth in the *MLA Handbook for Writers of Research Papers*, 5th ed. (New York: The Modern Language Association of America, 1999); the first example pertains to material drawn from periodicals, the second to material reprinted from books:

Morrison, Jago. "Narration and Unease in Ian McEwan's Later Fiction." *Critique* 42.3 (spring 2001): 253-68. Reprinted in *Twentieth-Century Literary Criticism*. Ed. Janet Witlec. Vol. 127. Detroit: Gale, 2003. 212-20.

Brossard, Nicole. "Poetic Politics." *The Politics of Poetic Form: Poetry and Public Policy*. Ed. Charles Bernstein. New York: Roof Books, 1990. 73-82. Reprinted in *Twentieth-Century Literary Criticism*. Ed. Janet Witlec. Vol. 127. Detroit: Gale, 2003. 3-8.

Suggestions are Welcome

Readers who wish to suggest new features, topics, or authors to appear in future volumes, or who have other suggestions or comments are cordially invited to call, write, or fax the Project Editor:

Project Editor, Literary Criticism Series
The Gale Group
27500 Drake Road
Farmington Hills, MI 48331-3535
1-800-347-4253 (GALE)
Fax: 248-699-8054

Acknowledgments

The editors wish to thank the copyright holders of the criticism included in this volume and the permissions managers of many book and magazine publishing companies for assisting us in securing reproduction rights. We are also grateful to the staffs of the Detroit Public Library, the Library of Congress, the University of Detroit Mercy Library, Wayne State University Purdy/Kresge Library Complex, and the University of Michigan Libraries for making their resources available to us. Following is a list of the copyright holders who have granted us permission to reproduce material in this volume of *TCLC*. Every effort has been made to trace copyright, but if omissions have been made, please let us know.

COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 140, WAS REPRODUCED FROM THE FOLLOWING PERIODICALS:

boundary 2, v. 11, Fall-Winter, 1982-83. Duke University Press, 1982-83. Copyright © 1982 by Duke University Press, Durham, NC. Reproduced by permission.—*Chicago Sunday Tribune: Magazine of Books*, June 24, 1951. © 1951, renewed 1979, Tribune Media Services, Inc. All rights reserved. Reproduced by permission.—*Chicago Tribune*, June 22, 1958. © 1958, renewed 1986 Tribune Media Services, Inc. All rights reserved. Reproduced by permission.—*Children's Literature Association Quarterly*, v. 11, Spring, 1986; v. 11, Fall, 1986; v. 13, Fall, 1988. Reproduced by permission.—*Commonweal*, v. 112, March 22, 1985. Copyright © 1985 Commonweal Publishing Co., Inc. Reproduced by permission of Commonweal Foundation.—*Library Journal*, v. 90, October 15, 1965; v. 91, February 15, 1966. Copyright © 1965, 1966 by Reed Elsevier, USA. Reprinted by permission of the publisher and the authors.—*London Magazine*, v. 24, June 1984. © London Magazine, 1984. Reproduced by permission.—*Midwest Quarterly*, v. 16, July 1976. Copyright © 1976 by *The Midwest Quarterly*, Pittsburgh State University. Reproduced by permission.—*Mythlore*, v. 18, Autumn 1991 for "Tolkien and Campbell Compared," Chris Seeman; v. 18, Autumn 1991 for "Bashing Joseph Campbell: Is He Now the Hero of a Thousand Spaces?" by Coralee Grebe. Reproduced by permission of the respective authors.—*Publishers Weekly*, v. 228, August 23, 1985. Copyright © 1985 by Xerox Corporation. Reproduced from *Publishers Weekly*, published by R. R. Bowker Company, a Xerox company, by permission.—*Research in African Literature*, v. 22, Winter, 1991. Reproduced by permission.—*Saturday Review of Literature*, v. 26, March 27, 1943. © 1943, renewed 1970, *Saturday Review* magazine. Reproduced by permission of Saturday Review Publications, Ltd.—*Soundings*, v. 79, Fall-Winter, 1996. Reproduced by permission.—*Southern Humanities Review*, v. 25, Summer, 1991. Copyright 1991 by Auburn University. Reproduced by permission.—*The Southern Review*, v. 26, Spring, 1990 by Robert A. Segal. Copyright, 1990, Reproduced by permission of the author.—*Texas Quarterly*, v. 16, Spring, 1974. © 1974 by The University of Texas at Austin. Reproduced by permission.—*Western American Literature*, v. 1, Winter, 1967. Copyright 1967, by the Western American Literature Association. Reproduced by permission.—*World Literature Written in English*, v. 20, Spring, 1981. © Copyright 1981 WLWE-World Literature Written in English. Reproduced by permission of the publisher.

COPYRIGHTED MATERIAL IN *TCLC*, VOLUME 140, WAS REPRODUCED FROM THE FOLLOWING BOOKS:

Attebery, Louie W. From *A Literary History of the American West*. Texas Christian University Press, 1987. Copyright © 1987 by the Western Literature Association. All rights reserved. Reproduced by permission.—Barry, Wendy E. From *The Annotated 'Anne of Green Gables,' by L. M. Montgomery*. Edited by Wendy E. Barry, Margaret Anne Doody, and Mary E. Doody Jones. Oxford University Press, 1997. Copyright © 1997 by Oxford University Press, Inc. Reproduced by permission of Oxford University Press, Inc.—Booker, M. Keith. From *The African Novel in English: An Introduction*. Heinemann, 1998. Copyright © 1998 by M. Keith Booker. All rights reserved. Reproduced by permission.—Campbell, Joseph, and Michael Toms. From *An Open Life*. Edited by John M. Maher and Dennie Briggs. Harper & Row, 1989. Copyright © 1989 by the New Dimensions Foundation. All rights reserved. Reproduced by permission of HarperCollins Publishers Inc.—Chandramohan, Balasubramanyam. From *A Study in Trans-Ethnicity in Modern South Africa: The Writings of Alex La Guma 1925-1985*. The Edwin Mellen Press, 1992. Copyright © 1992 by The Edwin Mellen Press. All rights reserved. Reproduced by permission.—Coetzee, J. M. From *Doubling the Point: Essays and Interviews*. Edited by David Attwell. Harvard University Press, 1992. Copyright © 1992 by the President and Fellows of Harvard College. Reproduced by permission. All rights reserved. — Chandramohan, Balasubramanyam. From *A Study in Trans-Ethnicity in Modern South Africa: The Writings of Alex La Guma 1925-1985*. The Edwin Mellen Press, 1992. Copyright © 1992 by The Edwin Mellen Press. All rights reserved. Reproduced by permission.—Davey, Frank. From *L. M. Montgomery and Canadian*

Culture. Edited by Irene Gammel and Elizabeth Epperly. University of Toronto Press, 1999. Copyright © 1999 by University of Toronto Press, Inc. All rights reserved. Reproduced by permission.—Davis, Joseph K. From *Uses of Comparative Mythology: Essays on the Work of Joseph Campbell*. Edited by Kenneth L. Golden. Garland Publishing, Inc., 1992. Copyright © 1992 by Kenneth L. Golden. All rights reserved. Reproduced by permission.—Drain, Susan. From *Such a Simple Little Tale: Critical Responses to L. M. Montgomery's 'Anne of Green Gables.'* Edited by Mavis Reimer. The Children's Literature Association and the Scarecrow Press, 1992. Copyright © 1992 by Mavis Reimer. All rights reserved. Reproduced by permission of author.—Ellwood, Robert. From *The Politics of Myth: A Study of C. G. Jung, Mircea Eliade, and Joseph Campbell*. State University of New York Press, 1999. Copyright © 1999 by State University of New York. All rights reserved. Reproduced by permission.—Foster, Shirley, and Judy Simons. From *What Katy Read: Feminist Re-Readings of 'Classic' Stories for Girls*. Macmillan, 1995, University of Iowa Press 1995. Copyright © 1995 by Shirley Foster and Judy Simons. All rights reserved. Reproduced by permission Palgrave Macmillan and University of Iowa Press.—Frost, William P. From *Following Joseph Campbell's Lead in the Search for Jesus' Father: Texts and Studies in Religion*. The Edwin Mellen Press, 1991. Copyright © 1991 by The Edwin Mellen Press. All rights reserved. Reproduced by permission.—Golden, Kenneth L., editor. From *Uses of Comparative Mythology: Essays on the Work of Joseph Campbell*. Garland Publishing, Inc., 1992. Copyright © 1992 by Kenneth L. Golden. All rights reserved. Reproduced by permission.—Hyles, Vernon R. From *Uses of Comparative Mythology: Essays on the Work of Joseph Campbell*. Edited by Kenneth L. Golden. Garland Publishing, Inc., 1992. Copyright © 1992 by Kenneth L. Golden. All rights reserved. Reproduced by permission of publisher and author.—Jones, Mary E. Doody. From *The Annotated 'Anne of Green Gables,' by L. M. Montgomery*. Edited by Wendy E. Barry, Margaret Anne Doody, and Mary E. Doody Jones. Oxford University Press, 1997. Copyright © 1997 by Oxford University Press, Inc. Reproduced by permission of Oxford University Press, Inc.—King, Karen L. From *Paths to the Power of Myth: Joseph Campbell and the Study of Religion*. Edited by Daniel C. Noel. The Crossroad Publishing Company, 1990. Copyright © 1990 by Daniel C. Noel. All rights reserved. Reproduced by permission.—Larsen, Stephen, and Robin Larsen. From *A Fire in the Mind: The Life of Joseph Campbell*. Doubleday, 1991. Copyright © 1991 by Stephen and Robin Larsen. All rights reserved. Reproduced by permission.—Manganaro, Marc. From *Myth, Rhetoric, and the Voice of Authority: A Critique of Frazer, Eliot, Frye, and Campbell*. Yale University Press, 1992. Copyright © 1992 by Yale University. All rights reserved. Reproduced by permission.—Meldrum, Barbara. From *Northwest Perspectives: Essays on the Culture of the Pacific Northwest*. Edited by Edwin R. Bingham and Glen A. Love. University of Washington Press, 1979. Reproduced by permission.—Rubio, Mary. From *Such a Simple Little Tale: Critical Responses to L. M. Montgomery's 'Anne of Green Gables.'* Edited by Mavis Reimer. The Children's Literature Association and the Scarecrow Press, 1992. Copyright © 1992 by Mavis Reimer. All rights reserved. Reproduced by permission of the author.—Santelmann, Patricia Kelly. From *Harvesting Thistles: The Textual Garden of L. M. Montgomery; Essays on Her Novels and Journals*. Edited by Mary Henley Rubio. Canadian Children's Press, 1994. Copyright © 1994 by Mary Rubio. All rights reserved. Reproduced by permission author.—Segal, Robert A. From *Joseph Campbell: An Introduction*. Garland Publishing, Inc., 1987. Copyright © 1987 by Robert A. Segal. All rights reserved. Reproduced by permission from the publisher and the author.—Underwood, Richard A. From *Paths to the Power of Myth: Joseph Campbell and the Study of Religion*. Edited by Daniel C. Noel. The Crossroad Publishing Company, 1990. Copyright © 1990 by Daniel C. Noel. All rights reserved. Reproduced by permission.—Wiggins, Genevieve. From *L. M. Montgomery*. Twayne Publishers, 1992. Copyright © 1992 by Twayne Publishers. All rights reserved. Reproduced by permission.

PHOTOGRAPHS AND ILLUSTRATIONS APPEARING IN *TCLC*, VOLUME 140, WERE RECEIVED FROM THE FOLLOWING SOURCES:

Campbell, Joseph, photograph. © Bettmann/Corbis. Reproduced by permission.—Fisher, Vardis, photograph. The Library of Congress.—La Guma, Alex, photograph. Courtesy of Eli Weinberg, UWC Robben Island Mayibuye Archive. Reproduced by permission.—Lee, Jody, illustrator. An illustration from *Anne of Green Gables*, by L. M. Montgomery. Grosset & Dunlap, 1983. Illustrations copyright © 1983 by Jody Lee. All rights reserved. Reproduced by permission of Jody Lee.—Montgomery, L. M., photograph. Public Archives of Canada.

Literary Criticism Series Advisory Board

The members of the Gale Group Literary Criticism Series Advisory Board—reference librarians and subject specialists from public, academic, and school library systems—represent a cross-section of our customer base and offer a variety of informed perspectives on both the presentation and content of our literature criticism products. Advisory board members assess and define such quality issues as the relevance, currency, and usefulness of the author coverage, critical content, and literary topics included in our series; evaluate the layout, presentation, and general quality of our printed volumes; provide feedback on the criteria used for selecting authors and topics covered in our series; provide suggestions for potential enhancements to our series; identify any gaps in our coverage of authors or literary topics, recommending authors or topics for inclusion; analyze the appropriateness of our content and presentation for various user audiences, such as high school students, undergraduates, graduate students, librarians, and educators; and offer feedback on any proposed changes/enhancements to our series. We wish to thank the following advisors for their advice throughout the year.

Dr. Toby Burrows

Principal Librarian
The Scholars' Centre
University of Western Australia Library

David M. Durant

Reference Librarian, Joyner Library
East Carolina University

Steven R. Harris

English Literature Librarian
University of Tennessee

Mary Jane Marden

Literature and General Reference Librarian
St. Petersburg Jr. College

Mark Schumacher

Jackson Library
University of North Carolina at Greensboro

Gwen Scott-Miller

Fiction Department Manager
Seattle Public Library

Contents

Preface vii

Acknowledgments xi

Literary Criticism Series Advisory Board xiii

Joseph Campbell 1904-1987	1
<i>American nonfiction writer, essayist, critic, and editor</i>	
Vardis Fisher 1895-1968	144
<i>American novelist, poet, historian, essayist, short story writer, and nonfiction writer</i>	
Alex La Guma 1925-1985	194
<i>South African novelist, short story writer, and journalist</i>	
L. M. Montgomery 1874-1942	276
<i>Canadian novelist, poet, short story writer, and autobiographer; entry devoted to Anne of Green Gables (1908)</i>	

Literary Criticism Series Cumulative Author Index 349

Literary Criticism Series Cumulative Topic Index 445

TCLC Cumulative Nationality Index 455

TCLC-140 Title Index 461

Joseph Campbell

1904-1987

American nonfiction writer, essayist, critic, and editor.

The following entry presents an overview of Campbell's career through 1999. For further information on his life and works, see *CLC*, Volume 69.

INTRODUCTION

Recognized as a leading modern authority on mythology and folklore, Campbell is best known for writing *The Hero with a Thousand Faces* (1949), a comparative study of hero myths from numerous cultures. Often noted for their extensive reproductions of primitive art and breadth of scholarship, Campbell's works have been credited with popularizing the study of myth.

BIOGRAPHICAL INFORMATION

Campbell was born on March 26, 1904, in New York City. Campbell developed an interest in Native American mythology and history after seeing Buffalo Bill's Wild West Show at Madison Square Garden as a child. He attended Dartmouth College from 1921 to 1922 before transferring to Columbia University, where he earned a bachelor's degree in 1925 and a master's in medieval literature in 1927. During the next two years Campbell studied French and German medieval literature in Paris and Munich while working towards a doctorate, an endeavor that he abandoned after being informed that mythology was an unsuitable topic for his thesis. Campbell returned to the United States in the early 1930s and, unemployed, spent most of his time reading at a cabin in Woodstock, New York. In 1934, Campbell joined the faculty of Sarah Lawrence College in New York, where he taught comparative mythology and literature until his retirement in 1972. He died on October 30, 1987.

MAJOR WORKS

In 1944, Campbell collaborated with Henry Morton Robinson on *A Skeleton Key to "Finnegans Wake,"* which explicates the structure, themes, and difficult passages of James Joyce's last novel. In Campbell's first major work, *The Hero with a Thousand Faces*, he argues that most heroes undergo a similar series of ad-



ventures: separation from the everyday world, initiation into a mystery or greater state of awareness through trials and ordeals, and a triumphant return in which the gifts of this experience are bestowed upon humanity. Using extensive quotations from epic literature and folktales from around the world, Campbell demonstrates numerous parallels between the aspirations and experiences of folk heroes from various cultures. His next major work, *The Masks of God* (1959-68), is a four-volume survey of mythological traditions. In the first volume, *Primitive Mythology*, he discusses the origins of mythology in prehistoric agricultural and hunting societies from archeological and psychological perspectives. *Oriental Mythology* charts the development of Eastern mythology in the religions of Egypt, India, China, and Japan, while *Occidental Mythology* focuses on classical Greco-Roman mythology, Zoroastrianism, Judaism, Christianity, and Islam. The last volume, *Creative Mythology*, examines the use of mythology in Western art and literature from the twelfth century to the present. Campbell's other books include *The Flight*

of *the Wild Gander* (1969), a collection of essays focusing on the biological origins of myth; *Myths to Live By* (1972), which is based on lectures Campbell delivered between 1958 and 1971; and *The Mythic Image* (1974), a lavishly illustrated volume examining artistic representations of myth.

CRITICAL RECEPTION

The Hero with a Thousand Faces is regarded as one of Campbell's most popular works. Although his comparative approach has been attacked for neglecting important distinctions between cultures, the study has been recognized as an important and influential analysis of myth because of its insightful explication of common elements in hero myths. Campbell attained widespread posthumous popularity for his interviews with Bill Moyers, which were aired as the PBS television series "Joseph Campbell and the Power of Myth" in 1988. The series explored the relevance of myth to modern life and served as the basis for the best-seller *The Power of Myth* (1988). In 1989, Brendan Gill launched a controversial attack charging that Campbell, in contrast to his public persona, harbored racist and anti-Semitic views. Gill's claims have been supported by some who knew and worked with Campbell, and commentators continue to debate the validity of his scholarly methods, occasionally finding factual discrepancies and poorly supported arguments in his works. Nevertheless, Campbell's reputation as an eminent teacher and authority on myth remains largely unaffected.

PRINCIPAL WORKS

- A Skeleton Key to "Finnegans Wake"* [with Henry Morton Robinson] (nonfiction) 1944
The Hero with a Thousand Faces (nonfiction) 1949
 **The Masks of God*. 4 vols. (nonfiction) 1959-68
The Flight of the Wild Gander: Explorations in the Mythological Dimension (nonfiction) 1969
Myths to Live By (lectures) 1972
The Mythic Image (nonfiction) 1974
 †*The Historical Atlas of World Mythology*. 2 vols. (nonfiction) 1983-88
The Inner Reaches of Outer Space: Metaphor as Myth and as Religion (nonfiction) 1986
The Power of Myth [with Bill Moyers] (interviews) 1988
An Open Life [with Michael Toms] (interviews) 1989
The Hero's Journey: The World of Joseph Campbell: Joseph Campbell on His Life and Work [with Phil Cousineau and Stuart L. Brown] (nonfiction) 1990
Transformations of Myth through Time (lectures) 1990

*This series encompasses the following volumes: *Primitive Mythology*, *Oriental Mythology*, *Occidental Mythology*, and *Creative Mythology*.

†This series includes the following volumes: *The Way of the Animal Powers* and *The Way of the Seeded Earth*.

CRITICISM

Jamake Highwater (essay date 22 March 1985)

SOURCE: Highwater, Jamake. "The Myth is the Medium." *Commonweal* 112 (22 March 1985): 183, 187-88.

[In the following excerpt, Highwater provides a laudatory assessment of *The Way of the Animal Powers*, calling the volume a "masterful presentation" of aboriginal folklore and mythology.]

Speaking of his painting, the American artist Arthur Dove said: "We cannot express the light in nature because we have not the sun. We can only express the light we have in ourselves." It is not by accident that we have invented imagery that overcomes the limitations of language. Common to all of us is the manipulation of truth we call "poetic license."

Our lives are filled with every conceivable ploy to escape or penetrate the "ordinary." Even those of us who are most mundane despise our condition, and when we recount the simplest story it inevitably becomes something else: a "tall tale," or a "fish story." These terms are efforts to describe the remarkable interaction of imagination and something even more quixotic than imagination: that which many of us innocently call *the truth*. Clearly, tall tales are not true, and yet, even for naive realists (fundamentalist or scientific) those who fervently believe in something as obsolescent and undependable as "the truth," such tales are not counterfeit.

The universal inclination to evoke a reality that is truer than the one before us—even the everyday creation of tall tales—is simply the most commonplace aspect of a profound disposition of the human psyche: the making of myths. Joseph Campbell tells us that "it is a curious characteristic of our unformed species that we live and model our lives through acts of make-believe." We are myth makers. We are legenders. Of all the animals we alone are capable of dreaming ourselves into existence.

Campbell's *The Way of the Animal Powers* is a masterful presentation of the imaginal miracle that lies behind the term "shamanism"—an excellent and insightful description of those animistic, hunting cultures that

have survived into our own century and which may reflect dimly upon our Paleolithic ancestors: the Bushmen, Pygmies, Andamanese, Tasaday, Australian Aborigines, Native Americans, and many others. *The Way of the Animal Powers* is about dreams and myths and the countless, ingenious ways in which we ritualize the ineffable cosmos as social as well as personal experiences. This concern for personal myths and their dynamic interface with the myths of the community is especially important in our time when society is no longer supported by a truly pervasive and significant system of beliefs. It is a time when the creative impulse has been internalized and has few resources in the external world. It attests to the fact that even our mythologies must be dynamic if they and, through them, we are to survive. The power of the dream is still in the capacity for dreaming.

Campbell tells us that the first function of a mythology is to waken and maintain in the individual a sense of wonder and participation in the mystery of this finally inscrutable universe. "Mythologies differ as the horizons, landscapes, sciences and technologies of their civilizations differ." The essential function of mythologies is the instruction of the group and the individual in "the passages of human life, from the stage of dependency in childhood to the responsibilities of maturity, and on to old age and the ultimate passage of the dark gate."

The process by which this complex network of myth and ritual makes itself visible and effective is metaphorical, poetic, imaginal. At its simplest it is the telling of tall tales, at its most profound, the creation of masterworks of art.

Campbell is himself a legender who speaks to us through an exceptional amalgam of scholarship and imagination. The sweep and scope of his new book is truly astonishing. We follow him through time and geography, examining the traces of early mankind: the first human burials, the artifacts of a worldwide cult of animal powers, details imprinted in temple-caves, upon rock face, and on fragments of bone and shell.

We may not wish to follow Campbell step by step. We may decline his assumption that we can know our ancestry through the examination of twentieth-century aboriginal peoples. And we may not be inclined to accept the Jungian insistence upon the "spiritual unity" of human beings. But these are small matters, indeed, in comparison to the epic intellect and imagination which functions at the heart of Joseph Campbell's brilliant new book. It is surely the culmination of his life's work, and we can only look forward with great anticipation to the remaining volumes in the series.

The Way of the Animal Powers requires a special note of praise in regard to its achievements in the field of bookmaking. Campbell's text is handsomely integrated

with a lavish series of color plates, full-color maps, drawings, black and white photographs, and charts. The physical book itself is certainly one of the finest examples of exquisite bookmaking which not only complements the text but, in a valid sense, extends its imaginal and scholarly reach in a manner that is possible only with the most ingenious artistic efforts.

Chris Goodrich (essay date 23 August 1985)

SOURCE: Goodrich, Chris. "PW Interviews: Joseph Campbell." *Publishers Weekly* 228 (23 August 1985): 74-5.

[In the following essay, Goodrich offers an overview of Campbell's life and work.]

Joseph Campbell starts talking about myth even before we exit the elevator en route to his room at the Clift Hotel in San Francisco. He has just returned from the coastal town of Mendocino, three hours to the north, where he participated in an annual retreat organized by the poet Robert Bly. Campbell is brimming with enthusiasm—he walks right by his suite on the first attempt, too busy describing his recent experience to remember which corridor is which. "You know that white Masonic hall in town? With that freemason symbol, the Time and the Virgin statues on the top? The town is wonderful, and that building—marvelous!"

"Marvelous" is a word one hears frequently while listening to Campbell, this year's recipient of the National Art Club's Medal of Honor and considered by many to be the world's foremost authority on mythology. So many things seem to excite Campbell and influence his writing—art, literature, history, archaeology, linguistics, psychology, philosophy—that it's hard to keep up with him. At 81, but looking at least 15 years younger, Campbell can't stop celebrating new experiences and, yes, marveling at how they so frequently seem to have a mythic dimension. Even the necktie reflects the man and his beliefs; the pattern is undeniably Celtic, interlocking circles and snaking, connecting lines.

"Robert Bly put on such a show in this wonderful redwood forest," Campbell says. "These devotees sang choral music in four parts—I was enchanted—and as a farewell, a magician did a whole lot of tricks while reciting a poem of Goethe's. They asked me up to help. The magician puts a thing in my hand, I open it up and there are two things, I open it up again and there are three! It was marvelous! The magic of things happening that shouldn't happen—I had a ball. The mysticism—that's basic, that's what primitive people are hearing, that's what one wants to hear. That's what you *do* hear if you'll open your ears, in the woods."

Primitive cultures are very much on Campbell's mind as he begins to talk about the second volume in his ambitious—and celebrated—*Historical Atlas of World Mythology*, the lavishly illustrated art-and-scholarship series being published by Alfred van der Marck Editions and distributed by Harper & Row. Originally conceived as a four-book set, to be published between 1983 and 1986, the atlas has evolved into six volumes to be released over perhaps 10 years. Van der Marck published the series' first book, *The Way of the Animal Powers*, in 1983, and the second volume, *The Way of the Seeded Earth*, is nearing completion. Volumes three and four will deal with the early high civilizations up to 500 B.C., and the last two will take myth into the present.

"In *The Way of the Animal Powers*," Campbell says, "people are killing animals all the time; that's where the base of the culture rests. This second book is about women's magic—birth and nourishment. The myth shifts from the male-oriented to the gestation-oriented, and the image is of the plant world—out of death and rot comes life. The basic myth is of an earthly paradise, like the Garden of Eden, when there is no distinction between male and female, between men and animals, and no movement in time. Then a killing takes place, the bodies are planted, and out of that come the food plants. So begetting and death come together. You see in some ritual sacrifices the repetition of that original mythological act, you go back to the beginning and get a renewal of energy. And it's the same thing, really, in the Roman Catholic sacrifice of the mass."

These ideas about the development of myth are not new discoveries by Campbell, who has been fascinated by mythology ever since he saw Buffalo Bill's Indian show in Madison Square Garden as a child. He studied literature and languages as a graduate student at Columbia, but two years on scholarship in Europe showed him that America had a very limited point of view. He returned to the U.S. in 1929 (with a smuggled copy of *Ulysses* in hand) two weeks before the Wall Street crash. With no money and no job, he dropped out of Columbia and society and spent five years in Woodstock, N.Y., "reading, reading, reading, reading. I began to see that Joyce, and Mann, and Spengler, and Jung are all talking about the same thing, and then I traced those sources back. Those years were terrific. I was out in the woods—thrown out, you might say, by the collapse of society—and I found my own path."

Campbell, who now lives in Hawaii, suggested similarly independent routes to his students at Sarah Lawrence College after landing a teaching position at the experimental school in the 1930s. And the wording of his advice, as might be expected, is memorable: "Follow your bliss, I told them. Go with the thing that really talks to you." Campbell taught literature there for 38 years, always with an emphasis on mythology. "Tho-

mas Mann and James Joyce helped me build my life and see the relevance of mythology to everyday life," he says. And his interest in Joyce led to his first book: he coauthored *A Skeleton Key to Finnegans Wake*, published in 1944. Five years later came the book for which Campbell is best known, *The Hero with a Thousand Faces*.

Campbell has written or edited more than a dozen books on myth, including the four-volume Masks of God series, and has ideas, he says, for more than a dozen more. One of them is already written, a "talk book" that Van der Marck will publish this fall. Titled *The Inner Reaches of Outer Space: Metaphor as Myth and as Religion*, it delves into the nature of mythic values. Metaphors either connote or denote, Campbell says, and mankind has, unfortunately, lost much of its ability to read metaphors properly—for their connotations.

"What myths are dealing with are the powers of the psyche that are in you," he says. "If you read myth in terms of denotation rather than connotation, you get stuck with the image and lose the message. It's a little like going to a restaurant and eating the menu instead of the food." Campbell paraphrases a statement by his late friend Heinrich Zimmer: "The best things cannot be told, and the second best are misunderstood"—because the second best are metaphors for the best, and are read—actually, misread—literally.

The loss of the connotative reading, he says, "occurs with the Bible, though I'm not hitting that point too hard. This accent on historicity is quite specific to Judaism and its descendants, Christianity and Islam, taking these things so literally." Reading myths for connotation allows for symbolism, Campbell says—his arms flying and hands crashing to make his point—which has a personal relevance for the individual listener and reader. Reading for connotation remains alive primarily in the gnostic traditions of Judaism and Christianity, he says, "with the god being inside instead of out there—and that's blasphemy in the mainstream of these religions. The notion that God is a fact . . . he *can't* be a fact, he's a metaphor!"

Without the metaphorical dimension to myth, Campbell says, "you lose the radiance. The clergy today, instead of talking about the radiance of the symbols, are telling you whether to vote for atom bombs. And the artists are doing the same thing—the whole mythic dimension is wiped out, it's short-circuited into ethics." And ethics, he says, "is exactly what cuts you short"—making rules for other people to follow, rather than letting them find their own paths. "It's a very different thing in Buddhism, where the third temptation of the Buddha was social duty. With Buddhism, the consciousness is in everyone: the Buddha becomes an example because he realized his consciousness."

Campbell believes that myth, properly handled within societies, "is not to control nature, but to put society in accord with nature." He points to the civil war in Beirut: "'The three great religions of the world,' Judaism, Christianity and Islam, and they can't even live in the same town. And they're the same religion, just in three different inflections, and they can't even read their own metaphors! One group calls God Yahweh, another God the Father, another Allah, and so we go to war! I think the world's insane—at least the people who are running the world."

The problem today, Campbell argues, is that most of our myths are out of date. "Myths do not export very well, either through time or through space," he says. "They grow up in a certain environment, and now these circles have collided and fallen apart. A myth has to work the way a picture works: either you say, 'Aha!' or somebody has to explain it to you. And if it has to be explained to you, it's not working." What the world needs, he says, is "a modern, planetary myth, not one of this group or that group." In Joyce, Campbell says, "You've got the modern mythographer; he's affirmative of man even where he stinks—and he does, by God."

The modern myth, Campbell says, "has to do with machines, air shots, the size of the universe, it's got to deal with what we're living with." That's one reason Campbell found himself enamoured of George Lucas's *Star Wars*, which Lucas says was inspired by Campbell's *The Hero with a Thousand Faces*. "Star Wars deals with the essential problem," Campbell says: "Is the machine going to control humanity, or is the machine going to serve humanity? Darth Vader is a man taken over by a machine, he becomes a machine, and the state itself is a machine. There is no humanity in the state. What runs the world is economics and politics, and they have nothing to do with the spiritual life. So we are left with this void. It's the job of the artist to create these new myths. Myths come from the artists."

And that is one reason Campbell became so enthusiastic about doing a well-illustrated book on myth. "Myth is expression, not just reading," he says. But there are logistical problems. "The reader has to see the picture and say, 'Aha!'," so the reference has got to be right there, the picture and text need to be on the same page. I just can't tell you what agony it is getting the illustrations into the book, though I love working with them." *Animal Powers* went through four designers, Campbell says, and he is not looking forward to the design process with *Seeded Earth*—which was actually ready four years ago when the designer died unexpectedly. Campbell subsequently had to rework the book, he says, because "You leave this stuff around and it blooms, like those Japanese knots of paper you drop in tea that open up into flowers."

Campbell's many projects may seem ambitious for an octogenarian, but he is not daunted in the least. He recently bought a computer to write on, even though he has never learned to type, and is frequently jetting hither and yon to give lectures and seminars, or perhaps to accompany his wife of 47 years, choreographer Jean Erdman, on one of her professional trips. "When you're my age," Campbell says, "death is no problem. . . . It's the experience of death that I regard as the beginning of mythic thinking—the actual seeing of someone dead who was alive and talking to you yesterday—dead, cold, beginning to rot. Where did the life go? That's the beginning of myth."

For his own self, Campbell volunteers, "I feel a little like Woody Allen when he said, 'I'm not afraid to die—I just don't want to be there when it happens.' But that's not the death problem, that's the *dying* problem. The mystical problem is what you identify yourself with—your consciousness, or your body, which is a vehicle of consciousness. There comes a time, and I think it comes naturally in people as they reach later ages, of shifting the identification from the vehicle to the consciousness. You begin to see the body as a frail vehicle, you think of all it's missing. Once you've got that idea, you can drop off the vehicle; the consciousness isn't worried." And neither is Campbell himself, who seems prepared to go on forever.

Jon C. Stott (essay date fall 1986)

SOURCE: Stott, Jon C. "Joseph Campbell on the Second Mesa: Structure and Meaning in *Arrow to the Sun*." *Children's Literature Association Quarterly* 11, no. 3 (fall 1986): 132-34.

[In the following essay, Stott determines the influence of *The Hero with a Thousand Faces* on Gerald McDermott's *Arrow to the Sun*.]

Although it may be linked to a tale type widely distributed in North America, every native tale has its own integrity. As a product of the culture in which it is told, it is part of that culture's holistic view of reality; and that view of reality is rooted in the geographical location of the specific people. As Vine Deloria, Jr. has suggested in *God is Red*, his study of native religions, the beliefs of native peoples were closely tied to the places in which they lived: "Holy Places were well-known in what have been classified as primitive religions. The vast majority of Indian tribal religions have a centre at a particular place, be it river, mountain, plateau, valley, or other natural feature" (81). This is particularly true of the Pueblo peoples; their religious beliefs and the myths that embody them relate closely to the specific features of the Southwest in which they have lived for centuries.