

The Martian Chronicles Study Guide

The Martian Chronicles by Ray Bradbury

(c)2015 BookRags, Inc. All rights reserved.



Contents

The Martian Chronicles Study Guide.....	1
Contents.....	2
Overview.....	4
About the Author.....	5
Plot Summary.....	6
January 1999: Rocket Summer.....	8
February 1999: Ylla.....	9
August 1999: The Summer Night.....	11
August 1999: The Earth Men.....	12
March 2000: The Taxpayer.....	15
April 2000: The Third Expedition.....	16
June 2001: And the Moon Be Still as Bright.....	18
August 2001: The Settlers.....	21
December 2001: The Green Morning.....	22
February 2002: The Locusts.....	23
August 2002: Night Meeting.....	24
October 2002: The Shore.....	26
February 2003: The Interim.....	27
April 2003: The Musicians.....	28
June 2003: Way in the Middle of the Air.....	29
2004-2005: The Naming of Names.....	31
April 2005: Usher II.....	32
August 2005: The Old Ones.....	35
September 2005: The Martian.....	36
November 2005: The Luggage Store.....	38



[November 2005: The Off Season.....](#) 39

[November 2005: The Watchers.....](#) 41

[December 2005: The Silent Towns.....](#) 42

[April 2026: The Long Years.....](#) 44

[August 2026: There Will Come Soft Rains.....](#) 47

[October 2026: The Million-Year Picnic.....](#) 49

[Characters.....](#) 51

[Objects/Places.....](#) 56

[Setting.....](#) 59

[Social Sensitivity.....](#) 60

[Literary Qualities.....](#) 61

[Themes.....](#) 62

[Themes/Characters.....](#) 65

[Style.....](#) 67

[Quotes.....](#) 69

[Adaptations.....](#) 72

[Topics for Discussion.....](#) 73

[Essay Topics.....](#) 74

[Ideas for Reports and Papers.....](#) 75

[Further Study.....](#) 76

[Copyright Information.....](#) 77

Overview

The *Martian Chronicles* is a haunting collection of short stories that chronicles humankind's colonization of Mars.

Bradbury opens the volume with tales of the first three Mars expeditions, all of which meet with disaster, and goes on to relate the gradual encroachment of human—and, in particular, American—civilization on Earth's neighboring planet. In a style that is concise yet poetic, Bradbury sketches the lives and aspirations of various individuals who come to Mars in search of revenge, glory, or simply the tranquility of a long-ago era on Earth. Their reactions to the alien environment reveal much about the society they left behind, and in the end, all notions of an escape from Earth prove illusory.

About the Author

Raymond Douglas Bradbury was born on August 22, 1920, in Waukegan, Illinois, to Leonard Spaulding and Esther Moberg Bradbury. He began his writing career while still a teen-ager, publishing *Futura Fantasia*, a fan magazine. His first professional sale, the short story "Pendulum," appeared in the November 1941 edition of *Super Science Stories*.

After working as a newsboy from 1940 until 1943, Bradbury turned to a fulltime writing career. During the 1940s, his work was published in several science-fiction magazines, including *Weird Tales*.

The 1950s and early 1960s proved to be Bradbury's most productive time as a fiction writer. Published in 1950, his first short story collection, *The Martian Chronicles*, achieved enormous popularity. Several more collections followed; *The Illustrated Man*, *The Golden Apples of the Sun*, *A Medicine for Melancholy*, and *The Machineries of Joy* were among the most successful. He also published three novels—*Fahrenheit 451*, *Dandelion Wine*, and *Something Wicked This Way Comes*. He served as president of the Science Fantasy Writers of America (1951-1953) and as a member of the Screen Writers Guild board of directors (1957-1961).

Since the mid-1960s, Bradbury has concentrated his literary efforts on drama and poetry. He achieved a modicum of success with his drama; several of his plays—including *The Anthem Sprinters and Other Antics* (1963), *The World of Ray Bradbury* (1964), and *Leviathan 99* (1972)—were staged in Los Angeles or New York. His poetry has met with disdain from literary critics but sells reasonably well.



Plot Summary

The novel, originally published in 1949, opens with the Earth readying for war in the "future" of 1999, and finds the first explorers sent to Mars in an effort to forge new ground for civilization. Simultaneously, the inhabitants of Mars, a race of highly intelligent and civilized humanoid creatures of light brown skin and yellow eyes, are living peacefully in their centuries-old homes, built of the native grasses and materials of a dry, yet thriving planet. Their lives, much like those of Earth's population, center on literature, religion, music, nature, and the relationships they have with one another, and with their history.

Communicating telepathically, the Martian population knows of the explorers' arrival long before the first rocket lands in Green Valley. Strange thoughts in a new language begin to fill their heads, while songs not yet heard on Mars begin to flow from the lips of the young and old alike. Children begin reciting nursery rhymes their civilization has not yet taught. One woman in particular, Ylla K, dreams of a white-skinned man with dark hair and blue eyes, and finds herself attracted to him in a way she cannot explain to her husband.

Thus begins the chronicle of Earth's inhabitation of Mars. As the first explorers are killed by a jealous husband, Earth readies a second rocket launch, filled with new explorers. Upon landing, Captain Jonathan Williams and his crew are not welcomed as expected, but are brushed off as a nuisance. Sent to a large banquet hall, the four men find themselves in a Martian insane asylum, filled with others from the population who believe they are space travelers. The four are eventually "euthanized" to cure their psychotic condition.

A third expedition is launched as Earth continues a decent into war. Captain John Black and the sixteen members of his crew, ordered to land on the opposite side of Mars, are welcomed by relatives long since deceased on Earth, and, despite their clear reservations, all are taken into the relative's homes. Too late, the men discover the Martian plot to transform into the characters found within the minds of the men in order to gain the Earthlings' confidence. During the first night, the entire crew is killed.

It is with the fourth expedition in 2001 that the effects of Earth's influences on the population of Mars are clearly seen. Upon landing, the crew, lead by Captain Wilder and accompanied by an archeologist named Spendor, finds the Martian population virtually exterminated by an outbreak of chicken pox, brought by the first three expeditions. Spendor, unable to come to terms with what he knows to be the eventual invasion of Mars by the commercial industries and intrusive population of Earth, decides to kill his team members. Following an amicable conversation with Wilder, Spendor is killed, and the exodus to Mars begins.

In August of 2001, Mars sees the first of the settlers. Building cities of Earth materials, planting tress to add oxygen, and bringing with them the culture of their homeland, the new inhabitants begin to slowly convert Mars into a secondary Earth. Small children



desecrate the age-old cities of the Martian ancestors, unruly men destroy the crystal pillars and grass homes of deceased Martians, and, as Spendor predicted, the commercialization and destruction of Mars by civilized humans begins in earnest. Back on Earth, the threat of war looms even larger, and the black citizens, still working as slaves and second-class individuals, embark together to Mars in search of freedom, as do those seeking to free themselves of the Moral Climate and other government organizations. Mars becomes a virtual battleground for the age-old conflicts of Earth.

When war finally comes to Earth in 2005, the new inhabitants of Mars depart for their homeland. Frightened of losing what they know as home, hundreds of thousands leave Mars, deserting their newly made cities and leaving behind the wreckage of a once beautiful planet. The individuals from Earth who remain on Mars, while few in number, live alone in solitary towns or build companions resembling their lost loved ones. They are not aware that much of the population of Earth has been destroyed by the war, or that their own age-old cities have burned to the ground as their planet is destroyed by atomic bombs.

As war continues to ravage what is left of the Earth 25 years later, a family of five lands in a rocket on Mars. Desperate to flee a dying planet, William Thomas, a former state governor and his family, including a pregnant wife and three sons, begin to make a life for themselves in this new home. Another family, the Edward's, is to follow these brave settlers with their four daughters. Burning the Constitution and other papers of a civilization that no longer exists in order to keep warm, the family sees their reflection in the canal and knows they are looking at the real Martians of 2026, as they begin to start a new civilization.



January 1999: Rocket Summer

January 1999: Rocket Summer Summary

The opening story of the chronicles begins with a description of a brisk Ohio winter, where children can be found sledding, as their mothers bundle in warm fur coats to block the bitter cold. As icicles hang from the rooftops, and frost covers the landscape, the picture is complete of a freezing Midwest winter. Suddenly, the air is heavy with warmth as a rocket in a launching field nearby ignites in a fiery blaze, sending red hot air through the neighborhood, melting the image of winter. The entire climate changes as the snow turns to heated rains, and the land becomes soaked with the suddenly melted snows. The nearby inhabitants think to themselves "Rocket Summer," as the rocket continues to melt winter.

January 1999: Rocket Summer Analysis

The first chapter of the chronicle introduces the reader to the beginnings of the plotline: Somewhere in Ohio, a rocket is readying for launch. While the reader does not yet know the destination, the imagery of the changing climate, the alteration of the landscape and the changing nature of the inhabitants in the neighborhood foreshadow the storyline to come. As the population surrounding the rocket changes their behaviors to match the intruding influence of the rocket's heat, the reader can clearly sense the importance of the event.



February 1999: Ylla

February 1999: Ylla Summary

Mr. and Mrs. K, Martians in the year 1999, live in a ten-century-old house of crystal pillars, next to a dead sea, which, during certain seasons, fills with wine from the nearby tress. Their home, fruit growing from within the walls, is irrigated with water from streams that flow from ceiling to floor, creating creeks beneath their feet to cool them during the searing afternoon heat. As were many housewives on Earth in the late 1940's, when the book was written, Ylla K is unhappy in her marriage. Her husband Yll, a short-tempered and non-attentive partner, spends much of his time reading, a process done by moving his hand over raised letters, which then sing out. The books are filled with the history of Mars, singing melodically of seas of steam and ancient battles. Ylla wishes she and her husband were as close as they used to be, painting together and talking in the early morning hours. She observes that marriage makes couples old before their time.

Falling asleep in a chair during the afternoon heat, Ylla dreams of a tall, blue-eyed man with black hair and white skin. He arrives in an "alien" spacecraft, dressed in a uniform and speaks kindly to her, stating his name is Nathaniel York. Ylla notes that the man in the dream did not speak their language, but she understood him telepathically, and understood he was from a planet called Earth. Her husband, clearly annoyed by the dream and by his wife's fascination for the strange man, points out that it is impossible for individuals to live on Earth, since their atmosphere is too full of oxygen. He declares her to be wailing emotionally and goes back to work.

Ylla begins to sing a song, clearly in a language not her own. As night begins to fall, and the house closes itself, she cooks at a fire table, dropping meat into lava and quickly removing it to serve her husband. He appears more annoyed at the song, which is beautiful and foreign, than he was at the dream. He offers to take her to town, using fire birds, which is something they have not done for months. Ylla, reluctant to leave for fear of missing the landing of the spacecraft she is now sure is eminent, finally gives in.

The couple goes to a canopy, held by fire birds. When commanded, the fire birds take to the skies with the couple within the canopy they hold. The result is magnificent, as the couple drift over the sands, flowers, and dry lakebeds, the fire birds looking like yellow and red torches in the sky. However, Ylla is interested only in the sky as she searches for the rocket she knows will soon come. Her husband proposes to take her away camping, far earlier than usual, and Ylla flatly refuses. Later, as she sleeps on mists that support her, she dreams again of the man.

Upon waking, Ylla finds her husband watching her. Yll angrily announces she has kept him up all night, muttering in her sleep. When pressured for information about her dreams, Ylla admits to dreaming of Captain York, and of him kissing her. Yll has heard her mutter the destination of the ship, Green Valley, and that the ship is to land this



afternoon. Ylla notes her husband's anger and jealousy, and he apologizes. Later, however, Yll skips his weekly trip to town, and when Ylla attempts to leave for a friend's home in Green Valley, Yll remembers he has invited Dr. Nile, a friend, for tea. Resigning herself, Ylla agrees to stay home and entertain the guest.

When Dr. Nile does not appear, Yll states his intent to go hunting, but asks Ylla to stay and wait. He dons a mask, expressionless and made of metal, and arms himself with a rifle-like weapon full of golden bees, designed to kill creatures with hundreds of stings. After he leaves, Ylla busies herself with cleaning and plucking fruit. She is often drawn, though, to search the skies for the rocket. She hears it pass overhead, and runs to the door, only to remember her husband's request for her to stay in their home. Shortly, she hears a gunshot followed by another; she screams, flinching at the sound. When footsteps fall outside the door, she hopes breathlessly for them to belong to York. Smiling, she goes to the door, only to find her husband, his mask hiding any expression. Asking what he has done, Yll replies he has been hunting, and notes that Dr. Nile's invitation must have been for the next day. Ylla, during dinner, begins to weep, and finds herself forgetting the beautiful song from earlier in the day. Her husband reassures her she will be fine tomorrow, and Ylla, staring dully into the night, quietly agrees.

February 1999: Ylla Analysis

This chapter introduces the reader to the Martian world, filled with the same basic components as Earth, such as plants, animals, literature, houses designed for comfort, and marriages that become dull over time. Additionally, the descriptions of the house and landscape, while not similar in materials to those of Earth, lead the reader to believe that the development of Martian civilization, including writing, music, and entertainment, closely parallels those of Earth. The author casually points out the time span of this civilization to show readers the historic involvement of this race in the course of time.

Ylla symbolizes the housewife of the 1950's, bored with her life and looking for unique, exciting experience. Her attraction to another man and her husband's subsequent anger show again the parallels between the relationships of Earthlings and those of the Martians. The killing of the explorers by Yll is foreshadowed throughout the chapter, beginning with his jealousy over a dream, and his sudden need to have Ylla, whom he has not truly paid attention to in months, near him. His overcompensation for jealousy, the attempt to take Ylla away, only shows the link between an Earth man and a Martian in a more precise way. The reader is lead into a kinship with the inhabitants of Mars simply due to the similarities between Earth culture and that of the Martians.

This chapter also introduces readers to a main plot theme, that of the intrusion of Earth on the lives of those inhabiting Mars. Here, even before the ship lands, one can see the obvious effect on Ylla and Yll as their relationship is stressed to the point of breaking by the simple telepathic images Ylla draws forth, and as Yll is driven to murder by his jealousy and rage. In the end, one is left with a foreboding feeling regarding the future relationships between Martians and the people of Earth.



August 1999: The Summer Night

August 1999: The Summer Night Summary

As Martians gather in hundreds of marble amphitheaters across Mars to hear musicians play, as they often do, the stars and the moons of Mars glow over their heads, the canals filled with green wine, and silver pools of water abound. Lovers join one another, whispering, and children play in the streets peacefully. As one woman begins to sing, the audience stirs, hearing a beautiful song of another language. The musicians, playing the melodic tune, are unable to remember how they know the music, and find themselves bewildered and nearly unable to stop. The audience, feeling a chill through the air, leaves the theater as the woman runs from the stage, frightened at the words she has sung. Across Mars, similar incidents occur. Young children recite rhymes in another language, not understanding how or why their thoughts have conjured such speech. A "green star" rises over Mars, and lovers hum softly, their partners unfamiliar with the tunes. Women awake from horrible nightmares, fearing the unknown of the morning, their dreams unspoken, yet chilling in their terror. As morning breaks, a night watchman hums an unfamiliar song.

August 1999: The Summer Night Analysis

The resurgence of the strange, melodic songs in a different language as the people of Mars gather peacefully indicates to the reader that another expedition is coming. As with Ylla in the previous chapter, the women of Mars are clearly more attune with these thoughts than their male counterparts, but all the inhabitants of Mars are experiencing the same cold fear as their mouths utter words they are unfamiliar with. The dreams, however, are far more foreboding, as the women cry out and become afraid, terrified of something they do not say aloud. The reader, however, is led to believe that destruction is coming by these unspoken dreams, and can only assume the reference to the "green star" is a foreshadowing of the Earth's influence over the Martian planet. Again, one can see the similarities between Earth and Mars, and again, can see the terrible influence of the Earth on these previously peaceful inhabitants. This recurrent theme seems to symbolize the concept that outside influences on a society, particularly foreign influences, can be disastrous to the native population of any given area, even without intending to cause harm.



August 1999: The Earth Men

August 1999: The Earth Men Summary

The second expedition of Earth explorers arrives in Mars, where Captain Williams and his crew of three men find themselves at the door of Mr. and Mrs. Ttt. Williams is surprised to find Mrs. Ttt speaking English, only to discover she is communicating through telepathy. From the beginning of their conversation, Mrs. Ttt appears annoyed by their presence, rather than amazed by it as the explorers had expected. She is short with them, correcting their use of the name "Mars" by noting the true planet name, Tyrr. Finally, she slams the door in their faces. Bewildered, Williams knocks again. Mrs. Ttt, even more exasperated by their continued interruption, appears not to care they are from Earth. She angrily announces that the explorers probably want to speak with Mr. Ttt, and when the astronauts agree, she refuses, slamming the door in their faces yet again. Now somewhat angry, Williams knocks again, barging into the home. Rather than being frightened, Mrs. Ttt scolds the men for tracking mud into her home. She finally agrees, somewhat grudgingly, to see if Mr. Ttt has a moment to speak with them. Following the sounds of raised voices from the study, the explorers are left in silence for over an hour. Concerned, Williams peers into the living room, only to find Mrs. Ttt watering flowers. Claiming she forgot they were there, Mrs. Ttt hands Williams a piece of paper, and instructs him to go see Mr. Aaa down the road.

When they arrive at the home of Mr. Aaa, the men receive a similar greeting. Far more concerned over the apparent social transgression Mr. Ttt has committed by sending these men unannounced, Mr. Aaa calls Mr. Ttt and challenges him to a duel. As the Earth men try to explain they have traveled sixty million miles in a rocket ship from Earth, Mr. Aaa only comments that Earth is only fifty million miles away. He sends the four men to see Mr. Iii, noting that Mr. Iii is in their line of work. When Williams sarcastically asks if you have to be in a specific line of work to welcome men from Earth, Mr. Aaa replies "Don't be silly, everyone knows that!"

In town, the men stop to talk to a little girl, whom Williams believes will understand their story. As he tells his tale of men arriving in rockets, the little girl pulls a mask to her face, expressionless, and begins to play with a small spider. She directs them to Mr. Iii's home, with no mention of any excitement or wonder at the crew's presence. When the men arrive at Iii's home, tired and hungry, they recant their tale of their trip, and their desire to be recognized. Iii, seemingly unsurprised, gives them papers to sign, and directs them to a House where they may sleep for the night. As Williams signs the papers, he asks if his men need to sign, and Iii laughs uproariously. He mentions that the papers seem in order, even the "agreement for euthanasia," if needed. Alarmed, Williams questions this, but Iii simply sends them to the House.

As the crew enters the House, they find themselves in a large banquet hall filled with Martian men and women. After introducing himself as Jonathan Williams of Earth, the individuals explode into clapping, cheering, and celebration, and the crew believes they



have finally found the reception they expected. However, once the celebration dies down and conversation begins, they find themselves surrounded by individuals claiming to be from all corners of the universe: Earth, Saturn, Jupiter, and from countries not existing on Earth, such as Tuireol and Orri, a civilization built of silver. It is at this point that Williams and his crew notice there are no windows, only a single, locked door, no light, and no food on the banquet hall tables. The individuals in the room are all Martian, with brown skin and yellow eyes, but their skin is waxen, and their eyes, sunken and glowing, appear ill. Captain Williams realizes they have been placed in an insane asylum.

As night falls, Williams explains to his crew the dilemma they face. Realizing they must prove themselves to not be psychotic, Williams points around the room to the various inhabitants of the asylum to show them why this task will be difficult. One man produces a flame woman from his tongue, another woman shifts shapes quietly in the corner, and reptiles are produced between the teeth of sleeping men. Williams deduces that, since the Martians communicate through telepathy, the hallucinations these poor individuals have are passed to the minds of those around them. Thus, according to the Martians, these four men are actually local inhabitants of Mars who believe they are from Earth, and whose hallucinations of rocket ships and space travel are being projected onto others, so the four men appear as humans.

In the morning, Mr. Xxx appears at the House to visit with the explorers. A psychologist, Mr. Xxx announces his belief that only Williams exists, is insane, and the other three men are simple hallucinations. Williams asks Xxx to cure him, so he may prove his story, but Xxx explains that to cure symptoms of "primary, secondary, auditory, olfactory, and labial hallucinations, as well as tactile and optical fantasies," he must resort to euthanasia. Williams then offers to show Xxx the rocket as proof of their existence, and Xxx agrees.

He accompanies the men to the rocket, and enters, examining the ship for over a half hour. Emerging, he exclaims that the rocket is the best "sensual hallucination and hypnotic suggestion" he has ever seen. He notes the taste, feel, and visual images of the ship, classifying them as various forms of psychotic hallucinations. He observes, with fascination, Williams' ability to transform his eyes from yellow to blue, to change his skin color from brown to white, to manifest as a crew member, and to perform biological metamorphosis, in that Williams has five fingers instead of six.

Sadly, Xxx declares him non-curable. As Williams argues and pleads, Xxx fatally shoots him. Expecting the other three crew members to vanish upon William's death, Xxx declares them hallucinates with time and spatial persistence when they do not disappear. He shoots the men, expecting the bodies to vanish, along with the rocket. When the men simply fall to the ground dead, Xxx begins to mumble to himself, salivating, his eyes bulging. He believes has been contaminated by Williams' illness, and to cure himself, commits suicide. When the rocket is discovered at sunset, the townspeople do not know what it is, so it is sold to junk dealers.



August 1999: The Earth Men Analysis

This chapter is vital to understanding the parallel development of the Martian and Earth races, as well as to understanding the theme of disbelief in fantasy throughout the rest of the novel. Expecting to receive a joyous welcome, the explorers find themselves instead deemed insane, due to a rampant psychosis existing within the given community on Mars. The astronauts are not clearly listened to, because the Martians have already experienced such tales and hallucinations from their own people, and thus assume the situation is similar. As is true on Earth, the men are presumed insane simply because their "reality" is outside that of "normal" Martian mindset.

Furthermore, Mr. Xxx is so convinced of his own belief system that he would rather commit suicide than to believe he was insane, or to believe that the astronauts' story is true. The reader is led, by the suggestion of true insanity through mouth foaming and muttering, that Xxx may have realized his mistake in killing the men, and rather than admit he has committed murder, instead goes insane. This insanity then allows him to commit suicide, under the pretense of a "cure." Again, the reader can see the parallels between the reaction of Earth beings to such situations, and the reactions of the Martians.

The Martians in this chapter, particularly those of Mrs. Ttt and Mr. Aaa, symbolize the selfishness of American society. Far more concerned with appearance and social situations than with any concern for the four Earth men, these individuals refuse to believe, or even listen to, the Earth beings, and instead, focus only on their clean homes and busy schedules.



March 2000: The Taxpayer

March 2000: The Taxpayer Summary

Pritchard, a taxpayer from Ohio, wants desperately to go to Mars. Fearing the looming atomic war on Earth, and wanting to get away from the "censorship and statism and conscription and government control of this and that," Pritchard yells at the guards patrolling the gates of the launch pad, angrily demanding they allow him on board. As the guards laugh at him, and attempt to explain that the first two expeditions were failures, Pritchard argues that Mars may be wonderful, and that Captain York and Captain Williams may have simply chosen life on Mars over life on the dull, government-controlled planet of Earth. As the astronauts approach the rocket, Pritchard is hauled away in a police wagon, pressing his face against the rear window, and watching the launch.

March 2000: The Taxpayer Analysis

Seemingly unconnected to the rest of the chronicles thus far, this chapter is actually vital in introducing the plotline of the eventual colonization of Mars. Pritchard, a simple taxpayer, represents many of the Earth's citizens during the late 1940's, when this novel was written, as well as those of the "futuristic" year of 2000. Fearing war and desperate to escape from overbearing governmental control, Pritchard's character opens the door for other citizens to express a desire to create a new life on Mars.

In addition, the removal of Pritchard by police wagon signifies the high levels of governmental interference in the lives of Earth citizens. Rather than allowing Pritchard to continue his non-violent protest against his inability to travel to Mars, he is forcibly removed from the situation. The reader is left with an image of an overpowering government, who control honest, good citizens through imprisonment and control.

Still further, the appearance of Pritchard on a launch pad, demanding his right to fly with the astronauts informs the reader that yet another expedition to Mars is planned. Despite the belief that the first two missions have failed, as expressed by the guards, those in control of the project are clearly sending another group. This concept leads the way for the story of the third expedition.



April 2000: The Third Expedition

April 2000: The Third Expedition Summary

Captain John Black and his crew of sixteen men find themselves, as ordered, on the opposite side of Mars from that of previous expeditions. One crew member passed away during the flight, and many of the others have been ill, but have recovered. Upon landing, they discover a Martian town that closely resembles a small town on Earth, complete with geraniums, elm and maple trees, brick houses, churches, leaded-glass windows, porch swings, pianos, and even sheet music for a song titled "Beautiful Ohio," a composition from Earth. While archeologist Samuel Hinkston attempts to explain this oddity by assuming the previous expeditions influenced the development of the planet, Black points out that those men were only on the planter two years, even if they survived, and that they landed on the opposite side of Mars. Thus, their influences could not possibly account for the similarities between this town and those of Earth. Black also points out that the Martian town is nearly an exact copy of his hometown of Green Bluff, Illinois.

After discussing the possible reasons for the clearly similar development of Martian and Earth races, Black, Hinkston, and Navigator David Lustig leave the ship, while the rest of the crew stays behind to guard the craft, armed with guns. As they walk, they notice apple trees blossoming, hear a phonograph playing Earth songs, and can see other objects reminding them of Earth. The men contemplate the idea that space travel from Earth began prior to the First World War, since they notice nothing in this town was made on Earth after 1927. To find the truth, they approach a home, and knock. When a woman answers and the crew questions her about the town, she claims it is Green Bluff, Illinois, in America, and that the year is 1926.

For a moment, the crew believes that they have accidentally traveled in time, but Captain Black supposes they were right with the concept of space travel prior to the First World War. Black suggests that perhaps the original settlers from 1925 began to be homesick for Earth, which turned into a nearly full-scale psychosis, and that Earth psychologists created this town to stop the threat of insanity. Before reaching the next house to prove their theory, however, Lustig begins to cry, and runs up the road to another home, screaming "Grandpa!" Two elderly individuals embrace Lustig, as he introduces his grandparents to his crewmates, and all are invited inside. As the crew talks with the elderly couple, they soon realize these individuals have been dead for thirty years. Their only explanation for their appearance here is that they were given a "second chance."

As the three crew members leave to return to the ship, Black hears a loud crowd outside. Running, he finds the other twelve crew members abandoning the ship, having found their own deceased relatives. Originally, Black is furious, but when his brother, Edward, arrives, Black, too, is swayed to return to Edwards's house to see his mother and father. Following a joyous reunion and large meal, filled with the components Black



remembers clearly from childhood, such as his mother's perfume, father's cigar, and the layout of the house, Black retires to the bedroom to sleep, sharing a room with Edward. Throughout the evening, whenever Black begins to question the reality of the situation, his parents and brother tell him not to question things.

While lying in bed, Black begins to question this situation, and examine possible theories. He suddenly wonders if the Martians saw their ship, wanted to destroy them, and were using telepathy to read their minds, allowing them to discover the memories of the crew. Using those memories, Black supposes, the Martians could use hypnosis to project those images into reality, lure the crew into various houses, and kill them. Realizing this is the truth, Black attempts to sneak from the bedroom, but his "brother" stops him. Attempting to run from the room, Black is killed. In the morning, sixteen coffins are brought out of houses, while the "family" members of the crew bury them. The mayor gives a speech as the faces of the family members shift between those of Martians and those of the crew's memories. The band plays songs of Earth origin, and the Martians weep at the gravesite.

April 2000: The Third Expedition Analysis

The sixth story of the Martian chronicles introduces the reader to the crew of the third expedition and to the true relationship between telepathy and the minds of Earth beings, a concept revisited in "September 2005: The Martian." While the implications during "The Third Expedition" lead the reader to see the Martians as laying a trap to kill to crew, the later chapter clarifies a concept somewhat hidden in this section: that the Martians are not laying a trap, but are attempting to conform to the minds of the Earth beings. It is only when Black considers the possibility of the trap that the ambush is truly created. Since the Martians exist in human form only in the minds of the crew, and act as the minds of the crew dictate, the Martians have virtually no choice but to kill Black since his mind is presupposing they plan to do so. Once this has occurred, the others within the community follow the same pattern. This concept is indicated by the Martian's continued requests for the crew to not question their existence because this questioning creates the situation.

This chapter also continues a theme seen in previous chapters, that of the rearrangement of belief systems to accommodate new information in such a way as to strengthen the existing belief. As was seen with Mr. Xxx in the fourth story, Black knows his brother, mother, and father are deceased, and knows they cannot possibly exist on this planet. Nevertheless, when confronted with his brother, Black simply accepts the new information, and rearranges his belief system to accommodate what he wants to believe: his family is somehow alive. It is not until he is alone in the dark that he again begins to truly question their existence.

Within this chapter, there is also a very brief mention of a crew illness, in which one crew member has perished. The other crew members have been healed with modern medicine. Seemingly minor in detail, this brief mention foreshadows a major plotline evident in the next story, that of the effects of foreign illness on a native culture.



June 2001: And the Moon Be Still as Bright

June 2001: And the Moon Be Still as Bright Summary

The fourth expedition of Earth men to Mars find themselves landing in a dead sea on a cold Mars night. The crew, consisting of more than twenty men, includes Captain Wilder, archeologist Jeff Spendor, and physician/geologist Hathaway. Spendor, a gentle, quiet man, is attempting to keep the other rowdy crew members from creating a large party. He believes it is only proper to, the first night, be quiet and reflective.

Hathaway reports to Captain Wilder following a sweep of the towns across Mars to find life. He mentioned that many of the towns have been deserted for centuries, but that several towns had inhabitants as recent ago as a week. According to Hathaway, four out of every five cities had recently been wiped out by disease. When asked what type of disease, Hathaway reports that the virus was chicken pox, and that the Martian life form reacted differently to the disease than Earth beings. Chicken pox burnt the Martians from the inside out, and dried their bodies into small flecks. The men suppose that the previous expeditions, regardless of their eventual plight, did in fact made it to Mars, and caused the outbreak which wiped out much of the civilization. Hathaway notes that while some Martians probably fled to the mountains and survived, there is little likelihood enough lived to reform the population.

Spendor, saddened and angered by the news and by the continued noise and party of the other crew members, witnesses Biggs, a rowdy crew member, dropping empty bottles into the Martian canal. Spendor attacks Biggs and, as Biggs is sent away, Captain Wilder and Spendor discuss at length Spendor's reaction to Biggs. Spendor believes that Biggs was acting disrespectfully, and that he was ashamed to have the Martians, dead or alive, witnessing the spectacle. He continues to explain that everywhere he looks, he can see things that were used by Martians, and that he believes "in the spirit of the things as they were used." He notes his distaste for the knowledge that Earth men will come and rename all things, and that those names will not be proper, because they are not native. He also discusses the fact that Earth people will destroy Mars by colonizing it and commercializing it, as they have done with nearly every area of the Earth. The captain, understanding Spendor's feelings, points out that the Martian artifacts seen have been peaceful and philosophical, and that, in all likelihood, the Martian race can teach them how to be humble and civilized.

As they return to camp, Biggs, clearly drunk, attempts to get the party started again, but the wind and moisture in the air has blown sand into the musical instruments, and dampened the spirit of the crew. Spendor, watching Biggs, strokes his pistol. As the men decide to go to town, Spendor imagines Martians within the town, and can nearly see how their now-deceased civilization lived. He recited a poem by Lord Byron, at the request of the Captain, into the dark, dead and lonely city. Spendor walks off by himself



alone, and although the Captain sends search parties out the next week, he cannot be found.

The following week, as Biggs is relaxing in the Martian canal, Spendor walks up to him, claiming to be the last Martian, and fatally shoots him. He then walks to the gathering of four men at the rocket, and claiming to have found a Martian, asks how the men would feel if an alien race came and tore up Earth. Cherokee, a man with Cherokee Indian heritage, points out that he would be all for the Martians. The other men say nothing, and Spendor shoots them. He invites Cherokee to come with him, but he refuses angrily, going for his gun. Spendor shoots him, as well, killing him instantly. He then appears to realize what he has done, and is ill as he climbs back over the hills.

Captain Wilder and his crew soon discover the men, and realizing that Spendor has committed murder, form a search party. Spendor, reading a Martian book, knows they will come for him, and reluctantly waits. As the Captain comes into view, Spendor does not shoot him, realizing the Captain understands his way of thinking. The Captain, too, realizes Spendor's situation, and raises a white flag to attempt to convince Spendor to surrender. As they talk while the other men wait for orders, Spendor attempts to explain to Wilder why he killed the crew. He notes that the Martian civilization was much more pure than Earth's, and much more culturally advanced. They, unlike Earth beings, managed to accept art into their lives, and to blend nature and religion together so that they never forgot to be the animals they were, yet still believed in and accepted religion. According to Spendor, they had merged the sciences together to find that the answer to life is living. The Martians accepted life and everything in it, without needing to prove existence. He also mentions his hatred of the thought at Earth beings colonizing this landscape, destroying it as they had their own planet. Spendor reminds Wilder of the consequences when Cortez came to Mexico, and destroyed the civilization. He admits that he believes if he kills the entire crew, Earth beings will not send another rocket for several years, thus keeping Mars safe a little longer. He invites Wilder to stay, but he refuses, and Spendor takes him back to his men to start the attack.

Wilder knows he will have to kill Spendor, but asks his men to shoot Spendor in the chest only. As they are climbing the hills in Spendor's pursuit, Wilder is questioning why this is happening, and whether or not he is right in his actions. Nearly hoping for Spendor to escape, Wilder finds himself as the man in a position to fire, and does so. He promises himself he will live up to the ideal image Spendor seemed to have for him. The crew and Wilder bury Spendor in a Martian sarcophagus. Wilder asks the men to think of Spendor from time to time, and as he finds one of his men shooting the windows from a Martian home, he knocks his teeth out.

June 2001: And the Moon Be Still as Bright Analysis

From the beginning of this chapter, the reader knows something has changed on Mars. In previous stories, the expeditions were foreshadowed, either through an increase in telepathic links between the Martians and the Earth beings or by the sights and sounds of Earth-like beings when the expedition reaches the planet. This chapter begins



differently, with the men alone on a dead lakebed, so from the first descriptions of the cold, dead landscape, the reader knows something is wrong. Foreshadowed by the mention of a crew illness in the previous chapter, and reinforced by Cherokee's statements about the Cherokee Indians and the story of Cortez and Mexico, the death of virtually the entire population of Mars from an Earth disease, chicken pox, is the clear climax of a previous theme: the outside influences on a society, particularly foreign influences, can be disastrous to the native population of any given area, even without intending to cause harm. As with many Earth civilizations, the disease of the invading beings spread through the native beings, reacted differently in their body types, and killed them, clearly showing the terrible effects even non-purposeful invasion can have on a native population.

The reader also senses the impending death of the crew at the hands of Spendor, as he strokes his gun and clearly connects with the Martian world around him. His conversations of the greed of humankind, the commercialization of Earth, and of the way in which humans have disposed of faith in favor of science clearly symbolize the current events of the world in which the novel was written, Earth in 1949. Additionally, his struggle between his link to Earth and his newfound love for Mars represents the struggle of all humans to bridge the gap between religion and science.

This chapter is the pivotal point of the novel. The reader can sense that, with Spendor's death, colonization of Mars will begin. Even though Wilder agrees, in theory, with Spendor's viewpoint, he still follows the governmental policies, thus implying that he will follow his orders and report to the Earth. This report, the first positive report since the beginning of the Chronicles, can only lead to more interest, both commercial and social, in Mars.

August 2001: The Settlers

August 2001: The Settlers Summary

The beings of Earth begin to settle Mars. Their reasons for arriving are varied, from a need for escape governmental control, to bad relationships, to dreams of grandeur, to a simple need for employment. The first settlers are lonely as they began to colonize the planet, but as more individuals come, more individuals follow and the loneliness dissipates.

August 2001: The Settlers Analysis

Although brief, this chapter shows the beginning of Mars colonization. As men come, dreaming of grand plans or simply from a desire for change, the reader is led to assume that, in a brief time, mankind will begin to change Mars. This chapter shows the result of the foreshadowing in chapter 5, as men like Pritchard begin their new lives on the new planet.

December 2001: The Green Morning

December 2001: The Green Morning Summary

Benjamin Driscoll, a 31-year-old Mars settler from Earth, has been allowed to oxygenate the new planet by planting thousands of trees. Spurred by his initial reaction to the thin air, which almost caused those in charge to send him back to Earth, Driscoll has been given a motorcycle, and hundreds of thousands of seeds. For thirty days, he has planted as many seeds as possible, but the rains have not yet come for the results of his efforts to be seen. As he lies by a fire after a long day of planting on the thirtieth day, Driscoll begins to feel the rain. Following a torrential two-hour rainstorm, day breaks, and Driscoll looks back along his planting route. He sees thousands of trees, nearly full grown and still visibly sprouting new limbs, growing for miles. He takes a deep breath, and realizes the air is no longer thin, but full of oxygen.

December 2001: The Green Morning Analysis

Driscoll is the reader's first introduction to the alteration of Mars in an effort to colonize the land for Earth inhabitants. Innocent as it seems, the reader can see that Earth beings are already drastically altering the planet for its own use, and realize that Spondor was correct in his assumptions that Earth will not only colonize, but also drastically alter the landscape to create a copy of Earth. This chapter focuses again on the theme of foreign invasion of a native land. We see here the consequences of invasion and the way the influences of a culture can decimate those of the invaded land.



February 2002: The Locusts

February 2002: The Locusts Summary

Earth beings have begun to invade Mars on a full scale. As the rockets land, looking like locusts, they alter the landscape, creating fires, changing the rocks to lava, and creating glass from the sand ground. Carpenters begin building towns resembling those of Earth, and alter the existing landscape to that of Earth as well. In all, twelve cities are constructed during the beginning of the invasion of Mars, with over 90,000 people inhabiting the planet. Women, armed with flowerpots and other Earth objects, decorate the towns to their Earth-based tastes.

February 2002: The Locusts Analysis

This chapter, while short, makes a vital point through the wording used to describe the rockets landing on Mars. The description of "locust" brings to the minds of readers an invasion of insects, tearing up the landscape in their quest for food and shelter. The description of the construction crews as "steel-toothed carnivores," with their nails held between their lips, again provides an image of destruction. One can clearly see that Spendor's assumptions were correct, in that Earth individuals will destroy Mars in an effort to recreate their home planet. Yet again, readers can see the theme of invasion as a destructive force, focusing only on greed and selfish desires.



August 2002: Night Meeting

August 2002: Night Meeting Summary

Tombs Gomez has been working on Mars for ten days straight, and is off to party during his two days off. Stopping for gas on his way across the deserted Martian hills, Gomez meets an old gas station attendant who points out how different Mars is, and how that difference is a blessing. He notes that the weather, the scenery, the wild life, and even time are different. Gomez compliments the old man on his views, and sets off driving. He thinks the night smells like Time, and wonders briefly what Time smells, looks, and feels like.

Stopping in a deserted Martian town, Gomez gets out of the car and sits peacefully, admiring the Martian night. He is startled by a sound, and when he looks, he is greeted by a praying mantis machine, with a Martian driving. As the two individuals try to communicate, there is difficulty, since both are attempting to speak out loud. Through gestures, they introduce themselves, and Gomez learns the name of the Martian is Muhe Ca. Finally the two begin to speak telepathically and can understand one another.

As Gomez attempts to offer a cup of coffee to Muhe, the two realize they simply pass through one another, as if neither has solid form. Following several attempts to touch the cup and other objects, the two realize they can see the stars through the body of the other. Each feels his own body, reassuring himself he is solid, and each presumes the other to be dead. The two begin to discuss the invasion of Mars, and Muhe states that Mars has not been invaded, and that the Martian race is not dead. Gomez attempts to explain that he has seen the dead bodies, but Muhe points out the shining crystal pillars of the town, and the festival decorations down by the canal. Gomez, however, sees only a destroyed city.

Muhe finally points out that perhaps the two men are from different times; that Gomez is from the past, and he from the future. Gomez agrees, but notes that the seas Muhe can detect in the barren landscape have been dried up for centuries, meaning that Muhe must be from the past. Muhe points out that neither man can really know, and that perhaps it does not matter, since both exist in their own time at present. The men agree to disagree, shake hands by allowing them to pass through one another, and move on. Gomez, on his way to the party, thinks of the situation as a dream, while Muhe, headed to a festival, thinks of it as a vision.

August 2002: Night Meeting Analysis

This chapter is one of the more fantastical portions of the novel. Difficult to explain, the image of the two men passing through one another appears to suggest the Martian existence is one of a different plane than that of the Earth man, in a different time. The mention of time throughout the beginning of the chapter suggests that the Martian truly



is an example of either the past or future of Mars, and that the Earth man is the counter time reference. This is further understood when one examines the name of the Martian in the story. Through to this point in the novel, the names of the Martians have followed a consistent naming convention, that of the letters of the alphabet in groups of three, such as Xxx, Uuu, and Bbb. The Martian's name in this novel departs from that convention, suggesting a different time reference for the surname. While chilling, this chapter does serve to comfort the reader with the thought that, although the Martian civilization in the current time has been destroyed, the Martian civilizations may still exist, just in a different plane of existence.

October 2002: The Shore

October 2002: The Shore Summary

The settlers of Mars have come, in very distinct waves. The first waves of men were American pioneers, accustomed to loneliness, and their job was to make the planet a little less lonely. The second wave of men should have been those from other countries, but as war threatens Earth, the rockets bringing settlers to Mars come only from America. As a result, the second waves are also American, but Americans from cities, who live in tenements and poverty and are happy to exist with silences.

October 2002: The Shore Analysis

Another short chapter, "The Shore" explains the progression of the colonization of Mars. As is true with any foreign colonization, the first settlers are the workers who do not mind loneliness and solitude. The second waves are those whose lives on Earth are not much to leave behind, those seeking a more prosperous life. While one would think other countries would begin to colonize, the author points out that all settlers are American. The reasoning is that war is looming on Earth, a concept that foreshadows the development of that war in later chapters.



February 2003: The Interim

February 2003: The Interim Summary

The colonization of Mars is nearly complete. The Earth settlers have brought in Earth materials, such as Oregon pine, California redwood, and nails, and built the Tenth City. Included in the towns are American-style homes, churches with stained glass windows, and the comforts of Earth, such as typewriters, music, and literature. It is as though the towns have simply been moved to Mars.

February 2003: The Interim Analysis

This chapter is again short, but necessary to show the progress of Mars colonization. The reader has seen in previous chapters the statements of men wanting to escape Earth and the governments, societal rules, social classes, and limitations that Earth places on individuals. In "The Interim," however, readers see that Mars is being colonized as an exact replica, and can only assume that as the cities fill with Americans from cultured backgrounds, the laws, customs, and limits of Earth are soon to follow. Rather than building a new civilization, the mass exodus from Earth is simply rebuilding Earth, and the problems Earth faced are bound to follow.



April 2003: The Musicians

April 2003: The Musicians Summary

The young boys of Earth have found a new game on Mars. Hiking to the newest of the deserted Martian towns, the boys dare one another along the way, taunting one another as children often do. Reaching the town, filled with the burnt and blackened bodies of the now deceased Martians killed by chicken pox, the boys run into the homes and destroy the bodies. They kick the burnt flesh bodies, so the flakes of skin are removed from the white bones, and kick the skulls and ribcages to make music. Falling into the flakes of decayed flesh, the boys realize their game is limited, since the firemen are traveling town to town to bury and burn these bodies in an effort to make the settlers more at peace. After a quick lunch of sandwiches, and after seventeen houses have been invaded, their previous inhabitants desecrated, the boys leave. When they return home, their parents find the remnants of their game, and force them into scalding hot baths, while their fathers punish them through beatings. By the end of the year, the firemen have buried the remaining bodies, and the boys can no longer play the game.

April 2003: The Musicians Analysis

This chapter is disturbing, in part because of its ring of truth about human nature. The theme of the reckless destruction of Mars by humans is vivid in this chapter, but is combined with a theme of racism, in that the children see nothing wrong with the destruction of the deceased bodies of Martians. One can assume the children would not consider doing such acts to deceased humans, but one can feel a sense of detachment in the boys, as if the bodies do not equate to dead people, but instead, to dead objects. Just as Biggs and the other men in the fourth expedition saw nothing wrong with the desecration of Martian buildings and ancient texts, these children see nothing wrong with the destruction of Martian bodies. Furthermore, the concept of racism and disrespect in these boys also lends to the theme of the re-creation, rather than reinvention, of Earth on Mars. As mentioned in other chapters, the original concept was to reinvent the Earth. However, as these boys show, when Earth is recreated on Mars, the problems that plague the Earth, such as racism and disrespect for other cultures, are also recreated. Just as Spendor noted in the men of the fourth expedition, the mindset of the Earth individual is one of superiority and power, and these traits of human nature will not disappear simply by a relocation of position.



June 2003: Way in the Middle of the Air

June 2003: Way in the Middle of the Air Summary

Black men and women are leaving the South for Mars. Samuel Teece, the owner of a hardware store, is a racist, angry man who employs blacks on slave wages, and is furious over their departure for Mars. As he and his friends sit discussing the issue on the porch of the hardware store, a "river" of black people stream by, headed toward rockets they secretly saved money for, and built for their escape. With them, they carry all of their belongings, such as pictures, clocks, hens, bedding, and clothing. As Teece angrily shouts to call the governor, Grandpa Quartermain notes that they are not declaring war, but simply escaping. As they watch the black people leave, the white women of the town flow through the masses, searching for their husbands. Teece's wife, Clara, approaches, and begs her husband to stop Lucinda, their house girl, from leaving. He refuses, goes into the shop for his pistol, and his wife leaves. Threatening to shoot any black person who even laughs as they pass, Grandpa notes that Teece may have to hoe his own turnips and Teece threatens him.

When Belter, a black man owing Teece \$50.00, comes by on horse, Teece pulls him down, declaring that Teece will need to work the money off. Unwilling to accept Belter's promise to send money from Mars, or his offer of the horse, Teece tells him the rocket will explode on launch, and that even if they make it to Mars, there are monsters waiting to eat them and the cold air will kill them. Belter states that he doesn't care. A group of black men has gathered, and each of twenty-five individuals gives \$2.00 to pay the debt. Handing the money to a furious Teece, Belter rides away.

Teece angrily begins shouting threats and insults to the black people who pass, ignoring his words. As the tide slows, the men discuss questions of why they are leaving. Teece notes that blacks now have nearly equal rights. The poll tax has been abolished, and many states are passing anti-lynching bills. As he rants, his worker, a 17-year-old boy named Silly, rides up on a bicycle. As Teece yells at him, Silly asks for the day and every day to follow, off. Teece points out that he has a contract, stating that if he is to leave, he must find a replacement worker. Silly looks longingly at the white men on the porch, and Grandpa Quartermain offers to take his place. As Teece grabs the boy threateningly, the other men on the porch demand that he be let go. As he leaves, Teece taunts the boy and his family by assuming they have named the rockets characters or themes from the Bible. Silly, nearly out of earshot, shouts back to Teece, asking what he will do at night, with all the black people gone. Teece, remembering many lynchings he had participated in, angrily goes after Silly in his car. Grandpa offers to come along, and misdirects Teece to avoid stopping Silly from reaching the rockets. As the men approach a crossroad, they see the belongings of the blacks, laid together neatly on the road for miles. Teece drives over them, but eventually blows out a tire. The men walk back to the store, where they can see the rockets flying away. Teece remarks triumphantly that Silly called him "Mister" right up until he departed.

June 2003: Way in the Middle of the Air Analysis

This chapter further emphasizes the theme of racism seen in the previous chapter. Just as the boys treated the Martian remains as objects, Teece also treats the blacks of the community in the same way. When faced with their departure, Teece is enraged, and follows them, aiming to kill. However, when he fails, Teece simply alters his reality, so that he is triumphant, in that the blacks called him "Mister." Again, the reader can see the theme of a repositioning of belief systems to encompass information that could shake the foundations of that system. Rather than admitting his defeat, Teece simply declares his triumph. Additionally, the blacks' escape to Mars also shows the desperate need for racial freedom in the 1940's, when the book was written. Issues such as the poll tax and lynching are discussed by the author in an effort to parallel the future world with that of the world in 1949 and to show that, in the future as well as in his time, the black individuals were treated without respect and without dignity, just as those of Mars were treated.



2004-2005: The Naming of Names

2004-2005: The Naming of Names Summary

The settlers from Earth are beginning to rename the Martian landscape after those first explorers and brave men who colonized and died on the foreign soils. Names such as Lustig Corners, Driscoll Forest, and Wilder Town dot the landscape. Further names such as Red Town, symbolizing the blood spilled of the first expedition, Second Try, where the second expedition landed and was destroyed, and Spendor Hill, where Spendor was killed by his captain, have also been deemed worthy enough for such historical monuments and places. Even further, names directly from Earth towns and materials have been used, such as Detroit II, Steel Town, and Iron Town. Graveyards, the first human tombs on the planet, have also been created, named, and filled with the first of the deceased humans.

Following the naming of towns, and the creation of such societal landmarks as burial grounds, the sophisticates from Earth begin to settle on Mars. Some, on vacation or on shopping trips, eventually return to Earth, but many such as the sociologists, governmental rulers, and red-tape regulators stay, bringing with them the same laws, limits, and punishments that existed on Earth. Just as previously, those in control begin to plan the lives of individuals on Mars, and push those individuals into conforming to the same societal standards. Since many of these people came to Mars to escape, it is only a matter of time before they begin to struggle.

2004-2005: The Naming of Names Analysis

Again, just as Spendor predicted, those who have settled Mars have altered not only the landscape but also the names of landmarks, cities, and even natural objects. As more and more come to Mars, the planet becomes more Earth-like, including the rules and regulations many of the original settlers fought to escape. The reader can again see the theme of governmental control, as those in control attempt to dictate the lives and society of those now living on Mars. This chapter is a pivotal point, in that it shows the changeover of the Martian planet from an open, unsettled territory to a government run society. One is led to assume that, in such a circumstance, those original settlers who fought for their right to freedom on Mars will begin to struggle against the governmental control.



April 2005: Usher II

April 2005: Usher II Summary

William Stendahl is an avid book lover, wealthy from an inheritance, who has come to Mars to build the house of his dreams: a recreation of Edgar Allen Poe's House of Usher. Stendahl has been banned from building the house on Earth by the Office of Moral Climate, a group whose governmental position is to ban and destroy anything which suggests "ghosts, vampires, fairies, or any creature of the imagination." Stendahl plans revenge by building the house on Mars. He hires an architect, Mr. Bigelow, to design the seven-room mansion filled with banned creatures, such as vampires, references to Alice and Wonderland, Rapunzel, ghosts, and many other imaginary creatures. In order to create the dead effect of the house, the construction crew uses ten thousand tons of DDT, which destroys everything on the property.

When asked what he is planning to do with the house, Stendahl begins by discussing the Great Fire of 1975. According to Stendahl, small laws were passed in 1950 and 1960 controlling cartoon books, and then detective books. Stendahl blames political biases, religion, unions, and other minorities who were afraid of imagination, and a greater majority of individuals who were afraid of everything. By the 1970's, literature dealing with any form of fantasy was banned, as were films and movie theaters. According to those in the Moral Climate, anything not based in reality had to be destroyed. So, in 1975, individuals armed with torches stormed the libraries, and burned all books related to fantasy or fiction.

After the discussion, a member of the Moral Climate lands in a rocket on the premises. Garrett, Investigator of Moral Climates, has come to investigate the House of Usher, and to determine whether it should be destroyed. Garrett decides that it needs to be torn down, but Stendahl convinces him to come inside, in order to file a full report. Garrett agrees and is treated to a wide variety of imaginary and fantastical creatures such as robot rats, witches, mists in the halls, and an ape. On command, the ape kills Garrett, as was done in Poe's "The Murder in the Rue Morgue."

Pikes, an ex-actor who now makes robots for Stendahl, burns the body and substitutes a robot for Garrett, designed to give a positive report of the House. The robot flies off, and Stendahl waits for his other guests. He has sent invitations to all members of the Moral Climate, as well as members of the Society for the Prevention of Fantasy, and Pikes has created robots in their likeness. When they arrive, he instructs the men and women to change clothing into costumes of a fantastical nature that he has prepared for them. As they dance the evening away, Pikes informs Stendahl that the individual they burned earlier, Garrett, was a robot, sent in place of the real Garrett. Frightened at first, the men soon realize that unless Garrett checks thoroughly, he will not notice the difference in robots, since they have sent a robot back to Garrett. They presume the real Garrett will soon arrive. When he does, he promises to tear down the House, but comes in with the other guests to observe. As the guests watch, several members appear to be



killed in manners consistent with those in old, banned books, such as by a pendulum, from the Pit and the Pendulum. However, as the group shouts in anger and horror, the "victim" approaches laughing, noting that the real "murdered" individual must have been a robot. In reality, however, Stendahl has build robots in each of the guests' likeness, but has killed the real individual, sending the robot back in his or her place.

Garrett, however, is led downstairs by Stendahl, and is chained up in an alcove. Stendahl forces him to don a cap and bells, and tells him the truth about the House, the murders, and chastises him that, had he read any of the books he was so intent on burning, he would have known what was happening. Garrett is walled in, and left to die, as was true in Poe's "The Cask of Amontillado." As Stendahl and Pikes leave, the Red Death appears as it did Poe's story "The Fall of the House of Usher," and buries the house beneath the earth.

April 2005: Usher II Analysis

As predicted, the planet of Mars is becoming a place where individuals intent on escaping the governmental rules of Earth can fight back, seemingly unnoticed. Stendahl has harbored anger and resentment at the morals of Earth for nearly twenty years, as has his helper, Pike. Angry at their refusal to allow fantasy and dreams, the two plot to kill as many members of the anti-fantasy party as possible. Stendahl, throughout the chapter, references the ignorance of the guests, in that they burned these books without ever reading them. Garrett, representing the moral majority on Earth, relied on the information of others, rather than forming their own opinions. Stendahl mocks this ignorance by killing them in ways from various banned stories. Foreshadowed in "The Naming of Names," readers can now see the effects of governmental pushes for control over the lives of citizens on Mars.

This chapter again shows the theme of disbelief in fantasy, or in the unrealistic. As was seen in "The Earth Men," the individuals from the Moral Climate convince themselves that they are watching robot replicates die, rather than questioning the situation more thoroughly. They alter their existing belief systems to encompass the new information, rather than believe what is clearly occurring before their eyes. Their own ignorance of the stories allows Stendahl to complete his revenge, unbeknownst to them.

Additionally, this chapter reintroduces the theme of governmental and societal control, and the effects of that control on society. The government, as well as the Moral Climate, has virtually eliminated fantasy and fiction from Earth and aim to do so on Mars, as well. Readers can see the shift from Mars as a lonely planet of pioneers to a complete copy of Earth, with all laws and regulations in tact.

Ironically enough, this chapter also seems to convey the author's disdain for the practice of book banning and burning. No stranger to book banning, Bradbury's works have often been the subjects of such actions. "The Martian Chronicles" its self was banned in a high school in Florida for profanity, and "Fahrenheit 451," a work by Bradbury about book banning specifically, was banned for "being dangerous." Through this chapter,

Bradbury seems to strike out at those in the Moral Climate through the character Stendahl.

August 2005: The Old Ones

August 2005: The Old Ones Summary

The elderly from Earth have begun to come to Mars. Following the pioneers, the workers, the sophisticates, and the government, these "mummy people" are the final colonizers. Their arrival on the planet completes the transformation of Mars into a copy of Earth.

August 2005: The Old Ones Analysis

While short, this chapter shows readers the completion of the colonization of Mars. With the arrival of the elderly, all populations are now represented on the new planet. Up to this point in the novel, each step in colonization has brought the next step: the pioneers brought the workers, the workers brought the sophisticates, and the sophisticates brought the government. Now, with the completion of the circle, one can only assume a new phase in the novel, as this completion foreshadows the eventual destruction and abandonment of Mars.



September 2005: The Martian

September 2005: The Martian Summary

LaFarge and his wife, Anna, have been living on Mars for a few years, enjoying their retirement and the new experiences. On Earth, their son Tom was killed many years ago, and the couple has agreed to try and forget the past. Waking in the night, LaFarge goes to the door and looks out into the rain to see someone who looks like Tom. He leaves the door unlocked, and invites the figure in the yard to come inside. In the morning, Tom is there. When LaFarge begins to question his existence, Tom tells him to accept it, and reassures him that Anna will also accept him, due to a song Tom has sung during the night. When Anna awakes, LaFarge finds this to be true.

During a picnic, LaFarge again begins to question Tom, knowing he cannot really exist. LaFarge determines Tom must be a Martian, since he has heard stories of the rare Martian natives appearing to others as Earth men. Throughout the conversation, Tom covers his face, and begs LaFarge not to doubt him. He runs away toward the canal. When Tom returns later that evening, he mentions he has nearly been "trapped" at the canal, unable to return. LaFarge promises not to doubt him anymore. When Saul, a neighbor, comes by later, he mentions a man named Nomland, living in the canal, has committed suicide after seeing what he believed to be a man he killed on Earth. LaFarge begins to question Tom, but stops, knowing he will lose the boy if the questions continue.

That evening, the family decides to go into town. Tom clearly does not want to go, but Anna insists. Tom mentions that LaFarge needs to stay close, to avoid being "trapped." Following a misstep in the crowded street, LaFarge notices Tom has gone. Anna assumes he has simply run off and will meet them by the boat later, so the couple attends the movies. Later, when Tom does not appear at the docks, LaFarge begins to search the town for him. After meeting a man named Mike, LaFarge hears the story of a couple in town, the Spaulding's, whose deceased daughter had reappeared that evening. LaFarge goes to the Spaulding home, knowing that the daughter, Lavinia, must also be Tom. When he arrives, he begs Tom to accompany him back to Anna. Tom, in the form of Lavinia, tells LaFarge that the memories within the house are too strong for him to change back, and that he is now "trapped." Eventually, LaFarge convinced him to slide down the ivy, and run away back to the docks.

The family of Lavinia, however, has heard the commotion, and begins to fire weapons on the two. Splitting up to try and outwit their chasers, LaFarge tells Tom to meet him at the canal. Tom, however, does not appear. As Anna fears for her son, the couple sees a small figure running toward them, followed by a mass of other individuals. The face of the Martian is simply a silver form until he nears the couple, and changes into Tom. However, as the mass of people come closer, the Martian face again begins to shift shape. LaFarge realizes that, during his run to the canal, the Martian passed many people, and shifted into the memories of their deceased loved ones or enemies. As the



hands of the crowd touch him, he begins to rapidly shift features, until finally, with a scream, he dies. The couple returns home to retire for the evening, when LaFarge hears a noise outside in the rain. Going to investigate, he waits, then closes and bolts the door.

September 2005: The Martian Analysis

Sadly, this chapter shows the unfortunate state of the lives of the Martian natives, as the theme of the disruption of a native population due to foreign invasion continues. The Martian, nearly alone in his or her invaded world, attempts to "conform" to the concepts the newcomers' desires by telepathically becoming their lost loved ones. The result is eventually death, since all attempts at assimilation failed. This failure leads readers to see another consistent theme, that of the greed of man, and the consequences of that greed. As the men and women of the town fight over the Martian, greedy for their fantasy of regaining a lost loved one, they inadvertently kill the one thing they desire most.

Readers can also see the theme of the rearrangement of a belief system clearly in this chapter. In the case of LaFarge as well as in the case of the Spaulding family, the individuals know that their deceased loved ones cannot possibly exist. However, in their desperate state, these otherwise intelligent individuals are willing to throw away what they know to be true in favor of what they want. They rearrange, or in some cases simply ignore, their beliefs so that their minds can believe such a situation is possible.



November 2005: The Luggage Store

November 2005: The Luggage Store Summary

The proprietor of a luggage store on Mars has just heard the news that Earth is going to war. Father Peregrine, a local who has come in to chat, discusses the war in China when he was a boy and how, like the current war on Earth, the fighting seemed almost unreal, because it was so far away. The pair of men suppose that the hundred thousand individuals due to arrive on Mars in the coming weeks will not come, and that those living on Mars will return home. The proprietor believes that those on Mars have not been on planet long enough to have stopped considering Earth as home. As he is leaving, Father Peregrine purchases a new valise.

November 2005: The Luggage Store Analysis

This short chapter is again a pivotal point in the novel. As "The Old Ones" showed the completion of the colonization of Mars, the "Luggage Store" now shows a new turning point in the colonization, that of the return home. With a war about to rage on the Earth, one can assume that many on Mars, whose families and home towns still exist on Earth, will return to their native planet to assist in the war effort. The proprietor points out, validly, that those on Mars have not been on planet long enough to truly consider it home, and although many have come to escape from the government and the politics of Earth, there is no question that many will feel compelled to return to their previous lives.



November 2005: The Off Season

November 2005: The Off Season Summary

Sam Parkhill, one of the men from the fourth expedition to Mars, has opened the first hotdog stand on Mars. Convinced that a hundred thousand workers from China and Mexico will arrive in a month, and unaware of the war on Earth, Sam and his wife Elma have opened the shop directly in line with the mineral deposits. While talking to his wife about the trustworthiness of Earth men, a Martian visits the store. Sam, having seen him before, demands that he leave. The Martian claims to be in telepathic contact with a settlement across the dead sea, and that he has information Sam will want, since his radio is broken and he is not receiving news bulletins. He also has information about the land Sam has chosen for his store. When Sam threatens the Martian with "the disease," the Martian states he has already had it. The Martian pulls out a message to show Sam the information, Sam assumes it is a weapon, and kills him.

While attempting to bury the body, Elma notices a dozen Martian sand-ships coming towards them across the dead sea. Fearing they are coming to seek revenge, Sam and his wife attempt to escape in their own sand ship. Sam thinks that he has outwitted the oncoming ships, but Elma verbally doubts this, and Sam turns to find a female Martian in the rear seat of the ship. The female asks Sam to go back, stating that they come in peace and only want to give him information. Sam threatens her, and when she does not respond, he shoots her.

Elma, angry with her husband for the innocent deaths and fearful he will also shoot her, lays back and refuses to speak. Furiously, Sam fires bullets into the ancient Martian town they are passing, destroying it. As the Martian sand-ships near, Sam fires eight shots into their masses, destroying one ship, but the rest persist. Eventually, Sam gives up, and stops his ship, throwing away his weapon. The Martians ask him to retrieve the weapon, put it away, and return to the shop, which Sam does. Once there, the Martians present him with land deeds for nearly half of Mars. Nearly delirious with delight, Sam begins to make preparations of food, as the Martians promise a "surprise." Elma, seeming to sense a problem, participates in the preparations without excitement, instead watches the skies.

As the Earth rises above the horizon, Sam, excited about his upcoming business, waits for a sign of the rockets he is sure are coming early. As he and his wife watch, the Earth catches fire, with parts of the planet seeming to explode. Sam, unbelieving, claims that can't be the Earth, but Elma, who now sees the truth and knows that no rockets will be coming because of war, tells Sam that a customer might be along in another million years. She whispers to Sam that "This looks like it's going to be an off season."



November 2005: The Off Season Analysis

Sam Parkhill represents the new entrepreneur class on Mars. Convinced in his right to own and operate a business wherever he pleases, Sam kills those Martians who threaten him or cause fear. Sam, like nearly everyone else in the novel, have come to Mars, believing they are searching for a new life, but find themselves stuck in the same thought patterns and opinions they held on Earth. Rather than welcoming new experiences, and trusting the native cultures, these individuals fear anything out of the ordinary. When faced with a choice between maintaining a clearly incorrect belief and changing the situation to fit that incorrect belief, Sam changes the situation. Instead of welcoming the Martian, and hearing his story, Sam convinces himself the Martian has a weapon and kills him. Even after the female Martian tells him they do not mean harm, Sam kills her and many of their towns and cities. Again, rather than believing what these foreigners are telling him, Sam chooses to deny the truth, and instead choose his own reality.

The reader is also led to believe that the first Martian really did intend to tell Sam of the impending war on Earth. The later Martians, however, simply gave Sam the land deeds, telling him "Tonight is the night." After killing the first Martian, Sam tells Elma that the "circumstances of Fate" caused the death. When Sam is surprised by the destruction of Earth, the reader is left with a feeling of justice, as though Sam deserved the treatment he received, due to his lack of understanding, care, or respect for the Martians and their ancient cities.



November 2005: The Watchers

November 2005: The Watchers Summary

As the settlers of Mars hear the news of the war on Earth, they venture outside their homes to watch Earth rise above the hills of Mars. Thinking of their loved ones, the settlers are reminded of what they had since forgotten: their homes. Having lived on Mars for three or four years, the men and women had nearly forgotten the Earth, but as war rages, they think again of those forgotten. At 9:00, when the Earth begins to burn, the settlers scream, and watch, waiting for what is to come. As the fire subsides, they read the Morse-code messages, saying Australia has been obliterated, and London has been invaded. The end of each message reads "COME HOME." By dawn, the luggage proprietor's shelves are empty, as people begin to return to Earth.

November 2005: The Watchers Analysis

As predicted, the war on Earth has finally erupted, and the massive numbers of Mars invaders are returning home. Frightened by what is happening on Earth, the settlers are still too new to Mars to have completely forgotten their loved ones. As they see the Earth set on fire, they depart. This chapter again shows the consequences of invasion, but in this case, the situation is reversed. Rather than being the invaders, insensitive to ancient cultures and local inhabitants, the settlers are now the invaded, fearing the lives of their loved ones and their cultures. This chapter represents another full circle in the novel, as the role of mankind reverses, and those on Mars feel the pressures, anxiety, fear, and frustration their Martian counter-parts felt in the beginning of the Earth invasion.



December 2005: The Silent Towns

December 2005: The Silent Towns Summary

Walter Gripp believes he is the last human being left on Mars. The stores, all empty but still full of food, supplies, and money, stand open and light in the lonely night. The streets, quiet and barren, show only traces of the abandonment. The humans have left Mars for Earth, in their attempts to help the war effort. Gripp, after a week of shopping, eating grandly, and sleeping in the finest beds, suddenly realizes his loneliness, and decides to return to his home in the Martian mountains. As he is leaving, he hears a phone, and races to answer it, knowing the ringing phone means another human is still on the planet. Missing the call, Gripp wanders the town, waiting for another phone call. He assumes the caller must be a female, since a man wouldn't call around to find other individuals. Hearing another call, he rushes to break a window, only to miss the call again. Frustrated, he begins to call each number in the directory of Mars. After calling several hundred individuals with no response, Gripp suddenly thinks of calling the largest beauty salon, assuming this is a likely place for a woman to go. Gripp calls the salon, and a 27-year-old woman named Genevieve Selsor answers. Excited to hear his voice and weeping, she asks where he is. He answers that he is in Marlin Village, and the phone dies. Desperate, Gripp drives to New Texas City to find the salon and Genevieve. Finding the salon empty, Gripp suddenly realizes she may have come to find him, so returns to Marlin Village.

When Genevieve walks out of the beauty salon in Marlin Village, Gripp realizes his initial thoughts of her as a slender, beautiful woman were incorrect. She is heavy-set, with a round, thick face, and inset eyes. Her thick legs move in an ungraceful walk, and her hair lies atop her head unflatteringly. Her lips, barely visible, have been painted a bright red, and her eyebrows have nearly been plucked bare. Gripp is not impressed. Following an unpleasant picnic and a movie, Selsor admits she stayed behind on Mars in order to eat whatever she wanted, and look however she wanted without anyone teasing her. As she attempts to persuade Gripp to retire with her for the evening, Gripp refuses, and she asks him to accompany her to the beauty shop to see a surprise. She shows him a wedding dress she has picked out. He says goodbye, and runs out, driving for three days and nights to ensure he has left her behind. He thinks he sees a car, and drives for another week, to place him nearly ten thousand miles away from Marlin Village. He arrives in Holtville Springs, and decides to live there. When the phone rings, he does not answer.

December 2005: The Silent Towns Analysis

Gripp is lonely and desperately searching for a female companion even before the evacuation of Mars. Faced with loneliness like no other, Gripp calls all over Mars trying to find the woman he believes is also trying to find companions. Finding her and driving to her, he imagines her as a perfect mate - beautiful, charming, and intelligent. On



finding Selsor, however, Gripp is appalled at the site of her, and leaves her behind without even getting to know her. He then drives to a completely deserted town, and never answers the phone again. He has essentially lost any opportunity to meet another human being for the rest of his life, simply based on the looks of a single woman. This clearly shows the illogical behaviors that a person's belief system can encourage. Gripp is virtually choosing a life of complete solitude rather than a life of companionship, due to skin-deep beauty. Finding what he has sought for many years, a willing female companion, Gripp allows the biases of beauty to cloud his vision, as well as ruin his chance for any form of human contact.



April 2026: The Long Years

April 2026: The Long Years Summary

Hathaway, the physician/geologist who discovered that the Martian race had been killed by chicken pox in "And the Moon Be Still as Bright" is still living on Mars 25 years later in 2026 with his wife, Alice, two daughters, Marguerite and Susan, and son, John. Twenty years after the Great War on Earth, Hathaway does not know the state of his home planet, but does know that Mars is now a virtual tomb, uninhabited. As dust storms rip across the Martian landscape, the Earth settlements are disappearing, having not been built in a manner to withstand the Martian force of nature. The ancient cities remain, untouched by the elements. As the storm clears, Hathaway announces he is taking a walk, and travels to a nearby graveyard, where he visits four gravesites. He does not cry, but instead asks, "Do you forgive me for what I've done?" and mentions his loneliness.

On his way back from the graveyard, he sees a red flame in the sky, and runs to his telescope to see an approaching rocket. Knowing that after two decades, he and his family are about to be rescued, Hathaway sets fire to the nearby remnants of the Earth-created town New New York, hoping the flames will act as a distress signal. Opening a bottle of wine in celebration as his heart beats painfully, Hathaway recounts the story of their abandonment on Mars. While digging for archeological remains, news of the war broke in the populated cities of Mars, but word did not reach Hathaway in time. Although the family had ridden their horses to near-death, they were too late to ride the rockets back to Earth, and were left on Mars. Hathaway notes that without his family, he would have gone insane from loneliness. As they drink the wine in celebration, the fluid runs over the chins of the wife, daughters, and son.

As Alice bakes gingerbread to feed the individuals on the arriving rocket, Hathaway goes to his self-built deep freeze, and removes a chicken, strawberries, beans and other foods he has kept preserved for over twenty years. When the rocket lands, the air is filled with the smells of a home-cooked meal. Racing down the hill to greet the expedition, Hathaway has to stop once due to chest pain. Upon reaching the rocket, Hathaway is greeted by his former Captain, John Wilder, who mentions that Mars appears deserted, apart from a man named Walter Gripp who has elected to continue his life on Mars. Hathaway invites the crew to his home for breakfast, and as they journey to the hut, Hathaway asks if Wilder is heading back to Earth. When he replies that he is, it is decided that Hathaway and his family are welcome to return with the crew. Hathaway is forced to stop yet again due to chest pains. The crew doctor gives him a yellow pellet, and they continue their journey.

On reaching the small hut, Wilder is surprised at the condition of Alice and the children. Having known them for nearly twenty-five years, Wilder and his crew notice the group does not appear to have aged at all. John claims to be twenty-three, when in reality, his age should be at least forty-two. Wilder, sensing the truth, sends crewmate Williamson



to the graveyard he noticed on the way. Williamson returns with the news that the four gravestones bear the names of Hathaway's family, all of whom perished from disease in July of 2007. Wilder tells Williamson to go on as if nothing has happened.

Suddenly, Hathaway falls forward, suffering an apparent heart attack. Knowing he is dying, he asks Wilder not to send for his family in the other room, stating they would not understand. Once he has gone, Wilder informs Alice of Hathaway's death. Alice says she is sorry, but that Hathaway did not teach them how to cry, or to feel badly about death. Wilder notes that Hathaway has done a fine job in creating the family, and Alice believes Hathaway would have been proud to hear such a compliment. She lovingly remembers many nights of conversation and family moments, as Hathaway did his best to provide a home for all of them. Wilder decides to bury Hathaway in the graveyard near his true family, and Alice agrees.

Pondering the situation, Wilder knows the "family" members are robots, created in the likeness of Hathaway's original family to fight off the intense loneliness he must have felt. Returning to the rocket after the burial, Wilder and his crew discuss what to do. Since Wilder believes turning the individuals off would be wrong, he hands his critical crewmate a weapon, stating, "If you can do anything about this, you're a better man than I." Williamson returns with the weapon moments later, unable to kill the creatures, since they are as lifelike as any real human being. The crew decides to leave the robots in their home, and return to Earth. After saying his goodbyes and shaking Alice's hand, Wilder and his crew launch from Mars. As the years pass, the robots continue to live on Mars, occasionally looking to the sky as their creator had once done without knowing why, and needlessly tending to the fire in the small hut, talking and laughing as the cold nights wear on.

April 2026: The Long Years Analysis

Hathaway has been left on Mars, completely alone other than his family. When they too perish, he is left with no one, and is unable to continue. Having the materials and the genius to do so, Hathaway builds exact replicas of his family, and teaches them to act as humans. After many years, the creations are so lifelike that Hathaway himself forgets they are not human. Wilder, a long time space explorer, understands the tremendous feeling of loneliness that exists on the abandoned Mars. He does not fault Hathaway for his actions. Seeing the robots as human beings, he is unable to turn them off or kill them, but instead leaves them to their own survival on the planet. Knowing they exist without painful emotions, Wilder believes they can continue to live happily without interference.

This chapter shows clearly the lengths to which human beings will go to avoid intolerable loneliness. Hathaway, unable to stand life alone without his family, alters his reality by creating the replicas and teaching them to behave as his own family had. Rather than dealing with the new reality of complete isolation, Hathaway simply reacts to the situation by inventing a new reality. Consistent with the theme of the alteration of belief systems presented throughout the novel, Hathaway convinces himself for 20

years that his robot family is a moral, viable solution to his problem. It is only when he visits the graves of his family that he is forced to wonder about the ethical nature of his actions.

There is also much foreshadowing in this chapter, as readers are given the impression of failing health for Hathaway even before his demise. Images of wine running down the faces of the "family," their odd movements, and their seemingly forever-youthful appearances suggest to the reader that this "family" is not as it first appears. This image is further clarified as Hathaway visits the four gravesites. Additionally, his conversations with his family about the state of Earth and the lack of any radio contact with the planet allow the reader to assume that war has virtually demolished civilization. This concept leads readers into the next story in the novel.



August 2026: There Will Come Soft Rains

August 2026: There Will Come Soft Rains Summary

In Allendale, California, a technologically advanced home owned by the McClellans, sits alone among the charred remains of the city. Atomic war has destroyed much of the planet's buildings, as well as the population, but the house is designed to function autonomously, without human intervention. The voice-clock sings out the time, as the house continues to perform its duties. Breakfast is made for a family of four, as the voice-clock reminds the now deceased family of important anniversaries and bills due. The garage door is opened, and then the front door warns the non-existent family of rain. It opens to show a rainy, dark morning. Breakfast, untouched, is swept away by an aluminum wedge, as the dishes are washed by mechanical scrubbers. Tiny robotic mice emerge to clean the interior of the home.

As the sun peaks from the clouds at 10:00 am, when the radioactive glow of the city cannot yet be seen, the garden sprinklers are turned on to sprinkle cool water on the charred face of the house. Water pelts the only portions of the home that have not been burnt; five silhouettes burned forever into the paint by atomic blasts: - a man mowing the lawn, a woman picking flowers, and a small boy and girl playing catch can be seen within these burned images. The dog, still alive but starving, enters the home at noon, only to die at 1:00 from a lack of food, since the house was not programmed to feed it. By 2:15, the mice have completely removed the dead carcass. Through the afternoon and evening, bridge tables are ejected from patio walls, complete with cards and music. The nursery walls come to life with images of animals and scenes of nature. Bath waters are run, and dinner is served and removed. Cigars are lit, and beds are warmed while poetry is read to empty rooms.

At 10:00 p.m., a tree limb crashes through the home, and starts a fire. The house, alert to the problem, attempts to extinguish the flames through waterspouts and fire mice, but the water reserve, unfilled but operating for days, runs dry. Chemical robots emerge from the attic, but a fire in the attic destroys the central computer. The house, now virtually acting on its own, begins to make breakfast for 20 as the nursery burns. The various voices of the home are silenced as the fire destroys their circuitry and finally, the house explodes. Only a single wall remains, and a voice echoes, "Today is August 5, 2026" into the quiet, empty streets at dawn.

August 2026: There Will Come Soft Rains Analysis

This chapter effectively shows the destruction of the planet Earth, and the outcome of the atomic war. A single home still exists in a war-destroyed town, and although the house continues to function, it does so without owners. The image of the burned



silhouettes of the family is a haunting reminder of the destruction of the human race, and the fate of the starved family dog shows the consequences of relying on computers and technology for human existence. Bradbury seems to be making the point, quite successfully, that as wonderful as technology is, it is not sufficient to replace humans. A simple fire destroys the house after a tree limb that falls on the house and because there is not enough water to put the fire out. As readers saw in many previous chapters, the human and Martian populations are destroyed through a combination of technological advancement and natural, catastrophic events.

An interesting point about this chapter is the closeness of Bradbury's vision of 2026 to the technology found today. When this novel was written, in 1949, objects such as automatic sprinkler systems, garage door openers, and automatic coffee makers did not yet exist. Bradbury, a visionary, clearly saw the path of the future. His house of the future, while not practical in design, is certainly possible even with the technology of today. Large screen plasma televisions are often used to display soothing images in nurseries; many individuals have automatic garage doors, sprinkler systems, vocal clocks and reminder systems, self-cleaning ovens and dishwashers, sprinkler systems, and other objects seen in the novel. While some objects, such as the bridge tables, cleaning mice, and self-cooking ovens are not yet in abundance, such technology is certainly possible.



October 2026: The Million-Year Picnic

October 2026: The Million-Year Picnic Summary

William Thomas, his wife, and their three young boys, Timothy, Robert, and Michael have escaped to Mars. After claiming to be taking a vacation on Mars, the couple packed their belongings, and flew to Mars on a family rocket William has saved for since before the war. On arrival, the family goes on a fishing expedition, and young Timothy notices his father seems relieved, but is forever looking skyward. A Martian bird flies into view, and William, frightened, admits that he thought it was an Earth rocket. His statement, as the family observes the Martian fish, shows his fear and hatred for the war that has destroyed Earth, and for the logic and lack of common sense that allowed that war to occur. The boys wait anxiously to see Martians, and William states they will see some soon enough.

Timothy is old enough to sense his parents concerns and anxiety, and notices their exchanges of glances and implied words as the family travels up the canal. He realizes this is no vacation, due to the presence of a gun on the rocket, and of enough food to last the family for many years. William puts an atomic radio to his ear, and, ashen, gives the radio to his wife. Timothy knows something has occurred. Before Timothy can ask what is wrong, the family hears a loud explosion. William speeds up the boat, and enters a branch canal, not slowing quickly enough, and banging into the wharf. No one is hurt, and William relaxes, causally noting that the sound was just the rocket exploding. Timothy, trying to reassure his younger siblings, states that it is simply part of the game. William observes that his anxiety is unfounded, since no rockets will come to Mars, unless the rocket of Edwards and his wife manages to make it through. Pulling the radio from his ear, William announces "it is over," as all broadcasting from Earth is silenced. He is affectionate to his sons, which is inconsistent with his behavior on Earth. Told to pick a city, the family decides on the sixth city they pass. With fifty or sixty huge structures of Martian construction, paved streets, central fountains, and numerous houses, the family agrees the city is perfect.

When William announces this to be their new home, the boys are confused, until William allows them to listen to the now silent radio, and explains that Earth is gone. The boys begin to cry, but their father points out that they have an entire planet to themselves. Timothy as the oldest child puts up a brave front and encourages the younger boys to enjoy their new lives. As the boys help their mother from the boat, William tells them to be careful of their sister, a point the boys do not understand. William tells the boys he will soon need to leave them to go back for their belongings and to search for Bert Edwards and his family, who are also due to arrive by rocket. The Edwards have four daughters.

As night falls on Mars, the family burns government papers from Earth to keep warm as William explains to them the whole story. He tells the boys he is burning the Earth way of life by burning these documents, just as the Earth is being burned clean. Science, he



says, was taking over Earth, and individuals began to lose themselves in the gadgets and "mechanical wilderness" science brought, focusing not on how to control the machines, but on the technology its self. Eventually, according to William, that technology was the downfall of Earth. His family and the Edwards family will begin a new civilization on Mars, one without the laws, regulations, and misguided beliefs of Earth. He leads the family down to the canal to show the family the "Martians." As they peer down into the waters of the canal, their reflections look back, and the family realizes they are looking at the "Martians" of the current world: themselves.

October 2026: The Million-Year Picnic Analysis

William and his family have escaped the destruction of Earth by traveling to Mars. Intent on creating a new civilization free from the biases, technology, greed, and anger of Earth, William and his family, along with another family from Earth, will begin their own civilization on Mars. After ensuring that the rocket is destroyed, and after confirming the complete silence of Earth's broadcast stations, William explains to his family that, in burning the constitution, world maps, and U.S. bonds, he is cleansing them of a life gone wrong.

William represents the visionary in this chapter, and represents the ideal human. As the only character in the novel to deal with reality rather than hide in a false belief system, William separates himself from the rest of the human race, in that he is willing to dispose of his old beliefs in exchange for the truth. Knowing this new life will be difficult, and knowing his wife is pregnant, William risks everything to provide his family with a life free from Earthly problems. William is, in all respects, the only character in the novel to successfully give up Earth for the freedom of his family. While other colonizers claimed to desire the same end, their actions in crating an exact duplicate of Earth only served to hasten their demise. With hard work, luck, and respect for the truth, William and his family can create a new world.



Characters

Ylla K.

Ylla, a Martian with light brown skin, yellow eyes, and a melodic voice is the wife of Yll K. Unhappy in her now-dull marriage and longing for outside excitement, Ylla symbolizes the housewife of Earth in the 1940's. Ylla forms a telepathic bond with the first of the Mars explorers, Captain Nathaniel York. Her dreams of him, including a kiss and an offer to escape with him, lead her husband to find the party in Green Valley, and to kill York and his crewmate, ending the first expedition from Earth to Mars.

Yll K.

An unhappy, ill-tempered, jealous Martian, Yll is married to Ylla and symbolizes the jealous American male. His preoccupation with books and his temperamental behaviors have allowed Yll and his wife to drift apart during their marriage. When his wife forms a telepathic bond with incoming explorers from Earth, and finds herself attracted to the Earth man, Yll attempts to persuade Ylla to go away with him. When she refuses, he listens to her speak within dreams, and discovers the landing site and time frame of the impending expedition. Leaving Ylla home, Yll finds and kills Captain Nathaniel York and his crewmate.

Captain Nathaniel York

The first explorer from Earth to Mars, Captain York is a vital, yet unseen character in the novel. While readers never directly meet or experience York's character, the interplay between Ylla K., Yll K., and York are vital to the storyline. Telepathically influencing Ylla, York creates an image that, for Ylla, is attractive and inviting. With dark hair, blue eyes, and a friendly voice, York is the opposite of Ylla's angry, jealous husband, Yll. It is through these images that Yll discovers the expedition, and in a jealous rage, destroys the two astronauts, ending the first expedition to Mars, and the life of York and his crewmember.

Captain Williams

As the leader of the second expedition for Earth to Mars, Williams is initially looking forward to the journey. Upon arrival however, he and his crew are virtually ignored by the Martian town folk, and eventually find themselves in an insane asylum, filled with others who believe they are from other worlds. Williams attempts to prove his story, but is eventually killed to "cure" his psychosis by Mr. Xxx, the resident psychologist of the Martian town.



Mr. Xxx

The psychologist of a Martian town in which the second expedition lands, Mr. Xxx is convinced of his belief that space travel cannot exist, and that anyone claiming to be a space traveler must be insane. Even when faced with what, to others, would be resounding proof, Mr. Xxx simply alters his perception of insanity to include the new evidence. After killing the leader and the entire crew of the second expedition in an effort to "cure" them, Mr. Xxx actually does become insane, eventually ending his own life rather than living as that which he opposes.

Pritchard

A simple taxpayer from Ohio, Pritchard represents the vast majority of Earth's population, both during the writing of the novel in 1949 and in the time setting of the novel, the year 2000. Pritchard fears the impending atomic war, and the increasing governmental control over the lives of the people of Earth.

Captain John Black

The leader of the third expedition, Black is a suspicious man by nature. He is eighty years old, but has been transformed through medical science into a forty-year-old man. When faced with an impossible situation, that of deceased relatives living in a seemingly American town on Mars, Black chooses to believe the unbelievable, rather than face the truth. Later, in bed, he questions the reality of his relatives and the relatives of his crew. Because Black raises these questions in his mind, the "relatives" who are actually Martians kill Black and the crew, because the thoughts of Earthlings telepathically affect the behavior of the Martians.

Captain Wilder

The leader of the fourth and only successful expedition to Mars, Wilder understands his crewmember Spendor's desire to keep Mars uninhabited, following the Earthling-caused mass extinction of the Martian race through chicken pox. Yet his duty to his country supersedes this understanding, and although he questions whether he is right, he kills Spendor in an effort to save the rest of his crew. Later in the novel, Wilder discovers his old crewmate Hathaway abandoned on Mars with his robotic family, after Hathaway's real family dies from disease. Following Hathaway's natural death, Wilder allows the family to continue their lives on Mars, knowing they could not survive anywhere else.

John Spendor

Archeologist and member of the fourth expedition to Mars, Spendor finds himself connecting with the Martian way of life. He changes, becoming obsessed with



preserving the tranquility of Mars, and resorts to killing his crewmates in an effort to stop them from reporting back to Earth. When finally confronted with individuals he believes can understand him, Sendor finds he cannot kill them. He and Captain Wilder discuss the Martian concepts of religion and science and art, and although Wilder understands how Sendor feels, he has no choice but to kill him to save his crew. Sendor is buried in a Martian sarcophagus.

Hathaway

A physician/geologist on the crew of the fourth expedition to Mars, Hathaway discovers the deceased Martian race. Responsible for discovering the cause of the extinction, Hathaway finds that the genocide of the Martians was caused from the Earth disease of chicken pox. Later in the novel, Hathaway is discovered living alone on an abandoned Mars with his robotic family. Having waited nearly 25 years for rescue, Hathaway falls dead of a heart attack shortly before he and his "family" are taken back to Earth. In the end, knowing the robots could not assimilate on Earth, and knowing Hathaway could not live without them, his death seems to be a blessing.

Benjamin Driscoll

One of the early settlers of Mars, Driscoll is a 31-year-old man whose job is to oxygenate Mars through the planting of thousands of trees. Spurred by his original reaction to the thin air, which nearly caused him to be sent back to Earth, Driscoll is pleased to discover after the first rains that his planting has succeeded, as thousands of trees grow to full height in the Martian soil.

Samuel Teece

A racist hardware store owner on Earth, Teece is furious at the departure of black population to go live on Mars. Convinced that black people do not have a right to go, and angry at the loss of his nightly lynching practices, Teece threatens to shoot them, and attempts to keep his 17-year-old worker, Silly, on Earth. Persuaded to let him go by Grandpa Quartermain, Teece chases after the boy when he realizes Silly has made fun of him. Convinced of his righteousness to the very end, Teece is left with a flat tire, but believes he won the battle because Silly called him "Mister."

Grandpa Quartermain

One of the only characters in "Way Up in the Middle of the Air" to counterbalance the bigotry of Teece, Grandpa appears to feel for the black population. Arguing with Teece to let the black people go, and offering to take the place of Silly, the black worker, Grandpa shows his concern and sympathy for the blacks of the South. He misleads Teece in his attempt to chase down Silly and his family, allowing them to escape.



Silly

A 17-year-old, Silly is employed at the hardware store owned by Samuel Teece. Silly attempts to escape his employer and migrate to Mars. Threatened by Teece, Silly pleads with the other white men to take his place in the store so he may go. When Grandpa offers to do just that, Silly hugs him and thanks him. As he rides away, Silly finally shouts out to Teece words that let Teece know the young man is aware of Teece's lynching activities. Yet Silly continues to show respect through the end symbolizing the honor of the boy and his race.

William Stendahl

Punished in the past for his passion for fantasy books, Stendahl has built a copy of the House of Usher on Mars in order to carry out his plans for revenge against those who have banned fantasy concepts. His creative imagination, along with his colleague Pike, has developed robots to look like members of a group called Moral Climate Stendahl has invited to the house. He kills them, replacing them with the robots. He and Pike escape the House, leaving it to be buried.

Garrett

A member of the Moral Climate, Garrett is determined to wipe out any reference to fantasy, including the newly built House of Usher. Symbolizing the moral majority of Earth, Garrett has banned and burned books throughout his career that he has not read, which allows Stendahl to complete his revenge by killing him in a way mentioned in an Edgar Allen Poe story. Garrett dies in humiliation.

LaFarge

A 55-year-old settler from Earth, LaFarge misses his deceased son, Tom. He and his wife, sixty-year-old Anna, have been living on Mars for a few years when a Martian, feeding from the memories of LaFarge, comes to stay with them, looking and acting as "Tom." Knowing his son cannot exist, yet feeling so much joy from having him back, LaFarge goes against what he knows, and attempts to keep "Tom," only to inadvertently play a part in the Martian's eventual death.

"Tom"

"Tom," a Martian who is simply posing as the young, deceased son of LaFarge and Anna to gain acceptance, is attempting to gain the trust and acceptance of the humans. Cold, lonely, and simply wanting affection, the young "man" is forced to change himself into many forms, and is consistently trapped as deceased loved ones of those he passes. Eventually, the greed of the townsfolk causes him to rapidly deplete his energy,



and die. Symbolizing the dying race of Martians, invaded and disrupted, "Tom" is the proof of the damage humans can do.

Sam Parkhill

One of the original crew of the fourth expedition, Sam now owns a hot dog stand on Mars. Anxious for the 100,000 new individuals due to arrive on Mars, Sam is startled by the presence of a Martian. When the Martian attempts to show Sam documents relating to the land, Sam kills him. As more Martians come forth, Sam begins to shoot the ancient towns and some of the Martian crew, showing his lack of respect for them. Eventually, Sam is pleased to discover the Martians are giving their land to him, only to find that Earth is now engaged in a massive war, and the 100,000 individuals are no longer coming. Sam symbolizes the greed of corporate society, and the negative consequences such greed can bring.

Walter Gripp

Gripp is a lonely man, left seemingly on his own on an abandoned Mars. After a chance phone conversation with a female, Gripp seeks the woman out, only to discover she is not his ideal mate because she is not attractive. Rather than simply accepting a new life with the woman, Gripp chooses a life of complete isolation. Gripp allows the beliefs of Earth, particularly those about beauty, to blind him, leaving him a lonely hermit in an abandoned town on Mars for the rest of his days.

William Thomas

Perhaps the only true hero in the novel, William is a human who has come to terms with the destruction of Earth. In an effort to save his family and their futures, William flies his wife and three sons to Mars. After explaining to his children the causes of the destruction on Earth, science, technology, greed, and bias, William tells them of his plan to start a new civilization on Mars, with only his family and the Edwards family. William burns the papers of Earth, in a symbolic gesture of a new beginning, and shows the children their reflection in the Martian canal, knowing they are the true "Martians" of the new world.



Objects/Places

Earth

Earth is the planet from which the settlers/invaders of Mars originated. Most of settlers are from America, while the settlers from Mexico, China, and other areas never reach Mars. While the populations of the larger cities of Earth are more sophisticated, areas in the South are still plagued by racism and bias. Additionally, Earth is in the throws of an upcoming atomic war, as governmental control runs rampant, and the Moral Climate has banned all forms of fantasy, including literature, film, and structures. Earth is ridden with social, political, and religious problems, and these problems carry into the new Martian settlements.

Mars

Previously inhabited by native Martians, the planet was once a hot, yet thriving planet, with native plants, animals, seas, and landscape. However, Mars has now been colonized and virtually wiped of any remaining Martian culture by settlers from Earth. Bringing with them their plants, machinery, and materials, Earthlings have reconstructed the landscape into a near copy of their original planet. While several ancient Martian cities remain, the Earthlings are slowly destroying those as well.

House of Usher

Designed based on the work of Edgar Allen Poe, Usher II is a fantasy come to life. Originally designed and built by William Stendahl, the structure was created in order for Stendahl to reap revenge on the Moral Climate, the group responsible for the banning and burning of anything related to fantasy on Earth. The structure is complete with robots representing many characters of fantasy, such as vampires, witches, bats, rodents, Rapunzel, the Seven Dwarves, and others. Usher II is used to kill those of the Moral Climate, and robots are used to replace them in society. Usher II is eventually sent tumbling into the moat.

Telepathy

As the primary means of communication among Martians, telepathy is the communication of minds. Rather than using the spoken word, which is often difficult to do when talking between two separate cultures, telepathy allows the "speakers" to quickly understand the other's language through their thoughts. Additionally, telepathy allows the speaker to visually represent ideas and concepts, so that others around him or her can see live representations of those ideas. In the novel, telepathy is a primary source of both problems and solutions, in that it is used to communicate ideas, warn individuals of impending danger, and lead Earth beings to their death.



Rocket

Rockets are the primary means of travel between the Earth and Mars. Large silver capsules dot the Martian landscape as more and more rockets arrive on the planet, carrying thousands of new settlers. The rockets shift and change both the landscape of Earth, changing winter to summer as the heat melts the snows, and of Mars, changing the desert sands to glass.

Green Valley

This valley, located on Mars, is the landing site of the first expedition of Earth men to Mars. Unfortunately, the site is also the burial grounds of those individuals, who were killed by a jealous Martian husband, Yll. His wife, Ylla, learned telepathically of the landing, and her obsession with the Captain of the vessel causes Yll to seek out the explorers and kill them.

Tyrr

Tyrr is the Martian name for the planet that Earthlings call Mars. The second expedition learns this fact from Mrs. Aaa, an angry Martian woman whom the explorers meet on their expedition. Like all other locations on Mars, Tyrr was named by Martians, and while those from Earth had learned the proper name, they continued to call the planet Mars.

Martian

Native to the planet Mars, the Martian race is an intelligent, philosophical, and as complex as the human race. Existing on the planet for thousands of centuries, Martians have developed cities, literature, art, religion, societies, cultures, and sciences, much like those of the humans. With their light brown skin, yellow eyes, soft, musical voices, and six fingers, the Martian race communicates with others via telepathy.

Hallucination

A byproduct of telepathy, hallucinations occur frequently on Mars, as the inhabitants visually become the ideas they wish to represent. Often misleading, these hallucinations can be primary, secondary, auditory, olfactory, and labial. On Mars, those with mental illness often display their hallucinations outwardly, so they appear real to others around them, making it difficult to ascertain truth from vision.



The House

Disguised as a large banquet hall, the House is a windowless prison for the mentally insane. Having no furniture, only bedrolls and a large dining area, the asylum has only one door, made of steel, and kept locked at all times. The men of the second expedition are sent to the House for treatment of their "mental illness," as evidenced by their insistence they are from space. The men are killed as a cure for their illness.

Green Bluff, Illinois

The hometown of Captain John Black, Green Bluff, Illinois is a quiet, country town, filled with the comforts of small town life. On Mars, the third expedition arrives in a town similar to Green Bluff, with robins, apple trees, pianos, phonographs, iron lawn furniture, and a horse and wagon. The Martians have designed this city from the memories of Black, and use the lure of the small town to gain the trust of the men in the expedition. The men eventually realize the impossibility of such a town existing on Mars. The men become afraid and are killed.

The Disease

Termed "The disease" by Earthlings such as Sam Parkhill, chicken pox is a simple childhood virus on Earth. When contracted by Martians, however, the disease burns their bodies from the inside out, turning their skin into burnt flecks, and killing them. Following a pandemic of the disease caused from inadvertent infection by the Earth explorers, many of the Martians contract the disease, and die.

Moral Climate

The Moral Climate is a group of politicians, religious leaders, and others on Earth whose believe that all fantastical concepts should be banned. According to the group, no books, houses, or films should be produced which contain concepts of fantasy, such as ghosts, vampires, fairies, witches, or any other product of imagination. The members of the group come to Mars to investigate the House of Usher, only to find the house a virtual arena for murder. All members are killed for their opinions and actions.

Allendale, California

A town in on Earth, Allendale, California is home to one of the most technologically advanced houses on the planet. Complete with cleaning mice, a self-cooking, self-serving oven, a living nursery, a vocal reminder and time clock, automatic sprinklers, bed warmers, self running baths, and other advancements, the house is the only one left standing in Allendale following the detonation of an atomic bomb. The house eventually burns in a fire caused by a falling tree.

Setting

The Martian Chronicles presents a series of connected tales ranging in time from January 1999 to October 2026.

Most of the stories are set on Mars, although some—"Rocket Summer," which opens the collection, "Way In the Middle of the Air," and "There Will Come Soft Rains"—are set on Earth. Bradbury's Mars is shaped by the preconceptions of the astronauts and settlers who explore it; they project their fantasies upon the landscape, and create a world that will help them recall the one they have left behind. But despite the new settlements (built of Oregon pine and California redwood) and the new names (Iron Town, Grain Villa, Detroit II), the land remains inescapably alien.

Most of the native Martians are killed off early in the book by a chicken pox epidemic, carried over by the first waves of explorers. However, the traces of Martian civilization that remain—a few representatives of a near-vanished race, and their legacy, the beautiful shells of once-vital cities—constantly remind the visitors from Earth that they must adapt, rather than impose, patterns of behavior if they are to survive on this alien world.

Social Sensitivity

Bradbury's social and political philosophy has always been humanist, liberal, pacifist, and populist, and the stories in *The Martian Chronicles* frequently reflect these positions. "Way In the Middle of the Air," for example, relates the disbelief and consternation of a group of white bigots when they discover that all of the local blacks are emigrating to Mars. The bigots are shown to be cruel and, in the final analysis, fashioners of their own fate, shortsighted oppressors who cannot fathom an existence suddenly lacking potential victims. Other stories, such as "There Will Come Soft Rains," contain poignant warnings against the dangers of runaway technology, or the evils of nuclear war.

Several stories, including "The Martian" and "The Off Season," parallel the fate of the native Martians to that of Native Americans. In these stories Bradbury comments on American culture's obsession with material wealth and on the Manifest Destiny philosophy that has allowed Americans, in previous centuries and today, to feel morally justified in taking land and other possessions from the less powerful.

Another target of Bradbury's is censorship and, in its broader incarnation, lack of imagination. Many of the settlers who come to Mars are incapable of appreciating the new planet. They shut out that which they cannot comprehend, and destroy that which they deem threatening. Whether the object be a single book or an entire civilization, Bradbury stresses that failure to appreciate or tolerate other points of view is one of the greatest of evils. In "Usher II," the protagonist recalls the growth of a strict censorship movement on Earth, leading to government-sanctioned bookburning: "There was always a minority afraid of something, and a great majority afraid of the dark, afraid of the future, afraid of the past, afraid of the present, afraid of themselves and shadows of themselves." Bradbury suggests that fear of the unfamiliar may spread from one person to another, and eventually lead to similar tragedies.

Literary Qualities

Bradbury was for years science fiction's premier literary stylist and, although his heavy use of adjectives and metaphors can seem cloying today, he remains one of the most sophisticated writers in the genre. He is particularly fond of similes, depicting "housewives lumbering like great black bears in their furs along the icy streets" in "Rocket Summer" and spaceships landing on Mars in "The Locusts": "The rockets came like drums, beating in the night.

The rockets came like locusts, swarming and settling in blooms of rosy smoke."

Much of the metaphoric language in *The Martian Chronicles* slips easily into allegory, adding depth to Bradbury's fiction.

Bradbury is a quintessentially American writer with a good ear for the patterns of small-town talk and nonstandard English. At its best, his dialogue is reminiscent of Hemingway's, and Bradbury has always spoken of that writer as an influence. What most readers remember about the literary technique of *The Martian Chronicles*, however, are the complex, almost surrealistic, narrative passages, which contain Bradbury's beautiful and touching descriptions of a far-away but strangely familiar world.



Themes

Consequences of Foreign Invasion/Colonization

The predominant theme throughout much of the novel is the catastrophic effects of invasions and colonization of foreign cultures. During the novel, the invasion of Mars by humankind destroys the Martian landscape by building vast cities of non-native materials, burning of the landscape with rocket fires, and the redecoration of the entire planet by Earthlings attempting to make a copy of their world back home. The invasion also kills nearly the entire Martian race, as the foreign disease of chicken pox is brought to the planet by explorers from Earth. The disease, however, acts differently in the metabolism of Martians, burning their bodies, and destroying nearly all the native population. Also responsible for the death of three expeditions of men, the invasion leads to anger, frustration, and jealousy in the Martian populations, and the murder of the explorers. With the planting of trees for additional oxygen and the mining of minerals, the colonization of Mars is responsible for the alteration of the Martian biosphere, as well as for the alteration of the landscape of certain areas of Earth. Additionally, the colonization essentially destroys thousands of years of Martian history, as ancient cities are destroyed and Martian bodies desecrated. Ultimately, the colonization of Mars changes the lives of millions of humans as well as Martians.

Throughout the novel, several references are made to real-life examples of invasions and their consequences here on Earth. These include the story of the destruction of the Mexican civilization by Cortez, the destruction of the Indian population of the Oklahoma Territory, and the invasion of China by neighboring countries. The novel also focuses on the eventual invasion of various countries on Earth at the end of the novel. The chapter "There Will Come Soft Rains" shows clearly the destructive force of invasion, as human images are burned onto the paint of a home, following an atomic explosion. Following chapters reference the complete destruction of the planet, and the near-complete devastation of the entire human race. It is clear, both through the actions of the characters in the novel, as well as by the stories they tell, that the colonization and invasion of one culture by another can, either purposefully or inadvertently, completely destroy entire civilizations, cultures, histories, and populations.

Alteration of Belief Systems

Another predominant theme of the novel is the tendency of humans and Martians alike to alter existing belief systems to encompass new information, rather than discard those belief systems for more accurate results. From Mr. Xxx, who would rather commit suicide as an insane Martian than believe a story of men from Earth, to Captain Black, who would rather accept deceased relatives on Mars than deny their existence, to Sam Parkhill, who would rather believe Martians to be evil than accept their news of impending war, the characters of the novel consistently deny the truth to fit their ideals.



A common trait among human kind, this inability to see truth leads the characters to death and destruction.

This theme is also present in the denial of fantasy by the members of the Moral Climate, and by the acceptance of Tom by LaFarge. The belief system of the Moral Climate does not allow for the presence of anything outside of the natural realm. Rather than reading the books they choose to ban, these individuals simply take the word of other politicians and religious organizations, and edit their belief systems to systematically deny the existence of anything outside of the ordinary. LaFarge and his wife, desperate for their lost son, know the truth of the Martian, but refuse to admit that Tom cannot exist. Rather than questioning what they know is incorrect, and accepting the new information, these individuals simply alter their own reality to fit the new information.

Greed

A common theme of the novel is the concept of greed and the dire consequences greed can bring to individuals. Spendor, a member of the fourth expedition, speaks of the greed of man. He points out that greed has caused the commercialization of even the most ancient and priceless historical monuments of Earth. Spendor predicts the same will occur on Mars. He is proven correct, as man's greed eventually destroys the Martian planet as well as the planet Earth. The greed of men such as Parkhill, who kills two Martians, destroys an ancient city, and fires on ancient sand-ships in an effort to hold on to his hot dog stand, clearly show the dire consequences of greed. In the end, Parkhill realizes he has lost everything as war comes to Earth, and thus, the actions against the Martians were unnecessary. The greed of LaFarge and his wife cause them to attempt to keep Tom, the Martian posing as their deceased son, and leads to the eventual death of the poor Martian. The greed of humankind, in general, causes the destruction of an entire civilization, as humankind destroys the ancient Martian cities and inhabitants in an effort to colonize the planet. Again, in the end, these actions prove futile as humankind returns to Earth to ready for war, leaving the now desecrated Martian planet unnecessarily in ruins.

Racism

The theme of racism is a common one throughout the novel. Humankind clearly shows a lack of respect or concern for the inhabitants of Mars, as they desecrate their dead bodies in "The Musicians," destroy their cities in "The Off-Season," and use them for selfish purposes in "The Martian." Even the fourth expedition from Earth who realizes humankind is responsible for the genocide of the Martian race, is not particularly concerned over the inadvertent death, since the Martians are seen as lower in importance than those of Earth.

This theme is also present in "Way Up in the Middle of the Air," as the blacks of the South, persecuted and racially discriminated against for many years, attempt to escape their fate by flying to Mars. Teece, a selfish, cruel bigot, expends much energy in



making the passage of the black population extremely difficult. Discussing the repeal of the poll tax, the passing of anti-lynching laws, Teece believes that black people have nothing to complain about, even though he himself participates in near-nightly lynchings. His lack of respect, concern, or care for the black population is clear as the chapter shows Teece trying to kill his own former employee, 17-year-old Silly.



Themes/Characters

Underlying Bradbury's futuristic writing is an enormous nostalgia for the simplicity of wholesome, early twentieth-century, small-town life. This nostalgia infuses both *The Martian Chronicles* and many of the author's other works. His immigrants to Mars are usually looking for a place to call their own—a cozy home and a bit of land. When they reach Mars they immediately set about turning it into another, better version of their place of origin. In "The Off Season," Sam Parkhill thinks that he has achieved his lifelong dream by opening up a roadside hot dog stand. Other new immigrants set up luggage stores, or plant maple and elm trees.

Bradbury suggests that nostalgia can, at times, be dangerous. In "The Third Expedition," a party of astronauts lands on Mars and discovers an innocent-looking town apparently inhabited by deceased family members—mothers, brothers, grandparents, all of them long since dead back on Earth. These people turn out to be Martians, who have used nostalgia as a lure to entrap and eventually kill the unsuspecting astronauts.

The nostalgia theme in Bradbury's stories differentiates his work from that of many other science fiction writers of his generation. There is almost nothing of the fascination with technology that characterizes much work in the genre.

Even the exotic settings of Bradbury's tales are largely superfluous, serving primarily to introduce a narrative tension between the familiar and the unfamiliar. The invaders from Earth rename ancient places on Mars in honor of their own civilization; conversely, Bradbury places unfamiliar names on his settings, and proceeds to tell tales of haunting familiarity, in which age-old passions such as jealousy, nostalgia, and passion spell the fates of Martians and humans alike.

Several of Bradbury's stories also deal with the dividing line between reality and illusion. In the touching "Night Meeting," a human and a Martian meet on a deserted road only to discover that each is an impalpable ghost to the other and that each sees a totally different Mars. In "Usher II," Mars is invaded by government bureaucrats from Earth who want to limit the settlers' freedom, both political and imaginative. In response, a man builds a bizarre duplicate of the House of Usher—from the Edgar Allan Poe story "Fall of the House of Usher" (1839)—peopling it with deadly traps taken from various Poe stories.

The bureaucrats, condemned by their ignorance and lack of imagination, are dealt with promptly.

Another theme of some importance in *The Martian Chronicles* is humanity's inability to escape the past or to overcome preconceptions. Many of Bradbury's characters have sorrows they cannot put behind them, scars that will not heal—all of which causes them to hurt others, often unintentionally. In "The Martian," an older couple takes in what appears to be an abandoned child, one who looks remarkably like their dead son. He is actually a Martian, able to simulate their son's face. The Martian has no ulterior motive;



he is simply trying to find a home. Eventually, however, other people see him, recognize in him the dead loved ones they still mourn, and—without meaning to—kill him through the terrible power of their need.

It soon becomes obvious that Mars is not the new start that so many settlers hoped for, but rather a continuation of old difficulties. In such stories as "Way In the Middle of the Air" and "The Green Morning," both of which show Mars as a new Eden, Bradbury makes it clear that few, if any, of the immigrants have solved their problems by fleeing Earth.

This is, perhaps, simply a downbeat restatement of the nostalgia theme. The immigrants are unable to successfully put behind them the unhappiness they brought from Earth.

Near the end of *The Martian Chronicles*, the Earth destroys itself in a nuclear war and most of the settlers, though they know they are probably going to their deaths, choose to return home. Bradbury presents this decision to return to Earth, this suicidal need to reconfirm origins, as proof of the settlers' inability to achieve a new sense of home on Mars. Only those few humans who have truly become Martians, who have truly separated themselves from the Earth, can achieve a new childhood, a new innocence, and remain on Mars.

For them alone will it be a new Eden.



Style

Points of View

As a set of short stories chronicling the colonization of Mars, the story is told from a third-person point of view, presumably by a scholarly narrator who, years later, has taken the information from the writing of individuals who participated in the invasion. As a "historical" chronology, a constant narrator is necessary in order to ensure the flow of stories from one year to the next, and only a third-person point of view can accomplish this successfully.

Additionally, the third person narrative allows the exploration of the vast number of characters throughout the book to be insightful and in-depth, which is crucial to understanding the complex themes presented throughout the novel. The characters and their unique viewpoints would not be as clearly defined through any other point of view.

Setting

The stories contained within the chronology take place in a variety of locations on either Mars or Earth. On Earth, the stories revolve around numerous small towns in America, such as a small town in Ohio, altered by the first rocket launch, and a small town in the South, plagued by racism and bigotry. In Allendale, California, the story of the destruction of a technologically advanced by a simple tree shows the advancements of the coastal towns, yet also shows the fragility of such technology. Each story on Earth represents a different population of individuals, all of whom have or will migrate to Mars, altering the Martian settings to represent those on Earth.

Much of the novel takes place on the planet Mars. Described as a hot, arid world of empty seas and dried ground, the descriptions also show the vegetation of Mars. Golden fruits grow and form the crystal walls of Martian homes, wine trees seasonally fill the canal with green liquor, and mountains rise from the sandy plains. Houses are designed to provide spring water during the hottest portions of the afternoon, while lava flows into stoves to cook. Ancient cities rise from the sands with large crystal pillars, rich with literature, art, religion, and scientific knowledge. Later, as humans redesign the planet, steel buildings are erected, marring the seamless skyline, as trees and Earthly vegetation is brought in to oxygenate the planet, forever changing both the climate and the landscape of the planet.

Language and Meaning

The stories of the chronicle use simple English to tell the tale of the colonization of Mars. The tone of the language is particularly easy to read, which is vital since many of the issues raised in the novel are complex in nature. Rather than coming across as highbrow or resentful, the simple tone of the novel allows the issues to be presented in



a way that is easy for the reader to comprehend. While some of the stories are fantastical in nature, the dialogue used is still common enough for the average reader to enjoy. The tone and language used also helps to clarify the society in which each story takes place. For example, in "Way Up in the Middle of the Air," the language used by Teece, while certainly bigoted, only assists the reader in understanding the true depths of the character's racism.

One particular point of interest in the language of the novel can be found in the way that the author has named the Martians. The first Martian couple sets the naming convention for the rest of the novel, and sets the stage for an interpretation of a time difference in "Night Meeting." Through to "Night Meeting," the Martian names in the novel appear as letters of the alphabet in triplicate, such as Xxx and Kkk. The first names, when given, of husband and wife also appear connected, such as Yll and Ylla K. in "Ylla." However, in "Night Meeting," the character of Muhe Ca clearly represents a different time reference, in that his name varies from the current standard. By using specific wording throughout most of the novel, and then by changing that wording, the author successfully creates a reference of time that is creative and unique, yet subtle enough to create a surprisingly effective realistic feel to the story.

Structure

The novel is divided into twenty-six short stories, each set in a specific period relevant to the chronology of the colonization of Mars. When read individually, each seems somewhat unconnected to the next, but combined, each tells a portion of the overall story and is connected to one another through recurring characters, points of reference, and thematic viewpoints. Each change in the storyline, based on the time reference, is indicated by a new story. The novel covers the years between January 1999 and October 2026, although several months or even years can be passed over between stories. This allows the reader to imagine the continued path of colonization in between each period by applying the information from the previous chapters to the known pattern of the invasion of Mars.



Quotes

"Well, here's how it is, little girl. Six months ago another rocket came to Mars. There was a man named York in it, and his assistant. Whatever happened to them, we don't know. Maybe they crashed. They came in a rocket. So did we. You should see it! A big rocket! So we're the Second Expedition, following up the First! And we came all the way from Earth ..." (Captain Jonathan Williams, "August 1999: The Earth Men," p. 21)

"Chicken pox, God, chickenpox, think of it! A race builds itself for a million years, refines itself, erects cities like those out there, does everything it can to give itself respect and beauty, and then it dies. Part of it dies slowly, in its own time, before our age, with dignity. But the rest! Does the rest of Mars die of a disease with a fine name or a terrifying name or a majestic name? No, in the name of all that's holy, it has to be chicken pox, a child's disease, a disease that doesn't even kill children on Earth! It's not right and it's not fair." (Jeff Spendor, "June 2001: And the Moon Be Still and Bright," p. 51)

"Ask me, then, if I believe in the spirit of the things as they were used, and I'll say yes. They're all here. All the things which had uses. All the mountains which had names. And we'll never be able to use them without feeling uncomfortable. And somehow the mountains will never sound right to us; we'll give them new names, but the old names are there, somewhere in time, and the mountains were shaped and seen under those names. The names we'll give to the canals and mountains and cities will fall like so much water on the back of a mallard. No matter how we touch Mars, we'll never touch it. And then we'll get mad at it, and you know what we'll do? We'll rip it up, rip the skin off, and change it to fit ourselves." (Jeff Spendor, "June 2001: And the Moon Be Still and Bright," p. 54)

"We succeeded pretty well. We lost our faith and went around wondering what life was for. If art was no more than a frustrated outflinging of desire, if religion was no more than self-delusion, what good was life? Faith had always given us answers to all things. But it all went down the drain with Freud and Darwin. We were and still are a lost people." (Jeff Spendor, "June 2001: And the Moon Be Still and Bright," p. 58)

"The rockets came like locusts, swarming and settling in blooms of rosy smoke. And from the rockets ran men with hammers in their hands to beat the strange world into a shape that was familiar to the eye, to bludgeon away all the strangeness, their mouths fringed with nails so they resembled steel-toothed carnivores, spitting them into their swift hands as they hammered up frame cottages and scuttled over roofs with shingles to blot out the eerie stars, and fit green shades to pull against the night." (Narrator, "February 2002: The Locusts," p. 78)

"There was a smell of Time in the air tonight. He smiled and turned the fancy in his mind. There was a thought. What did Time smell like? Like dust and clocks and people. And if you wondered what Time sounded like it sounded like water running in a dark



cave and voices crying and dirt dropping down upon hollow box lids, and rain." (Tomas Gomez, "August 2002: Night Meeting," p. 80)

"It was as if, in many ways, a great earthquake had shaken loose the roots and cellars of an Iowa town, and then, in an instant, a whirlwind twister of Oz-like proportions had carried the entire town off to Mars to set it down without a bump." (Narrator, "February 2003: The Interim," p. 87)

"They began to plan people's lives and libraries; they began to instruct and push about the very people who had come to Mars to get away from being instructed and ruled and pushed about. And it was inevitable that some of these people pushed back ..."
(Narrator, "2004-05: The Naming of Names, p. 104)

"We had our libraries, a few private citizens, until you sent your men around with torches and incinerators and tore my fifty thousand books up and burned them. Just as you put a stake through the heart of Halloween and told your film producers that if they made anything at all they would have to make and remake Earnest Hemingway. My God, how many times have I seen For Whom the Bell Tolls done! Thirty different versions. All realistic." (Mr. Stendahl, "April 2005: Usher II," p. 110)

"Garrett," said Stendahl, "do you know why I've done this to you? Because you burned Mr. Poe's books without really reading them. You took other people's advice that they needed burning. Otherwise you'd have realized what I was going to do to you when we came down here a moment ago. Ignorance is fatal, Mr. Garrett." (Mr. Stendahl, "April 2005: Usher II," p. 118)

"Perhaps this is wrong to keep Tom but a little while, when nothing can come of it but trouble and sorrow, but how are we to give up the very thing we've wanted, no matter if it stays only a day and is gone, making the emptiness emptier, the dark nights darker, the rainy nights wetter? You might as well force the food from our mouths as take this one from us." (LaFarge, "September 2005: The Martian," p. 127)

"At nine o'clock Earth seemed to explode, catch fire, and burn. The people on the porches put up their hands as if to beat the fire out." (Narrator, "November 2005: The Off-Season," p. 172)

"Across town was a rocket port. You could still smell the hard, scorched smell where the last rocket blasted off when it went back to Earth. If you dropped a dime in the telescope and pointed it at Earth, perhaps you could see the big war happening there. Perhaps you could see New York explode. Maybe London could be seen, covered with a new kind of fog. Perhaps then it might be understood why this small Martian town is abandoned." (Narrator, "December 2005: The Silent Towns," p. 175)

"The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image



of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down." (Narrator, "August 2026: There Will Come Soft Rains, p. 197)

""I'm burning a way of life, just like that way of life is being burned clean of Earth right now. Forgive me if I talk like a politician. I am, after all, a former state governor, and I was honest and they hated me for it. Life on Earth never settled down to doing anything very good. Science ran too far ahead of us too quickly, and the people got lost in a mechanical wilderness, like children making over pretty things, gadgets, helicopters, rockets; emphasizing the wrong items, emphasizing machines instead of how to run the machines. Wars got bigger and bigger and finally killed Earth. That's what the silent radio means. That's what we ran away from" (William Thomas, "October 2025: The Million Year Picnic," p. 212)

Adaptations

A television miniseries version of *The Martian Chronicles*, starring Rock Hudson, appeared on NBC in 1980. The six-hour series, directed by Michael Anderson, covered only a few of the book's stories, and was plagued by a low budget, mediocre special effects, and poor pacing.



Topics for Discussion

1. What elements of the book make Mars seem realistic? What elements make it seem fantastic?
2. Why do most of the settlers choose to return to an Earth ravaged by nuclear war?
3. Do you sympathize with the Martians when they react with hostility toward the earliest delegates from Earth? Why or why not?
4. Why do you think Spender feels compelled to kill his companions in "And the Moon Be Still As Bright"? How feasible is his plan of slowing—and eventually halting—the space program?

Why, despite all that he has heard, is the captain willing to kill Spender? Is this story a turning point in *The Martian Chronicles*?

5. What is the significance of the names given to towns, rivers, and cemeteries in "The Naming of Names"?
6. Who is the most fully drawn Martian character in the book? Who is the most fully drawn human character? Are the two characters at all similar?
7. Discuss the role of nostalgia in "The Third Expedition" and "The Martian."

What is Bradbury saying about people's attachment to the past in these stories?



Essay Topics

What is Bradbury implying about the effects of colonization on the native culture and population of an invaded area?

What are some of the negative effects of colonization on the planet Mars? Are there any positive effects, and if so, what are they?

In the story "And the Moon Be Still and Bright," Spondor expresses his opinion that the Martians hate Earth beings for invading their planet. Captain Wilder believes the Martians would view them as children who do not know better. Who do you think is correct?

In "The Third Expedition," the explorers are lured into a Martian town by the image of deceased family members. At first, everything seems to be peaceful, but at night, when the men contemplate the reality of the situation and become afraid, they are killed. Do you believe the Martians lured the men to their deaths, or that the actions of the Martians were simply dictated by telepathic thoughts?

In "The Martian," LaFarge attempts to keep the Martian boy posing as Tom, to replace the loss of his son. Do you think LaFarge was acting in a moral fashion in his attempts to persuade the Martian to stay?

How does Bradbury convey a sense of loneliness throughout the novel?

Throughout the novel, Earth beings destroy Mars in an effort to make the planet more like their homes on Earth. Knowing the Martian population has died from chicken pox, and is no longer living in their cities, do you think Earth beings had the right to redesign the planet?

In "The Silent Towns," Walter Gripp makes a decision to be alone, rather than stay with a woman he finds unattractive. If you were in the same situation, which option would you choose? Why?

Following the announcement of a full-scale war, the colonizers of Mars leave the planet to return to Earth. Knowing a war was occurring on your home planet, but also knowing that many friends and relatives were in danger, would you return to Earth? Why or why not?

Ideas for Reports and Papers

1. Read Bradbury's *Fahrenheit 451*, and compare his vision of censorship in that novel with the ideas in "Usher II."

2. Bradbury connected the longer stories in *The Martian Chronicles* by means of short, transitional passages.

Choose one of these short pieces and expand it into a full-length short story.

3. In *The Martian Chronicles*, Bradbury has attempted to craft a coherent history of Martian colonization. Analyze Bradbury's book as a historical work. Is it internally consistent? What information does he leave out that you would most like to know? You may wish to evaluate his practice of affixing dates to each piece, and his habit of referring to characters and events from earlier stories in later pieces.

4. *The Martian Chronicles* was written almost two decades before the first astronauts landed on the moon. Although Bradbury is deliberately vague on the subject of technology, he does describe some futuristic devices in his stories. List some of the features of the first rocket ships to Mars as described in "The Earth Men," "The Third Expedition," and "And The Moon Be Still As Bright," and compare these ships with the first moon rockets.

5. Many critics have called Bradbury's writing style poetic. Choose one of your favorite passages in *The Martian Chronicles* and write a poem inspired by the images and ideas in Bradbury's prose.

Further Study

Greenberg, Martin Harry, and Joseph D. Olander, eds. Ray Bradbury. Writers of the Twenty-First Century Series. New York: Taplinger, 1980. An anthology of critical essays.

Johnson, Wayne L. Ray Bradbury. New York: Frederick Ungar, 1980. A solid introduction to Bradbury's work.

Nolan, William F. The Ray Bradbury Companion. Detroit: Gale Research, 1975. Fascinating hodgepodge of material gathered by a fellow author who was a friend and admirer of Bradbury.



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

Beacham's Guide to Literature for Young Adults

Editor - Kirk H. Beetz, Ph.D.

Library of Congress

Cataloging-in-Publication Data



Beacham's Guide to Literature for Young Adults

Includes bibliographical references.

Summary: A multi-volume compilation of analytical essays on and study activities for fiction, nonfiction, and biographies written for young adults.

Includes a short biography for the author of each analyzed work.

1. Young adults—Books and reading. 2. Young adult literature—History and criticism. 3.

Young adult literature—Bio-bibliography. 4. Biography—Bio-bibliography.

[1. Literature—History and criticism. 2. Literature—Bio-bibliography]

I. Beetz, Kirk H., 1952

Z1037.A1G85 1994 028.1'62 94-18048 ISBN 0-933833-32-6

Copyright ©, 1994, 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, Inc., 2100 "S" Street, N.W., Washington, D.C. 20008.

Printed in the United States of America First Printing, November 1994