



Willa Cather ~ 1873-1947



The Humanization Of Willa Cather

Alan Blackstock



The Humanization Of Willa Cather:

The Humanization of Willa Cather Erik Ingvar Thurin, 1990 The Humanization of Willa Cather Erik Ingvar Thurin, 1990 **Willa Cather** Janis P. Stout, 2000-12-29 Previous biographies of Willa Cather have either recycled the traditional view of a writer detached from social issues whose work supported a wholesome view of a vanished America or they have focused solely on revelations about her private life Challenging these narrow interpretations Janis P Stout presents a Cather whose life and quietly modernist work fully reflected the artistic and cultural tensions of her day A product of the South she was born in Virginia Cather went west with her family at an early age a participant in the aspirations of Manifest Destiny Known for her celebrations of immigrants on the prairie she in fact shared many of the ethnic suspicions of her contemporaries Loved by a popular audience for her pieties of family and religion she was in her youth a freethinker who resisted traditional patterns for women s lives cutting her hair like a boy s and dressing in men s clothing Seen by critics since the 1930s as a practitioner of an escapist formalism she was in Stout s view profoundly ambivalent about most of the important questions she faced Cather structured her writing to control her uncertainty and project a serenity she did not in fact feel Cather has at times been viewed as a writer preoccupied with the past whose literary project had little to do with the intellectual currents of her time On the contrary Stout argues Cather was a full participant in the doubts and conflicts of twentieth century modernity Only in recoil from her distress at these conflicts did she turn to overt celebrations of the past and construct a retiring crotchety persona The Cather that emerges from Stout s treatment is a modernist conservative in the mold of T S Eliot though more responsive to her time and simultaneously less assured in her pronouncements Cather s sexuality too is more complicated in Stout s version than previous biographers have allowed Willa Cather The Writer and Her World presents a woman and an artist who fully exemplifies the ambivalence the foreboding and above all the complexity that we associate with the twentieth century mind **Willa Cather's Ecological Imagination** Susan J. Rosowski, 2003-01-01 The wide ranging essays collected in this volume of Cather Studies examine Willa Cather s unique artistic relationship to the environment Under the theoretical rubric of ecocriticism these essays focus on Cather s close observations of the natural world and how the environment proves for most of these contributors to be more than simply a setting for her characters While it is certain that Cather s novels and short stories are deeply grounded in place literary critics are only now considering how place functions within her narratives and addressing environmental issues through her writing These essays reintroduce us to a Cather who is profoundly identified with the places that shaped her and that she wrote about Glen A Love offers an interdisciplinary reading of The Professor s House that is scientifically oriented Joseph Urgo argues that My Antonia models a preservationist aesthetic in which landscape and memory are inextricably entangled Thomas J Lyon posits that Cather had a living sense of the biotic community and used nature as the standard of excellence for human endeavors and Jan Goggans considers the ways that My Antonia shifts from nativism toward a flexible notion of place based community

Willa Cather's Canadian and Old World Connections Robert Thacker, Michael A. Peterman, 1999-01-01 Cather Studies 4 contains eighteen essays and elaborates a theme Willa Cather's Canadian and Old World Connections Such connections are central to Cather's art and artistry She transported much from the Old World to the New shaping her antecedents to tell in new ways the stories of Nebraska of the American Southwest and especially of Quebec in *Shadows on the Rock* David Stouck details Cather's numerous Canadian connections Richard Millington treats her anthropological re-creation of the cultural moment of seventeenth century Quebec and François Palléau Papin finds *The Hidden French* in Cather's English A volume of lively and informed criticism Cather Studies 4 vividly demonstrates Cather's artistry and her work's deep connections to the present cultural and critical moment

Willa Cather and E. M. Forster Alan Blackstock, 2020-04-01 Though both Willa Cather and E. M. Forster have been alternately praised as progressives and criticized as conservatives the novels of both writers embody the tenets of liberal humanism while at the same time reflecting the tensions associated with modernism though both of these terms have come under intense critical scrutiny in recent years And while a few critics have offered brief comparisons of individual works or particular tendencies of Cather and Forster none has provided the systematic comparative analysis of the relationship between liberal humanist modernist tensions and the search for transcendence in their work that this book offers The principal aims of the present study are to locate the imagined alternatives to the lamentable present embodied in the novels of both writers and to explore how literature and the arts might assist in transcending the deficiencies and disunities of life in the modern era

Willa Cather's Sexual Aesthetics and the Male Homosexual Literary Tradition John P. Anders, 1999-01-01 In this first full length study of male homosexuality in Cather's short stories and novels John P. Anders examines patterns of male friendship ranging on a continuum from the social to the sexual He reveals how Cather's work assumes an unexpected depth and complexity by drawing on both the familiar tradition of friendship literature inspired by classical and Christian texts and a homosexual legacy that is part of yet distinct from established literary traditions Anders argues that Cather's artistic achievement is distinguished by her sexual aesthetics an elusive literary style inextricably associated with homosexuality His analysis demonstrates how a homosexual ethos and eros helped Cather develop a sensitivity to human variation and a style to accommodate it and thus became the objective correlative of her art dramatizing the diversity of human nature as it deepens the mystery of her work

Cather Studies, Volume 10 Cather Studies, 2015-08-01 Volume of essays exploring how nineteenth century culture shaped Willa Cather's childhood supplied her artistic models generated her inordinate ambitions and gave embodiment to the deeply held values present in her fiction

Cather Studies Susan J. Rosowski, 1996-12-01 Volume 3 of Cather Studies demonstrates the range of topics and approaches in contemporary discussions of Willa Cather's work for the informed reader or the specialized student In fourteen essays critics and scholars examine Cather's Catholic Progressivism her literary relations with William Faulkner and her place in the multicultural canon of American literature

Willa Cather and the American Southwest

John N. Swift, Joseph R. Urgo, 2002-01-01 The American Southwest was arguably as formative a landscape for Willa Cather's aesthetic vision as was her beloved Nebraska. Both landscapes elicited in her a sense of raw incompleteness. They seemed not so much finished places as things unassembled, more like countries still waiting to be made into a landscape. Cather's fascination with the Southwest led to its presence as a significant setting in three of her most ambitious novels: *The Song of the Lark*, *The Professor's House*, and *Death Comes for the Archbishop*. This volume focuses a sharp eye on how the landscape of the American Southwest served Cather creatively and the ways it shaped her research and productivity. No single scholarly methodology prevails in the essays gathered here, giving the volume rare depth and complexity. Willa Cather Pioneer Memorial and Educational Foundation Newsletter and Review, 2005

The Imaginative Claims of the Artist in Willa Cather's Fiction Demaree C. Peck, 1996 In this her first book, scholar Demaree C. Peck assigns Willa Cather her rightful place in our literary history. Challenging the assumption that women writers must draw their inspiration from a lineage of female predecessors, Peck portrays Willa Cather as a woman who self-consciously set out to write within a male literary tradition that she identified as Emersonian. Peck explores the psychological underpinnings of Cather's aesthetics to show that her theory of stylistic economy and simplicity was motivated by a desire to reorganize the elements of the artistic stage exclusively around her own romantic ego. That inexplicable presence of the thing not named, although Cather's protagonists appear in various disguises clad as pioneers, lawyers, or priests, they are all incarnations of the artist who appropriates people and places as parts of consciousness. Cather's imaginative claimants seek to assimilate the world as a reflection of the self in the way that their prototype, Emerson's poet-landlord, enjoys a figurative ownership of the landscape in reward for his integrating vision. The novels offer a series of ingenious masquerades beneath whose plots lurk variations of a single story impelled by the artist's quest to take imaginative possession of the world in order to recover the dominion of her soul. Unlike critics who have discussed Cather's novels as a series of discrete experiments, Peck charts the pursuit for imaginative possession as a continuous theme, thereby suggesting a coherence for Cather's art and career as a whole. Offering original interpretations of eight of Cather's novels in the light of previously undiscussed letters and other biographical materials, Peck explores the relation between Cather's life and art to suggest that she created her central characters as surrogates whose imaginative accumulations could compensate her for various dispossessing experiences in her own life. Cather's novels operate according to the psychological laws of wish fulfillment. While Cather's romanticism has its historical origin in American transcendentalism, its psychological origin derives from the mythic domain of childhood. Cather's kingdom of art sanctions the dream projected upon childhood of an original omnipotence that could cheat fate and remain unsoiled by experience. Her novels enact a fantasy of return to primal wholeness. Peck suggests that the novels serve a restorative function not only for their author but for Cather's readers as well. Cather's fiction is significant, Peck argues, because it performs an important psychological work for its audience. Willa Cather's Transforming Vision Gary Brienzo, 1994 Willa

Cather's Transforming Vision New France and the American Northeast explores Cather's search for meaning and a domestic center in particular as her search was influenced by her feelings for New France and the American Northeast Including biography critical overview and primary research into both Cather's writing and some of her most unusual historical sources this study focuses on *Shadows on the Rock* while incorporating this pivotal novel into the larger pattern of Cather's growing need for belonging and order *Shadows on the Rock* set in the city of Quebec Kebec at the end of the seventeenth century is Cather's fullest expression of love for French culture and its adaptation to New World soil But more than a mere extolling of what Mme Auclair in *Shadows* proudly calls our way a skill with all things domestic that she boasts renders the French the most civilized people in Europe this novel is a statement of faith in the ability of both individuals and larger societal orders to work together for the creation of an all encompassing whole Writing at mid life after the recent illnesses and deaths of her parents Cather could posit in her story of New France a familial order much larger than the domestic heart of her earlier masterpiece *My Antonia* In all of Quebec as in the incomplete but fruitful home of the widowed apothecary Euclide Auclair and his daughter Cecile life is sustained by a merging of gender and social roles as a bishop can become the symbolic head of an entire church as well as of a troubled family and a bellicose count can play as warm and nurturing a role as the gentlest of parents

Prospects for the Study of American Literature Richard Kopley, 1997-08 What can there possibly be left to say about This common litany resonant both in and outside of academia reflects a growing sense that the number of subjects and authors appropriate for literary study is rapidly becoming exhausted Take heart admonishes Richard Kopley in this dynamic new anthology for this is decidedly not the case While generations of literary study have unquestionably covered much ground in analyzing canonical writers many aspects of even the most well known authors both their lives and their work remain underexamined Among the authors discussed are T S Eliot Ralph Waldo Emerson William Faulkner Harriet Beecher Stowe Walt Whitman Ernest Hemingway Richard Wright Edith Wharton Nathaniel Hawthorne Zora Neale Hurston Henry James Willa Cather Herman Melville Edgar Allan Poe Henry David Thoreau and Mark Twain

A Reader's Guide to the Short Stories of Willa Cather Sheryl L. Meyering, 1994 American author Cather 1873 1947 wrote more than 60 short stories often using the genre as a medium to develop characters and themes that would later find their way into her novels In this reference each chapter is devoted to a single story and consists of five parts a publication history that lists when where and how many times the story appeared information about the circumstances of the story's composition connections to other stories essays or novels an overview of the critical response and a list of work cited in the chapter Annotation copyright by Book News Inc Portland OR

Nineteenth Century Prose, 2012

Updating the Literary West, 1997 Western writers says Thomas J Lyon in his epilogue to *Updating the Literary West* have grown up with the frontier myth but now find themselves in the early stages of creating a new western myth The editors of the *Literary History of the American West* TCU Press 1987 hoped that the first volume would begin not conclude their exploration of the West's literary heritage Out of this hope comes

Updating the Literary West a comprehensive reference anthology including essays by over one hundred scholars A selected bibliography is included with each piece In the ten years since publication of LHAW western writing has developed a significantly larger presence in the national literary stream A variety of cultural viewpoints have developed along with new tactics for literary study New authors have risen to prominence and the range of subjects has changed and widened Updating the Literary West looks at topics ranging from western classics to cowboys and Cadillacs and considers children s literature ethnicity environmental writing gender issues and other topics in which change has been rapid since publication of LHAW This volume again affirms the West s literary legitimacy status hard earned by the Western Literary Association and the lasting place of popular western writing as part of the growing and changing literary and American experience An excellent reference for a wide range of readers and an invaluable resource for scholars and libraries Selected list of contributors James Maguire Fred Erisman Susan J Rosowski Gerald Haslam Tom Pilkington A Carl Bredahl Richard Slotkin John G Cawelti Robert F Gish Ann Ronald Mick McAllister Language and Gender in American Fiction Elsa Nettels,1997 Between January 1880 and December 1889 Harper s Monthly Magazine published 263 works of fiction half of these were written by women Judging by the popularity of contemporary mass circulation magazines women writers of the late nineteenth century enjoyed equal opportunity in the world of commercial publishing Yet although they wrote best sellers and won prizes the institutions that keep writers and their reputations alive chose not to sustain these writers and few are familiar today Sarah Orne Jewett Mary Wilkins Freeman Willa Cather Edith Wharton Elsa Nettels suggests that this lack of parity is not surprising in a culture that for centuries has used masculine to describe all things strong and dominant while feminine has signified weakness and inferiority In Victorian America the relation of literary style to gender became of increasing interest as women writers became ever more prominent In the influential magazines of the late nineteenth century Harper s Century Scribner s Atlantic Monthly Cosmopolitan and Ladies Home Journal writers directly or implicitly reflected society s views of the sexes and the proper roles of men and women In this intelligent and accessible book the author examines how William Dean Howells Henry James Edith Wharton and Willa Cather helped both to perpetuate and to subvert Victorian America s ideology of language and gender All had fruitful careers as novelists editors and critics and she demonstrates that each was in a unique position to affect popular language and gender stereotypes To gauge their responses to the pervasive assumptions held by the magazines that published them Nettels traces how these writers defined masculine and feminine in their works how they characterized women s speech and language how they distinguished male and female discourse and where they invested authority in matters of usage Taking into account others engaged in the Victorian construction of gender such as grammarians linguists sociologists and writers on etiquette Nettels offers a compelling look at the cultural perpetuation of ideologies as well as fascinating scholarship on four authors who manipulated social mores to establish their place in American literature **Twentieth-century Short Story Explication** ,1989 Edith Wharton, Willa Cather, and the Place

of Culture Julie Olin-Ammentorp, 2019-10-01 Edith Wharton and Willa Cather wrote many of the most enduring American novels from the first half of the twentieth century including Wharton's *The House of Mirth*, *Ethan Frome* and *The Age of Innocence* and Cather's *O Pioneers!*, *My Antonia* and *Death Comes for the Archbishop*. Yet despite their perennial popularity and their status as major American novelists, Wharton (1862-1937) and Cather (1873-1947) have rarely been studied together. Indeed, critics and scholars seem to have conspired to keep them at a distance. Wharton is seen as our literary aristocrat, an author who chronicles the lives of the East Coast Europe-bound elite, while Cather is considered a prairie populist who describes the lives of rugged western pioneers. These depictions, though partially valid, nonetheless rely on oversimplifications and neglect the striking and important ways the works of these two authors intersect. The first comparative study of Edith Wharton and Willa Cather in thirty years, this book combines biographical, historical, and literary analyses with a focus on place and aesthetics to reveal Wharton's and Cather's parallel experiences of dislocation, their relationship to each other as writers, and the profound similarities in their theories of fiction. Julie Olin Ammentorp provides a new assessment of the affinities between Wharton and Cather by exploring the importance of literary and geographic place in their lives and works, including the role of New York City, the American West, France, and travel. In doing so, she reveals the two authors' shared concern about the culture of place and the place of culture in the United States.

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