

Dreamland Short Guide

Dreamland by Sarah Dessen

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 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.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.



Contents

Dreamland Short Guide.....	1
Contents.....	2
Overview.....	3
About the Author.....	4
Setting.....	6
Social Sensitivity.....	7
Literary Qualities.....	9
Themes and Characters.....	11
Topics for Discussion.....	13
Ideas for Reports and Papers.....	14
For Further Reference.....	15
Related Titles/Adaptations.....	16
Related Web Sites.....	18
Copyright Information.....	19

Overview

On Caitlin O'Koren's sixteenth birthday, her older sister runs away from home, thrusting Caitlin out of her sister's shadow and into a limelight she is unprepared to face.

The story follows Caitlin through her sophomore year of high school as she tries to forge her own path in the absence of her parents' guidance, for they are trying to cope with her older sister's leaving, and in the presence of a new boyfriend, Rogerson, whose abusive behavior threatens to eclipse every other part of Caitlin's life. Her escape from her relationship with Rogerson opens her to the journey of discovering who she is in her own right.



About the Author

Sarah Dessen was born in 1970 in Illinois, but spent almost her entire life in Chapel Hill, North Carolina. Both of her parents are professors—her mother is a classicist and her father teaches Shakespeare. She has one sibling, an older brother.

Dessen's writing career began when she was eight years old. Her parents gave her an old manual typewriter and a little desk in the corner of the family's den, where she would sit and type her stories. She admits to a long-standing ability to embellish the truth, which sometimes got her into trouble. But it also helped her in her craft: embellishing helped her learn how to make a story better. In addition to telling stories, she was also a fervent reader, a habit she picked up from her parents.

Many of Dessen's high school friends have inspired the stories in her books—and she remains close with many of them, which helps her recall the voice of a teenager.

After high school, Dessen attended college at the University of North Carolina where she studied creative writing and graduated with a degree in English. After college, rather than follow in the footsteps of many of her friends and obtain a corporate job, Dessen decided to continue waiting tables at the Flying Burrito Restaurant and try to publish a novel. She spent a few years living in a "ramshackle little house," writing during the day and waiting tables at night.

In 1996, three years after graduation, she sold her first book, *That Summer*. One year later, she was offered a teaching position at UNC (University of North Carolina). Since that time, she has published three more books, all for young adults. When she started writing novels, however, she had no intention of writing for a teen audience. It was not until her editor read her first manuscript and told Dessen that she believed she had a knack for writing for young adults that she began to consider it. On the advice of her editor, Dessen sent the manuscript to Orchard Books, who bought it immediately. Dessen soon discovered that writing for a teen audience suited her sensibilities; although she also writes short stories and novels for adults. "Again and again I am brought back to the stories of high school.

Maybe it's because so much happened to me then that I'm not finished yet telling everything."

As far as what Dessen terms her "nonwriting life," she lives in the countryside outside of Durham with her husband and two dogs. She no longer waitresses as a side job, but she has noted that she misses the opportunities it gave her to eavesdrop on conversations and gather material for her stories. As for the rest, she has this to say to her many young adult readers who submit questions to her web site: "What else can I tell you? I love Starbucks' mochas but they make me way hyper. I subscribe to too many magazines. I make a mean bean salad.



I could go on, but the truth is, my books are much more exciting than I am, and that's a good thing. It's always more fun to make stuff up anyway."



Setting

The story juxtaposes two basic settings: Caitlin in her old life—school, her neighbors' house, her own home—and Caitlin in the new life she has chosen—Rogerson's car and house, Corinna and Dave's house, and in her thoughts and dreams. The difference between the two arenas is vast and unbridgeable: for Caitlin, the former represents her sister and how Caitlin could never compare to her; and the latter represents a desperate but rather blind attempt to break all of the ties of the past and make a completely different life for herself, one that does not provide any basis for comparison.

She succeeds at separating herself, but in doing so she creates a life so unfamiliar that she has no basis for understanding right and wrong, and she ends up allowing herself to be harmed both physically and emotionally. Because she is in such a completely new setting, she chooses not to trust her instincts and tries to dive into everything new that is offered to her, whether it be drugs, sex, or physical abuse. She is searching so hard for love and attention that she takes it in whatever form is presented to her, even if it is clearly abusive to an outside viewer.

Part of the reason for this is that Caitlin is in high school and is trying to forge an identity out of the chaos of adolescence.

However, the main catalyst for her descent into a world of abuse is her parents' removal from her life. They are so completely wrapped up in trying to bring their older daughter, Cass, back to them and in restoring their lives, with an over-achieving daughter in her first year at Yale University and the younger daughter still in high school; and then later, with the ways they cope with losing the presence of Cass, failing to notice major changes in both Caitlin's demeanor and physical appearance. She is pushing further and further into her new world, and no one is guiding her otherwise.

So she spends far less time at school, with her friend Rina, and with her cheerleading squad. They eventually vote her off the squad, because of her apathy and increasing absence. She spends more time at the house of her friend Corinna, an older girl who lives with her boyfriend and provides an unending supply of marijuana to Caitlin.

Corinna represents a kind of mentor to Caitlin, guiding her through her sophomore year and the troubles she is experiencing by default. Caitlin also spends far less time at home where she used to do homework and eat meals with her family and more time out with Rogerson in his car as he drives around the city selling drugs. She is often at his house, where he lives in his parents' pool house without any supervision, save for his father's beatings. Gradually, as the balance shifts in the amount of time she spends in these two settings, Caitlin's life falls apart.



Social Sensitivity

Abuse is one of the most distressing and least understood issues in the public eye.

Despite literature and other media resources that disseminate information about the history and psychology of abuse, there seems to be an over-arching, intrinsic sense that somehow the person being abused "deserves" the abuse. Compounding this problem is the inner voice in many abuse victims that says the very same thing: "I deserve this," "If only I do better, I won't get hurt . . .," or "If I just try harder. . . ." The psychological ramifications of abuse run deep, but so do the psychological causes of the abusive relationship. In *Dreamland*, the reader gets to live through the actual experience of the abuse itself; it is powerful, straightforward, and honest. In depicting an abusive relationship from its inception to its end—or, at least, the beginning of the end—Dessen allows her readers to understand the events and emotions leading into the relationship, on the part of both the abuser and the abused. There are no simple answers of right and wrong, good and bad, in the novel—in each instance where someone is causing someone else pain, there is always a palpable reason behind his or her actions. This does not necessarily justify the person's actions, but it does create a level of understanding, both for the reader and the other characters.

In Caitlin's case, landing on that plane of understanding creates a very difficult and dangerous relationship with Rogerson. Caitlin accompanies Rogerson to a party at his parents' house. They arrive much later than when his father had told Rogerson to be there, but at the party things appear to be alright. However, after Rogerson and Caitlin go down to his room—in the pool house, a separate building from the main house—Caitlin goes into the bathroom and, when she starts to walk back out, Rogerson's father comes into the room. Unaware of her presence, Rogerson's father begins to berate Rogerson. He yells, "Look at me when I'm talking to you!" and then strikes Rogerson across the temple hard. After Mr. Biscoe leaves, Caitlin goes to comfort Rogerson, but he resists.

"Don't touch me," he whispered. "Don't."

But he was already leaning in, as my own hand worked to cover the hurt, his eyes closing as his forehead hit my chest and my finger traced the spot again and again that I knew so well.

Through the course of the novel, it becomes patently clear that people almost always act as they do for very specific reasons, but what also resonates is that it is difficult to guess how people will act—until it is too late. Caitlin learns of Rogerson's father's abusive behavior, and becomes Rogerson's confidant and consoler. However, in so doing, she also unwittingly becomes an abettor to Rogerson's own abusive tendencies. After the first time he hits Caitlin and Caitlin does not stop him, run away, or break off her relationship with him, she creates an implicit understanding between them that it is okay to hit her and that she will always be there for him. She is trapped, and the bindings grow tighter and tighter as Rogerson continues to hit her. He also takes her



away from all her friends and her family through intimidation and guilt, so that he is the only certain thing that she believes she has in her life. He hits her. She grows scared and does everything she can to try not to anger him, yet still gets hit again. It is a classic cycle of abuse, the preying upon one weak heart by another, but it is often nearly impossible to see in the course of the relationship as each person leans on the other for the very reasons that they stay in the abusive situation. Dreamland allows the reader to see vividly that love and hate are inextricably intertwined, and that the line between the fear of failing someone else and the forcing of someone else to fail cannot be discerned until it has been crossed.



Literary Qualities

Dessen tells the story of the novel through a first-person narrator, Caitlin O'Koren. At the same time, however, she imbues Caitlin with a limited omniscience, in that Caitlin is telling the story in the past tense, and thus has the aid of foresight to tell the back story behind the action. By gaining a sense of perspective through the passage of time, the narrator is able to give a fuller picture of the events in the novel. This, in turn, allows the reader to gain a greater understanding of the possible motivations of all of the characters in the book.

One example of this is in the way Caitlin describes her mother's behavior after Cass left home for New York City instead of enrolling at Yale. Throughout the book, Caitlin derides her mother by mentioning the way she seems to come alive only when she is busying herself with tasks or with organizing her own life around her daughters' activities. At one point Caitlin writes, "I truly believed that my mother thought she could replace Cass if she filled the house with enough clutter." But after Caitlin is checked into the Evergreen Care Center, her mother comes to visit one day, and whereas she had on previous visits spent the entire time chatting non-stop about anything but the situation at hand, she takes a deep breath and finally apologizes to Caitlin.

"Oh, Caitlin," she said suddenly, sliding one shaking hand over mine. "I just . . . I just don't know how I can ever tell you how sorry I am."

"Sorry?" I said. "For what, Mom?"

She looked at me, eyes widening. "For not protecting you," she said. All this time I'd been the one with everything to hide, everything to be ashamed of. It hadn't even occurred to me that someone else might think to take the blame.

For the first time in the story, Caitlin sees her mother as someone other than a woman living vicariously—she sees her mother as human.

Dessen utilizes foreshadowing to grasp the reader's attention throughout the story.

In the middle of the novel, Caitlin recognizes that she is being pulled in too many directions, stretched thin. After the first weekend Caitlin spends with Rogerson, her friends try to tell her some gossip about Rogerson's past behavior, but she has no patience for it. "He had told me himself about his 'long stories,' and I didn't care. I myself had no stories of my own yet, but I was ready. More than ready." Later in the story, during a cheerleading practice, Caitlin's best friend Rina tells Caitlin about how her boyfriend caught her with another guy, and Caitlin is not listening, just going "through the motions." By this point, she is barely getting by in school and at home, spending as much time as possible with Rogerson. But it is never enough for Rogerson, or for anyone else. She notes that "I felt pulled in all directions, fighting to keep all these obligations circling in the air above me. It was only a matter of time before something fell." Dessen creates foreshadowing in more subtle ways, as well. Caitlin describes



Rogerson at one point as seeing the world only in black and white, good and bad, and then writes, "My friends, and my life at school, consistently fell into each of the latter." It is a brazen clue that this boy does not care about Caitlin's needs, that he is selfish and possibly cruel, but for a variety of reasons, Caitlin chooses not to see the warning signs. She is searching for a commitment, no matter the cost.

Dreamland 109 One smaller but effective detail is the separation of the novel into three specific sections, titled after different characters in the book. There is a bit of an epilogue, wherein the narrator describes how her sister disappears from the house on the narrator's sixteenth birthday, and then the first section begins titled after her sister, "Cass." The section follows Caitlin in the days and months after her sister's disappearance, and describes how her sister's defection from the family expectations serves as a catalyst to her desperate search for a separate identity. The second section begins after Rogerson's father hits him, solidifying the ties between Caitlin and Rogerson through the secrets they share—the section is aptly titled "Rogerson," and centers on the way that Caitlin's abusive relationship with Rogerson changes every aspect of her life. She moves from a relatively normal teenage existence to a life filled at every hour with fear and uncertainty. Under the crushing weight of Rogerson's explosive treatment of her, Caitlin begins to deteriorate, both physically and emotionally. When Rogerson begins to beat her outside of her own home, where a big party is going on, Caitlin, beaten down, exhausted, beyond the final straw of her frail scarecrow existence, finally summons the courage to say "no." And she says this on her own, before anyone inside the party sees her being assaulted. She is lying on the ground, shoved down by Rogerson, folded into herself to try to protect herself from him, and when he yells at her to "Come on," she whispers, "No." It is at this moment that everything changes. She stands up for herself for the first time in the relationship, and so broken down is she that she is willing to die from his beatings rather than continue in the relationship. It is not until this point that Dessen begins the third and final section of the book entitled "Me."

One of the strongest points in Dessen's cache of writing skills is her use of dialogue.

A glance through the pages of the novel exhibits a constant use of dialogue to tell the story, creating an almost cinematic tale of the events. The characters come to life through their own words, rather than through the descriptions given by the narrator, and the reader is therefore allowed great latitude in forming his or her own opinion of the motivations and thoughts of the other characters. Although Caitlin, as the narrator, does comment on the other character's apparent feelings about the events in the story, the dialogue balances out the narrator's thoughts.



Themes and Characters

Abuse is the overriding theme of the novel, both self-directed and the physical and emotional abuse from others. And it comes in many guises—direct physical contact, threats with intimidation, and abandonment. The novel opens with Caitlin, as a narrator with the gift of hindsight, announcing to the reader that her older sister, Cass, left home without telling anyone three weeks before she was to begin her freshman year at Yale University. Her sudden departure creates a blank in the family portrait that Caitlin's parents cannot handle. They direct all of their attention toward the issue of Cass's abandonment of the family and away from Caitlin, leaving her essentially without parental guidance. Caitlin begins to fill the void with whatever attention is directed at her. That attention comes in the form of Rogerson Biscoe and the friends Caitlin meets through him. Rogerson comes on strong, making an immediate impression with her when he singles her out at a car wash and then again at a party that same evening. She leaves the party with him, and in so doing leaves behind what she believes are the vestiges of a life in the shadow of her sister. In Rogerson, she has a life totally different than anything she has known, and she believes that in her, he found the same.

This was the same reason, I was sure, that he'd been interested in me the first night we'd met. It was a fair trade. With Rogerson, I was someone else. Not Cass. Not even me.

I took his wildness from him and tried to fold it into myself, filling up the empty spaces all those second-place finishes had left behind.

The empty spaces in Caitlin's life leave her feeling void of a sense of self; she will swallow whatever meat gives her a fuller reflection in the mirror as she peers in to see herself as an individual. "He was so attentive, with one eye on me regardless of what else he was doing. Even with his back turned, he always seemed to know exactly where I was."

Time also plays a vital role in the story, as Caitlin repeatedly uses references to time to define a period of shifting perspective, of fear and of recovery. For instance, the first night she goes on a date with Rogerson, he leaves her in the car while he goes into a trailer home to sell drugs. She stares at the clock, "watching my life tick away, minute by minute. . . ." After eighteen and a half minutes, he returns to the car; she starts to say she wants to go home, but he leans over and kisses her, and she "kissed him back with that huge moon shining down on us, and thought the whole time of that clock, still counting down, minute by minute, hour by hour, forever." She wants to find a place where she can hide and "stay forever," so as to not face the fears and doubts and anger she is feeling both toward Rogerson, Cass, and her parents. This sense of the importance of time illuminates the relationship Caitlin has with each of the significant people in her life. Rogerson makes her lose all sense of time when she is with him; but, away from him, she is panicked, terrified that she has been away too long, that she is angering him—time becomes the enemy.



With her mother and father, she measures time for them in terms of the disappearance of her sister. She recalls her mother considering a photography class, and noting that she and Cass had talked about taking one together. She overhears her mother say, "We were going to do it over the summer, but then she went to the beach, and was so busy there, and then. . . ." Everything in her mother's life seems to turn and return to her sense of abandonment by her older daughter, and it does not seem to grow better with time—it just takes on different guises of distractions. Caitlin's neighbors, Boo and Stewart, tell her that Cass is alright, and that time will soothe the pain and anger she is experiencing. And to Caitlin's panic-stricken father, Stewart reminds Caitlin's father that, at age eighteen—Cass's age—Boo had left her family to be with Stewart, and that it had been the best decision, and that over time, her parents had come to understand her decision. Rina, Caitlin's best friend, exhibits all the characteristics of impatience so common in a teenaged girl—impetuous, forthright, and brazen, she wants to wait for nothing, at one point unknowingly jeopardizing Caitlin's life by stubbornly refusing to waste time by driving Caitlin all the way back into town to meet up with Rogerson. While dating Rogerson, Caitlin carefully constructs a false front, pretending to the outside world that everything is normal in her life. She wears long sleeves, says the right things, keeps herself hidden from view. But it is only a matter of time before the fragile situation has to break. Earlier in the year, Caitlin develops a series of prints, including one that Rogerson had taken of her caught unaware. She is shocked by what she sees: scrawny, hollow-faced, drawn and aged into something resembling herself but also utterly unfamiliar. She immediately rips the photo up, but does not throw it away.

Instead, she carefully gathers the pieces and places them in a Ziploc bag. Later, at the Evergreen Clinic—where Caitlin's parents send her after they discover Rogerson beating her on their front lawn—Caitlin slowly pieces the photo back together, taking her time, distilling her past into a clearer picture. "I'd take my time, being patient, and watch the images as they came into being right before my eyes." Also at the clinic, Caitlin recognizes the sense of hurried panic she has been living in since she started dating Rogerson. She usually would dream about Rogerson, but she begins to have nightmares in which Rogerson is absent. "I was always trying to get someplace 108 Dreamland to meet him, with so many obstacles thrown in my way. . . . They would have been funny, these dreams, except to the ongoing, steady sense of panic that I felt, knowing he was waiting for me." Time becomes her enemy, and by finally breaking free from him, Caitlin is able to stop, "to just be alone, at peace, and still."



Topics for Discussion

1. Have there been times that you have felt that you do not quite belong? What have you done to change or understand this feeling?
2. How much of an influence did Caitlin's sister Cass have on Caitlin's life choices by running away? How might Caitlin's life have been different had Cass stayed home for the rest of the summer and then gone to Yale?
3. What is the significance of Caitlin's family's neighbors—and best friends—to Caitlin's life?
4. Characterize Rogerson Biscoe. Do you feel any sense of compassion for him?
Why or why not?
5. What is the significance of dreams to Caitlin's waking life?
6. How does Caitlin use her journal to work through or deal with her problems?
7. Caitlin chooses not to speak with anyone about how Rogerson is both physically and verbally abusing her. Why do you think that is and who do you think she might have spoken with about the situation?
8. How are the metaphors of water and swimming important to the story?
9. Dessen has told a very sad story in Dreamland—what are some ways in which she infuses the story with humor?



Ideas for Reports and Papers

1. How realistic is the story? Does this help you relate to the characters or distance you from them?
2. Do you think that Caitlin's sister "ran away"? What does it mean to run away from home? What might be the consequences of running away and the motivation behind it?
3. Were there clues about Rogerson's behavior that might have tipped Caitlin off earlier that he would hit her?
4. What would it be like to be hit by someone you know and trust? What might make it difficult to share the problem with others?
5. What do you think led Caitlin to allow Rogerson to abuse her again and again?

What do you think she was thinking about while this was happening? How could she have handled the situation differently?

6. How many times did Caitlin almost confess about her situation? What stopped her from telling? Why is it sometimes difficult to tell close friends and family about your problems?
7. How prevalent is judging in our society? In what ways does it manifest itself?
8. Who played the narrator of the story?

What are the advantages and disadvantages to using this type of narrator?

For Further Reference

Masla, Diane. Review of *Dreamland*. *Voice of Youth Advocates* (October 2000): 262. This short review of the novel notes its attention to detail and ability to tell the story from a teenager's point of view.

Review of *Dreamland*. *Publishers Weekly* (September 4, 2000): 109. This favorable review emphasizes the realistic portrayal of the characters and their situations.



Related Titles/Adaptations

Dreamland is Sarah Dessen's fourth novel.

It has not been adapted into any other media. However, each of Dessen's other novels deal with equally relevant issues and evoke a similarly realistic approach to storytelling. Specifically, *Someone Like You*, published by Viking Children's Books in 1998, which relates similar issues facing American teenagers. In it, two best friends find the balance of their friendship shifting when the less flamboyant of the friends learns that the other girl is carrying the baby of her boyfriend who just died in a freak accident. It was selected by the American Library Association as a Best Book for Young Adults and also by *School Library Journal* as a Best Book of the Year.

That Summer, published by Orchard Books in 1996, was Dessen's first published novel.

In it, a fifteen-year-old girl, Haven, faces a number of difficulties—a love/hate relationship with her sister who is getting married, an unexpected growth spurt, puberty, and her parents divorce and her father's subsequent remarriage to a much younger woman—as she tries, unsuccessfully, to cling to her happier past. The novel was selected by the American Library Association as a Best Book for Young Adults and by the New York Public Library as a Best Book for the Teen Age.

In *Keeping the Moon*, published in 1999, Dessen tells the story of fifteen-year-old Colie, whose mother leaves Colie at her aunt's house in a small town in North Carolina while she travels to Europe. What Colie learns about the people in the sleepy town and about herself forms the basis of the story. *Keeping the Moon* was selected by the American Library Association as a Best Book for Young Adults.

Readers who enjoy reading Sarah Dessen novels might also enjoy works by novelists Megan McCafferty, Carolyn Macker, and Joyce Sweeney.

In her first novel, Megan McCafferty writes a fresh, insightful, and true-to-life look at sixteen-year-old Jessica Darling's predicaments as she embarks on another year of teenage torment. In *Sloppy Firsts* (2001), best friend Hope Weaver moves away from Pineville, New Jersey, leaving Jessica feeling like a fish out of water at school and a stranger at home where her mother has all but forgotten her in the wake of her sister Bethany's wedding plans. *Sloppy Firsts* deals with Jessica's struggle to define herself from the inside out and to learn that she has the strength to become her own best friend.

Carolyn Macker tackles the issues of divorce, loneliness, and adolescence in *Love and Other Four-Letter Words* (2000). Because of her parents' divorce, sixteen-year-old Samantha Davis is forced to move from upstate New York to Manhattan to live with her depressed mother in a city where she does not know a soul. But as Sammie realizes that things cannot stay the same forever, that even the people she loves and trusts the most can disappoint her, she begins to accept that change is not always bad.



In *Piano Man* (1992), Joyce Sweeney tells the story of Deirdre, a fourteen-year-old girl who falls in love with a twenty-six year old piano player who moves into her apartment building. Deidre must find a way to make Jeff—the piano man—fall in love with her. While pining for his love, Deidre watches her cousin's relationship with her boyfriend become unsafe, and she learns to deal with the hardships of relationships through the experiences of others, as well as her own.

Related Web Sites

<http://www.sarahdessen.com> Accessed August 26, 2002. This site is maintained by Sarah's brother-in-law, and offers facts about both Sarah and her work, as well as a page where fans can submit questions for Sarah to answer.



Copyright Information

Beacham's Encyclopedia of Popular Fiction

Editor

Kirk H. Beetz, Ph.D.

Cover Design

Amanda Mott

Cover Art is "Pierrot," 1947, by William Baziotès Oil on Canvas, 42 1/8 x 36 Donated by the Alisa Mellon Bruce Fund, ©, 1996 Reproduced with Permission from the Board of Trustees, National Gallery of Art, Washington, D.C.

Library of Congress Cataloging-in-Publication Data Beacham's Encyclopedia of Popular Fiction

Includes bibliographical references and index

Summary: A multi-volume compilation of analytical essays on and study activities for the works of authors of popular fiction. Includes biography data, publishing history, and resources for the author of each analyzed work.

ISBN 0-933833-41-5 (Volumes 1-3, Biography Series)

ISBN 0-933833-42-3 (Volumes 1-8, Analyses Series)

ISBN 0-933833-38-5 (Entire set, 11 volumes)

1. Popular literature—Bio-bibliography. 2. Fiction—19th century—Bio-bibliography. 3. Fiction—20th century—Bio-bibliography. I. Beetz, Kirk H., 1952-

Z6514.P7B43 1996[PN56.P55]809.3—dc20 96-20771 CIP

Copyright ©, 1996, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing Corp., P.O. Box 830, Osprey, FL 34229-0830

Printed in the United States of America First Printing, November 1996