

THE OXFORD ENCYCLOPEDIA OF
AMERICAN
LITERATURE

牛津美国文学百科全书

Jay Parini

Editor in Chief

Volume
1

ACADEMIC

THE ESSAY IN AMERICA

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ACADEMIC NOVELS—THE ESSAY IN AMERICA



OXFORD
UNIVERSITY PRESS

2004

OXFORD

UNIVERSITY PRESS

Oxford New York

Auckland Bangkok Buenos Aires Cape Town Chennai
Dar es Salaam Delhi Hong Kong Istanbul Karachi Kolkata
Kuala Lumpur Madrid Melbourne Mexico City Mumbai Nairobi
São Paulo Shanghai Taipei Tokyo Toronto

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Published by Oxford University Press, Inc.

198 Madison Avenue, New York, New York 10016

<http://www.oup.com>

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Library of Congress Cataloging-in-Publication Data

The Oxford Encyclopedia of American Literature / Jay Parini, editor-in-chief.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-19-515653-9 (set: alk. paper)

ISBN 0-19-516724-4 (v. 1: alk. paper)

ISBN 0-19-516725-2 (v. 2: alk. paper)

ISBN 0-19-516726-0 (v. 3: alk. paper)

ISBN 0-19-516727-9 (v. 4: alk. paper)

1. American literature—Encyclopedias. I. Parini, Jay.

PS21 .E537 2003

810'.3—dc21

2002156325

Printing number: 9 8 7 6 5 4

Permission credits are on p. 517 of vol. 4, which constitutes
a continuation of the copyright page.

图书在版编目(CIP)数据

牛津美国文学百科全书. 第1卷 / (美) 帕里尼 (Parini, J.) 主编.

—上海: 上海外语教育出版社, 2010

ISBN 978-7-5446-1970-7

I. ①牛… II. ①帕… III. ①文学—百科全书—美国—英文

IV. ①I712-61

中国版本图书馆CIP数据核字(2010)第152236号

“The Oxford Encyclopedia of American Literature” was originally published in 2004. This reprint is published by arrangement with Oxford University Press for sale/distribution in Chinese mainland (excluding Taiwan, Hong Kong and Macau) only and not for export therefrom.

本书由牛津大学出版社授权上海外语教育出版社出版。

仅供在中华人民共和国境内销售, 不包括香港、澳门特别行政区及中国台湾。不得出口。

图字: 09-2009-261

项目总负责: 庄智象

责任编辑: 孙 玉 孙 静 许进兴 张亚东 梁晓莉

出版发行: **上海外语教育出版社**

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 孙 静

印 刷: 上海当纳利印刷有限公司

开 本: 889×1194 1/16 印张 34.5 字数 1215 千字

版 次: 2011年1月第1版 2011年1月第1次印刷

印 数: 2 000 册

书 号: ISBN 978-7-5446-1970-7 / I · 0156

定 价: 1800.00 元 (全套 4 卷)

本版图书如有印装质量问题, 可向本社调换

《 牛 津 美 国 文 学 百 科 全 书 》

出 版 专 家 委 员 会 名 单

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出版说明

进入21世纪以来,上海外语教育出版社相继引进出版了《MIT认知科学百科全书》、《不列颠简明百科全书》(英文版)、《语言与语言学百科全书》(第2版),以及《牛津英国文学百科全书》等大型系列百科工具书,获得了良好的社会反响,极大地推动了学术经典在我国的传播与推广,促进了我国外语学术研究的发展与繁荣。

美国文学发展至今,硕果累累,独树一帜,在世界文学之林中享有独特的地位。一方面,美国文学充分表述了其历史地理、政治经济、社会生活等国民特征,也充分凸显了其价值观念、思维方式、风土人情等文化因素,是世界人民了解美利坚民族最鲜活、直观、形象、生动的教材,内涵广博而丰富;另一方面,从近100多年的发展来看,美国文学见证了美国逐步崛起,成为世界唯一超级大国的历程,这一时期,美国文学发展迅速,后来居上,在一定程度上成为引领世界文学走向的文化力量。近年来,随着中美之间经济、文化交流增多,以及我国高等教育快速发展,越来越多的人对美国文学产生兴趣,十分关注其最新动态和发展趋势。为此,上海外语教育出版社引进出版了牛津大学出版社出版的《牛津美国文学百科全书》,以飨读者。

本套百科全书共4卷,收录了350篇学术论文,对美国文学从殖民地时期直至当下的文学实践作了全面的讨论,集中体现了美国文学研究领域的最新研究成果。全书深入介绍美国文学史上的主要作家、重要作品、文体、流派、文学运动和文学机构等,涉及的文学体裁十分广泛,有诗歌、小说、戏剧、杂志、书信、传记、文学评论等。全书文风明白晓畅,专业性与普及性互补,实用性与适用性兼容。本书的编排方式也充分考虑到读者的个性化需求:既有按照年代次序分作品、作家和当时在美国或其他地区发生的重要事件等三个纵向排列,也有把专题文章的内容分作家、作品和主题三部分的横向排列。读者可按个人需要和偏好,快捷地找到所需内容。对于英语专业的广大教师、学生、美国文学的研究人员以及对美国文学感兴趣的各个层次的读者来说,《牛津美国文学百科全书》都是一部不可多得的权威工具书。

书中个别地方涉及一些政治观点和敏感问题,仅代表作者个人观点,编辑已尽所能作了必要的处理,但仍请读者阅读时注意甄别。

上海外语教育出版社

2009年8月

序

上海外语教育出版社和牛津大学出版社合作，即将在中国内地推出四卷本《牛津美国文学百科全书》(The Oxford Encyclopedia of American Literature)。

由美国著名作家和文学评论家 Jay Parini 主编的这套类书具有鲜明的特色。书的主体部分包含 350 篇专题文章，均由当代文学批评家在基本不受主编多少限制情况下写成，这些批评家中不乏名闻遐迩的大学者。文章体现了美国文学各研究领域最新的研究成果，力求对美国从殖民地时期直至当下的文学实践进行简洁而全面的介绍，不仅涵盖作家、作品、文体、流派、文学运动、文学机构等内容，还收录了一些难以分类的条目(如“校园小说”和“小众杂志的生产和运作”)。虽然书中文章均达到很高的专业水准，但是全书并不套用单一的文学或文化理论框架，也不使用晦涩的理论术语，文风明白晓畅。该书的预设读者面很宽：英语国家从高中生到大学生、研究生和一般读者。编者突出工具书的实用性和适用性。

此书的编排方式也充分考虑到读者的个性化需求。编者在第一卷的开头部分，设计了不同的目录分类方法：既有按照年代次序分作品、作家和当时在美国或其他地区发生的重要事件等三个纵向排列，也有把专题文章的内容分作家、作品和主题三部分的横向排列。读者可按个人需要和偏好，快捷地找到所需内容。如果读者想更多了解美国文学发展演变历史，就可以按照前一种排列方法来阅读有关条目。

据悉，上海外语教育出版社还同时与美国 Facts on File 出版社合作，推出另一部四卷本的《美国文学百科辞典》(修订版)。这两部百科全书，各有特色，相得益彰。它们同时在我国出版发行，对于从

事美国文学教学研究的师生同好，对于喜爱美国文学的一般读者来说，无疑都是个好消息。这也使我想起了美国文学与中国关系史上的两桩往事。我愿在此作个简单的回顾，权当《牛津美国文学百科全书》由外教社在中国发行的一个脚注。

第一件事是《现代》杂志的《现代美国文学专号》。1980 年代初，为查找奥尼尔秘访上海以及他与我国文学和戏剧界关系的资料，我常去南京图书馆古旧书刊藏书楼，无意中发现了 1934 年 10 月上海《现代》杂志推出的《现代美国文学专号》，大为惊喜。这本专集有数百页之厚，书中有赵家璧、顾仲彝、邵洵美、李长之评介不同文学体裁的长文：“美国小说之成长”、“现代美国的戏剧”、“现代美国诗坛概观”、“现代美国的文艺批评”。亦有梁实秋、赵景深、张梦龄、钱歌川、赵家璧、伍蠡甫、顾仲彝、徐迟等写的介绍单个作家的文章，被评的作家包括白璧德、曷普登·辛克莱、维拉·凯漱(凯瑟)、刘易斯、奥尼尔、哀兹拉·邦德(庞德)，还有杰克·伦敦、德莱塞、安德生、海明威、帕索斯、福尔克奈(福克纳)。专集还刊登了许多作家作品的中文译文，译者有季羨林、赵景深、袁昌英和《现代》杂志主编施蛰存等。专号还提供了“大战后美国文学杂志编目”以及不少“现代美国文艺杂话”补白。这期《现代美国文学专号》，无论在规模、内容设计，还是撰、译稿人的学识，都堪称一流。说它是当时我国学者撰写的一部现代美国文学百科全书，或许不算过分。

第二件事是 1979 年 9 月 1 日在烟台正式成立“全国美国文学研究会”，英文名 China Association for the Study of American Literature (CASAL)。该研究会是由时任山东大学校长吴富恒先生倡导，在其他高校和研究出版机构积极响应和支持下成立的。

“全国美国文学研究会成立大会暨学术研讨会”选出了以吴富恒为会长，陈嘉、杨周翰、杨岂深为副会长，陆凡任秘书长的领导班子。这是1949年以来我国成立的第一个全国性外国国别文学的研究团体。研究会决定设立两个美国文学研究资料中心，分设在山东大学“现代美国文学研究室”和南京大学“当代欧美文学研究室”内。研究会还出版会刊《美国文学研究》，由北大、南大、复旦、山大轮流组稿、编辑，由山东文艺出版社以“丛刊”形式公开发行。这是当时全国唯一反映美国文学研究及动态的刊物，内容新，信息量大，广受欢迎。

出席这次会议的有来自全国主要大学、研究所和出版社等41个单位。除了研究会领导成员外，王佐良、戴镗龄、冯亦代、李霁野、林疑今、李文俊、袁可嘉、孙绳武、汤永宽等前辈和不少中青年骨干也都出席了会议，可谓聚集了当时全国英语文学教学研究、翻译、出版界的大部分精英。

在全国美国文学研究会成立时，其实全国还没有一个学校在上美国文学课，30年中也未出版过任何美国文学史或美国文学专著。研究会成立之后，对美国文学在我国的教学、翻译、出版和研究，甚至对整个文化教育界的开放都有一定的推动作用。据有关统计，20世纪80年代全国出现了20种介绍外国文学的刊物，而有关美国文学的各类图书和刊物明显多于其他国外文学，美国作家和作品渐渐成为我国英语文学方向本科生和研究生学位论文的热门选择。

《现代》杂志在推出《现代美国文学专号》之前的一个月(1934年9月)曾宣布：“《现代》杂志拟自第五卷起每卷刊行介绍现代世界文学之专号一册，以国界为别，先出美国，再就法国、苏联、英国……”。推出其他专号的计划后来没能兑现。但《现代》杂志为什么把美国文学作为译介系列的第一个专号呢？

其实，在世界主要国别文学中，美国文学最年青。它萌芽于16世纪末至17世纪初从英国前来的早期殖民者写作，包括日记、信件、游记、报告、布道文和诗歌。尽管词典学家韦伯斯特(Noah Webster)早在1783年就呼吁“美国政治上已经独立，文学上也必须同样获得独立”，但直到19世纪20年代后美

国文学才有明显起色。即便那时，多数欧洲文人和一些美国史学家依然认为“根本就没有所谓美国文学这么回事”。奈普(Samuel L. Knapp)1829年出版的第一部美国文学史《美国文学讲座》(*Lectures on American Literature*)，就是想列举事实证明美国文学确实存在。1900年哈佛教授、T. S.艾略特的老师温戴尔(Barrett Wendell)出版的《美国文学史》(*A Literary History of America*)，仍把美国文学视作英国文学的分支，编者反复强调，他关注的是过去三百年中，美国对英语文学到底做出了哪些贡献。他觉得很难说清美国文学从何时开始，何时起有别于欧洲文学。他认为到了19世纪美国才产生出一些有分量的作品。

尽管在1890年代，东部少数文理学院曾尝试开设独立或半独立(文学与历史合课)的美国文学课程，但都没能坚持下来。兰克(Elizabeth Renker)2000年的研究表明，迟至1920年代，美国文学才开始在美国成为一门独立的学科：招收专业研究生，创办专业学术刊物，组建专业学术团体，美国文学经典得到确认，研究成果稳步上升。

美国文学如此年轻，却能够在1930年代中期和1970年代末两度吸引我国的教育文化界人士，其中原因自然很多，但有一点似乎最为重要：美国文学的“现代性”涵义。

《现代美国文学专号》的编者在“导言”中这样解释他们的选择：

我们看到，在各民族的现代文学中，除了苏联之外，便只有美国是可以十足的被称为“现代”的。……现在的美国，是在供给着到20世纪还可能发展出一个独立的民族文学来的例子了。这例子，对于我们的这个割断了一切过去的传统，而在独立创造中的新文学，应该怎样有力的一个鼓励啊！

鸦片战争后，中国一直在寻求强国之路，而维新后的日本国力强盛，到1930年代更加快了侵华的步伐。中国知识界产生了强烈的民族危机意识，对国家的现代化寄予了更大的期望。30年代前后中国

出现了许多刊名带有“现代”字样的各类刊物，上海文学刊物《现代》只是其中之一。1933年7月，《申报月刊》发表了“中国现代化问题号”特辑，较深入地讨论了中国现代化的困难和要走的道路。《现代》杂志选择现代美国文学为其首期外国文学专号，是以对美国文学现代性的认识来参与这场全国性大讨论的。

对于美国文学的现代性，伯科维奇(Sacvan Bercovitch)在为他主编的《剑桥美国文学史》中文版序言中做了这样的解释：美国文学也许“是世界上最年轻的文学传统”，但“在表述现代性的种种状况方面，美国文学是世界上年代最久、内容最复杂的民族文学。它是个人主义和事业进取心的文学，是扩张和探索的文学，是种族冲突和帝国征服的文学，是大规模移民和种族关系紧张的文学，是资产阶级家庭生活和个人自由与社会限制不断斗争的文学。这些文学作品从探讨自然和‘自然人’转向探讨异化、歧视、城市化、地区冲突及种族暴力的问题。它们受到民主美学理想的鼓舞(跟欧洲旧世界所谓的精英主义相对)，这是一种‘普通人’和‘普通事’的美学。”

当然，1930年代的美国文学尚不具备所有这些现代性内涵，但它摆脱了英国文学传统的羁绊，建立起独立的、民族的现代文学，《现代》的编者和作者从美国文学的这种现代精神中受到了启发和鼓舞。编者在专号“导言”中还说到：“在世界的左翼文学都不自觉的被苏联的理论所牢笼着、支配着的今日，只有美国，却甚至反过来可以影响苏联。……美国的左翼作家并没有奴隶似地服从苏联的理论，而是勇敢的在创造着他们自己的东西。”在如何构建中国文学现代性问题上，《现代》杂志主编和撰稿人通过专号，显然表达了自己的一种思考。

1979年，尽管我国现代化的战略目标已确立，但尚属改革开放初期，相当多的人仍受着旧思想的钳制，抵制反对介绍西方文学。吴富恒等前辈学者成立全国美国文学研究会，召开学术会议，办刊物，翻译出版各种体裁和题材的美国文学作品，不但体现了他们的学术视野和敢冒风险的勇气，有时也体现了他们的策略和智慧。以1979年山大现代美国文学研究室推出《美国文学近况》为例，这期的主要内容是介绍美国文学各种现代流派，但我们在目录

页上看到的是极为曲折的表达，如：逃避现实的“先锋派”；红极一时的“垮掉的一代”；粉饰太平的假现实主义；脱离生活的现代诗歌；荒诞不经的“科学小说”；轰动一时的所谓畅销书《隐身人》、《洛丽塔》等)。还有一个栏目是“一些作家的情况”，介绍的作家有：庞德、多斯·帕索斯、赖特等。我们发现，这本刊物跟40多年前的《现代美国文学专号》有着大致相似的目标追求，但表达方式很不相同。可以想象，1979年这样的介绍文章跟以后陆续翻译出版的现代美国文学作品一起，一定给禁锢了相当一段时期的我国文化界吹进了新风，扩大了读者的视野。也许可以这么认为，在当时的历史环境下，我国美国文学研究和译介，在对外开放和文学文化现代性问题上，是起到了一定作用的。

在外教社引进出版《牛津美国文学百科全书》的今天，中国已有约1000所大学开设了英语专业，根据高等学校英语专业教学指导委员会统一制定、已执行多年的《高等学校英语专业英语教学大纲》，“美国文学”被列为英语语言文学专业的专业知识必修课。全国已有120多个英语语言文学专业硕士点和约40个博士点，其中有不少学生专攻美国文学。全国美国文学研究会已经召开了15届双年年会和10届双年专题会议，与会人数逐年增加，两三百人的会议规模似乎成了常态。

中国已经走出了落后与动荡，在实现现代化的号召下，我国经济取得了世界历史上从未有过的高速发展。但我们还远没有走完建设现代国家的道路。我们不可能也不应该从美国文学中寻找实现中国现代化的答案，但美国文学反映了人们面对现代性所遇到和提出的问题，这对我们也会有所启发。

但文学终究是文学，不是社会改革的纲领。阅读和研究文学除了领悟主题，重要的还有情感的体悟和美学的感受。我相信《牛津美国文学百科全书》的出版对于这些都会有助益的。

南京大学
刘海平
2010年夏

THE OXFORD ENCYCLOPEDIA OF
AMERICAN LITERATURE

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PREFACE

by Jay Parini



The Oxford Encyclopedia of American Literature represents an attempt, necessarily limited by space, to provide a comprehensive discussion of literary practices within the United States from colonial times to the present. It includes discussions of individual authors, notable texts, and literary movements, institutions, and—for lack of a better term—aggregations (such as the academic novel or the production of “little magazines”). The term “encyclopedia” itself, while old-fashioned in its resonances, has some meaning here, in the most literal sense: this project might be considered an attempt to “walk around” the subject, encircling authors and texts, literary developments, ideas, programs, and themes. This walk has been taken by an array of critics, many of them well-known scholars, without much in the way of restraining orders. My only charge, as editor, was that each critic write for the so-called general reader, a term that includes high school and university students, as well as the sort of person who might visit a public library in the evening after work to find out about someone or something connected to American literature.

Anyone looking for a consistent theoretical approach to the subjects at hand will be disappointed, since no effort was made to enforce a particular theoretical method, critical approach, or ideological strain, apart from a general openness to multicultural dimensions and feminist theory. (The sheer number of articles devoted to, say, African-American or feminist topics will be obvious at a glance.) Jargon, as such, has been discouraged, and the writers of these articles—some very lengthy, some relatively short—have been steered away from excessive theorizing, although theory itself is the subject of one detailed essay, and many aspects or branches of literary theory and criticism are treated separately. It would be fair to say that many, if not most, of the articles in these pages reflect a serious attempt on the part of the writers to grapple with the subject before them in the context of recent theory and literary practice. In this sense, the articles included meet a high professional standard while remaining accessible to general readers.

Attempts to encircle, or represent, the subject of American literature on a broad scale have been relatively few and far between. Several historians of literature in the nineteenth century approached the subject with distinction, such as Moses Coit Tyler, who published the two-volume *A History of American Literature during the Colonial Time, 1607–1765* (1878), which regarded American literature as a “noble and distinctive branch” of English literature. Another excellent critic was Charles F. Richardson, who in *American Literature: 1607–1885* (1896) wrote: “No critical task is more difficult and delicate than that of estimating the rank and analyzing the achievements of American authors.” With palpable displeasure he noted that Victor Hugo had declared Poe “the prince of American writers” while saying he had never even heard of Emerson. Richardson also viewed American literature as a local branch of English literature and described his project as an effort to comprehend and describe “the Saxon mind in America.” His two-volume study remains valuable and fascinating. Perhaps the most visible project of the era was *Appleton’s Cyclopedia of American Biography*, edited by James Grant Wilson and John Fiske in six volumes between 1887 and 1889. For decades, this remained the standard history of American literature, taking a strongly biographical and belletristic approach.

In the twentieth century, a number of historical surveys of American literature were published by individual scholars or groups of scholars. Among the major publications of this type were Walter C. Bronson’s lucid and meticulous *Short History of American Literature* (1900) and Isaac Woodbridge Riley’s *American Thought: From Puritanism to Pragmatism and Beyond* (1915). The latter was an especially useful study that weighed the influence of European—as opposed to English—thought on American writers and thinkers. Riley was especially interested in American authors who had managed to digest the great German authors, such as Goethe and Schiller, remaking an American tradition from these influences as well as the more obvious British sources.

The first modern, cooperative study of American literature was the *Cambridge History of American Literature* (1917–1921), which remains readable to this day. One might well trace the beginnings of the multicultural approach currently secure within the academy to this impressive effort to include many voices, American and Canadian, and to attempt to avoid what the editors called “the temptation of national pride.” There was a chapter on Native American writing and other chapters on American literary work written in languages other than English, such as Yiddish. The Continental origins of American movements such as transcendentalism were traced with considerable energy and vision to European sources. This work was comprehensive and remarkably lucid and in many ways provided a model of sorts for this enterprise, although we have stepped away from a strict historical approach in presenting this material in a nonchronological fashion, allowing the alphabet, with its arbitrary sequencing, to govern the shape of the whole.

A few well-known and ambitious surveys of American thought and literature were published during the middle decades of the twentieth century, ranging from Vernon Louis Parrington’s *Main Currents in American Thought* (1927) to Robert Spiller’s *Literary History of the United States* (1948). Each of these attempted to “place” American literature within the context of British and European culture, showing how American authors had transmogrified their sources, made something new from something old, giving a national inflection to their writing and thus helping to shape American national identities. There was also a fresh sense that American literature was not simply a passive receptor of Old World energies but that American writers and writing had begun to influence European writing, as the widespread impact of Emerson, Poe, and Cooper on European literature exemplifies.

More recent attempts to assemble comprehensive histories of American literature include Emory Elliott’s excellent one-volume *Columbia History of American Literature* (1988) and Sacvan Bercovitch’s *Cambridge History of American Literature* (1994–). These volumes, written by many hands, reflected earnest attempts to encompass the pluralist nature of American writing, exploring literary texts as a reflection of the tensions and disruptions that are part of any living culture, but especially one as complex and heterogeneous as that which has arisen within the geographical and spiritual boundaries of the United States. Both Elliott and Bercovitch tended to bring forward and emphasize the immense cultural diversity of American literature, giving weight to multicultural and

feminist texts in particular. If anything, I have taken my cue from these first-rate studies, although my aim is more directly focused on the general reader than were these “histories,” which made no attempt to provide the sort of basic information and “coverage”—a dreadful but useful term—that one will find in these pages.

Critics of these recent historical surveys have been suspicious of attempts merely to gather discordant, even dissenting, voices into an imaginary tent of some kind—the liberal nation-state itself—that totalizes and somehow undermines the bite and fierce independence of voices coming from the margins. This tendency inevitably will exist in anything resembling an encyclopedia, with its heavily Enlightenment accent, its aspirations to comprehensiveness. I’m hoping that, by the variety of critical voices present here, representing a considerable range of approaches to literary studies and textual interpretations, something fresh will be made available. These volumes do contain a lot of old-fashioned “close readings,” and no apologies need be offered for this. These articles, on works ranging from *Adventures of Huckleberry Finn* and *The Great Gatsby* to *A Raisin in the Sun* and *Beloved*, should prove useful to students in particular. But interested readers will also find speculative essays here in which critics explore the multicultural dynamics of African American, Native American, Hispanic, Asian American (including Filipino), Italian American, and Jewish American as well as gay and lesbian writing.

In keeping with the encyclopedic tradition, we have included a lot of facts in these articles. Readers will find reliable surveys of the lives and works of most well-known American authors from Anne Bradstreet through the usual suspects, such as Longfellow, Emerson, Thoreau, Whitman, Dickinson, Hawthorne, and Melville: the great procession, which still continues. To a degree, the canonical authors—Whitman, Dickinson, and so forth—have been given more space in this project than lesser-known authors. It goes without saying that many readers will (quite rightly) question whether So-and-So was given too much or too little space. Certainly the “major” authors have all been thoroughly examined in essays by leading scholars. Their writing lives are presented, with bibliographies of primary works and selected secondary works that include brief commentaries on those critical and biographical texts.

The most difficult part of this project involved deciding on which lesser-known or contemporary authors to include and which to exclude. In any work of this kind, exclusion is necessary. This is true of any text