Sandwriter Short Guide

Sandwriter by Monica Hughes

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

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

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

BOOKRAGS

Contents

Overview

Antia, princess of the twin continents of Kamalant and Komilant, is surprised by a visitor to the palace of her uncle the King.

Lady Sofi has come for her husband Chief Hamrab, to invite Antia to visit their desert island of Roshan.

Antia does not want to go, nor does she want the marriage that her aunt the Queen is arranging for her with the Chief's son.

But Antia's tutor Eskoril persuades her to make the journey and to write to him of all she sees and hears in Roshan.

The sailing ship is slow, Antia's nurse, Nan, is miserable in the heat, and the town of Lohat in Roshan is small and simple.

Antia is nonplussed to see the simplicity of Chief Hamrab's house and the room set aside for her and Nan. The humble and fiercely loyal people of Roshan and their Chief confuse her. Antia will have nothing to do with Jodril, the Chief's son, but he makes friends with Antia's nurse; meanwhile Lady Sofi is kind, showing Antia around Lohat and the market, and saving her from a runaway beast of burden.

Eskoril's reply to Antia's letters is curt, asking about the rest of Roshan. She is confused, but asks Chief Hamrab to arrange for her to travel with a caravan, to see more of the desert. Jodril is set to be her guide.

The open desert and a small oasis affects Antia more than she is willing to admit. She is caught in a sandstorm, and awakens in a village at the next oasis by the Great Dune.

Dimly she remembers, as in a dream, someone bathing her in cool water, and another pool where the water seemed on fire. Jodril is relieved to find her alive in the village, and they resolve to be friends; but he later reads her diary and destroys pages describing her dream.

Antia stalks off, climbing to the top of the Great Dune, where she briefly meets the Sandwriter, a mysterious old woman.

In spite of her introspective experiences in the desert and on the Dune, Antia writes to Eskoril of her journey.

His reply alarms her, and she shows it to Jodril. They inform the Chief, who directs them to consult the Sandwriter.

When they return to the Great Dune with the next caravan, Sandwriter listens to Antia and Jodril, and shows them the secret heart of Roshan, and tells them to wait. But Eskoril came with the caravan in disguise.

He forces Antia to show him the secret— a deep pool of water, and another of petroleum—which he has been looking for, to exploit for personal gain.

When Eskoril sets out at top speed to cross the desert, Antia tells Sandwriter, who calls up a sandstorm. After it passes, Jodril and Antia and the village headman bring Eskoril's body to the village for burial.

Sandwriter is exhausted, but pledges Antia and Jodril to each other, and tells them that she is looking for a child from their union to come to her.

About the Author

Monica Hughes was born Monica Ince in Liverpool, England, on November 3, 1925. Her parents both worked at the University of Liverpool, her father (E.L.

Ince, a Welshman) in mathematics and her mother (Phyllis Ince, an Englishwoman) in biology.

A few months after Hughes's birth, her parents left Liverpool so that her father could take up a new position as head of the department of mathematics at the new University of Cairo in Egypt.

Hughes's first memories are of Egypt: their first house in Heliopolis, walks in the desert with the nanny for Hughes and her younger sister, and seeing mirages of palm trees and buildings floating in the sky. Later they lived in an apartment in Cairo, with a spectacular view of the pyramids, which they visited on weekends. Her parents climbed the Great Pyramid for the view, while the girls played with bottle caps littered in the sand at its base. "So much for history," sighed Hughes. She still remembers little lizards, birds of prey and the wind-blown sand; these and other memories became elements in her novels, Sandwriter and The Promise.

The Ince family returned to England in 1931 so the girls could attend school in a suburb of London, England. Hughes was pleased and excited by the exposure to music and a wider range of books, particularly Norse mythology and the works of E. Nesbit. For a while she wanted to be an archaeologist and Egyptologist, but seeing Boris Karloff in the film The Mummy gave her nightmares for weeks and put an end to that ambition.

When the Ince family moved to Edinburgh in 1936, Hughes found refuge from the plain, cold city and boring school in the nearby Carnegie library. She plunged into the dramas of nineteenth-century writers and the works of Jules Verne. All of her small allowance went on hardcover blank books in which she would write exciting titles and "Chapter One." Then she would sit and dream of being a famous writer.

That and a journal kept when she went on vacations was all the writing she did at that time.

When the war began in 1939, Hughes and her sister were sent away to school, first to an isolated hunting lodge in Scotland, and later to a boarding school in Harrogate, not far from the Yorkshire moors where the Bronte sisters had lived. There she was encouraged to write fiction, as well as essays and compositions.

After her father died, Hughes could no longer plan to go to Oxford; Edinburgh University was the best the family could afford. At age sixteen she began an honors mathematics degree, though the English lecturers were far more interesting to her.

At eighteen, she volunteered for service in the Royal Navy, was sent down to London, and spent two years working with thousands of other service women in the Women's Royal Navy Service (called Wrens) on the secret project of breaking the German code.

Every free moment she had, Hughes spent in the gallery of the New Theatre watching ballet.

After the war, Hughes transferred into meteorology, first in Scotland and then Belfast, Ireland where she was delighted to find food rationing a thing of the past.

When she left the WRNS in 1946, she lived in Chelsea, London with her mother and sister. For a few years she worked freelance as a dress designer, before taking a friend's advice and travelling to visit South Africa and Rhodesia (now called Zimbabwe).

Hughes lived and worked with that friend's sister and husband for two years, making first-run dresses for a local factory, and later working in a bank. Her journey to Africa and back stayed long in her memory, and her experiences filtered into many of the books she was later to write, including Sandwriter and The Promise.

Living once again with her mother and sister in an unheated London apartment got her thinking about the sun. Australia seemed to be the place to emigrate, but the waiting list was three years long. Hughes left for Canada instead, in April of 1952, intending to work her way across to the West Coast and pick up a ship across the Pacific to Australia. Working in Ottawa, Ontario, in the National Research Council, she began writing stories to combat the loneliness she felt.

At a writing class at the YMCA Hughes met a woman who became her best friend in Canada, and who introduced her to Glen Hughes, who became her husband in 1957.

The Hughes lived in Ontario, moving from Cornwall to Toronto and London with Glen's work. Hughes began writing again in the late evening and early morning, as well as caring for their four children. When the youngest was a week old in 1964, they moved to Edmonton, Alberta, driving on the new Trans Canada Highway across the seemingly endless prairies—a trip that she remembered twelve years later when writing her novel Earthdark.

This began a furiously creative time for Hughes: she painted in oils, embroidered wall hangings, wove tapestries and wrote, but never sold a single short story, article or novel.

With the death of her mother and sister, and as her children grew older, Hughes had few touchstones to her past memories.

In 1971 she resolved to spend a year writing for four hours each day. She read armloads of books by the best writers for young people. After some unfruitful efforts, she was inspired by a Jacques Cousteau movie, The Silent World, to begin her novel Crisis on Conshelf Ten. In 1974, it was accepted by a British publisher, who asked for another story about the lead character.

Since then, Hughes has written over thirty books for young people. Her works have been translated into over a dozen languages.

Though she did eventually tour Australia and New Zealand in 1990 with her husband, she feels firmly settled in Canada with her husband, grown children and grandchildren. In the spring of 2001, with new projects in hand, she fully intends to write as long as she possibly can.

Setting

Throughout the novel, Hughes gives details of landscape, buildings, clothing and food, all of which combine to create clear and intense images of Kamalant and Roshan.

The effect is gradual, though stronger as Antia writes her letters to Eskoril, and the descriptions of where things are happening never interferes with the narrative of what is happening. Though exact and profusely described, the setting is clearly not just one of the African countries that Hughes has visited with a fantasy name. From zaramint bushes to little slima snakes, the details are what make this a unique and independent world.

When Antia leaves the palace of her uncle and aunt, King Rangor and Queen Sankath of Kamalant, in the city of Malan in Kamalant, she leaves the trappings of material wealth behind. There are no ornamental fountains in the town of Lohat in Roshan; and instead of an ostentatious palace filled with riches and servants and courtiers, the Chief's home is a large, though simple house, with curtains for interior doors and nothing but two beds, a shelf and five pegs in the wall of the room that Antia is to share with her nurse.

All the clothes her nurse has packed for her are wrong, too: gauze gowns embroidered with jewels, and tight embroidered slippers. No wonder Jodril mistook Antia for a dancing girl at first glance. The people of Roshan, even the Chief and his lady, wear simple, loose robes for comfort. The villagers and Sandwriter wear rough homespun clothing.

The town and market are different from anything Antia has seen: rough cobbles, noisy merchants hawking their goods, and the hairy kroklyns (beasts of burden) are frightening. Even the wells of the oasis and the walls of the underground village are an unfamiliar dressed stone, strange to the eyes of a pampered and sheltered princess.

Most of the people she meets in Roshan are lean, with hands hardened by work and skin browned by the sun. This is a strong contrast to the pale, idle nobles she knew in her uncle's court, where fat Nan and the plumpness of her other uncle are not unusual. Antia is used to seeing simple garments and lean, brown skin as marks of a servant or peasant, so every person she sees is a contradiction of her past. A leader who lives simply and humbly is as confusing for her as the workers who are confident and self-directed.

Clearly, in this novel Hughes is making some pointed comments about real world nations and cultures with similar contrasts in material goods and the trappings of monetary wealth. The reader may enjoy deciding if Kamalant and Komilant are meant to symbolize America and Europe, or if Roshan is meant to be Africa or Arabia or Australia.

Hughes has taken great care not to introduce the spectre of racism into the novel: these people are one race, though some are tanned and some of the idle rich are pale.

Metaphors of Earth's nations and cultures will go only so far in an interpretation of Sandwriter.

Social Sensitivity

Hughes has been called "Canada's finest writer of science fiction for children" by critic Sarah Ellis. Ellis goes on to say: "There is a gentleness to her books that is rare in science fiction. The hairsbreadth escapes, the exotic flora and fauna,. . . the villains and the heroes—all are enclosed in one overriding concern, subtle but ever-present: the value of kindness. This theme seems rather a nonrobust one for science fiction.

But Hughes manages to clothe the homey quality in flesh and blood . . . to give it strength and resilience."

The work of Hughes, like most science fiction, is international in its scope. She deals with global issues, but gives them substance in a way that makes them immediate and connects the personal with the political; the best example of this is how Hughes links the environmental theme of Sandwriter with the theme of Antia's loyalty (both personal and patriotic).

When Antia has explained to Jodril about the letters she was writing to her tutor, Eskoril, Jodril is furious.

"And you accepted my father's invitation into our home as a spy?"

She felt her cheeks grow hot. How loyal and unbending were these Roshanites.

Against Jodril she felt flighty and goodfor-nothing. "But it wasn't like that. It didn't seem . . ." She stumbled, remembering her feelings beneath the desert night sky. She dredged up a word out of her past. It was statecraft.

"Statecraft? What is that but a powerful word to make you feel in the right? After you have betrayed the hospitality of our house—my own feelings."

Even so, Jodril comes to understand that Antia was led astray by her tutor, and, at his father the Chief's direction, he brings her to Sandwriter. She listens to Antia's explanation of her letters to Eskoril.

"Did you not think that you were destroying truth when you deceived us, as our guest and friend?"

"Yes. No. A little maybe. But he is my friend, too. I wanted to help him."

"There was no truth in you, was there?"

"No. I. . ."

"Though you had been bathed in the water of Roshan?"

"I didn't know it was something special. I thought it was just water."

"And so it is. Just water. The most precious thing on Roshan. The wellspring.

The heartland of the world."

Hughes speaks most directly and plainly through the words of the woman Shudi in the sunken village Ahman at the oasis by the Great Dune, after Eskoril's body has been recovered. "Waste is sad. That is the saddest thing about evil, that it wastes what could have been good."

Literary Qualities

Hughes has a natural writing style, which is sustained throughout all of her novels.

Descriptions of settings do not delay the action of Sandwriter, but inform the reader where the characters are. Setting is always important in a novel by Hughes, and nowhere more important than in Sandwriter.

People think and often behave differently in a desert or in a simple house than they do in a market or a luxurious palace.

When writing her book The Tomorrow City, Hughes developed an awareness of two halves of her mind: the right brain (imaginative, holistic, in touch with one's dreams and subconscious) and the left brain (linear, logical, source of language, without which stories cannot be written). From this understanding came Hughes's ability to construct a story which would be of interest, make sense, and mean something important to the reader.

Hughes finds story ideas everywhere: thoughts drifting through her head, the question "What if. . . ," and the curiosity about a passer-by—these can be the tiny seed out of which grows a novel. In 1974, she read a newspaper article about a boy condemned to an isolated life because of a faulty immune system. She kept the clipping in her ideas file for five years, read it at least ten times, and from her thoughts about isolation and loneliness came her novel The Keeper of the Isis Light and two sequels.

These are her most popular and celebrated works to date.

The genesis of Sandwriter was a casual image on television of a tall sandstone pillar, apparently in a desert setting. Into Hughes's head came the thought: "Oh, that must be the entrance to one of their houses."

She had no clue whose houses, where or why, but scribbled down the thought for her ideas file. Some time later she went to the library and combed the card file for "Deserts." She came upon a remarkable book by a woman journalist who climbed Mount Sinai at night in order to be there for the sunrise. In her long vigil the journalist meditated on the significance of desert places in the Judeo-Christian tradition, these lonely places where prophets met Jehovah, where leaders were confirmed in their mission.

"Suddenly there appeared in my head the picture of a female shaman, all powerful, living near an oasis in the midst of a desert land, and her name was Sandwriter," reported Hughes. "That was all. I had a single character." That was not enough for a story, though.

Hughes knew this desert was not on Earth. "I got a piece of blank paper and stared at it. Terra Incognita. Then I began to doodle. To the west a continent, similar in shape to the Americas; to the east a very large island, somewhat like Australia." Since contrast

invites conflict and conflict is the essence of story to Hughes, she imagined the western continent as richly endowed, while she saw the island as an almost barren land, with towns clustered only around the edges, and the occasional oasis in the interior. Between these two lay the ocean, inviting travel and movement.

Hughes thought that travel from desert to the western land would be like a trip to paradise; delightful, but not very challenging for the writer. Travel to the desert, on the other hand. . . "But why would anyone want to go?" Hughes wondered. "Perhaps they are forced to. I think of arranged marriages, and this implies royalty. Maybe my protagonist is a princess being cajoled into a marriage with the son of the chief of the desert lands." So her story began to take shape, with logic balancing imagination.

She took her story from terra incognita to a land mapped and peopled, with a spunky heroine and a dark counterforce. "As for the sandstone pillar," Hughes added, "I found it marking the entrance to Sandwriter's cave home."

Themes and Characters

Early on in Hughes' work on Sandwriter, she determined that there were two countries in this world, one rich in natural resources, and the other a desert. "Then suddenly my heroine Antia appears," Hughes says—in an essay on the origins of the novel Sandwriter—"stamps her foot and says, 'Dust and flies. It's nothing but dust and flies! I won't go!'" The story is overturned by the strong-willed princess Antia, heir of Kamalant and Komilant. Hughes could not force her, but had to think of a way to persuade her to change her mind.

Hughes has read the works of Robertson Davies, who talks in his novel Fifth Business about the character in opera story-telling who is "Fifth Business": the character who alters the balance of the story. That is what Hughes needed: a Machiavellian tutor with his own secret agenda, which is later proved to be dastardly. Eskoril persuades Antia to write to him of all that she sees and hears, and so help him rise to a station where he can pay court to her. "A spy? How glamorous! And since she is a little bit in love with her tutor, she agrees to go," says Hughes of her heroine. Thus the journey is made and the story begins.

Antia travels to Roshan with Nan, her nurse (who is loving and fat and a gossip) in the company of Lady Sofi, wife of Chief Hamrab.

Lady Sofi is a calm, confident woman—a strong contrast to talkative, fluttery Nan and the Queen Sankath (who always finds fault with Antia). The Chief is wise and more than a match for the headstrong young princess. Their son, Jodril, is a worthy young man and no more interested in an arranged marriage than Antia is; when they finally resolve their differences at the village by the Great Dune, they become good friends.

The one character who is completely out of the ordinary for a young adult adventure novel or romance is the Sandwriter, the mysterious old woman who saves Antia's life and calls up the sandstorm to kill Eskoril.

She is a hermit priestess who holds not only the land of Roshan, but the entire world of Rokam in her hands. Her understanding of the natural world is simple and powerful.

When the princess writes her name and royal titles in the sand on the top of the Great Dune, only to see the words blow away, Sandwriter says Antia is of the sand.

She calls up the best in Antia, and thus when Eskoril threatens the headstrong princess, Anita is able to rely on the confidence taught to her by Sandwriter.

In this novel, Hughes uses the theme of environmentalism to make her plot seem not only natural, but necessary. Those who do not care for the environment, like Eskoril, do not care for people either. All things— natural resources, people, plants and animals—are to Eskoril only tools to be used for his own gain, without respect or husbandry or forethought.

The people in the village at the oasis protect and respect the Sandwriter in her isolated cave in a cliff behind the Great Dune. Chief Hamrab, Lady Sofi, and their son respect the people, and so they offer and are offered every courtesy and consideration that these marginal living conditions can support. Together they live as lightly and responsibly on their planet Rokam as they can manage.

But Eskoril shows his true colors when he threatens Antia in Sandwriter's cave and reveals his plan to do away with the king and rule through the queen, or possibly Antia, in the future. Eskoril and others like him in Komilant and Kamalant are spendthrifts and wasters of the abundance of their nation; they are opportunists and profiteers. They destroy themselves and what has been entrusted to them. Those who care for the environment can be good caretakers of their own minds and bodies, of the people and natural world around them, and one day Antia and Jodril become worthy rulers of the world.

Topics for Discussion

1. What is statecraft?

2. When is loyalty a virtue? Is there any kind of loyalty which is not a virtue?

3. How splendid is the wealth of the King and Queen of Kamalant?

4. How practical is the wealth of the Chief and Lady of Roshan?

5. How necessary is the wealth of Sandwriter's understanding of the natural world?

6. When is Antia in danger? From what or whom?

7. When does Antia discover her strength and talents?

8. What good has Antia ever done in the past for herself or anyone?

9. What has Antia accomplished to remedy her betrayal of the secret of Roshan?

10. What actual countries, modern or in the past, is Hughes writing about in her descriptions of Kamalant and Komilant, and Roshan?

Ideas for Reports and Papers

1. How is statecraft practiced by the King and Queen of Kamalant and Komilant? Or by Chief Hamrab of Roshan? Or their advisors?

2. What is patriotism? Does it supercede loyalty to friends as Antia first thought? When it does, who or what is being served?

3. Define and discuss responsible resource management in terms of animal husbandry, agriculture and non-renewable resources. What are the responsibilities of a modest-sized nation such as Roshan, with marginal resources? What are the responsibilities of a nation or empire that is blessed with abundant resources?

4. What is respectable social and ethical behaviour for the leader of a nation? How should lesser authorities behave? What about their trainees and heirs?

5. Compare the merits of steam versus sail in ocean transport. What factors will you consider: time, personnel, resources, weather, or other factors? When is one alternative to be preferred over the other?

6. Architecture and housing changes in different areas of the world. Describe the buildings and homes that Antia sees at home and during her travels. What needs are being met by these constructions? Where is environment or climate a concern? What about vanity and display?

7. Though it looks as though the Queen's intent was to send away the heir of Kamalant and Komilant to marry the son of a desert chief, far from anywhere that matters, what has really happened? How will it change the corrupt court of Kamalant when Antia brings home Jodril as her Prince Consort? Could this be, instead of Eskoril's plan to steal and profit from Roshan's petroleum resources, a serendipitous elevation of a responsible ruler to the throne?

8. How important to the story is Antia's romantic attraction to Eskoril and to Jodril? From the viewpoint of statecraft, is the romance story necessary at all? From the viewpoint of Sandwriter, does 400 Sandwriter it belong? When does Antia see that anything else at all is happening?

9. Compare the character of Nan to the Nurse in Shakespeare's Romeo and Juliet. In what ways is Nan clearly derivative of the Nurse? How is she independent of the other? Is she a lesser creation, or more fully realized? Why does Hughes write her into the story at all, or keep her in after the voyage to Roshan?

For Further Reference

Duncan, Dave. Sir Stalwart, Avon Books, 1999. Volume one in the series The King's Daggers which runs parallel to the author's The King's Blades. The setting is a little like the England of Henry the Eighth, but with sorcery as well as swords and court intrigue.

Ellis, Sarah. "News from the North." The Horn Book (October 1984): 661. Contains a positive analysis of Hughes's merit as an author of imaginative writing for young people.

Hughes, Monica. The Crystal Drop, Stoddard, 1992. In this near-future science fiction novel, an orphaned brother and sister must leave their drought-stricken farm to look for their uncle and his land.

Hughes, Monica. The Golden Aquarians, Stoddard, 1994. A boy from Earth goes with his father to be part of a terraforming project on the planet Aqua.

Hughes, Monica. The Promise, Stoddard, 1989. Sequel to Sandwriter. The daughter of Antia and Jodril becomes Sandwriter's apprentice.

Kernaghan, Eileen. Dance of the Snow Dragon, Thistledown Press, 1982. A historical fantasy set in Bhutan, telling the life and adventures of a boy who becomes a Buddhist monk and follows a spiritual quest.

A grand adventure linking faith and the natural world.

Kernaghan, Eileen. The Snow Queen, Thistledown Press, 2000. Winner of the 2000 Prix Aurora Award for Canadian speculative fiction, English long-form work category. A re-telling of the Hans Christian Andersen tale, set in the Victorian era. Feminist in a positive way, this novel integrates spirituality with science.

"Monica Hughes." In Something about the Author Autobiography Series, Volume 11, Detroit: Gale Research, 1992. Insight into the life of this author who has lived on four continents and written over thirty books for young adult readers.

Parker, Douglas H. "The Alien Within," Canadian Children's Literature 73 (1994): 69. Review of Hughes's novel The Golden Aquarians, with the comment: "Those who know Hughes's other work will understand that she never allows her readers the facile satisfaction of witnessing a 180 degree turn in her characters' behaviour just to bring things to a 'happier ever after' conclusion."

Review of "Sandwriter," Canberra Times, Australia (July 10, 1985). "Acclaimed as a powerful writer of popular sciencefiction for young readers, Monica Hughes has triumphed again with this intriguing novel. . . Most characters are well depicted, while Antia grows in strength as her purpose in the strange sequence of events becomes clear to her. Hughes shows her considerable skill in powerful, descriptive writing."

Review of "Sandwriter," The Northern Echo, United Kingdom (December 10, 1985).

"An outstanding novel, interwoven with snippets of timeless wisdom."

Van Luven, Lynne. "And Here's Novel No.

25," The Edmonton Journal Sunday Books Pages (February 23, 1992): C4. Interview with photo of Hughes. Local writer is famous, and rightly so for her accomplishments; still, she leads a practical, quiet life.

Related Titles/Adaptations

Readers who have enjoyed Sandwriter can look to the sequel The Promise for answers to some questions raised by the first novel. In the sequel, Rania, the daughter of Antia and Jodril, is brought to Roshan to be trained as the heir of Sandwriter.

Also to be recommended for their environmental and ethical themes are Hughes's novels The Golden Aquarians and The Crystal Drop.

Other contemporary authors whose works may be enjoyed by fans of Hughes are Julie Lawson, Dave Duncan (especially the three young adult novels in his series The King's Daggers), and Eileen Kernaghan (Dance of the Snow Dragon and The Snow Queen).

Related Web Sites

www.ecn.ab.ca/mhughes. The author's personal website, with interviews, listings for each of her novels, including Sandwriter, and her home e-mail address. Includes a series of personal essays on the origins of many of her books.)
www.yabs.ab.ca.hughesm.html. The website for the Young Alberta Books Society, which has a listing for Monica Hughes as an author resident in Alberta, Canada.

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 Baziotes 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

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