

The Time Traveler's Wife Study Guide

The Time Traveler's Wife by Audrey Niffenegger

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Introduction

The Time Traveler's Wife is Audrey Niffenegger's first novel. Though twenty-five agents initially turned down the manuscript, the book ventured on to great success, selling over a million copies in both the United States and the United Kingdom. The debut novel has garnered several awards, including the British Book Award of 2006, and has reached the *New York Times* bestseller list, among others. Actors Brad Pitt and Jennifer Aniston started a bidding war among potential publishers by securing the film rights to the novel for their production company, Plan B, in 2003, before the book was published.

The Time Traveler's Wife chronicles the romance between Henry, a Chicago librarian who vanishes in and out of time, and Clare, an artist who first encounters him as a child. Despite its science-fiction premise, the novel is more about the love and longing, the joy and melancholy, between star-crossed soul mates. Niffenegger says the story was inspired by the love between her maternal grandparents. Her grandfather died young, and her grandmother, who lived another three decades, never remarried. As she explains in her biography on the website *BookBrowse*, "I wanted to write about a perfect marriage that is tested by something outside the control of the couple."

The resulting novel has charmed readers around the world and provided countless book clubs with fuel for passionate discussion. Judith Mass captured its appeal in her 2003 review for the *Boston Globe*: "Refreshingly, the novel portrays long-term commitment as something lively and exuberant rather than dutiful and staid, evoking both the comforts it brings us and the tribulations we learn to live with."

Author Biography

Born June 13, 1963, Audrey Niffenegger spent her childhood writing and imagining in Evanston, Illinois. She earned her bachelor of fine arts degree from the School of the Art Institute of Chicago in 1985 and her master of fine arts from Northwestern University in 1991. While writing *The Time Traveler's Wife*, Niffenegger lived in Chicago and taught writing, letterpress printing, and fine edition book production at the Interdisciplinary Book Arts MFA Program at the Columbia College Chicago Center for Book and Paper Arts. Her fiction has been published in *Bust*, *The Magnetic Poetry Book of Poetry*, and *Electronic Book Review*, while her visual art can be found in the collections of the Newberry Library, the National Museum of Women in the Arts, the Library of Congress, the Houghton Library at Harvard University, and Temple University, among others.

In writing *The Time Traveler's Wife*, Niffenegger received several fellowships including a Ragdale Foundation Fellowship received nine years in a row, as well as a Fellowship in Prose from the Illinois Arts Council in 2000 and an Artist's Grant from the Ludwig Vogelstein Foundation in 1991.

In 2005, Niffenegger published *Three Incestuous Sisters: An Illustrated Novel*, a tragic, erotic, and Gothic tale about three sisters who love the same man. Another illustrated novel, *The Adventuress*, is expected in 2006. Niffenegger's creative inspiration comes from an eclectic variety of artistic sources, including Aubrey Beardsley, Max Klinger, Edvard Munch, Japanese prints, and silent films such as *Nosferatu* and *The Cabinet of Dr. Caligari*. As of 2006, Niffenegger lives in Chicago and continues to write and create visual art.



Plot Summary

This unique tale of love tests the boundaries and constraints of love, *The Time Traveler's Wife*, is an exceptionally heartwarming and endearing book that portrays the feelings and emotions of both Henry and Clare throughout their lifetime. Born in 1975, Henry teaches himself the skills he will need to survive as he travels through time, unable to change events he sees those he loves suffer repeatedly. He learns to turn negative outcomes into positives and live with his unusual genetic disorder. He is trust into his past and future without warning and has no control over his destination or the length of his stays. Brought on by anxiousness or nervous feelings, Henry experiences side effects that are similar to drinking too much alcohol; he feels woozy, lightheaded, experiences headaches and blurry vision and often vomits. His clothing never follows him into the next dimension and therefore he is always pursuing attire.

Henry and Clare's is a union between like-minded souls. The two try to guide and protect each other through Henry's traveling. A powerful, emotional and moving account of the trials and tribulations a devoted couple experience as they struggle to hold onto the present. The story also tells of the effects Henry's travel has on third parties, and how it affects his day-to-day life and those around him. Being a librarian who is inclined to disappear and return naked becomes a little hard to explain on occasions, especially when the library is full of people and you are running through the stacks naked.

The story tells of Henry and Clare's meeting, how they evolve as a couple, their desperate hope of conceiving children and failing repeatedly before they encounter success. *The Time Traveler's Wife* puts a new perspective on time travel and in effect sheds a different light on the subject. Henry may exist in the past or future without altering the time continuum. He may also exist in perfect harmony with himself whether that is younger Henry or older; therefore he is able to educate himself on the skills he will need for the events and outcomes he will encounter. Henry experiences times of beauty, heartache, desperation, embarrassment and physical torment; he is bashed, raped and eventually killed through the traveling. His daughter Alba is born on Thursday, September 6, 2001 and is the product of Dr. Kendrick and Dr. Montague's determination to aid the couple in keeping a baby. She grows up to be just like her father, Henry, a Chrono-Displaced Person; she too travels through time though she has more control over where she goes and when. After Henry's death Clare waits until she will see him again, this occurs when she is 82 years old.



Book 1, Chapter 1, (First Date, One)

Book 1, Chapter 1, (First Date, One) Summary

Saturday, October 26, 1991 Henry = 28: Clare = 20

Clare enters Newberry library, excited about writing a paper for art history; she asks for assistance and Isabelle introduces her to Mr. Detamble (Henry). The Henry that Clare loves is not this Henry, this is Henry of the present and the Henry who has visited throughout her childhood is the one of the future. This Henry has no recollection of Clare and she finds that upsetting, but taking it in her stride, she invites Henry out to Beau Thai for dinner. Henry is currently dating Ingrid Carmichael and feels exhausted from the constant fighting they have been experiencing. Captivated by Clare's beauty, he accepts. Taking a blue child's diary to the dinner, which has 152 dates inscribed in it ranging from September 23, 1977 - May 24, 1989, Clare explains the dates' significance to Henry, and how she came to have them. She elaborates on what the two have experienced together and they conclude the evening at Henry's apartment, making love.

Book 1, Chapter 1, (First Date, One) Analysis

Clare has waited for Henry, the first chapter shows us this immediately and Niffenegger states one of the significant themes right at the beginning of the story, 'Love Transcends Time.' Clare has known Henry for most of her life and has grown up with him, yet Henry does not know of Clare, because he has not met her yet, it is Henry of the future that travels back to be with Clare as a child. To have Clare and Henry meet in the present before foreshadowing and flashbacks begin enables the reader a well-rounded feel of the depth of emotion Clare has for Henry. It displays the sheer determination Clare has in finding Henry and the faith and belief she has in this man. Clare's dedication is evident when she produces the diary and begins to explain what relevance they hold and the events the two of them have shared. Clare meeting Henry when he is at a low point in his present life with a woman whom he obviously cares about but is not in love with, gives rise to the question of is Henry waiting for the right partner also. This special person will understand him and his unique disorder, and love him unconditionally. When Clare and Henry make love at the end of the chapter, it is displaying their trust and commitment to each other and the unity the two shares, and that Clare is that special person.



Book 1, Chapter 2, (A First Time for Everything)

Book 1, Chapter 2, (A First Time for Everything) Summary

Sunday, June 16, 1968 Henry = 5

Henry enjoys a fabulous 5th birthday with his mother and father at the Field Museum of Natural History.

Saturday, January 2, 1988 and Sunday, June 16, 1968 Henry = 24 and 5

Henry returns to his apartment from a night of dancing; half drunk and exhausted, he drops to his knees and finds himself vomiting on the floor of the Field Museum of Natural History. He waits for the 5-year-old version of himself to arrive after finding clothing in an upstairs office to dress in. As they explore the museum, he explains to his younger self the concept of time travel before the 5 year old disappears.

Book 1, Chapter 2, (A First Time for Everything) Analysis

Henry is depicted as a normal 5-year-old enjoying his birthday and the day's experiences with his parents show him as a normal little boy. This shows his desire for normality and his capabilities of enjoying what we all do at that age. It also displays the love his parents have for him and their unity as a family.

Introduced to the concept of time travel in a completely different light, the reader discovers that Henry can be with himself without altering or having an adverse effect on the space-time continuum or his own existence. Hence, Niffenegger is beginning to describe her unique idea of time travel and the meaning it will hold for Henry. We see the effect it has on his body at two different ages and have a first-hand account of how he educates his younger self for the trials he will encounter as he travels through time.



Book 1, Chapter 3, (First Date, Two)

Book 1, Chapter 3, (First Date, Two) Summary

September 23, 1977 Henry = 36: Clare = 6

Henry arrives in the meadow on Clare's property; he is naked and the box of clothing is absent, he realizes that Clare does not know who he is, as she throws a shoe at him, hitting him in the face. He explains who he is and how he got there after he borrows Clare's towel to cover himself and retain his dignity.

Wednesday, February 9, 2000 Henry = 36: Clare = 28

Henry returns to the present and materializes on top of Clare as she sleeps; startled, she asks why he is bleeding and he tells her that her younger self hit him with a shoe.

Thursday, September 29, 1977 Henry = 35: Clare = 6

A young Clare finds Henry clothing from the clothes her father will donate to charity. As a 6 year old, she is not sure if Henry is being truthful, or if in fact, he is even real. Her friend Ruth said she was lying because people only disappear on the TV. When Henry reappears, he is impressed with the clothing, and explains space and time travel in terms that a 6 year old will understand. He asks Clare to bring her diary on the next visit.

Book 1, Chapter 3, (First Date, Two) Analysis

When Henry first arrives and Clare does not know who he is, we see her as an untrusting and unconvinced youngster. She is intrigued yet not one hundred percent certain of Henry and if he is in fact real. She questions him and comes across as being a bright and inquisitive child.

Returning to an older Clare makes the reader aware of Henry's ability to traverse time and space and be completely in a different zone, it is uncanny and at first a little hard to fathom, until it is explained in simple terms.

The in-depth concept of Henry's travel is beginning to be revealed to us, and

Niffenegger does it in an extraordinarily easy way by having an adult Henry explain it to a 6-year-old Clare. This makes the concept understandable in a realistic, yet simplified way.



Book 1, Chapter 4, (Lesson in Survival)

Book 1, Chapter 4, (Lesson in Survival) Summary

Thursday June 7, 1973 Henry = 27 and 9

The older and younger Henry meet outside the Art Institute and the older educates the younger in the art of pick pocketing.

Sunday December 10, 1978 Henry = 15 and 15

The two Henrys discuss how they cannot alter events and stop things from occurring, even the tragic.

Wednesday, November 17 and Tuesday, September 28 1982 Henry = 19

Zion, Illinois, Henry is in a police vehicle, arrested for breaking and entering; he disappears from the handcuffs.

Saturday, May 14, 1983 Clare = 11

Mary Christina Heppworth's 12th birthday party, the girls sit around a Ouija board and ask questions about who each of them likes in the way of boys. The board spells Henry out when asked about Clare, and then husband. Ruth wants to know all about this Henry.

Thursday, April 12, 1984 Henry = 36: Clare = 12

Henry and Clare play chess in the woods; they discuss issues that stir feelings of jealousy within them both. Henry tries to offer an explanation on their being only one of him that can exist in more than one time dimension. Clare wants proof he is not a spirit; they delve over reality and question its meaning.

Wednesday, June 27, 1984 Clare = 13

Clare is alone and misses Henry; it will be 22 days before she sees him.

Sunday, September 23, 1984 Henry = 35: Clare = 13

Henry finds Clare awkward because she has just reached puberty; they disagree that Henry is turning Clare into a freak because he is telling her what she likes in the future. They discuss free will, God and Angels, poetry and what Clare likes and dislikes in the future.



Book 1, Chapter 4, (Lesson in Survival) Analysis

Henry takes the time to educate himself on the art of survival because it makes him the strong person he is later in life. It also elaborates the fact that since Annette's passing he is theoretically alone and must look after himself if he is to get anywhere in life. His father does not regard him as a person he is particularly fond of and Henry knows and understands this.

Henry is aware that free will cannot be altered and that you cannot travel to a time where you have not been before; therefore, Niffenegger is offering an answer to why Henry is unable to fix bad things in the past and why later in the story he is unable to visit places he would dearly love to.

Henry's being in the back of a police vehicle displays that he may not always display his better side and that he adapts to his situation regardless of his morals. His condition dictates his lifestyle in some circumstances. He is forced to take extreme measures, those that he would not normally take if he were an ordinary person.

The party signifies the influence Henry has over Clare and a hint she is to be Henry's bride; it also makes it clear that Ruth is Clare's closest friend and that Clare feels able to confide in her.

Both Henry and Clare are very aware that other people may steal the affections of the one they love. At the ages they are at, Henry is unable to display his true feelings for Clare, and yet they understand the great power both exert over the other. When Clare asks for proof, Henry is challenging his reality and demanding answers to test if he is logically correct.

Henry's absence affects how Clare feels until she can do nothing than focus on the times Henry will be returning to her. Her need and desire for Henry are continually growing as she matures, and they are becoming stronger as she reaches adulthood.

Both Henry and Clare are very aware of each other's sexuality and while Clare is trying to understand hers, Henry is trying to avoid his. The discussion they have comes full circle without finding answers, instead they tend to disagree and challenge each other's mental capacity. Henry may not be able to change things, such as events and occurrences, but he does influence Clare to some degree, though this does not affect her free will. Free will is freedom of choice and the ability to see things in realistic terms without hindering creativity; Clare sees everything in a very realistic light and is incredibly creative.



Book 1, Chapter 5, (After the End)

Book 1, Chapter 5, (After the End) Summary

Saturday, October 27, 1984 Henry = 43: Clare = 13

Clare wakes believing she has heard her name; she automatically thinks of Henry, and she goes downstairs. Her brother and father have been hunting; they are leaning over something in the orchard, they look terribly sad, and they will not let her see, telling her to go back to bed, which she does.

Monday, February 2, 1987 Henry = 38: Clare = 15

Henry waits in the reading room and when Clare comes, he mistakenly mentions her mother in the past tense in the course of conversation. Clare questions this and Henry knows he must tell Clare how she passes. Relieved when he tells her it is ovarian cancer, Clare discusses her mother's instability and her fear of her contemplating suicide.

Friday, June 5, 1987 Henry = 32: Clare = 16

Clare has permission to take her father's Fiat to Ruth's party after she has just obtained her license. Henry remains in the car and is spotted by Helen Powell as Clare goes to get champagne; when questioned, Henry denies being Clare's boyfriend. This angers Clare and she drives with her lights off on the way home, which terrifies Henry.

Sunday, September 27, 1987 Henry=32: Clare = 16

Jason Everleigh has hurt Clare and she wants Henry to punish him. After showing Henry the things Jason has done to her body, Henry and Clare drive to Jason's house and take him to the woods, where they tie him naked to a tree with duct tape. Clare writes an account of their date on him in a permanent marker and then she phones all of the neighborhood girls to come and look at him.

Monday, September 28, 1987 Clare = 16

The whole school is silent as Clare walks by. The girls are not certain she is being truthful until they see the evidence on her body as she changes for gym class. They all applaud her and the tension is diminished.

Wednesday, July 12, 1995 Henry = 32: Clare = 24

Henry runs his hand over Clare's cigarette burn scar and she thanks him for his help in teaching Jason a lesson.

Sunday, September 11, 1988 Henry = 36: Clare = 17



Clare sketches Henry and upon finishing, dates it. Henry asks that the date be removed because he does not know what ramifications it will cause; they discuss it and then Henry asks if she can rewrite it and test his theory.

Thursday, January 13, 2000 Henry = 36: Clare = 28

Henry searches for the picture and cannot find it, Clare produces it and the corner is cut off, she confesses the addition of the date perplexed her so she removed it.

Book 1, Chapter 5, (After the End) Analysis

The outcome of this becomes apparent later in the story; Niffenegger carefully weaves her tale to include moments when the reader can recollect the meaning behind these unusual offerings. This is the moment that Henry of the future is shot and killed by Clare's father. All that remains is a bloodstain, because he has returned to his own time. Clare hears her name because Henry does in fact call it before he returns to the future.

Henry pays careful consideration to the happenings of the future and not allowing information to slip, because he does not want to influence how Clare reacts to other people and sway her relationships with them. If he divulges too much it will also leave nothing for Clare to discover for herself. Part of life is growing as an individual and learning from your mistakes and triumphs, if Henry told Clare what she does and how, she would lose interest in the future and her desire to achieve personal goals.

Clare tests the boundaries here because she feels betrayed by Henry when he tells Helen Powell he is not Clare's boyfriend. Clare has deep feelings for Henry and she is anticipating the great things that will come in the future between them. When Henry blatantly states that he does not reciprocate these feelings for Clare, she feels abandoned by the one she loves. By turning off the lights, she is testing Henry but also the knowledge that she is in the future, therefore, she cannot die here and now. Henry does not like the fact she toys with her knowledge like a game of invincibility and therefore states time is not something to be fooled with.

Clare asking Henry to hurt Jason was an act of testing his commitment and faith to her. If Henry were true and honorable, he would not want to let someone harm her. The fact that he became enraged when he saw what Jason had done physically to his beloved Clare proved he did in fact adore her as much as she did him.

Clare needed to validate who she was with her peers and by providing them with the necessary evidence, she restored her credibility and made herself feel worthy once again; instead of feeling the victim, she became the victor.

Henry had not understood the pain and anguish that was associated with the tiny scar

Clare had on her breast, until he returned in time to aid her in the act of revenge upon Jason. She would be forever indebted to him for restoring not only her faith in the opposite sex but also her dignity.



The relationship Henry and Clare have with time is a big issue for them both; when Clare talks to Henry about issues that concern him he seems to become soothed and looks at things via a different perspective. Clare offers him resolutions in simple yet logical ways.

Clare does not want to test the boundaries of time, and even though her logic may make perfect sense, she does not want to risk jeopardizing her life with Henry in any way. By removing the date Henry was concerned over, she is protecting their best interest, just as he did when he taught Jason a lesson.



Book 1, Chapter 6, (Christmas Eve, One)

Book 1, Chapter 6, (Christmas Eve, One) Summary

Sunday, December 24, 1988 Henry = 40: Clare = 17

Henry waits for Clare in the reading room; he reminisces about his mother and is in a sad demeanor when Clare arrives. They discuss his mother's death and the way he relives it through time travel. Henry feels he should have died with his mother, but was spared because of his time traveling ability. He has now seen the accident from every angle possible. Clare consoles him and shows how dedicated she is.

Book 1, Chapter 6, (Christmas Eve, One) Analysis

Henry shows Clare he is vulnerable by divulging his deepest feelings and confiding in her. They share mostly happy times when he visits, but on occasions such as the death of his mother that Clare shows her true commitment to Henry by not only listening to the issues that make him sad but also by offering a shoulder for him to lean on. Henry is a strong character who on occasions falters, and then Clare supports him when he needs it, lending her strength. The story Niffenegger weaves is about give and take and sharing, which is what unconditional love is all about.



Book 1, Chapter 7, (Christmas Eve, Two)

Book 1, Chapter 7, (Christmas Eve, Two) Summary

Saturday, December 24, 1988 Henry = 25

Alone on Christmas Eve and suffering, Henry thinks of his mother and her passing and as he grieves, he turns to alcohol. He eats a meal at the Berghoff, and then heads to The Get Me High Lounge, where he ends up so inebriated that he is rushed to Mercy hospital, and his stomach is pumped to prevent him dying from alcohol poisoning.

Saturday, April 18, 1989 Henry = 41: Clare = 17

Clare takes Grandma Meagram for a walk; they visit the Little Oaks and the Meadow, discussing many issues. Clare is surprised to see Henry there because he is not due to appear for another three weeks according to her diary. Clare introduces Henry to Grandma Meagram and Henry is surprised she knows all about him. Grandma questions his intentions with her granddaughter.

Book 1, Chapter 7, (Christmas Eve, Two) Analysis

Henry feels sad and dejected, loneliness consumes him and sorrow almost kills him. His mother was the life force of the family: without her the family has crumbled and been destroyed. His father has ignored Henry because he reminds him of his deceased wife and he can not bear to be reminded of what he has lost. Henry longs to be a member of the family that he once had. Similar to his father, they both try to drown their grief as they struggle to cope after her death.

Niffenegger wanted to display that time and Henry's travel were unpredictable even when Henry thought he understood it. By his arriving on a date that he had not given Clare, it displayed the uncertainty associated. The fact Henry was surprised by Grandma Meagram's knowledge of him indicated that he admired Clare's confidence in her grandmother and the bond they shared, and that he felt exposed to a certain degree.



Book 1, Chapter 8, (Eat or be Eaten)

Book 1, Chapter 8, (Eat or be Eaten) Summary

Saturday, November 30, 1991 Henry = 28: Clare = 20

Henry meets Gomez and Charisse for the first time. He and Gomez seem to butt heads and are not overly friendly with each other. Both have the feeling they have met before.

Saturday, December 14, 1991 and Tuesday, May 9, 2000 Henry = 36

Henry is beating up Nick, because he threatened him and accused him of being gay, due to the inappropriate clothing Henry was wearing. They are in the alley alongside the Vic theatre when Gomez arrives and rescues his friend from Henry. Gomez then accompanies Henry to the Army-Navy surplus store as he breaks in and retrieves clothing more suitable. The two then eat at Ann Sathers and Henry tells Gomez everything about himself. Gomez wants to know his future and Henry refuses to tell him, thought he does offer stock market information that will make Gomez a wealthy man.

Sunday, December 15, 1991 Clare = 20

Gomez waits for Clare, apologizes for not believing her and tells her everything about the evening before; Clare has also spent the evening with Henry. Gomez tries to persuade Clare to stay away from Henry because he is violent and destroys women's lives, like that of Ingrid. Clare explains to Gomez that it is not possible because her and Henry's lives are so intricately woven together and he has influenced her since she was young.

Saturday, December 22, 1991 Henry = 28 and 33: Clare = 20

The younger Henry lets the older into his apartment, they discuss what the older has seen and if Clare would prefer the older to the younger version. Later that evening the younger Henry attends the Violent Femmes concert at the Aargon Ballroom with Clare. Ingrid confronts the younger Henry, and Celia Attley warns Clare of Henry's disposition and tendencies. The older Henry consoles Clare, offering support and explanations for the younger Henry's behavior.

Book 1, Chapter 8, (Eat or be Eaten) Analysis

Gomez challenges Henry because he is invading his territory; Gomez harbors a deep infatuation with Clare and wants her for himself. By questioning Henry, he is raising suspicion about his character and intentions toward Clare, and therefore trying to establish himself as the protector or person with good intentions.



Gomez has his suspicions confirmed and feels Henry is a dangerous person. He wants to know more and even though Clare offered an explanation, he needs to hear it from the horse's mouth. By following Henry, watching his behavior and interrogating him he gets to evaluate first hand what he thinks of this person, and validate whether he feels he is trust worthy and honorable.

By apologizing, and warning Clare, Gomez is trying to establish the difference between himself and Henry, making himself out to be the good guy and Henry the bad. He wants Clare to forget about Henry, be deterred and seek out comfort with him, but he fails, and Clare will not listen to the bad things Gomez tells her about Henry.

When the two Henrys discuss which Clare would prefer, the younger Henry voices his fears of not being experienced enough to cope with the situation at hand. The older Henry offers resolution when he states they are the same person; therefore, Clare loves them as a united entity. When two different sources confront Clare about how genuine Henry is, his demeanor and ability to emotionally sabotage a relationship, Clare begins to doubt Henry also. Understandably upset by the outcome of events, it takes the older Henry to calm Clare and explain who these individuals are and why they perceive the younger Henry as they do. Clare feels relieved and her faith is restored.



Book 1, Chapter 9, (Christmas Eve, Three)

Book 1, Chapter 9, (Christmas Eve, Three) Summary

Tuesday, Wednesday, Thursday, December 24, 25, 26, 1991 Henry = 28: Clare = 20

Henry and Clare spend the three days at Meadowlark, with her immediate family. Henry gets to know and understand Lucille and how she affects the family with her mood swings. Mark introduces his fiancée, Sharon, to the family and announces she is pregnant. This causes chaos and while Clare, Henry and Alicia have no problem with the outcome, Lucille and Phillip are devastated. Lucille causes a scene, and Great Aunty Dulcie politely puts Lucille straight concerning pregnancy and marriage. Clare understands her meaning. Henry develops a bond with Etta and Nell and feels the days spent at Meadowlark are exhausting. During Mass, Henry disappears for a short period, but luckily, he is not missed. Henry and Clare attend a party at Laura's where he educates Jodie and Bobbie on punk culture and music. As they drive home, Clare begins to cry and feels her family is emotionally overwhelming; Henry reassures her that he enjoyed himself. He realizes after Clare has dropped him off how much he misses her company.

Book 1, Chapter 9, (Christmas Eve, Three) Analysis

Henry has always spent time at Meadowlark from an outsider's perspective; hidden from sight he has never been a part of this side of Clare's life. Even though he has seen her growing up, he has never experienced or witnessed her interaction with her family. Lucille places a great deal of strain and tension on the family and expects a lot from them at times. It seems the family tiptoes around issues to preserve her feelings. Clare seems close to only one person in her family, her younger sister. Sharon is made to feel like an outcast even though her predicament is exactly that of Lucille's many years ago. Lucille is quick to judge and does not seem to comprehend that the whole family revolves around her and her emotions. Her family feels inhibited because of this and is unsure how to behave around her for fear of upsetting her. Niffenegger has opened the reader's eyes, offering background information on Clare and showing what Clare must have gone through as a child to grow up in such an environment. It also offers insight into Clare's psyche and shows why she is an exceptionally strong-willed and determined individual. She has been independent and enjoyed her own space for many years; Henry has been her respite from her family and Lucille.



Book 1, Chapter 10, (Home is Where you Hang your Head)

Book 1, Chapter 10, (Home is Where you Hang your Head) Summary

Saturday, May 9, 1992 Henry = 28

Henry visits his father unannounced; he wishes to have his mother's wedding and engagement rings to propose to Clare. Mrs. Kim pulls him aside and tells him she is concerned about Richard; he has not paid his rent and his apartment is a mess. Henry pays his father's rent and goes upstairs. He is horrified at the squalor his father lives in and the smell in the apartment. Richard confesses he no longer plays with the orchestra because he is an alcoholic, Henry confronts him about his way of living and an argument results. When they have calmed down, Henry tells Richard of Clare, Richard gives Henry the rings and he leaves.

Book 1, Chapter 10, (Home is Where you Hang your Head) Analysis

The tension between Henry and his father, Richard, is apparent and extremely volatile. Niffenegger allows the reader to feel each of the character's emotions through their words. Henry and his father both miss Annette terribly and they have suffered a great deal of heartache because of her death. Each has dealt with it in his own way: the loneliness consumes Richard and he is terrified to let go of her memory for fear of forgetting her, whereas Henry has witnessed her death repeatedly. His time travel has allowed him to grieve and share parts of her life he had not known prior to her death. The love Henry and Richard have for each other is apparent, yet they struggle with Annette's passing and find it difficult to overcome the hurdle; to look past it and at one another. It is as though they feel that without Annette they are not a family and do not know how to communicate. In addition, Richard seems to hold Henry responsible for her death and cannot stand to see him because Henry reminds him of his deceased wife. The turning point is when Henry makes his father cry and the healing process slowly begins.



Book 1, Chapter 11, (Birthday)

Book 1, Chapter 11, (Birthday) Summary

Sunday, May 24, 1992 Henry = 28: Clare = 21

Clare asks Henry if indulging in sex as frequently as they do is normal, and Henry explains that he believes his physical connection to Clare keeps him grounded to the present, as does his running. After they enjoy Clare's birthday meal that Henry has prepared, he proposes and Clare accepts. Henry places his mother's engagement ring on her finger and they tenderly kiss.

Sunday, May 31, 1992 Henry = 28: Clare = 21

Henry takes Clare to Mrs. Kim's and they share a pleasant meal with Kimy and Richard. It is a little awkward and Richard cannot resist putting Henry down in front of Clare. He is quite besotted with Clare and amazed at how quick witted she is, matching his insulting comment with defensive ones and gallantly protecting Henry's feelings.

Wednesday, June 10, 1992 Clare = 21

Henry has disappeared and Clare sits in Café Peregolisi, studying and enjoying a coffee. Celia Attley warns Clare again of Henry and invites her to the Berlin Bar, where Ingrid waits. Ingrid is consumed with jealous rage when she sees Clare's engagement ring and she storms out calling Celia a bitch.

Book 1, Chapter 11, (Birthday) Analysis

Clare is Henry's connection to the present and therefore, his time travel is less when the two of them share a physical connection, for it limits his body clock movements. When Clare mentions her concerns of too much sex Henry respects that he may be over doing it and even though he is comfortable with this he understands that Clare is not. The two of them are discovering each other's boundaries, and limitations, beginning to understand themselves. The beauty of Henry's proposal is in how he does it simply, yet romantically. It is a tender moment that displays the deep, caring side of both Henry and Clare.

Henry's introducing Clare to his family seems to bring Richard out of his shell. The fact that the moment is filled with tension displays the degree of animosity shared between father and son and how high the walls are between them. This meeting is the beginning to bringing those walls down.

Celia is trying to get Clare and Ingrid to bond in hope of them helping them understand the situation they are in better. Perhaps Celia wants Ingrid to finally be rid of her feelings for Henry so that she might be able to steal Ingrid's heart and claim it for herself. As

Ingrid feels so deeply for Henry, Celia knows this is impossible. Celia cares about Ingrid and Clare and does not mean to hurt either of them, but her plan backfires.



Book 1, Chapter 12, (Better Living Through Chemistry)

Book 1, Chapter 12, (Better Living Through Chemistry) Summary

Sunday, September 5, 1993 Henry = 30: Clare = 22

Henry and Clare plan an alternative wedding just in case he should disappear during the formal one planned by Clare's parents.

Monday, September 6, 1993 Henry = 30

Henry visits his friend Ben and asks him to make a recipe for Risperidone, marketed as Risperdal in 1998. They argue over the side effects and consequences of making this drug, and Ben agrees to try manufacturing it. He gives Henry three other pills as backup, one of which Henry takes. Henry is as high as a kite and Gomez drives him home, Clare tucks him in bed and Gomez once again tries to change Clare's mind, but to no avail. Clare is scared and Henry tells her he does not die now because he is around until he is 43. Clare asks what comes after 43 and Henry says he does not know.

Monday, September 27, 1993 Henry = 30: Clare = 22

Clare finds Henry on the floor of their apartment; Ben has made the new pill and Henry is dying from the side effects. Clare calls 911 and Ben, who tells her they must give Henry dopamine. Henry survives the ordeal. Clare makes Ben promise to make no more drugs.

Book 1, Chapter 12, (Better Living Through Chemistry) Analysis

Henry and Clare are smart and because they both know how unpredictable Henry can be, it is easier to plan ahead, predicting that events may not turn out how they would like them to. This displays how they adapt themselves to Henry's condition and weave their lives around it.

Henry is adamant that he will fight the forces that alter his life; he does not like to think he is any different from the next person and hopes that by finding a drug that is suitable he will finally be able to have some control over his affliction. He does not think of the consequences of his actions because he is desperate and determined to beat the problem and give himself and Clare normality in their lives. He will not listen to reason and refuses help from others that know better than he does. The fact that he goes



overboard, making himself high shows his disregard for reasoning, even to the point that he scares the one he loves. He is so determined that he forgets about the other person he is trying to achieve normality for. Gomez has ulterior motives for helping Henry; he is there because he has feelings for Clare and he seems to enjoy Henry showing his negative side.

In his desperation Henry overdoes it, and Ben is proven correct in his prediction of tinkering with death. Henry put his life in the hands of others and tested Clare and Ben's dedication to the point that he almost committed suicide. Clare is preventing future events of a similar nature by making Ben promise to never make Henry another drug. She is stating that neither Ben nor Henry knows or understands his condition well enough to consider fixing it with medicine.



Book 1, Chapter 13, (Turning Point)

Book 1, Chapter 13, (Turning Point) Summary

Friday, October 22, 1993 Henry = 30

Henry and Clare are in South Haven preparing for the wedding. The family fusses over Clare and Henry dawdles alone through town, stopping to get his hair cut.

Book 1, Chapter 13, (Turning Point) Analysis

Henry feels lost without Clare and wanders aimlessly. He is left to his own devices because even though his family loves him they are not closely bonded. Clare's family has their differences but they seem to look past these and accept each other for who they are. Therefore feeling the need to show Clare how much they care about her on such a monumental occasion. When Henry has his hair cut, it is as though he knows it is time to let go of the past and move on to the future and new beginnings.



Book 1, Chapter 14, (Get Me to the Chapel on Time)

Book 1, Chapter 14, (Get Me to the Chapel on Time) Summary

Saturday, October 23, 1993 Henry = 30: Clare = 22

6am: Henry wakes at Blake's bed and breakfast where he and his family and friends stay before the wedding. He is nervous.

7am: Clare wakes at Meadowlark. She feels like she is floating.

7.16am: Henry and his father have breakfast together at Blake's; Richard has given up alcohol and looks ghostly pale.

8.17am: Alicia and Clare share a sisterly moment.

8.32am: Henry goes jogging in the pouring rain.

8.54am: Clare and her family eat breakfast and Mark jokes about the weather. Clare is unable to eat, she is nervous. Clare asks to go to town quickly for some last minute things.

9.35am: Henry struggles out of his wet things; just as Clare arrives, they make love.

11.15am: Clare returns and has her hair done by Janice.

12.35am: Janice finishes Clare's hair and they all head to St. Basil's.

12.35am: Henry = 38

Henry walks along highway 12, two miles south of South Haven, he is in jeans, barefoot and soaked, he heads for Meadowlark, stops at a service station, sees the date and starts running.

1.42pm: Clare gets dressed at St. Basil's as her sister, the bridesmaids and her mother fuss over her.

1.48pm: Henry and Gomez wait in a little room in St. Basil's; they are dressed in tuxedos. Henry opens the window and sees his older self sitting under the ledge.

1.55pm: Clare waits in the vestibule and her father goes to get Henry and Gomez,. Henry appears older, unshaven, wet and dirty.



Saturday, June 13, 1976 Henry = 30

Henry is lying on the floor of his childhood room, swearing and cursing, he gets up and helps himself to his father's beer.

Saturday, October 23, 1993 Henry = 38 and 30: Clare = 22

2.37pm: Father Crompton marries the older Henry and Clare and they exchange rings.

6.26pm: The rain has finally stopped and all the family, friends and guests gather at the yacht club for the reception. The older Henry asks if Ben and Gomez can go and pick him up.

7.04pm: Everyone is seated and concerned about Henry and his absence. Clare starts to think of excuses just as he arrives.

7.16pm: The older Henry stands in the library of the yacht club, the manager questions his attire and walks away, Henry disappears.

7.21pm: Gomez makes a beautiful speech and manages to kiss Clare on the mouth. They lock gazes momentarily.

8.48pm: The cake is cut, bouquet thrown (Charisse caught it), and they all dance.

10.23pm: The wedding is complete, Henry and Clare drive away in a traditional shaving cream and can car to the Dew Drop Inn.

Monday, October 25, 1993 Henry = 30: Clare = 22

Henry and Clare remarry at Chicago City Hall with Gomez and Charisse as witnesses. They all go to Charlie Trotters for their second celebration.

Book 1, Chapter 14, (Get Me to the Chapel on Time) Analysis

Niffenegger captures the events of the wedding day perfectly by writing them in the way she did. Not only does the reader get a feel of how each of the characters handle situations and emotions, but also the ambience of the wedding. It makes the whole scene easy to visualize and increases the intensity. As the day unfolds and the big moment arrives, we are able to see how everyone contributes to Henry and Clare being united, even if it does not go exactly as planned. Gomez offers his assistance but his motives go deeper than friendly care. He wants Clare to see him as special when she refuses to.



Book 2, Chapter 1, (Married Life)

Book 2, Chapter 1, (Married Life) Summary

March 1994 Henry = 30: Clare = 22

Henry and Clare move into an apartment together, they discover that Henry likes completely different music than Clare, and that they are two separate entities. Henry works at the Newberry library and Clare tries to work in a confined room, with barely enough room to move. Henry comes and goes, she often folds his clothing, and waits for him to return, anxious he is safe, and she misses him. Henry watches her in the tiny room one day and knows what he must do.

Wednesday, April 13, 1994 Henry = 30: Clare = 22

Henry comes home with a dusty black and white TV and makes Clare watch the lottery draw, they win and Clare accuses him of cheating. Henry asks her to make the decision of using the ticket, enough for them to purchase a home with a studio. Clare says she is in a catch 22 situation; her trust fund will not stretch to buy a studio and if she works, she cannot use a studio. Henry states that he is able to win lotto every week but he has never even dreamed of it, but for Clare he compromised his moral values. She thanks him and they go out to celebrate, dancing hand in hand down the avenue.

Wednesday, May 18, 1994 Henry = 30: Clare = 22

Henry and Clare hunt for a home. Clare studies the houses in detail while Henry goes to one location and peers out the window. This begins to irritate Clare and she asks him why he does it. He explains it is because he has seen their house before, it has a studio and a grape arbor outside, through the window he can see her working. A month later and 20 plus houses, Clare finds the one.

Saturday, July 9, 1994 Henry = 31: Clare = 23

Moving day, Henry and Clare move into their new home. Clare walks through the house touching the walls and they make love on the dining room floor.

Sunday, August 28, 1994 Henry = 31: Clare = 23

Henry, Clare, and Gomez spend the day at Lighthouse Beach and Lake Michigan. On the way home, they stop at Bookman's Alley. Roger hands Clare a rare Dutch catalogue on decorative papers. Henry notes how beautiful Clare is and then notices that Gomez is staring at her the same way he is. Henry goes to Clare and drapes his arm protectively over her shoulders. Gomez is intently looking at books.

Sunday, January 15, 1995 Henry = 31: Clare = 23



Henry and Clare are in the kitchen singing together; when she hears her own voice, she realizes he has disappeared. She eats alone.

Friday, February 3, 1995 Henry = 31 and 39: Clare = 23

Henry, Clare, Gomez and Charisse play a game they have invented. It involves answering questions, accumulating cash and exploiting your fellow players. There is a crash in the kitchen and they go to investigate. An older Henry lies bleeding on the kitchen floor. Clare goes to remove glass from his chest and wants to call 911, but the older Henry says he'll be gone in a second and asks for a Jack Daniels, and then vanishes. The four left in the room stare on and say it was violent and ugly.

Book 2, Chapter 1, (Married Life) Analysis

Henry and Clare discover that they are different in many ways and they have to adjust to each other's needs and requirements to exist in the same space together. Clare is constantly picking up the pieces and trying to keep their life simple. She is constantly waiting for him and trying to understand his condition. Maybe Clare was a little naïve initially and lived in a fairy tale based on her childhood meetings with Henry. Henry wants to give Clare only the best he can and he is striving to please her. He understands she must feel lonely when he is gone and finds opportunities to make amends for his absences.

Clare feels that using Henry's condition to foresee events and take advantage of them is wrong; she does not want ill gotten gains. When Henry makes it apparent that he is not doing this for himself but for her, she begins to see that she is not the only one that makes sacrifices and compromises. Henry displays how deeply he cares about her well-being by compromising his moral and ethical values for her. Understanding this, Clare accepts the winning lottery ticket and uses it to her advantage.

Clare enjoys house hunting and feels it is a big decision and commitment for them both. When Henry does not seem as enthusiastic, she is disappointed in him and his behavior. Clare wanted them to enjoy the moment equally, and when Henry allows his condition to interfere, she feels perplexed. Asking to continue house hunting alone even after Henry has stated exactly what the house is like allows her freedom from his disorder. When Clare asked to buy another house that was completely impractical, it was as if she was trying to break the hold time had over Henry. She was also trying to make a decision that defied his predictions.

When Henry and Clare move into their new home, they are exploring the unity of their lives. The home symbolizes their love to a certain degree and Clare tenderly caressing it as if it was living displays how deeply she regards the home that they have chosen. Making love on the bare floor is an act of spontaneity and abandonment, throwing caution to the wind, exposing them, and claiming their territory as one united body.

Henry, Clare and Gomez share a unique friendship. They all genuinely care about one another but Gomez still allows his true feelings to show. Henry, therefore, feels



protective of Clare and has the desire to lay claim on what is his for all to witness. He is not about to let Gomez believe he can perceive Clare in any other light than as a good friend.

There is another display of the loneliness Clare feels when Henry disappears, highlighting the unpredictability of Henry's condition.

The focus on Henry, Clare, Gomez and Charisse enjoying each other's company and sharing a fun afternoon together is shattered by the introduction of an injured second Henry. Niffenegger shows how Henry's condition not only affects the normality of his and Clare's life but also the lives of others. The unexpected often happens and it is not always a pretty sight. It can cause other people harm both physically and physiologically, sometimes even Henry and Clare are bewildered.



Book 2, Chapter 2, (Library Science Fiction)

Book 2, Chapter 2, (Library Science Fiction) Summary

Wednesday, March 8, 1995 Henry = 31

Henry is to give a calligraphy showing to a Newberry library trustee and her ladies' lettering club, Matt searches for him, and locates him dressing in the stacks. Matt curses and asks if he has been running naked through the library again. Henry says he will take him to lunch at Beau Thai to make amends after the presentation.

Tuesday, April 11, 1995 Henry = 31

Henry is scared of the cage in Newberry library. If he gets in there, he will never get back out.

Friday, June 9, 1995 Henry = 31

Henry materializes in the staff men's room on the fourth floor of the Newberry library; he has been gone for days. Roberto finds him and asks Matt to bring Henry's clothing. Roberto and Henry discuss his behavior and when asked to explain himself, Henry says he cannot. Roberto will not fire him because he is good at what he does and he is a likable fellow. Matt asks him later if he was fired and Henry says no, though Matt does not believe Henry when he tells him he is a time traveler.

Sunday, December 17, 1995 Henry = 34 and 8: Clare = 24

Clare and Kimy do Christmas shopping, they go to Kimy's apartment when they have finished, and a little boy appears in her apartment. He startles Clare and Kimy laughs, saying Henry is visiting. He disappears and Kimy asks about Henry and Clare's plans for children and stresses they need a future together. When Clare returns to Henry later in the evening, she suggests they make babies.

Monday, March 11, 1996 Henry = 32

Henry has found Dr. Kendrick and he goes to visit him. Dr. Kendrick does not believe Henry's story, so as proof Henry hands him an envelope telling him to read it when his son is born. Dr. Kendrick says his wife is having a little girl and Henry will not argue. The note states the boy's name, birth weight, time of birth and birth defect.

Saturday, April 6, 1996 Henry = 32: Clare = 24

Dr. Kendrick phones Henry, and asks how he knew about his son; they plan a meeting for the next day.



Sunday, April 7, 1996 Henry = 32 and 8: Clare = 24

Clare drives Henry to his meeting with Dr. Kendrick, it is tense and filled with animosity and the two of them exchange snide remarks before Henry leaves. Dr. Kendrick refuses to help him. As Henry crosses the street to Clare, he vanishes, leaving his clothes behind. Clare runs into the middle of the street and collects Henry's attire, she sees a man peering down from the window above. Returning to her car Clare waits for Henry. Dr. Kendrick comes down and talks to Clare about Henry,

having seen him disappear, he is curious. Henry reappears on the hood of the car and exclaims he was having Ovaltine with his 8-year-old self. Kendrick calls later that evening and says he would like to begin solving Henry's problem.

Friday, April 12, 1996 Henry =32

Henry visits Dr. Kendrick and tells him everything from the start to the end and Kendrick explains that Henry's condition is visually stimulated and probably connected to his body clock, which is where they shall begin. Henry's blood is taken and he is scheduled for MRI, CAT scans and x-rays. Kendrick will also send him to Alan Larson, a sleep analyst.

Book 2, Chapter 2, (Library Science Fiction) Analysis

Henry does not only have Clare to care for him and help him cover up his absences. Even those who do not understand what his condition is are willing to help him. Matt is completely unaware of Henry's genetic disorder but he still accommodates him. He respects Henry even though he considers his habits bizarre because Henry has the ability to do his job exceptionally well even at the drop of a hat.

Niffenegger introduces Henry's biggest concern to show the reader that Henry may appear to be a pillar of strength but he too has concerns and fears. Being trapped and not being able to control where he goes are two. While he has carefully taught himself many skills, he cannot avoid some things.

Niffenegger allows the reader to understand how highly regarded Henry and his talents are when Roberto does not fire him, even when he refuses to offer an explanation. Henry knows the truth is unbelievable and he refuses to lie. By telling Matt the truth, he is testing his philosophy on his work colleague; getting the response he expected confirms his suspicions.

Kimy puts thoughts in the impressionable Clare's head; by having a child together, Clare and Henry will have an even greater connection. When Henry is absent, she will not have to feel so lonely or that he is as far away when she has a reminder of him with her. It also gives her somebody else to love besides Henry and ensures their future together.

Henry has been aware of Dr. Kendrick for a long time and has been trying to locate him. To make this man believe him he uses his time traveling ability to his advantage once



again, this time to prove his point. After having dealt with so many doctors in his life, he knows that drastic measures are required.

Henry has made Dr. Kendrick take notice of him and allowed him to be heard. This is more than he has ever been able to do before. Dr. Kendrick is his hope and salvation, when there is none.

When Henry and Dr. Kendrick argue it is like a test of authority and a clash of wills. Dr. Kendrick refuses to be intimidated by Henry, and he will not stand for his unscrupulous measures to prove his authenticity. Dr. Kendrick does not offer his viewpoint on whether or not he believes Henry, just that he dislikes him because of his actions. This frustrates Henry because he feels like he is playing games and being toyed with.

Seeing Henry disappear sparks Dr. Kendrick's interest and curiosity; he is unable to ignore such an intriguing event, so he investigates further. Meeting Clare, who offers her own viewpoint of Henry's illness, helps Kendrick to understand the effect Henry's condition has on other people. It also allows Kendrick to see a different, softer side to Henry and perceive him in another light. Dr. Kendrick needs time to contemplate all he has witnessed but Henry knows the man cannot resist such a challenge. This is confirmed when Kendrick schedules an appointment to see Henry.

After discussions of Henry's condition and symptoms, Dr. Kendrick and Henry solve the initial problem of what aids in Henry's disappearances. They narrow down the place to start researching Henry's ailment in hope of finding a cure for his condition.



Book 2, Chapter 3, (A Very Small Shoe)

Book 2, Chapter 3, (A Very Small Shoe) Summary

Spring 1996 Henry = 32: Clare = 24

Clare begins to dream of babies, she longs for a child that will bond her closer to Henry and will be there when he is not. Henry wants to give Clare a child but is scared of the ramifications of his condition and whether or not it will affect his offspring.

Book 2, Chapter 3, (A Very Small Shoe) Analysis

The need and desire for Henry and Clare to share the gift of life and union of marriage outweighs their fear of Henry's genetic disorder. Both realize that because of Henry's condition they may not find being able to conceive and have a child as simply as other people. Henry is more concerned with the physical and emotional effects it will have on Clare.



Book 2, Chapter 4, (One)

Book 2, Chapter 4, (One) Summary

Monday, June 3, 1996 Clare = 25

Clare is eight weeks pregnant and Henry disappears. She feels a gentle tug on her insides that grows stronger, she miscarries at the Illinois Masonic hospital. Gomez and Charisse take her and Henry arrives at the end.

Thursday, June 13 and Friday, June 14, 1996 Henry = 32

Henry arrives at the sleep lab exhausted; this is the fifth time he has been here and he has vivid, unexplainable dreams of Clare, himself and Ingrid. These are images of pain, anguish and emotion. Kendrick and Larson are trying to put him back on the bed and he asks if they got it; they reply yes.

Book 2, Chapter 4, (One) Analysis

With the first miscarriage, Niffenegger allows the reader an inkling as to why it happens, and she also shows us how the event effects Clare emotionally. She was so enthusiastic initially and happy about being pregnant. The miscarriage signifies that what Clare hoped would remain simple is also going to be complex and another trial for her to endure. Without Henry to aid her, she feels even more isolated.

There is a breakthrough into Henry's disorder and hopefully an explanation as to why he time travels, via watching his sleep patterns. Seeing him travel is a vital occurrence in Dr. Kendrick's research.



Book 2, Chapter 5, (Two)

Book 2, Chapter 5, (Two) Summary

Sunday, October 12, 1997 Henry = 34: Clare = 26

Clare miscarries for the second time.

Monday, February 16, 1998 Henry = 34: Clare = 26

Kendrick calls and says he has answers to Henry's puzzling condition, which he has dubbed the time traveler gene; he has the configuration and will begin recreating it in mice to find a cure.

Book 2, Chapter 5, (Two) Analysis

After the second miscarriage, Clare is affected a little deeper than the first and we slowly witness her strength, courage and positive outlook being eroded.

There is another breakthrough that offers Henry answers to how his body operates and how he can control it. He travels back and forth through time without knowledge of how or why and what effects it has on his physical self. Dr. Kendrick has found the specific gene that causes Henry to travel; now they need to find a cure for the condition.



Book 2, Chapter 6, (Intermezzo)

Book 2, Chapter 6, (Intermezzo) Summary

Wednesday, August 12, 1998 Clare = 27

Clare is by her mother's bedside in her last hours. She has battled ovarian cancer and she passes peacefully at Meadowlark after months of sickness.

Saturday, September 12, 1998 Henry = 35: Clare = 27

Henry misses Lucille but misses Clare even more. Since Lucille's passing, Clare has not been the same.

Wednesday, November 26, 1998 Henry = 35: Clare = 27

Clare goes to her mother's room and studies her writing desk, searching for a key, which she cannot find. Henry opens the desk via his extraordinary talents and leaves Clare to work her way through the hundreds of papers. Clare finds a poem written for her and understands that her mother loved her. She weeps and her old self returns.

Book 2, Chapter 6, (Intermezzo) Analysis

Clare sharing her mother's last hours suggests that even though she may not have appeared close to her mother, she still held deep feelings for the woman. Being there at Lucille's end showed the degree of respect, admiration and devotion Clare felt for Lucille. It was also Clare's way of saying thank you and goodbye to her mother.

Henry begins to understand Lucille's passing held much more meaning to Clare than he first anticipated: he hates to see his wife lost and struggling to find herself again since her mother's passing. He is worried about his wife but also feels she is absent, a reflection on how she must feel when he is gone. This allows Henry to understand how Clare must feel about his condition a little better.

Allowing Clare time to confront her mother's ghost and search for answers to what is ailing her is what Henry perceives as a cure for Clare's condition. He wants Clare to be able to move on and leave that part of her life in the past, saying goodbye to Lucille forever. While he would like to help Clare find what she needs to help her get past this emotional condition, Henry knows he has to allow her to do it for herself and that when she does find the answers, she will return. By going through her mother's intimate writings, the ones she would not allow any one to see, Clare finds what she needed to move on: evidence that her mother had loved her.



Book 2, Chapter 7, (New Years Eve, One)

Book 2, Chapter 7, (New Years Eve, One) Summary

Friday, December 31, 1999 Henry = 36: Clare = 28

Henry, Clare, Gomez and Charisse celebrate the coming of the millennium on the rooftop of a building in Wicker Park. As they count down, Henry wishes for better things for Clare.

Book 2, Chapter 7, (New Years Eve, One) Analysis

Niffenegger has added the coming of the new millennium as a degree of uncertainty even in the lives of those who have normality, an ironic addition. Niffenegger also shows that Henry longs for Clare's life to be better and give her what she desires. He is willing to disregard the consequences and help her succeed in fulfilling her dreams.



Book 2, Chapter 8, (Three)

Book 2, Chapter 8, (Three) Summary

Saturday, March 13, 1999 Henry = 35: Clare = 27

Gomez and Charisse have their third child and Henry and Clare go over to congratulate them. The older children of Gomez and Charisse greet them; they are taken to see the new arrival, a baby girl. Clare holds the baby and Henry feels nauseous. He leaves the room and Gomez asks him if they are still trying after the miscarriage. Henry gets angry, saying it is plural; they have had three miscarriages now. Gomez explains he knows of a great fetal chromosomal expert they can see. Henry says thank-you but he has mixed feelings about the issue.

Book 2, Chapter 8, (Three) Analysis

After witnessing Clare's suffering, it makes Henry feels ill to see her contently holding someone else's newborn child. He feels like he has failed and that he cannot give Clare the one thing she desperately desires. Henry feels animosity toward Gomez because he feels he is trying to mock him or make him feel even less a man that he already does. When Gomez offers a solution to their problems, it takes Henry aback because he perceived Gomez as having a different motive than the one offered.



Book 2, Chapter 9, (Four)

Book 2, Chapter 9, (Four) Summary

Wednesday, July 21, 1999 and September 8, 1996 Henry = 36: Clare = 28

Henry suggests adoption after the fourth miscarriage and Clare will not hear of it, she gets angry and tells him they pretend to be normal when they are not. Henry is devastated. He takes Clare's car and drives to the Chicago shoreline, he leaves the keys in the car and walks to the end of the pier. He is caught in helicopter lights as he disappears. He ends up at Mrs. Kim's and he learns of her daughter, who passed away before he was born. They discuss the lack of a child in Henry's life and he becomes tense.

Meanwhile Clare watches police divers search Lake Michigan and Captain Michels questions her. Henry returns and Clare helps him onto the pier. Police are stumped, and the two drive home apologizing to each other.

Friday, January 14, 2000 Henry = 36: Clare = 28

Dr. Kendrick has made mice travel through time; he explains the difficulty he had with the mother mice reproducing. The mother would hemorrhage to death because the baby would leave the womb or abort the baby because the mother's immune system saw it as being a threat. To cure the problem they suppressed the mother's immune system. Clare rushes home and rings her specialist, Omit Montague.

Book 2, Chapter 9, (Four) Analysis

The stress is beginning to show in Clare, and she refuses to let go of the hope she may be able to have a baby. Adopting a child will not cure this need; it is not any child she wants but Henry's child. Henry failing to see this makes her angry and lash out with something she knows will hurt him and cut to the bone. Clare's statement that they are not a normal couple and can never be wounds Henry's heart because it is what he tries to hold on to the most throughout his travel. When Henry takes Clare's car, he was stating to her that he felt irresponsible and did not care about himself or others. Talking to Mrs. Kim enabled Henry to understand that other people suffer detrimental losses too, especially when Henry had been unaware of the Kims even having a little girl until now.

Clare waiting for Henry on the pier even when police have told her he jumped was displaying Clare's faith in her husband to return to her, even when she had hurt his feelings so deeply.

Henry had anticipated the outcome of Clare trying to conceive and Niffenegger has cleverly hinted as to why Clare suffered miscarriages. Now Dr. Kendrick confirms the

suspicious, but in the same breath offers Clare newfound hope of finally fulfilling her dream. This is enough for her to feel positive, and gain a renewed strength.



Book 2, Chapter 10, (Five)

Book 2, Chapter 10, (Five) Summary

Thursday, May 11, 2000 Henry = 39: Clare = 28

Henry of the future, 2002 to be precise, watches Clare looking through baby clothes while Henry and Gomez are at the movies. Clare's fifth miscarriage was 3 weeks ago and she is exhausted and ready to give up. Henry of the future walks over to her, hugs her and tells her not to give up because it does happen.

Book 2, Chapter 10, (Five) Analysis

Feeling like her newfound hope has been diminished because of another miscarriage, Clare still clutches to the idea of being the mother of Henry's child. She wants to believe it can be a possibility even when the odds seem to be against her. Henry visiting Clare from the future and confirming that she does in fact have his child is all the encouragement she needs. She has faith in Henry no matter what time he is from and knows his predictions are accurate. She feels uplifted and able to continue on her quest.



Book 2, Chapter 11, (Six)

Book 2, Chapter 11, (Six) Summary

Saturday, June 3, 2000 Henry = 36: Clare = 29

Henry unpacks the groceries and Clare sees the condoms. Henry says five miscarriages is enough and he refuses to be responsible for her death. Clare wanders out the back and pleads for the child to come soon.

Friday, June 9, 2000 and November 1986 Henry = 36: Clare = 15

Henry decides to get a vasectomy. He sits in Dr. Gonzalez's reception room waiting for his turn when he disappears. He stands in the meadow. Angrily, he dresses. Clare arrives and he refuses to talk to her. She slaps him and then bites him, hard. With her face just millimeters from his, he kisses her roughly and she resists, turning her back on him. She cries and he hands her a tissue. Henry cannot believe what he has done when Clare states that was her first kiss; he holds her and affectionately gives her a second kiss.

Friday, June 9, 2000 Henry = 36: Clare = 29

Henry is quiet and his hand is bandaged. Clare is restless because she does not understand why he is behaving like this; she tries to focus on other things but cannot.

She goes to Henry and asks him what is up. Henry asks if she remembers her first kiss and she says yes. He is astounded. Clare asks why he was so upset that day and Henry will not tell her, so she guesses. Henry is amazed and Clare tells him to have a vasectomy if he must, because she gives up. They kiss and argue no more. Henry has his vasectomy and Clare discovers she is pregnant for the sixth time.

Book 2, Chapter 11, (Six) Analysis

Henry has enough of seeing Clare suffer emotionally, and refuses to risk her physical well-being either; his purchase of condoms is his way of stating this point to Clare.

Clare is shocked at Henry's purchase, especially when she was told of her future. She is apprehensive to give in and clings to the hope he will not give up.

Henry's decision to have a vasectomy is his way of taking control of the situation and refusing to allow Clare to suffer anymore. Taking such drastic measures prevents her from being able to talk him out of his decision to protect her best interest. It also suggests that he cares about Clare considerably and knows she can change his mind easily, influencing him to change his mind in the future. When he disappears from the doctor's office, he feels his chance has been taken away from him and he is angry and



frustrated. Seeing a younger Clare does not help his frame of mind. He takes his frustrations out on her and realizes how irrational he is being.

When Henry refuses to talk to Clare, he is pondering over the situation and what he believes to be the right thing to do. He wants to give her what she desires but on the other hand, he cannot witness her suffering any longer. When he feels he has made the right decision to suit the circumstances, he discusses the issue with Clare. Her guessing what he is contemplating displays how tuned in she is to Henry's feelings and emotions. Clare deciding to give in shows how dedicated she is to her husband.



Book 2, Chapter 12, (Baby Dreams)

Book 2, Chapter 12, (Baby Dreams) Summary

September 2000 Clare = 29

Clare has dreams of babies, her mother, stillborn children and pools of blood.

Saturday, September 23, 2000 Henry = 37: Clare = 29

Clare feels like drawing, she has no inspiration and feels empty even though she is pregnant. She sits in her studio and paints a canvas red, and she watches the paint dry. Then she paints an anatomically correct heart. Veins support it as if it is trapped in a spider's web. She feels slightly better and believes she has found her baby's heartbeat.

Wednesday, September 27, 2000 Clare = 29

Clare loses the baby.

Book 2, Chapter 12, (Baby Dreams) Analysis

Clare's dreams are her subconscious warning her of the things that are to come and the uncertainty that this time is the right time for her to successfully have a child.

Clare's artwork enables her to feel hope and offers her a solution to how she feels emotionally. At the present, her feelings have been completely absorbed and used in the losses of her other children and she feels like she has nothing more to give. Drawing the heart as she does lifts her spirits because she feels she has found her unborn child and that this is a positive outlook for the future.

Her loss is graphically crushing. Niffenegger describes this miscarriage so intently that the reader feels they want to save the child. It is emotionally draining to read and shows Clare in such a vulnerable state that one feels compelled to help her.



Book 2, Chapter 13, (Seven)

Book 2, Chapter 13, (Seven) Summary

Thursday, December 28, 2000 Henry = 37 and 33: Clare = 29

A younger Henry comes to Clare as she and Henry of the present sleep. Henry of the past makes love to a half asleep Clare; seeing the other Henry, she cries out but accepts why. Henry feels he loves her more than life.

Monday, February 12, 2001 Henry = 37: Clare = 29

Clare has been in a strange mood all week, and Henry is concerned. He comes home from work and she looks like someone has died. Clare announces she is pregnant and scared; Henry tells her he remembers how she conceived and they hope seven is their lucky number.

Tuesday, February 20, 2001 Henry = 37: Clare = 29

Clare has her first bout of morning sickness and an overwhelming desire for oatmeal. Henry and Clare see this as a good sign. Her body is recognizing her pregnancy, something that has never happened before. She is on organ donor drugs to stop her body from rejecting the baby.

Thursday, April 19, 2001 Henry = 37: Clare = 29

Clare is 18 weeks pregnant and they go to Amit's office for an ultrasound. The little girl is big and healthy and appears to be smiling.

Monday, August 20, 2001 Henry = 38: Clare = 30

The baby is due in two weeks and they have not chosen a name because they were superstitious. They discuss the possibilities and decide eventually on Alba, meaning: a white city: impregnable fortress on a white hill: white, dawn of day.

Book 2, Chapter 13, (Seven) Analysis

Henry understanding what he has done in the future, comes from the past to give his wife exactly what she desperately desires. He understands that this time it will be different. When Clare realizes whom the Henry is that she is making love to, she trusts his judgment whole-heartedly and gives in to his demands.

Clare is terrified of the outcome of this pregnancy after enduring the heartache that she has previously. Clare would like to have a positive frame of mind but feels unable to initiate it. She has been delaying telling Henry because of his vasectomy and not



wanting to explain how this pregnancy occurred. Thankfully, Henry knows and offers hope for them both that this may be the one. He is supportive and Clare appreciates this immensely.

The morning sickness is a positive sign that the medication she is on is working. Clare and Henry feel a glimmer of hope and their doubts slowly begin to subside, though they will not be confident until after the baby is born.

Seeing their child is a monumental moment, especially when their specialist reveals that the baby is in such good condition and thriving. Henry and Clare are elated.

Henry and Clare's decision on a name for the baby is confirmation that they both believe she is a reality. Their daughter shall be born shortly and the dream they both wanted to share will come true.



Book 2, Chapter 14, (Alba an Introduction)

Book 2, Chapter 14, (Alba an Introduction) Summary

Wednesday, November 16, 2011 Henry = 38: Clare = 40

Henry travels into the future and meets his daughter Alba, who is an amazingly gifted child at the age of ten. Alba informs Henry she is learning to play the violin with Henry's father, and she is a CDP (Chrono-displaced person), just like him. Alba wants to call Clare so she can see Henry and when he asks why, she tells him he has been dead for 5 years. Henry briefly gets to see Clare before he disappears.

Friday, August 24, 2001 Henry = 38: Clare = 30

Clare waits for Henry; she is almost due, very large, and hungry. She decides to go to the Opart Thai restaurant for dinner. When she returns, Henry is there worried and excited. He tells her about her daughter, how gifted she is, and they giggle and hold each other.

Book 2, Chapter 14, (Alba an Introduction) Analysis

Seeing Alba and her future reveals several important things to Henry: that his condition has become an accepted genetic disorder and that Alba enjoys traveling. The meeting also allows Henry to understand that he is not invincible, and that his time is coming shortly. He begins to prepare for the inevitable.

Clare is vulnerable in her present state. Henry has just learned he will not be around forever and Clare is unable to feed herself. Niffenegger is pointing out how much Clare relies on Henry. When Henry shares his experience with Clare, he only tells her the positives and hides the truth about his future with her and Alba, therefore protecting Clare's feelings until he understands the situation better.



Book 2, Chapter 15, (Birthday)

Book 2, Chapter 15, (Birthday) Summary

Wednesday, September 5 and Thursday, September 6, 2001 Henry = 38: Clare = 30

Clare has been in labor all day; the contractions are now about 20 minutes apart, she paces until 2am and then falls asleep. At 3.30am, she wakes and calls Gomez and Charisse to take her to the hospital. At 6cm dilated, the baby becomes distressed and Clare asks for an epidural. The baby relaxes and so does Clare. The time comes and Clare is moved to the delivery room, Henry briefly disappears and returns just as Alba's head is crowning. No one seems to notice he is naked. Richard arrives later with a teddy bear and flowers and he holds Alba as Henry proclaims this is his prodigy. Richard is honored to be selected as Alba's teacher.

Tuesday, September 11, 2001 Henry = 38: Clare = 30

Clare awakes and discovers that Henry and Alba are not there; she gets up aching all over. Henry and Alba are downstairs seated in front of the little black and white TV. Henry hands her Alba as he goes and prepares breakfast. Henry and Clare watch as planes crash into white towers on TV. They are witnessing the September 11 tragedy.

Tuesday, June 11, 2002 Clare = 31

Alba is nine months and five days old, she lies asleep after a feeding and Clare sketches her, capturing the delicate folds of skin and tender baby form. Clare uses pastels and colors that are soft. Just as she finishes, Alba stirs, Clare signs her name and Alba's. She smiles: she has captured her cherub forever.

Book 2, Chapter 15, (Birthday) Analysis

Alba's difficult birth makes the readers hold their breath and hope everything turns out well. Niffenegger adds extreme tension as we wait for the outcome, which is a beautiful baby girl. When Richard shows up at the hospital sober and Henry offers his daughter as a violin student, it is like a peace offering from both parties. The birth of a child finally dissolves the walls Henry and his father shared and they begin to build a better relationship because of Alba.

The addition of the September 11 tragedy in the story displays Henry's lack of ability to change events and happenings and that normal people have circumstances that they could not control in their lives as well.

As Clare draws Alba, she is capturing not only her daughter, but also the love and depth of emotion she feels for this little soul. Her artwork is an expression of herself and her

demeanor; it is passionate and a part of her. In addition, her artwork cannot be affected by time; preserved, it will never change.



Book 2, Chapter 16, (Secret)

Book 2, Chapter 16, (Secret) Summary

Sunday, October 12, 2003 Henry = 40: Clare = 32

Clare has a secret. Sometimes she enjoys the times when Henry is gone, she gets to enjoy the things Henry does not and she has quality time to herself without him touching her.

Book 2, Chapter 16, (Secret) Analysis

Clare is admitting that even though she loves Henry and they are a couple, she enjoys being alone and enjoys her own company. She will remain an individual and independent to a certain degree. She is also preserving a little of herself rather than giving everything to Henry because she feels he takes too much at times and is too demanding on her.



Book 2, Chapter 17, (Experiencing Technical Difficulties)

Book 2, Chapter 17, (Experiencing Technical Difficulties) Summary

Friday, May 7, 2004 Henry = 40: Clare = 32

Clare's exhibit opens at the Chicago cultural center; surrounded by all her family, friends and potential buyers of her artwork, she quickly becomes tired from smiling. Her agent introduces her to people interested in purchasing her amazing birds. Henry is with Alba and he is feeling nauseous, and he disappears and Alba screams for her mother. Clare frantically tries to find her in the crowd.

Book 2, Chapter 17, (Experiencing Technical Difficulties) Analysis

Clare has put a lot of time and effort into making her exhibit the best she can, and it has been draining both physically and emotionally and is an expression of her . By having her family and friends there as well as prestigious buyers, she is declaring her capabilities to the world. When Henry disappears and Alba is left scared in the crowd, Clare feels let down and disappointed that her husband could not be there for one event. Richard finding Alba in the crowd gives Clare faith that she is not alone.



Book 2, Chapter 18, (Natural Morte)

Book 2, Chapter 18, (Natural Morte) Summary

Sunday, July 11, 2004 Henry = 41: Clare = 33

Henry returns, he is thin and naked lying on the kitchen floor, he has been beaten and is bloody, one of his eyes is swollen shut. When Clare wakes him, he whimpers and they cry together as Clare cradles him.

Thursday, December 23, 2004 Henry = 41: Clare 33

Henry takes Alba to see Santa at Water tower Place as Clare finishes her Christmas shopping. Later Clare sits outside Borders Bookstore drinking coffee at their café when Dr. Kendrick, his wife, his son and daughter walk past and say hello. Dr. Kendrick sits for a moment as his wife and children continue into the bookstore. Dr. Kendrick asks Clare about Henry and the frequency of his travel. Clare tells him it is increasing, and Dr. Kendrick pleads with her to allow him run tests on Alba. Clare refuses.

Book 2, Chapter 18, (Natural Morte) Analysis

Clare is terrified what the future holds and seeing Henry on the floor injured from another bad time traveling experience makes her wonder how much more of this the two of them can endure. She is relieved he is now safe.

Clare believes the research Dr. Kendrick performs has not helped her husband at all and is futile and barbaric. She will not allow them to subject her daughter to anything that will hurt her. She does not have high regard for Dr. Kendrick and does not trust him with curing her family of their condition. Clare compares Kendrick to that of Nazi wartime experimental doctors and feels he is a disturbed individual.



Book 2, Chapter 19, (Birthday)

Book 2, Chapter 19, (Birthday) Summary

Wednesday, May 24, 1989 Henry = 41: Clare = 18

Clare is turning 18 and she waits for Henry in the meadow. She has a tuxedo and other paraphernalia for him to wear. He dresses as she sets out the picnic, wine, caviar and a tantalizing array of culinary delights. Clare tells Henry it is the last date on the list and she will not see him again in the past. Clare reminds Henry of the gift he has promised now she is of age. After eating and drinking a little wine, they make love. It is Clare's first time and she is nervous, scared and a little sad because she knows she will not see Henry for a couple of years. They cuddle and Henry tells her to have mercy on him when she sees him because he will not recall anything of their visits; they do not begin until he is older.

Book 2, Chapter 19, (Birthday) Analysis

Niffenegger adds an unexpected moment that is tender and captivating. It allows the reader to understand how vulnerable and trusting Clare is. Her faith in Henry is extremely moving and deeply centered. The fact that she loses her virginity to Henry at the age of eighteen also establishes her values and the way she was completely consumed by Henry. Clare had planned the day and had told Henry of her intentions; Clare waited for this event for a long time and was extremely patient. This displayed admirable qualities in both Henry and Clare that made them even more lifelike as characters.



Book 2, Chapter 20, (Secret)

Book 2, Chapter 20, (Secret) Summary

Thursday, February 10, 2005 Henry = 41: Clare = 33

Henry has been gone for 24 hours and Clare works obsessively in her studio, when he returns he is ecstatic and Clare guesses the date of his travel from his demeanor. Clare becomes vague and Henry asks what she is thinking. She confesses to sleeping with Gomez, but in 1990 and has felt guilty about it ever since. Henry laughs because for a moment he thought Clare was referring to now. Clare tells Henry how awkward and terrible the experience was and feels relieved to have told him.

Saturday, April 14, 1990 Clare = 18

Clare and Gomez wake up in each other's arms and Clare feels cheap and dirty. She cries in Gomez's arms, telling him it has all been a terrible mistake, they have both drunks too much wine and it was wrong that they ended up together. Gomez asks who Henry is because Clare spoke of him continuously in her sleep. Explaining he is her lover, Clare produces his picture as proof, and Gomez asks where he is now. Clare tells Gomez, somewhere, and he is appalled that Henry would allow such a fine woman to wait. Gomez tells Clare he has seen this man before, yet he is older and a heartbreaker.

Friday, April 27, 1990 Henry = 26

Henry and Ingrid dance at the Riviera Theatre. Dancing and having sex with Ingrid are the only times Henry feels they work well together. They are both on speed. Ingrid goes to the toilet and Henry waits for her outside. A tall, blond man walks up to him and asks if he is Henry? When he tells Gomez that he is, Gomez tells him Clare said Hi. Puzzled, Henry asks who Clare is. Gomez smiles and apologizes as Henry explains to Ingrid the unusual occurrence.

Friday, February 18, 2005 Henry = 41: Clare = 33

Henry and Charisse attend the opera together. Wagner is showing and Clare is not fond of his work. Rather than waste their season tickets, he invited Charisse instead. They discuss Gomez over a coffee after the performance. Charisse tells Henry that Gomez is considering running for Alderman and Henry gags on his coffee. Charisse mentions Gomez being patient and Henry questions it, because Gomez seems anything but. Charisse then goes on to explain how Gomez is in love with Clare and has always been; he waits for Henry to be gone and will wait forever if need be. She wants to know what the future will hold for her and Gomez. Henry tells her they will always be together. She then wants Henry to promise he will always be there for Clare and he tells Charisse that he cannot. Charisse becomes sad and they leave.

Saturday, June 12, 2005 Henry = 41: Clare = 34



Henry watches the backyard from the window, when Clare notices an older girl playing with Alba. Clare asks who it is and Henry replies an older Alba. They come inside and the older Alba is so excited to see Henry, she cries hysterically and grasps him tightly. Clare thinks it's odd behavior and Henry whispers in the older Alba's ear, 'don't tell mommy I died.' She nods and all four of them go to Zephyrs. They enjoy a day together. The older Alba disappears on their drive home and Clare demands to know why the older Alba behaved as she did. Henry refuses to tell her. Clare tells him she will imagine the worst, and Henry tells her she should. Thinking about his comment, Clare replies, it happens when Mark and Dad go deer hunting; she recalls the blood on the driveway. They hold each other and feel cold inside.

Book 2, Chapter 20, (Secret) Analysis

Clare feels obligated to confess her secret about Gomez; it is something she has hidden well for many years. The fact that Henry has enjoyed such a beautiful moment with her younger self makes it feel like the appropriate time to discuss the un-meaningful event she shared after she and Henry first made love. It also offers an explanation as to why Gomez feels so infatuated with Clare. Obviously, the moment she shared and the one Gomez did has a significantly different impact on them both. Telling Henry allows Clare to relieve herself of a burden she thought might have changed Henry's opinion of her to some degree.

Niffenegger then shows us how the incident took place so that the reader can judge for themselves how each of the characters behaved. Gomez appears tender to a certain degree and you have a feeling of care from his character, whereas Clare felt degraded by her actions because they betrayed her code of conduct and ethical values. Gomez asking her about Henry is the beginning of his wanting to know who has a hold over this spectacular creature, the one that he loves. He starts to try to dissuade Clare against this Henry person right from the start.

Going out of his way to find the person in the photo, Gomez needs to be sure that the Henry he knows and Clare's Henry are two different people. He is trying to protect Clare from someone he does not trust, and wants to be sure that the Henry Clare has lost is not this close to being near Clare. Henry stating he knew no Clare was confirmation for Gomez that he was safe.

Charisse's voicing her concerns about Gomez should Henry not be around was her cry for help. She loves Gomez, but has always understood that she played a secondary role to Clare and that Gomez waits for the opportunity to claim Clare's love. When Henry assures Charisse that she and Gomez will remain together, she is relieved. Without Henry's promise that he will always be there, she becomes uncertain what that will mean for her family. Charisse also feels for Henry and Clare, not knowing where their futures head.

Clare's realization that the older Alba had not seen Henry for some time, made her realize that the future was going to be short-lived for them. She had to question when

the incident may have occurred and if she had already witnessed it. The reality of the deer-shooting incident that was once a mystery becomes understandable to Clare and she is suddenly very apprehensive about the future they have together.



Book 2, Chapter 21, (The Episode of Monroe Street Parking Garage)

Book 2, Chapter 21, (The Episode of Monroe Street Parking Garage) Summary

Monday, January 7, 2006 Henry = 42: Clare = 34

The phone rings at 4 am and Henry answers it, he hangs up and gets out of bed. It is 15 below zero outside as they all clamor into the car. Time traveling Henry has called; he is naked and freezing in the Monroe Street Parking Garage. Clare stalls the car, and has a feeling of *deja vu*. When Henry and Clare arrive the phone dangles from the telephone box, but the other Henry is not present, he has vanished and Henry of the present knows it will somehow affect them all.

Book 2, Chapter 21, (The Episode of Monroe Street Parking Garage) Analysis

Henry is scared of what became of himself and in what condition he is in, unsure of what time the traveling Henry was from, he knows that somewhere in the future he will turn up. Clare's having a *deja vu* suggests that her subconscious is aware of the event and feels apprehension about the future.



Book 2, Chapter 22, (Birthday)

Book 2, Chapter 22, (Birthday) Summary

Thursday, June 15, 2006 Clare = 35

Henry turns 43 on June 16 and Clare searches through Vintage Vinyl for something special for him. Vaughan produces something he has been meaning to give to Henry for ages. It is *Lulu*, an album by Annette Lyn Robinson, Paris Opera, May 13 1968. Clare is elated and purchases the record.

Friday, June 16, 2006 Henry = 43: Clare = 35

Henry is aging fast, his body clock is winding down, his hair is growing pale and gray and he is losing considerable amounts of weight. His work colleagues take him to Beau Thai to celebrate his birthday, they adorn him with lavish gifts and Henry realizes they have concluded he is dying.

Clare and Henry dress for dinner in their best attire. Clare then drives to Pilsen and Lourdes' flat where the two of them enjoy a romantic dinner Nell has prepared. Clare plays Henry his mother's record and they savor the moment, the perfect end for a perfect day.

Book 2, Chapter 22, (Birthday) Analysis

The fact that Clare searches frantically for that unique gift suggests the powerful connection she shares with Henry. She feels obligated to find a gift that matches their union as well as symbolizes the depth of feeling she has for him. Having found a record that is Henry's mother's holds huge significance for Henry in fulfilling his longing of the mother he never had the chance to enjoy in the present time.

Including the physical impact on Henry's body allows us to associate with the degree of strain that time travel places upon him and his well-being. His advanced aging is a sign he is no longer coping with the unique genetic disorder he suffers from.

Even though Clare and Henry enjoy a perfect day, it is evident that Clare feels apprehension in the relationship and is waiting for the ramifications of Henry's traveling to begin to unfold.



Book 2, Chapter 23, (An Unpleasant Scene)

Book 2, Chapter 23, (An Unpleasant Scene) Summary

Wednesday, June 28, 2006 Henry = 43 & 43

Henry wakes with his head pounding and realizes that he is in the cage at the Newberry. Roy and Kevin assist him with clothing, coffee and food while Matt and Roberto question him as to how he became trapped. Henry of the present arrives a little late and finds Matt in his office. A confused Matt explains what has happened and leads him down to Roberto and the time traveling Henry. They meet Catherine on the way and all proceed down to Roberto and the time traveling Henry. Henry of the present explains his story from the beginning to the end. All parties are very overwhelmed but they believe Henry, especially when the time traveler disappears from the cage.

Friday, July 7, 2006 Henry = 43

Henry is in Dr. Kendrick's office listening to why he can no longer be put on medication. His immune system is too unstable and he is aging too fast. Henry asks Kendrick to help Alba if he can no longer help him.

Friday, July 14, 2006 Henry = 43: Clare = 35

Clare is making paper in her studio when Alba shows the new shoes daddy has bought her, noticing a band-aid on Alba's elbow she enquires about it. When no sufficient answer is given, she removes it to discover blood has been extracted from her daughter. Henry and Clare argue. Henry stresses that after his passing he wants Alba to be helped.

Saturday, October 27, 1984

Henry knows how his life ends. He has seen himself die, shot accidentally by Phillip and Mark (Clare's father and brother) on a deer hunting expedition.

Book 2, Chapter 23, (An Unpleasant Scene) Analysis

Henry's worst fear becomes a realization. Being trapped in the cage at the Newberry

Library means he must explain to a multitude of people his rare genetic disorder and therefore expose himself to those he does not love. This character, though exceptionally strong, seems to keep his deepest feelings hidden and likes to divulge information of a personal nature to those he feels connected to emotionally. While Henry has often eluded Roberto and his other work colleagues, he must now confess. The beauty in this



chapter lies in how Niffenegger has Henry tell his story; it is thorough and allows no snippet of vital information to be left out. Even the dark aspects of Henry and his wrong doings are aired. This makes the character Henry seem portrayed as admirable and heroic, even more so when his colleagues compare him to Superman and Clare to Lois Lane.

Clare's worst fear is realized when Alba returns with a needle puncture in her elbow. She understands that this means Dr. Kendrick has taken a sample of blood and will now begin DNA testing to procure answers for her daughter's condition. Experimenting with nature and trying to alter genetic structuring terrifies Clare to the point that she compares Dr. Kendrick with the Nazis.

Henry, foreseeing his own death, adds to the urgency of finding answers for his daughter and ensuring her a better future. Henry does not wish Alba to experience life as he has. Knowing how he dies gives Henry insight into preparing for the inevitable and guaranteeing those he loves do not endure hardship because of his passing.



Book 2, Chapter 24, (The Episode of Monroe Street Parking Garage)

Book 2, Chapter 24, (The Episode of Monroe Street Parking Garage) Summary

Monday, January 7, 2006 Henry = 43

Henry wakes in Grant Park, naked, in below freezing conditions, at night. His feet are white, stiff and have no feeling. Crawling to a pay phone he calls his house and cries for help before disappearing.

Book 2, Chapter 24, (The Episode of Monroe Street Parking Garage) Analysis

This chapter portrays Henry's vulnerabilities. Being unable to foresee or direct himself in time is ultimately going to lead to injury. Throughout the story, he has been able to find clothing and protection from the elements, one way or another. On this occasion he is at the mercy of Mother Nature.



Book 2, Chapter 25, (Fragments)

Book 2, Chapter 25, (Fragments) Summary

Monday, Tuesday, Wednesday, September 25,26,27, 2006 Henry = 43: Clare = 35

Henry has been gone all day when he arrives on the living room floor shivering and white from cold. Clare rings for an ambulance. At Mercy, they wrap Henry in thermal blankets trying to restore his core temperature; Clare is unwilling to divulge how Henry got frostbite in September. Even though Henry has not suffered brain damage, he does have to have his feet amputated. Henry screams the first time he sees his stumps.

Tuesday, October 17 2006 Henry = 43: Clare =35

Henry returns home on October 10; Clare nurses him as he drifts in and out of morphine-induced sleep. He does not talk and seems unwilling to be apart of Clare and Alba's world.

Wednesday and Thursday, October 18, 19 and Thursday October 26 2006 Henry = 43: Clare = 35

Clare is in her studio making paper and sculpting an angel, not a traditional, good-natured angel but a terrible angel. Clare works on her art in her studio while Kimy coaxes Henry out of bed and into his wheel chair for a bath. By the time Clare comes inside, he is seated in the living room. Upon completion of the angel, Clare has Gomez carry Henry out to her studio, so he can see the angel wings that she has created for him.

Book 2, Chapter 25, (Fragments) Analysis

Henry, who has run all his life to keep himself grounded in the present, is now unable to use his feet again. His independence and means to survive have been removed, opening up his vulnerability even more. As a crippled time traveler, he will not be able to escape potentially fatal situations.

The fact that Clare and Alba, the two people closest to him in life are unable to shake his frame of mind, is evidence that he now feels inadequate to provide for either Alba or Clare, and that they both would be better off without him.

Kimy offers a solution to the problem because she has seen Henry grow from a small boy into a man, and Henry regards her as a mother-like figure. Therefore, Henry does not feel ashamed or embarrassed by his lack of strength in front of Kimy. Clare's gift of wings for Henry displays not only her love and devotion for him but also her compassion and willingness to help him no matter what the situation. It is Clare's way of saying she did not feel he was any less a man because of the circumstances that had occurred.



Book 2, Chapter 26, (Feet Dreams)

Book 2, Chapter 26, (Feet Dreams) Summary

October/November 2006 Henry = 43

Henry begins having bizarre dreams about running and dancing in the Nutcracker Ballet, upon stumps.

Friday November 3, 2006 Henry = 43: Clare = 35

Henry begins teaching Clare how to cook; as she becomes increasingly better, she begins to worry that it will not be long before Henry leaves her.

Book 2, Chapter 26, (Feet Dreams) Analysis

Henry dreams because his sub-conscious is battling with the need to run and feel the restraints of confinement removed. The fact that he dances such a complicated ballet as the nutcracker on stumps suggests that he perceives himself as still being a strong willed and determined individual, though the role of the sugar plum fairy may indicate that he feels his masculinity is being challenged to some degree. Niffenegger's use of the Nutcracker metaphorically allows us to perceive the depth of Henry's feelings more easily.

By Henry teaching Clare to cook he is ensuring that Clare's and Alba's needs are met when he is no longer there to look after them. Clare's perception allows her to read more into every situation as it unfolds; she looks at the bigger picture rather than the immediate.



Book 2, Chapter 27, (What Goes Around Comes Around)

Book 2, Chapter 27, (What Goes Around Comes Around) Summary

Monday December 18, 2006/ Sunday January 2, 1994 Henry = 43

Henry appears on the floor of Ingrid's apartment; she is arguing outside with Celia and unfortunately, due to his lack of feet, he is unable to move and hide himself. A short time later Henry sits on Ingrid's couch with an Afghan wrapped around him as Ingrid gives him the third degree about him using her. She is looking decidedly unkempt and rants about suicide as she waves a gun in Henry's face. She laughs as she aims at her own stomach and pulls the trigger.

Monday, December 18, 2006 Henry = 43: Clare = 35

Clare wakes to find Henry crying: he is grieving over Ingrid. Henry tells Clare he has made all the necessary arrangement for his death, having read his obituary, he knows when he will pass, though he denies knowing exactly when it will be.

Book 2, Chapter 27, (What Goes Around Comes Around) Analysis

This chapter compounds the pain Henry inflicted on other people with his instability. Many were not as strong as Clare or as understanding and failed to comprehend the extent of Henry's travel. Ingrid was someone Henry cared about; he failed to perceive that he might have contributed to her death through his lack of commitment to her. Ingrid was a lost soul who looked for guidance, and she saw Henry as her savior, without him she felt empty and sought comfort in death.

Henry questions his presence when Ingrid commits suicide; this is evidence that he feels his time traveling is alienating and intrusive on other people's thoughts and emotions. He resents this and if he were able to, he would control how situations unfold, but unfortunately he cannot. The irony in seeing Ingrid is reflected in his planning for his own death and making sure everything is in order.



Book 2, Chapter 28, (Hours, if not Days)

Book 2, Chapter 28, (Hours, if not Days) Summary

Friday, December 24, 2006 Henry = 43: Clare = 35

Henry watches Clare sleep and realizes he has never seen her sleeping as a child, just as he will never see her as a middle-aged woman sleeping. He watches Clare and Alba in the kitchen as they prepare breakfast, and hopes they will be all right, though he knows deep down inside that Clare will suffer.

Book 2, Chapter 28, (Hours, if not Days) Analysis

A heart-warming chapter depicting the degree of love, care and sharing a dedicated family exchange in everyday situations. It portrays Henry as feeling the resentment of leaving his beloved and missing some of the best days of their lives, not being able to experience the growth, triumphs and monumental achievements both Alba and Clare endure or help them to overcome hurdles.



Book 2, Chapter 29, (New Years Eve, Two)

Book 2, Chapter 29, (New Years Eve, Two) Summary

Sunday, December 31, 2006 Henry = 43: Clare = 35

Clare, Henry and Alba are having a New Year's Eve party; all their closest friends and relatives are invited and Henry feels as though his life is about to flash before his eyes. Celia gives Henry a photo of him from the 1990's and he thinks it will make a great memento for Clare; Celia questions the idea if he is living. Henry then proceeds to quietly say goodbye to all those individuals that have made a difference in his life, Gomez, Ben etc. Clare and Henry sit on the porch just before midnight, reminiscing, and as he kisses her, he disappears. She knows it was her last kiss and that he was saying goodbye.

Book 2, Chapter 29, (New Years Eve, Two) Analysis

When many people are asked how they would like to end their time, they say surrounded by family and loved ones. Niffenegger captured a lifetime shared in one chapter and conveyed the emotional impact and feelings of each individual with ease. The vast assortment of friends and family made Henry's last moment dramatic yet somehow serene. The fact that this all took place on New Year's Eve made the context of the chapter even more powerful. Celebrating the New Year is about looking forward to new beginnings and yet Henry knew it was the end of his time with Clare and his present life. He was not looking into the future any longer.



Book 3, Chapter 1, (A Treatise on Longing)

Book 3, Chapter 1, (A Treatise on Longing) Summary

Saturday, October 27 1984/ Monday January 1 2007 Henry = 43: Clare = 35

Henry has returned to the meadow of Meadowlark, a time past, and ultimately experiences the death he has predicted coming. He then returns to present time and the party. Clare goes to him and holds him as he passes away. The party guests are motionless and dumbfounded.

Book 3, Chapter 1, (A Treatise on Longing) Analysis

Niffenegger allows the reader to experience both Clare and Alba's distress at seeing Henry in this situation. The passing of Henry is dramatic and emotional especially with all of his friends and family present. It is cleverly written, with the prelude to his death being near the beginning of the story and slowly unfolding as one nears the end.



Book 3, Chapter 2, (Dissolution)

Book 3, Chapter 2, (Dissolution) Summary

Friday, February 2, 2007 Clare = 35

Clare's days meld into nights as sleep envelops her life; Kimy takes care of Alba, the house and Clare while she pines for Henry. Alba tries to influence Clare and help her snap out of her demeanor; eventually Clare begins to eat with Kimy and Alba. She begins reading the letters Henry has written for her in the event of his death. They instruct her not to follow in the footsteps of Henry's father and that she shall see her beloved husband again, when she is old.

Book 3, Chapter 2, (Dissolution) Analysis

This chapter compounds the depth and degree of love the couple shared and allows the reader to grasp the true meaning of soulmates and lifelong companionship. The characters never cease to think of the other even in the event of one's death. Niffenegger wrote the story based upon the love her grandparents shared. When her grandfather passed, her grandmother insisted on leading a single life until she too passed. The fact Clare feels she, too, must do the same reflects on how Niffenegger perceived the great love her grandparents shared.



Book 3, Chapter 3, (Daesin)

Book 3, Chapter 3, (Daesin) Summary

Saturday, July 12, 2008 Clare = 37

Charisse has taken the children skating and Clare travels to her house to collect Alba, only to discover they are late. Gomez, having taken a shower, stands in a towel and takes advantage of Clare's longing. He eludes her into thinking along the lines of future lovers and Clare is appalled but missing Henry. She closes her eyes and pretends Gomez is Henry. What unfolds is not something she is proud of and will never attempt again.

Saturday, July 26, 2008 Clare = 37

Charisse, Clare and Alba spend an afternoon together exploring an art gallery and enjoying a meal at Ed Debevic's. Charisse questions Clare on why she feels the need to wait for Henry again after she has already done so for many years. Clare tells Charisse she knows she will see Henry again in her future and that she prepared to wait her lifetime if she must.

Alba is able to see Henry as they travel to meet each other. Clare feels this is unfair, though she loves listening to Alba's account of their time together.

Saturday, September 3, 1990 Henry = 27

Alba watches her father and Ingrid from across the street and even though she talks to them both she realizes Henry has no idea who she is and that she is unfortunately too early in time.

Sunday, July 29 1979 Henry = 42

Alba and Henry sit at Lighthouse Beach enjoying the sun, surf and each other's company for the entire day. They share hotdogs and watch the sunset. Alba asks Henry to tell her about Clare and him. Henry recollects the first time he met Clare in his travels: she was six and he was an adult. Alba enquires as to why Henry cannot visit Clare now and he is unable to offer a solution; he misses Clare as much as she does him.

Book 3, Chapter 3, (Daesin) Analysis

This chapter displayed Clare's weakness for the love she once knew by trying to re-create it. Pretending Gomez was Henry did not satisfy her need but instead made her feel unworthy and deceitful. This allowed the reader to distinguish the longing and desperation Clare must have been feeling to abandon her moral values, especially



when she was so dedicated to the memory of her beloved Henry. Clare's need outweighed her rational thoughts and therefore got the better of her.

The fact Alba is able to visit her father was at first a little confusing but when you understand they both have traveled in time to meet each other it becomes clearer. Neither party is in the present time and maybe this offers an explanation into why Henry can no longer visit Clare. Niffenegger does not supply you with an answer here but instead allows you to formulate your own conclusions.



Book 3, Chapter 4, (Renaissance)

Book 3, Chapter 4, (Renaissance) Summary

Thursday December 4, 2008 Clare = 37

Clare goes to her studio, two years later, she waits for inspiration to come; she tries to ease the difference between then and now and draws a self-portrait, which she holds to the window and perforates with thousands of tiny holes.

Book 3, Chapter 4, (Renaissance) Analysis

Clare misses Henry to the point of not feeling any desire to continue as she has, her artwork suffers and she does not feel any creative surge without Henry in her life, she feels drained. The self-portrait is symbolic because it defines how Clare feels about being here in the present and wanting to be a ghostlike person, as she once perceived Henry to be. She also feels like less of a person than when she was with Henry, and therefore would like to become transparent or invisible.



Book 3, Chapter 5, (Always Again)

Book 3, Chapter 5, (Always Again) Summary

Thursday July 24, 2053 Henry = 43: Clare = 82

Henry finds himself walking down the hall towards a room; an elderly woman is seated by a window. It is Clare, he goes to her and they are reunited.

Monday July 14, 2053 Clare = 82

Clare wakes and follows her usual daily ritual, and then waits, waits for Henry, she knows he is coming, and he is there.

Book 3, Chapter 5, (Always Again) Analysis

This is a moving reunion of two loves. Clare had waited for Henry, devoted and dedicated to her love and the memories the two of them shared. The two of them were soul mates that relied on each other for support and emotional comfort. One without the other was like removing a part of the person, making them feel incomplete and no longer a whole being.

Clare lived for the moment she would be reunited with Henry and when it finally came, she knew it was the end of her time in the present.



Characters

Henry Detamble

Son of Annette Robinson and Richard Detamble, he is 6'1," a wild-eyed only child, with dark hair. He is fastidious about appearance but not a tidy person, hates skiing, peas and pork, he majored in English literature, can speak fluent French and German.

He learned English, German, poetry and drugs in college. His mother died in a horrific car accident that he is continually reliving. His father pined after his mother's death and steadily became an alcoholic. To protect his father, Henry once threw his car keys into the snow to stop him driving when he was drunk.

Henry is a Chrono-displaced person that has a genetic disorder that has altered his body's time calculating cells. Because this condition is predominately linked to vision, he cannot watch television without it giving him a headache and causing him to time travel. He also time travels when he gets nervous, upset or angry. Henry is able to visit his past and future but not control where and when he will travel too, he cannot alter events or happenings, changing their outcome. This is frustrating and at times emotionally draining especially when he witnesses death continually.

Henry always leaves his clothing behind when he travels which presents a problem initially. He is an innovative person who learns that by educating his younger self, when he sees him, in the techniques and survival skills he will need later in life he is protecting his best interest in the future. He also educates Clare on the need for clothing to be left for him when he visits to save him the embarrassment of arriving naked.

A strong willed and determined character, he confesses to not being able to cope without the support of his beloved Clare and her amazing aptitude to restore serenity and normality to his life. Henry jogs every day, not only to keep fit but to keep a grasp on the present. Henry will not fly in an aircraft or drive a vehicle for risk of hurting others should he time travel. He views his time traveling affliction as a form of epilepsy and tries to avoid things that he thinks encourages it to occur. He often feels dizzy, nauseous and can vomit after he has traveled. Henry of the present has shoulder length hair, while Henry of the future has short hair; he adores Clare's long red hair.

Alba Detamble

Daughter of Henry and Clare:

(At birth): Soft, pink and creased with jet, black hair and eyes that blindly search.

(At ten): long, curly, black hair, pale skin, few freckles, smaller mouth than Henry, long fingers, tall, Clare's eyes but a female version of Henry, she time travels and is a CDP (Chrono-displaced person), she is extremely bright, alert, and quick witted, she plays



the violin very well and her grandfather, Richard Detamble is teaching her. She and Henry are able to visit each other after his death, by meeting in the past, they experience a full father, daughter relationship this way. This makes Clare feel alienated but happy that Alba can share her experiences with her father. Alba has more control over her travel and can sometimes dictate when and where she will travel. Like Henry, she is unable to alter happenings and events; she enjoys time travel and says she likes the experience.

Richard Detamble

Henry's father, violinist with Chicago Symphony Orchestra, has auditioned for the philharmonic:

(Before Annette's death): dark haired, loves hats, a quiet dresser, believes all music should be respected.

(After Annette's death): thin angular, tired looking, short gray hair, dark eyes and long nose, thin mouth, turned downward and elegant long hands. Became an alcoholic and forgot to take care of himself, he lost interest in life and the things he loved because his beloved wife was no longer there to spend his time with. He even alienated Henry because Henry reminded him too much of his wife.

Annette Lyn Robinson

Henry's mother, had a marvelous voice, rich and pure, incredible vocal range and could express her soul with her voice, couldn't cook, she could analyze structure and was a very emotional person, kind and a great artist, happy and made others happy, enjoyed life and rarely cried. She had lovely hands, so slender, high plucked eye brows, wide eyes, always wore makeup when going out, short, dark hair, dramatic face, full mouth, she looked Italian but was Jewish. A gifted singer, who studied with Jehan Meck, Mary Delacroix and understudied Linea Waverliegh's 'Aida.' She sang Carmen and recorded Schubert for Decca Verdi and Weill for EMI; she traveled the world with her family as she advanced in her career. She passed away in a horrific car accident when Henry was six, he witnessed the whole ordeal and if it had not of been for his time traveling he too would have died with his mother. Repeatedly Henry traveled back to the time of the accident and had to relive the painful occurrence repeatedly. She gave Henry a Papilio Ulysses butterfly for his 5th birthday, something he treasured.

Mr. and Mrs. Kim

They are Henry's parents, landlords and friends.

Mr. Kim: was a gruff, compact, Korean man, passed away before Henry was a grown man. Mrs. Kim: nicknamed Kimy, was to Henry at the age of five a crazy Korean babysitter who played cards and was a brilliant cook. She is affectionate, hearty and



loud, knows everything, and never interferes in other people's business. She looks after Henry's father after his mother passes and watches over Henry, even as he grows older, as her own son. Henry often arrives unannounced on his time traveling expeditions and Mrs. Kim has a closet of clothing to suit his age. She knows and understands Henry exceptionally well and is always there in his time of need. She has piercing black Korean shaped eyes, flat face, long salt and pepper hair, and drawn on eyebrows. She remained a widower after Mr. Kim passed away and will remain as such.

Phillip Abshire

Clare's father, wills and trusts lawyer, middle aged, balding, aviator glasses, an athletic build gone paunchy and soft, strong hands, tennis player, gray eyes, dearly loves his wife, Lucille, and accommodates her mood swings, taking care of her when she is unstable. He was a good and kind father, but limited in expressing his love towards his children.

Lucille Abshire

Clare's mother, manic depressive, exceptionally unstable personality, writer of poetry, off in the clouds, only child, nicknamed Lucy, thin, pale red hair, married Phillip because she was pregnant and tries to commit suicide after a miscarriage when Clare was seven, she dies of ovarian cancer. She loves Henry's mother's work and saw her in *Madame Butterfly*, also met her backstage afterwards and can recall a small boy scooting around her dressing room, which was Henry. Felt Clare was not close to her and Clare often wondered if her mother even loved her.

Clare Abshire

Henry's friend, lover and eventually his wife, long, red hair, slim, tall, gray eyes, long nose, tiny delicate mouth, once described as an astoundingly beautiful, amber haired, luminous creature. She studies papermaking and sculpture at the Art Institute, and had a Catholic upbringing. As a girl, she loved God, the cornfields and reading Nancy Drew mystery novels.

She spends much of her time daydreaming about Henry and waits patiently for his next visit. Henry wonders how much of her childhood he influenced because of his visits as an adult. She forms a unique friendship with Henry, which develops into love as she grows older and develops. She loses her virginity to Henry at the age of 18 and seeks him out in the present when she is 20. The love they share is rekindled at this point and even though Clare knows whom Henry is, he has yet to learn about her.

Clare is an exceptionally strong, determined individual, who adores Henry, accepts his Chrono-displacement condition and deals with it in everyday life, making the most of what she can from her life with someone she loves whom is frequently disappearing. A



caring, kind and considerate person, Clare shows a great deal of compassion and understanding of not only the people in her life but the world around her.

As she grows, she becomes an artist that makes her own paper to use for creating magnificent papier-mâché sculptures. These reflect her feelings and at first, they are beautiful birds full of color and inspiration. As she and Henry travel through their turbulent life her art becomes sullen and dramatic, to the point that she can no longer feel inspired to work. Clare experiences multiple miscarriages, due to the type of genetic disorder Henry suffers from, before she finally has a daughter, Alba. The amount of heartache and sacrifice she undergoes to achieve this is emotionally draining on not only herself but Henry. The two of them battle through and are elated at the miracle they have eventually created.

Mark Abshire

Clare's brother, studying law, dark haired, handsome but translucent, Clare has mixed and limited feelings about him and often perceives him as being ruthless.

Alicia Abshire

Clare's sister, cellist, matter of fact and a little odd. Clare and Alicia are close and share a good friendship as they are growing up. They remain close throughout their lives and talk of times when Henry visited Meadowlark.

Peter

The Abshire's gardener

Nell

The Abshire's cook, snub-nosed face, big hips, married, loves to cook, and adores Clare and her family treating them as her own, she has a son in the Navy.

Etta

The Abshire's housekeeper and all rounder, always there for the family, German, strict but comforting, gray hair, stout figure, smells like Noxzema powder.

Celia Attley

A small, black woman with long dreadlocks, she is beautiful, with white teeth that are long and crooked. Her eyes are large and her lids hover halfway closed. She has a buttery voice, burnt-umber skin, smells like cinnamon and is Ingrid's friend but wants to



be her lover. When standing she is the height of a seated person's face. She warns Clare of Henry and his excessive drinking, disappearances and many women. Later she and Clare become good friends.

Ingrid Carmichael

Henry's girlfriend before Clare enters his life in the present. Tall, blond, German, dramatic and very beautiful, dances seriously. An unstable, drug taking, victim of Henry's love, her first attempt to commit suicide is on December 6 1991, with a Valium overdose, she succeeds the fourth time on January 2 1994 when she shoots herself.

Mia

The bartender at the 'Get Me High Lounge' who saves Henry from alcohol poisoning when he is 25 years old.

Grandma Meagram (Elizabeth)

Clare's grandmother, trim, straight, has been blind for years, beautiful white hair tinged with red, blue eyes. She passed away when Clare was 17.

Grandpa Meagram

Deceased Lawyer

Charisse (Married name: Gomdinski)

Clare's flat-mate and close friend, long black hair, small Filipino, round but in a pleasing way, works for a computer software company as she studies art. She is Gomez's girlfriend and later his wife and mother of his three children: Rosa, Maximillion and Joseph. She knows Gomez is in love with Clare. She gets concerned that if Henry is no longer with Clare, Gomez will leave her.

Gomez Gomdinski

Charisse's boyfriend at first and then her husband, he is in love with Clare and drives a Chevy Nova, tall, blond, fine broad shoulders and a magnificent male specimen, deep voice, Polish, smoker, lawyer for abused and neglected children.

Rosa Evangeline Gomdinski

Daughter of Gomez and Charisse, 3rd child, tiny, black hair and an Aztec look.



Maximillion Gomdinski

Son of Gomez and Charisse, their 1st child, fair-haired.

Joseph Gominski

Son of Gomez and Charisse, their 2nd child, fair-haired.

Beatrice Dilford

A lesbian that asks Clare out in her younger days.

Helen Powell

Clare's friend, a blond bombshell, strong minded, crazy and hard to fool, is a bridesmaid when Clare gets married.

Ron

Friend of Ruth's brother who lives in t/shirts, leather jacket but fascinates Ruth when he goes skinny-dipping in their pool.

Jake

Ruth's older brother

Lizard face

A boy of Clare's age that comments on her dress in a lewd way, he has terrible acne.

Jason Everleigh

Good looking, asthmatic football player that dates Clare and behaves badly when Clare will not give him what he wants. He burns Clare's breast with a cigarette and beats her. Henry retaliates when he returns and ties Jason naked to a tree with duct tape, Clare writes his crime on him in permanent marker and then they phone all the girls in the neighborhood to come and see.

Meg

Clare's friend in her school days.



Nancy

Clare's friend in her school days.

Alex

Henry's date, bank teller with a big bust who liked to be spanked, she and Henry went and saw Friday the Thirteenth part VII at the movies, it was her choice.

Ben

Henry's gay friend, drives a 1962 silver Mercedes that looks great from the outside, but the interior is shredded, wears thick glasses, losing his hair and weight, has HIV and looks like a large hairless mouse without his glasses.

Allen

Ben's ex-lover who gave him AIDS in 1986.

Janice

Doing Clare's hair and makeup for the wedding.

Dr. Kendrick

Henry's doctor, expert on Chrono-impairment, Chicago hospital affiliated geneticist, a philosopher, late 30's, red haired, thin faced, bearded, thick, gold wire rimmed glasses, foxish hair, pink skinned, smoker of Camel cigarettes, and looks like D.H Lawrence.

Nancy

Dr. Kendrick's wife

Nadia

Dr. Kendrick's daughter

Colin

Dr. Kendrick's son, Down syndrome.



Lourdes

Clare's friend from art school.

Nick

Gomez's friend that accuses Henry of being gay and trying to hurt him, in defense, Henry beats him unconscious

Sonia Browne

Henry's home nurse, who comes daily to change his dressings after he loses his feet, a brisk woman who drives a red Volkswagen beetle.

Omit Montague

Clare's Doctor. A fetal chromosomal disorder specialist, tall, regal, French Moroccan.

Min

Mr. and Mrs. Kim's daughter, died of leukemia, wore a red dress and sat in a rocking chair out the back of the Kim's apartment, she was a little firecracker, with a big mouth, attended a catholic school and was born in 1949: died 1956.

Captain Michels

Policeman that searches for Henry in Lake Michigan, he has a handlebar moustache that ends in little points.

Kevin

Security guard at Newberry drinks too much and is pasty looking, usually hung over and behaves like a Nazi.

Roy

Security guard at the Newberry, huge, African-American, gentleman, beautiful smile, king of the desk, always in a cheerful mood.



Dr. Murray

Very large beehive hairstyle, imposing, black woman with alligator skin pumps.

Sue

Indian nurse, carries a large basin and thermometer, and a bucket to re-warm Henry's feet at the Mercy hospital.

Isabelle

Works with Henry at the Newberry and thinks he is involved with the Mafia because of his disappearances, librarian.

Receptionist (Dr. Kendrick's)

Middle aged, kind looking, very deep wrinkles from years of tanning, deeply tanned now in the middle of the Chicago winter.

Jodie

Laura's 14 year old sister trying to look like Lydia Lunch but instead looks like a raccoon having a bad hair day, she looks like a baby pea so tender and young, pretending to be tough.

Bobby Hardgrove

Jodie's boyfriend, green Mohawk, fully ripped t/shirt with safety pins, listens to the Sex Pistols, Clash, Nirvana, Pearl Jam, Blondie and the Ramones.

Alan Larson

Sleep analyst

Karen

Sleep lab technician, blond, Asian, fake fingernails, long, scratch Henry's face, puts cream on Henry's chest and tapes leads to him.



Roger

Owns the Bookman's Alley store and knows Henry and Clare well.

Great Auntie Dulcie

Clare's great Aunt, shares Christmas dinner at Meadowlark House and is pink haired and tiny.

Father Crompton

The minister at St. Basils that marries the older Henry and Clare, at Clare's first marriage.

Sharon

From Florida, engaged to Mark Clare's brother, pregnant, plump, pretty, Catholic, her father owns a gas station in Jacksonville, premedical student, wedding is on Jan. 11 1992 and baby is due in April. Clare's parents would like her to have the baby adopted and everyone is shocked at the two announcements, (baby and marriage).

Black Girl

Mute who helps Nell in the kitchen at Meadowlark House.

Catherine

Henry's work colleague at the Newberry library who believes he has a fetish with books.

Amelia

Works with Henry at the Newberry library and thinks he is constantly being abducted by aliens.

Matt

Henry's close work colleague who often helps him out when he disappears by covering for him in class demonstrations or lectures.



Roberto Calle

Eminent scholar of Italian Renaissance and head of the special collection, the head of Henry's department and therefore Henry's boss. Sanguine of men, golden, bearded and encouraging, he also believes Henry has a sexual fetish with books.

Ruth

Clare's childhood friend whom she has told about Henry; she is a bridesmaid at Clare's wedding.

Vivian Teska

A girl from Henry's school days; she is in his geometry class and he asks her out.

Mary Christina Heppworth

Clare's friend in fifth grade at St. Basil's, has braces top and bottom and is 5'9" at the age of twelve; her father is 6'7" and her brothers are all tall also. Clare sleeps over and they share pizza, Coke and fruit salad.



Objects/Places

St. Basil's

Where Henry of the future and Clare marry (Clare's first wedding).

Mary Christina's Room

Totally pink including the carpet and Clare puts this down to her parents desperately wanting a little girl after so many boys.

Reading Room

At Meadowlark House, little room next to the furnace room, opposite side from the bicycles, in the basement where Clare reads and Henry hides when he visits and it is cold outside.

Conger

The street or road that Clare's friend Ruth lives on.

Travers

A farm on the north side of Michigan, a make out area for teenagers, where Jason Everleigh tried to have his way with Clare.

Jason Everleigh House

New faux colonial house, two storied.

The Berghoff

A German restaurant, famous for its brewery, warm and noisy, with high ceilings, dark paneling and murals of boats, legendary waiters bustle from table to table serving the full room of people.



Meadow

Where Clare meets Henry in the warmer months, when she is younger, there is a rock in the center and Clare leaves Henry's clothing here. This area is secluded from the house; the apple orchard is at the western edge of the meadow.

Art Institute

Where Clare studies, art galleries in the entrance, grandiose central staircase, European galleries, Netherlands in the seventeenth century and fifteenth century, famous for its Impressionist collection.

Meadowlark House

Clare's childhood home, in Michigan, closest town is South Haven, 24 rooms, on Meagram Lane, 2 storied, surrounded by cornfields and other farmhouses with vans, horse trailers and American cars lined up, orchards, strawberry and blueberry farms. The home belonged to Grandma and Grandpa Meagram, built in 1896 by Peter Wyno for the Henderson family, but the newly weds divorced and Meadowlark was sold to the Meagram's.

Zion, Illinois

Henry is captured by the police on one of his time traveling expeditions and disappears from custody.

Woods

On Clare's property, she visits these on occasions.

Field Museum

Henry wanders the Museum with his parents at first and then explores it alone in his travels: Natural history, stuffed elephants in the great hall, dinosaur skeletons and caveman dioramas, butterflies and beetles, domed stone façade, heavy columns, dark, cold and old.

South Haven

Town that is closest to Meadowlark House, situated on a lake, consists of Mackenzie's bakery, Grocery, Hardware, Music Emporium, Apple yard, Barber's, Movie theater, photography Studio and is surrounded by woods, orchards and farms.



Lake Michigan

Deep slate colored body of water that Henry jogs past; when the tide is out it reveals dark brown sand. Seagulls fly overhead.

Aargon Ballroom

Henry and Clare see Violent Femmes here in December 22, 1991. Grandma Meagram used to dance here in the 1930's when it was new. Long hallways, Spanish styled, alcoves and balconies that wrap around the main hall.

Clare's Car

1990 Honda Civic, white.

Henry's Apartment

Expensive apartment on Dearborn, Chicago, IL, 60610, 312-431-8313

Lucky Wok

Restaurant Mr. and Mrs. Kim had, Korean, Henry spent many Christmas dinners there as a child.

Henry's childhood home

Apartment, overlooking the Chicago River at the back.

Mr. and Mrs. Kim's Apartment

White furniture that looked like it was purchased from JC Penney in 1945; upholstery has clear plastic coverings, vinyl runners over white carpet, a fireplace and a beautiful ink painting of bamboo bending in the wind.

Henry's Father's Apartment

(Once Henry's childhood home): smells like rotten things, music sheets strewn everywhere, dust, garbage, newspapers and empty bottles litter the floor. The bed is covered in clothing and dishes are everywhere.



Café Peregolisi

Café in Chicago, venerable rat hole that serves excellent coffee, on Halstad Street.

The Berlin

Bar, black painted windows, disco music playing, and full of women, female strippers, and gays

Ben's House

Dingy, white aluminum sided, in Humboldt Park, seedy neighborhood, smells like cabbage inside, has a lab for drug manufacturing inside.

Clare's Apartment

Roscoe village on Hoyne, Endless railway apartment from the 1920's, funky, Victorian, antique furniture with heavy carved legs, velvet Elvis paintings adorn the walls.

(Clare's room): Walnut bed frame, gold and violet Oriental rug, hairbrush, lipstick and hand cream sit on the dresser.

Vic Theatre

Entertainment venue in Chicago where the Smoking Popes play as Henry beats up a guy that accused him of being gay. This fellow (Nick) turns out to be a friend of Gomez's.

Army-Navy Surplus Store

Henry has broken into it numerous times to gather clothing when he time travels; they sell shoes, jackets, pants and other clothing items.

Ann Sathers Restaurant

Swedish, amongst tattoo parlors and condom boutiques, Interior is wood paneled and red marble.



Get Me High Lounge

Bar on Wabansia; three musicians play jazz on a tiny stage as Henry drinks enough alcohol to poison himself.

Mercy Hospital

Henry has his stomach pumped here after drinking too much alcohol at the age of 25. He also has his feet amputated here at the age of 43.

Grandma Meagram's room

Comforting but small, the ceiling is low, wallpapered in tiny blue flowers, blue chintz bedspread, white carpet, smells like powder, dentures and old skin.

Orchard

1 mile from Meadowlark House filled with apples.

Little Oaks

Grandpa Meagram planted these as a memorial for Grandma Meagram's brother who died in the Second World War. Uncle Teddy died in battle in the 1940's and three oaks were planted, which had grown to about 15 feet.

Dew Drop Inn

A tiny, tacky motel on Silver Lake, where Henry and Clare stop for their wedding night after the big ceremony at St. Basil's.

Chicago City Hall

Where Henry of the present and Clare marry, (second wedding for Clare.)

Charlie Trotters

An expensive restaurant where the food resembles art and the décor resembles the first class section of an airplane. The food tastes great and Henry, Clare, Gomez and Charisse go here for a meal after Henry and Clare's second wedding.



Yacht Club

North Beach, 1920's building, paneled, leather interior, red carpet and paintings of ships, caterers rush back and forth with steel carts and covered trays. The lighthouse can be seen blinking through the windows. A band plays in the ballroom and there is a seated reception in the dining room. The library holds first editions and this is where Henry and Clare have their wedding reception (first).

Apartment of Henry and Clare

First home together after marriage, Ravenswood, two bedrooms, sunny, butter colored hardwood floors and antique colored kitchen. Back room is Clare's studio, it is small and she feels restricted in inspiration, full of sketches, sculptures, small drawings and miniatures.

Barber Shop

Linden Street, South haven, little bell above the door, smells of: soap, steam, hair lotion and elderly flesh. Pale green inside, barber's chair is old and ornate with chrome. Elaborate bottles are everywhere on dark wooden shelves along with trays of scissors, combs and razors. The place is very Norman Rockwell.

Blake's

A bed and breakfast in South Haven where Henry and his wedding guests stay before the wedding, on South Beach and suggested by Clare's parents. All the rooms are vibrant colors, Henry's room: green, Henry's father's room: pink, Mrs. Kim's room: yellow.

(Henry's room): like a garret, extra soft bed with Laura Ashley sheets, delicate writing desk, china ewer and basin on the bureau, cold.

(Henry's bathroom): big as his bedroom, carpeted and pseudo Victorian, claw footed tub, windowsill is six inches from the floor and the curtains are filmy white muslin, European style shower attachments.

Clare's Bedroom at Meadowlark

Yellow curtains inside and a big elm tree outside.



Dr. Kendrick's rooms

Pseudo-colonial, with soft Persian carpets and deep lavender upholstered chairs, pink waiting room and violet, wallpapered in broad stripes the color of Pepto-Bismol and clashes with the painting of a watermill in browns and greens.

Dr. Kendrick's Office

Overflowing ashtray, modern tubular steel, beige twill and blond wood, in Hyde Park. Red Indian carpeting, beige twill armchairs with steel legs.

Water Tower Place

Large shopping complex, Henry takes Alba here to visit Santa on December 23, 2004.

Border's Bookstore

Clare drinks coffee at the café outside as she waits for Henry and Alba visiting Santa. Dr. Kendrick's wife and children go into the bookstore to search for a gift for Aunt Silv.

Gomez and Charisse's house

Looked like a Toys 'R' Us store with pools of Legos and stuffed teddies. Kitchen usually contained the remnants of breakfast and was a little untidy.

Riveria Theater

Henry and Ingrid dance here at a nightclub type of venue.

Lyric Opera House

Henry and Clare have season tickets for the opera here, with private box seating. The building is made of marble, sweeping high galleries, full of elegant people, ornate green and gold screens, ripples of cascading plaster rim every arch and dome.

Don's Coffee House

On Jarvis, on the northern edge of the city, Henry and Clare are regulars.



Zephyrs

An ice-cream parlor, with glitter vinyl booths.

Monroe St. Parking Garage

A large, concrete, car park with security booth.

Dr Gonzalez's office

Sheridan Rd, near Diversey, posh medical center, just up from Lincoln Conservatory.

(Waiting room): browns, hunter greens, paneling, framed prints of derby winners from the 1880's.

Opart Thai Restaurant

A Thai restaurant, cool, full of people, smoking restaurant, walking distance from Henry and Clare's house.

Delivery Room

Green and white, smells of detergent, reminds Clare of Etta.

West night Club

An up-market night club that Henry and Ingrid frequented.

Lincoln Park

West Night Club is situated here, no street parking and classed as Yuppie Ville.

Ed Debevic's

A faux diner, mainly catering to the tourist trade, circa 1964 décor, music plays that relates to the era, they serve mainly cheese burgers and milk shakes, child oriented with a balloon man that makes kids balloon animals.

Katsu

Sushi restaurant, Clare's favorite.



Henry and Clare's House

Studio out the back, with grape arbor, on Ainslie, in Lincoln Square, red brick bungalow built in 1926, cherry windowsills, wood floors, claw footed bathtub, heavy universal stove, fireplaces, etched glass light fixture in the dining room.

North Beach

Reception for Henry and Clare's wedding held here at the yacht club.

Evanston

Lighthouse Beach and Lake Michigan are here.

Ainslie

Lincoln Square - where Henry and Clare's house is.

Bookman's Alley

Dim, cool, bookstore seems like the past, untidy front desk smells of dust, paper, glue, old carpet and shelves.

Stairwell at the Newberry

East end of a long hall, runs through each of the four floors, bi-sects reading rooms from the stacks, not grand, marble threads and carved balustrades, no windows, fluorescent lights, cinderblock walls, concrete stairs with yellow safety strips, metal doors.

(The cage): is four stories high and runs up the center of the stairwell, steel and beige, it is sealed and it scares Henry because if he gets in there he will not be able to get out. It is assumed to be there as a prevention for falling down the stairwell center.

Chicago Cultural Center

Clare holds an art exhibition here in 2004 of her birds; she has been working for 12 months and is physically exhausted.



Grant Park

Where Henry disappears naked and in freezing conditions, across from the Art Institute on Michigan Avenue, covered in snow.

Vintage Vinyl

Antique and vintage record shop owned by Vaughan, who knows Clare and Henry because they are regulars.

Lourdes' Apartment:

In Pilsen, Hispanic neighborhood, run down, trash littered yard, precarious stairs, tiny cages filled with birds inside, smells beautiful.

Rural Indiana

One of Henry's time travel locations, he went missing for days and returned with a black eye, sheep in a barn full of hay, a farming property with a big, burly farmer.

Illinois Masonic

Clare miscarries here.

Sleep Lab

Dim lights, mirror that is one way, odd, fake, home-like bedroom, where Dr. Kendrick conducts testing on Henry's sleep patterns.

Lucille's Room

(When she is ill): looks to the East (window), white chair faces the bed, big bed, pill bottles, spoons, glasses, iv pole, blinking red LED, bed pan, kidney shaped receptacle, latex glove box, trash can with biohazard label on it and full of bloody syringes.

(After her passing): white and bare, medical goods are gone, bed stripped, stained and ugly mattress revealed, heavy white Formica desk that seems modern and strange among feminine, antique furniture.

Wicker Park

New Year's Eve 1999, Henry and Clare join other hardy souls on a clear, visible night, that is not that cold, Gomez and Charisse dance without music, and people are a little tense with the coming of the new millennium.



Themes

Life Companionship

Niffenegger has based the entire story upon lifelong companionship after witnessing the commitment shared by her grandparents. Henry meeting Clare via time travel when Clare was only young and being able to be a part of her life as she grew and developed heightened the union Henry and Clare shared later in life. The pair knew each other better than most other humans could and shared a unique and complex partnership that at times appeared as though they were one. The two were individuals that shared many hopes, aspirations and traits in common but also had many differences. Yet, they always stood by the other's decisions and respected the others views. Henry of the present had a multitude of women who could not be compared to Clare. They lacked strength of character, determination and the will to succeed. Clare had waited for Henry for almost all of her life and understood him more completely than another ever could. Therefore, when they eventually found each other in the present, it seemed only natural that all other women would cease to exist for Henry. This is a story of the intensity love can have and the meaning of being committed to one person through extreme adversity and always conquering whatever battles life holds.

Time Travel

Many novels and movies have been written about time travel and yet the concepts all seem to be related. They discuss the time-space continuum and the disruption traveling back and forth in time can cause to the natural order of life. Most reflect on the traveler being able to prevent death and performing miracles that cure, save and make the world a safer place. The beauty of Niffenegger's story is that it is unique in while it touches on time travel, it incorporates it into an elaborate love story and union shared between a man and a woman. Henry is not out to save the world; in fact, he states he cannot, he has witnessed death and even though he had thought to try to alter it, he cannot. He is able to meet with himself without dire consequences and by his travel, he does not alter the past, present or future. In this story, time travel is a believable concept.

Love Transcends Time

It has been stated before that love can cross any barrier. Time and distance are not factors that alter its existence. Niffenegger exemplified this at the beginning of Henry and Clare's story. When future Henry first meets Clare, she is young, six years old to be precise, and even though he is an adult the two of them strike up a unique friendship that grows into love over the years he visits her. Time and distance do not pose a barrier even as Clare matures and seeks Henry out in the present time; she goes for years without seeing him and yet looks for him because her love is so strong.



The desire to be in the same place at the same time and exist together, to understand each other's pasts and enjoy futures, the anxiety of being apart and waiting for the time you will again see each other, are all aspects of love that most of us understand.

Love Conquers All

Though *The Time Traveler's Wife* works on a science fiction level, the novel is a love story at heart. Henry and Clare are lovers who miss each other in time and space, but they are meant to be together against all odds. From the desperate yearnings and impossible obstacles of Henry and Clare to the framing of the novel with Derek Walcott's poem, "Love After Love," at its open and an excerpt from Homer's *Odyssey* at its close, *The Time Traveler's Wife* undeniably offers the message that love can survive and is eternal.

Cataloguing the Past

In *The Time Traveler's Wife*, certain places and objects emphasize Henry's and Clare's need to keep the past, present, and future in order. Both the Field Museum of Natural History and the Newberry Library are places where the past and present are archived for future generations. At the museum, fossils and bones are neatly displayed to record life in another time. At the library, ancient manuscripts are restored and shown in the same manner. Essentially, libraries and museums strive to resurrect the past and keep it alive in the present and future. This acts as a direct parallel to Henry's ability to exist in many times at once, as well as his need to prevent his life from being forgotten.

In a personal context, Clare keeps a diary and makes sketches as testimony to her past experiences and proof of her encounters with Henry. Like the Field Museum and the Newberry Library, the diary keeps the past alive by documenting memories and offering tangible evidence that they actually occurred.

Defining Right and Wrong

The Time Traveler's Wife inspires much discussion about morality and ethics. For example, Henry teaches his younger self how to steal to survive the time travel experience. But does one person's survival justify another person's loss? In terms of Henry and Clare's relationship, Henry and Clare marry as adults, but they begin their close relationship when Henry is a grown man and Clare is a child. Although they do not consummate their relationship until Clare is eighteen, Henry finds himself drawn to the young Clare. The difference in their ages throughout the story poses complex questions about the right age for certain experiences, particularly sexual relationships. Dr. Kendrick's involvement with Henry's DNA echoes the complicated and controversial issues that surround cloning: Should one tamper with nature? Does experimenting with DNA challenge religious beliefs?



Style

Point of View

Written in the first person, the novel is divided between Henry's and Clare's viewpoint. This enables the reader an insight into the detailed emotions, feelings, thoughts and experiences of each main character. Cleverly written in diary format, it allows an intricate love story to be woven and lets the reader develop a deep and moving bond with both Henry and Clare. Niffenegger cleverly manages to portray the in-depth feelings both Henry and Clare have for each other and other people in their lives.

Weaving a multifaceted tale from two perspectives at all times throughout the novel allows you to understand both sides of the story from each of the characters' view points first hand. This is where *The Time Traveler's Wife* draws its power and delivers an intensely passionate and thought-evoking story, captivating the reader as the love story unfolds.

Setting

Set predominately in Chicago, (where Audrey Niffenegger grew up and has spent the majority of her life), *The Time Traveler's Wife* captures places that Niffenegger knows and understands. Newberry Library is a place she spent vast amounts of time and therefore thought it appropriate that Henry should also do the same.

Henry and Clare reside in Chicago and one can experience the four seasons on the epic journey through their life together. They frequent many restaurants, cafés, and other places that are local; Lake Michigan is mentioned, as are many streets and parks.

As Henry travels through time, we are introduced to many new settings, though most focus on the Illinois region. The only other significant setting is when Clare is young and resides just outside of a town called South Haven at Meadowlark House, her parents' mansion on Meagram Lane. South Haven is a tranquil lakeside town situated in Michigan and resembles a sleepy farming community.

Language and Meaning

Niffenegger's use of language aids in the complete understanding of both Henry and Clare's feelings. She uses words to describe actions in such a complete way that the reader is able to draw pictures within their own imaginations of the scenario. One such example of this is within the last book. Clare draws a self-portrait and because she misses Henry so profoundly, she starts placing small pinpricks of light in the outline,



wanting and willing herself to vanish and become non-existent.

Such descriptions of the main characters' thoughts offer a deeper, more complex meaning and understanding of their natures. While the language is easily understood and Niffenegger does not use overly large and complicated words, some need a little more explanation, such as those relating to time and the human genetic structure. Adult language is within the text and on occasions, the reader may find the author's use of language to be shocking. The use of these profane words makes one take note of where they were placed, and how they were used, therefore compounding the meaning behind them.

Structure

The Time Traveler's Wife is divided into three books, each focusing on significant periods within Henry and Clare's lives together. Book 1 focuses on Henry traveling back in time to meet with the young and growing Clare, Henry meeting Clare in the present, courtship and finally marriage. Book 2 focuses on the married life Henry and Clare share, the conflicts, happiness, pain and suffering they assist each other in conquering and finally Henry's death. Book 3 focuses on Clare and her suffering without Henry and finally their reunion.

The way the books are written is unusual, with diary entries that pertain to the past, present and future Henry. Niffenegger uses both flashback and foreshadowing through the book quite extensively. Henry goes back and forth in time, making it Henry's experience. Told from his perspective, it still enables us to develop a complete and in-depth understanding of both Henry and Clare's feelings and perceptions.

At first, the story is a little confusing but once you understand how Niffenegger has written it, the concept becomes easy to grasp. Special attention must be paid to the diary dates listed and whom they relate to, as well as the main characters' ages, or one will not follow the story line correctly and become confused. The way Niffenegger has constructed the story allows you a unique understanding of Clare and Henry's thoughts, feelings, emotions, ideas, values and ethics. It is almost like being inside the heads of each of these people. Through their intimate experiences, we live the lives of each of them and see how Henry's time travel affects them both and the other individuals within their lives that care about each of them.

Point of View

The Time Traveler's Wife shifts between two narrators: Henry and Clare. The frequent change in point of view is clearly indicated by a header. Each narrative is written in first-person, and although Henry and Clare have distinctive voices, the headers keep the reader fully aware of who is telling the story.



The dual point-of-view approach emphasizes the parallel timelines, as well as allows the reader to understand both the complexities and effects of Henry's condition. Without insight into both Henry's and Clare's points of view, the reader would not fully experience the emotional intensity of the story. The two distinct narratives also highlight the distance and time ever present between Henry and Clare and allow the reader to sympathize with both.

Time

The title of each "chapter" of *The Time Traveler's Wife* marks a particular event or experience for Henry or Clare, and each chapter is divided with specific time stamps. These precise dates and times are as important to the reader as to Henry and Clare. The reader and the protagonists must fit pieces of time together like clues in a mystery to understand and experience the story being told. Henry's travels in time also mark turning points in the story. Logistically, three timelines work to keep this story coherent: Clare's timeline, Henry's timeline, and a universal timeline. These three co-exist, forcing the reader to participate in the story by keeping times and dates straight.

Motifs

Niffenegger uses sex throughout *The Time Traveler's Wife* as more than a natural physical experience. For Henry, having sexual encounters provides a way to stay connected to a time and place. As a young man in his early twenties, Henry is known for his sexual exploits with women. Niffenegger uses the experiences to show Henry's desperation for human connection and physical contact. In addition, activities such as running and making love prevent Henry from disappearing into another time. Clare once complains to Henry about their intense sexual relationship. Henry uses sex literally to hold onto Clare. Niffenegger complicates sexual issues with ethical questions by constantly addressing the age difference between Henry and Clare, particularly through references to Vladimir Nabakov's classic, *Lolita*.

Children are another motif in *The Time Traveler's Wife*. Clare meets Henry when she is a child, Henry discovers his time-traveling power when he is a child, and they are finally connected in time through their child, Alba. Throughout the novel, children represent the markers of time, illustrating how people grow and mature. They represent hope for the future and a way to allow love to live beyond death. For Clare and Henry, Alba is both a tangible symbol of their love and evidence that they were once together.

Historical Context

Chicago

To ground the fantastical elements of *The Time Traveler's Wife*, Niffenegger paints a vivid picture of Chicago and its main attractions. Early in the novel, an older Henry visits his younger self at the Field Museum of Natural History. Founded in 1893, the museum once was known as the Chicago Natural History Museum and is located on Chicago's famous Lake Shore Drive.

As the story progresses, Clare creates and shows her work at the Art Institute of Chicago. The Institute, both a museum and a school, was constructed in 1879 from the rubble left after the 1871 Great Chicago Fire. Henry's mother, Annette Lyn Robinson, sings for the Lyric Opera, housed in Chicago's famous Civic Opera House with its elegant Art Deco-style interior. Niffenegger provides another notable locale when Henry and Gomez eat at Ann Sather's Swedish Restaurant, established in 1945 on Belmont Avenue. Another unmistakable Chicago symbol since the turn of the century is the El Train, or Elevated Train, which Henry rides across town late at night.

Punk Music

The Punk Rock Movement began in London during the 1970s, but it quickly traveled abroad to develop an American style in New York City. Punk rockers rebelled against everything: society, government, religion, and even their own identities. Their music reflected this intense feeling of alienation as well as the rockers' gravitation toward anarchy and their rejection of rules, conformity, and order. Some popular bands mentioned in *The Time Traveler's Wife*: Iggy Pop, the Violent Femmes, and The Shags. Both Henry and Clare enjoy this type of music; punk reflects their feelings of alienation throughout the novel, not to mention their yearning to make sense of Henry's chaotic condition.

Critical Overview

For a first novel, *The Time Traveler's Wife* received tremendous accolades. In its review of an audio version, *Publisher's Weekly* called it a "clever and inventive tale which works on three levels: as an intriguing science fiction concept, a realistic character study and a touching love story." *Library Journal* deemed the novel "skillfully written with a blend of distinct characters and heartfelt emotions that hopscotch through time, begging interpretation on many levels." Elsa Gaztambide of *BookList* called it a "hip and urban love story." Liz Fraser of New Zealand's *book-club.com* praised it as "an unashamed sentimental tear jerker," admitting, "If I was more cynical I could suggest that the book is overly sentimental."

While most critics enjoyed the overall effort, some found fault with the author's debut novel. In the *Boston Globe*, Judith Mass noted, "Apart from their time-travel difficulties, Henry and Clare are not particularly compelling." Eric Weinberger of the *Washington Post* qualified his praise for Niffenegger's novel, writing, "her narrative method suffers from a surplus of self-consciousness." Even in these less-than-glowing reviews, the critics still endorsed the book.

The Time Traveler's Wife was nominated for several awards, from the Orange Prize for Fiction to the Arthur C. Clarke Award. The novel won a 2003 Listen Up Award, a 2004 Alex Award, and a 2006 British Book Award.

Criticism

- Critical Essay #1
- Critical Essay #2
- Critical Essay #3



Critical Essay #1

Currently a literature scholar, Lee has published poetic and dramatic work, as well as both short and long fiction. In this essay, she discusses how Niffenegger uses a literary motif in *The Time Traveler's Wife* to emphasize plot and thematic devices.

In a novel, literary references work on many levels to enrich the plot, enhance character development, and add complexity to thematic throughlines. Literary references also help to immediately establish the story by offering the reader familiar motifs and obvious metaphors. By providing her reader with several of these literary touchstones, Audrey Niffenegger successfully grounds the fantastic premise of *The Time Traveler's Wife*. From the quotations, excerpts, and poetry that structure the novel to passing remarks about Henry's and Clare's preferred reading material, Niffenegger prompts the reader to contemplate the complexities of her novel in terms of what happened in other works, particularly J. B. Priestley's *Man and Time*, Rainer Maria Rilke's *The Ninth Duino Elegy*, Vladimir Nabokov's *Lolita*, Lewis Carroll's *Alice in Wonderland*, and Homer's *Odyssey*.

The first lines of prose in *The Time Traveler's Wife*, immediately following the book's copyright page, are a quotation from J. B. Priestley's *Man and Time*: "Clock time is our bank manager, / tax collector, police inspector; / this inner time is our wife." Without even moving into the actual story, the reader knows that time will be a major issue, perhaps even a character itself. Metaphorically, as a bank manager, clock time has physical power over saving for the future. As a tax collector, clock time demands something hard-earned or hard-won. As a police inspector, clock time can put someone behind bars or solve a mystery. Clock time is logical, precise, exact. But inner time is like a spouse: personal, emotional, eternal. Inner time can move too fast or too slow. Inner time runs on pure instinct.

Influenced by J. W. Dunne, who thought people could experience time non-linearly through their dreams, J. B. Priestley believed that time is extremely complex, having more than one dimension. By using Priestley's quotation to introduce her novel, Niffenegger grounds the concept of Chrono-Impairment, making it seem less far-fetched. For Henry and Clare, clock time and inner time are at odds. Clock time marks the minutes, days, weeks, and years Clare spends waiting for Henry to either disappear or reappear. Clock time counts exactly how long they have been together or apart. At the same time, inner time determines how long and miserable that clock time might be. Henry could vanish at any moment, on any day, only to show up in some other time and place. In this way, the relativity of inner time becomes more personally demanding than clock time.

Part one of the novel opens with an excerpt from Rilke's *The Ninth Duino Elegy*. In many ways, this poem could be read through Henry's voice, in his point of view. Rilke writes:

But because truly being here is so much; because everything here



apparently needs us, this fleeting world, which in some strange way keeps calling to us. Us, the most fleeting of all.

For Henry, being, or what Henry calls "Dasein," requires so much strength. Because of his disorder, he is fleeting with regard to time and space. At the same time, because of his disorder, the world is fleeting with regard to him. Nothing ever stays the same. The rules, the trends, and the people are forever changing, just as he is.

Later in the poem, Rilke asks, "Ah, but what can we take along / into that other realm?" As if reading Henry's mind, Rilke answers, "Not the art of looking, / which is learned so slowly, and nothing that happened here. Nothing. / The sufferings, then." Henry takes nothing with him when he travels to other times. He arrives in each place naked and penniless, literally and figuratively. He possesses no money, and sometimes, no memories. Often times, he visits a place only for a moment, hardly enough time to look or learn. If he does remember his past, present, or future, he can say nothing to those people he encounters; he must suffer silently. He brings with him only what Rilke describes as the "wholly unsayable."

In using Rilke's poetry more than once to structure or comment on the novel, Niffenegger relates Rilke's spiritual approach to Henry's physical condition. Henry must constantly remember his place in the world and appreciate all he continually has and loses. The Duino Elegies focus on the sublime, delving into the relationship between horror and ecstasy, life and death. Henry and Clare's relationship could be considered sublime as they struggle with the pain and pleasure of love and the joy and tragedy of life.

The narrative of Niffenegger's story evokes well-known literature as well. A few times in the novel, characters draw parallels between their own lives and Vladimir Nabokov's 1955 classic *Lolita*. In *Lolita*, Humbert Humbert and Lolita's relationship wavers between adult to child and lover to lover, a situation in which Henry also finds himself with regard to Clare. He remarks that he feels "Humbert Humbertish" before taking Clare's virginity. In Nabokov's novel, Lolita dies in childbirth. Though that is not Clare's fate, Henry worries that it may be. Niffenegger also uses *Lolita* references to highlight other differences between the novels. In *Lolita*, Nabokov does not offer Lolita's point of view. Though Clare feels like she is losing herself in Henry's identity, she discloses those feelings in her own voice; the character Lolita has no direct voice. Humbert Humbert creates Lolita's identity through his sole narrative. Like Humbert, at times, Henry seems to influence and define Clare; however, the reader always knows what she is thinking.

Another interesting echo of *Lolita* in *The Time Traveler's Wife* is in the female protagonist's name: Clare. Despite Humbert's efforts to keep Lolita as his own, she leaves him for another older man named Clare Quilty, with whom she has been involved since before Humbert. The name of her central character may indicate that Niffenegger envisioned both of her protagonists as the more knowledgeable, more mature partner in the relationship at one time or another. Rather than Clare as the Lolita character,



perhaps Niffenegger intends to hint that neither Clare nor Henry takes advantage of the other.

Another classic book comes up in both the characters' and the readers' minds. Henry's strange and wondrous journey in *The Time Traveler's Wife* mirrors another famous literary adventure: the one Alice takes in Lewis Carroll's *Alice in Wonderland*. Just as Alice's experiences become "curiouser and curiouser" with her unexpected change in size and the topsy-turvy rules of Wonderland, Henry finds himself trying to make sense out of the seemingly random and chaotic encounters brought on by time travel. Every journey for Henry is both a mystery and a game. He must piece together clue after clue to figure out the rules of each new place and time. Like *Alice in Wonderland*, Henry's journey is an intense and frightening experience to which he must adapt in order to survive. Lewis Carroll also invites an interesting comparison to Henry in his reputed fascination with young girls. Again, Niffenegger seems to delight in turning the readers' literary expectations upside down.

In addition, Clare refers to *Alice in Wonderland* to comment on her involvement with Henry. When she wakes up in his apartment for the first time, she refers to herself as Alice "grown huge and having to stick [her] arm out the window just so [she] can turn around." Though the apartment is tiny, the remark also speaks to Clare's unease with the situation. She has entered Henry's world, a world she does not completely understand. She must play by his rules and must start to unravel his mysteries. When she finds sundries belonging to another woman, she realizes he has an entire life she knows nothing about.

Niffenegger closes *The Time Traveler's Wife* with an excerpt from Homer's ancient epic *Odyssey*, in which the hero is reunited with his wife after a decades-long absence. Henry's voice can be heard in the classic poetry, particularly in the first verse:

Now from his breast into his eyes the ache
of longing mounted, and he wept at last,
his dear wife, clear and faithful, in his arms,
longed for as the sunwarmed earth is longed for by a swimmer
spent in rough water where his ship went down
under Poseidon's blows, gale winds and tons of sea.

This poem immediately follows Henry's reunion with Clare, and like Odysseus, Henry is overcome. The second verse combines the intense emotion of both Henry and Clare's narratives:

Few men can keep alive through a big surf
to crawl, clotted with brine, on kindly beaches
in joy, in joy, knowing the abyss behind:
and so she too rejoiced, her gaze upon her husband,

her white arms round him pressed as though forever.

When Henry dies, he leaves Clare with the knowledge that they will see each other again. Clare waits for him, and at the age of eighty-two, she finally "rejoice[s], her gaze upon her husband." Henry and Clare persevere in their love, struggling through a "big surf" of tragedy and longing to reunite "in joy, in joy, knowing the abyss" had been conquered. In the *Odyssey*, the love story of Penelope and Odysseus unfolds in a non-linear fashion, through flashbacks, offering obvious comparison to Henry and Clare's story.

In *The Time Traveler's Wife*, literary references are never used gratuitously. Each specific mention strengthens the plot of the novel and adds dimension to its narrative style. Furthermore, even if a reader has never read Priestly, Rilke, Nabakov, or Homer, the important and obvious way Niffenegger includes them in her novel may prompt the reader to research the titles and discover the nuances each particular work brings to *The Time Traveler's Wife*. Because of Niffenegger's use of literary detail, inexperienced readers will come away from her novel enriched, perhaps ready to explore classic literature, while seasoned readers will savor the time spent among the library stacks in their memories.

Source: Michelle Lee, Critical Essay on *The Time Traveler's Wife*, in *Literary Newsmakers for Students*, Thomson Gale, 2007.



Critical Essay #2

*In the following review, Merritt praises the ambitious concept of *The Time Traveler's Wife* but criticises Niffenegger's execution of that idea.*

Charles Dickinson's *A Shortcut in Time* (2003) follows Euclid, Illinois, resident Josh Winkler, a local artist, as he takes a shortcut down a familiar path and ends up fifteen minutes in the past. A woman appears from the turn of the century, suddenly making Josh's life even more complicated.

Keith Donohue's *The Stolen Child* (2006) tells the magical tale of a boy and his changeling—a faery being who replaces him in the world when he is kidnapped at the age of seven. The story alternates between the point of view of the human, living among the faeries and never aging, and his replacement, who grows up and goes on with life in the world. Both yearn to return to their rightful places.

Diana Gabaldon's *A Breath of Snow and Ashes* (2005), set during the American Revolution, is the sixth novel in Gabaldon's bestselling *Outlander* saga. It continues the romantic time-traveling adventures of eighteenth-century Scotsman Jamie Fraser and his twentieth-century wife, Claire.

The Three Incestuous Sisters: An Illustrated Novel (2005) is Niffenegger's follow-up to *The Time Traveler's Wife*. The 176-page book features an aquatint etching on every other page, accompanied by only a few lines of text. Like *The Time Traveler's Wife*, it is based on a fantastical premise and addresses the connectedness of people who love each other.

Derek Walcott's *Collected Poems: 1948–1984* (1987) provides a broad selection of the Nobel laureate's work. The Caribbean-born poet is noted for his style of magical realism. His poem "Love After Love" appears opposite Niffenegger's dedication to her grandparents in the first pages of *The Time Traveler's Wife*.

The tale of how Audrey Niffenegger's first novel began life with a negligible print run and became a bestseller in the US, with rights sold in more than 15 countries and film rights bought by Brad Pitt and Jennifer Aniston, transforming the fortunes not only of the author but of her tiny, independent literary publisher, is even more heart-warming than the story that it tells. *The Time Traveller's Wife* has attracted comparisons with Alice Sebold's bestseller of last year, *The Lovely Bones*, partly in terms of its unforeseen commercial success but also presumably because, like Sebold's book, this story is a deliberate heartstring-tugger that depends on the reader's willing suspension of disbelief in a ludicrous premise. Some critics might describe these novels as magical realist and trace their lineage to *It's a Wonderful Life*. Unkinder people might be inclined to use the word "mawkish."

In *The Lovely Bones*, the conceit was that the dead narrator was telling her story from heaven. *The Time Traveller's Wife* has two simultaneous narrators, Henry and Clare,



and the fantasy element is that Henry suffers from "chrono-displacement disorder," a genetic flaw similar to epilepsy, which means that at moments of stress he disappears from the present and pitches up naked in his own past or future. This doesn't displace the present self of whatever year he is thrown into, so frequently he finds himself face to face with a younger or older double with whom he can communicate (we are even made coyly to understand that, as a teenager, he experiments with fellating himself)—which gives him plenty of opportunity to reflect on free will and predestination. This means that Henry first meets Clare, his wife, when she is six and he is 36, although technically he first meets her in the present when he is 28 and she is 20. If this seems confusing, it is—but Niffenegger's plotting is clearly undertaken with the utmost attention to detail, and each section, told in the present tense, is prefaced with enough information to orientate the reader: "Friday, September 23, 1977 (Henry is 36, Clare is 6)." This does require some effort until the bigger picture begins to build.

To write a novel in different first-person voices, laid out like monologues in a play script, is an ambitious choice of form, and for it to be successful depends on the writer's talent in making those voices distinct and memorable, as exemplified in Julian Barnes's novels *Talking It Over* and *Love, Etc.* Niffenegger hasn't quite scaled such heights; open *The Time Traveller's Wife* at a page without a section heading and it is hard to tell which "I" is speaking. Each is as artless as the other—paragraphs are padded out with details of what the characters eat or the clothes they wear, as if the author is over-anxious about rooting her fantasy idea in a convincing and recognisable reality: "All this time Gomez and Henry have been drinking beer and Charisse and I have been sipping wine and Gomez has been topping up our glasses and we have not been eating much but I do not realise how drunk we are until I almost miss sitting down on the chair Henry holds for me and Gomez almost sets his own hair on fire while lighting the candles." The would-be-witty conversations between the main characters are too painful to relate.

Halfway through, the story picks up as Henry meets Dr Kendrick, a geneticist who accepts the truth of Henry's condition and is prepared to analyse his DNA in search of both cause and cure. At the same time, Henry and Clare are trying to conceive and coping with the pain of serial miscarriages. Again, Niffenegger has spent a lot of time on research and her use of the language of genetics is impressive. But while the yoking together of scientific principle and fantasy is as old as science, there seems something distasteful about transferring the experiences of infertile couples afflicted with genetic disorders to the realm of time travel.

The Time Traveller's Wife is really a modern fairy tale—presumably the reason for its mass appeal—and will undoubtedly benefit from being unshackled from the page and transposed to the screen, where much of the background explanation can be rendered visually. Although it may not be a great novel, it is always heartening to see small publishers competing alongside the titans. The success of this kind of fantastical and sentimental story in the past couple of years tells us much about America's attitude towards reality.

Source: Stephanie Merritt, "A Modern Fairy Tale," in *New Statesman*, Vol. 132, No. 4671, January 19, 2004, pp. 52-53.

Critical Essay #3

*In the following interview for About.com, Niffenegger talks to Flanagan about her literary and musical influences, as well as the origin of the idea for *The Time Traveler's Wife*.*

Audrey Niffenegger is a writer, artist, and professor in the Interdisciplinary Book Arts MFA Program at the Columbia College Chicago Center for Book and Paper Arts. She is the author of *The Time Traveler's Wife*, the inventive and unconventionally rendered tale of Clare, a luminously beautiful artist, and Henry, a time-traveler. In our interview, Ms. Niffenegger discussed her art and writing, among other things.

Mark Flanagan: Can you tell us about your work as an artist and art professor?

Audrey Niffenegger: I teach writing to visual artists. We concentrate on merging and combining text and images, by means of artist's books, comics, installations, etc. I also teach letterpress printing, lithography, intaglio, fine edition book making, a seminar on visual narrative, and the occasional drawing class.

My own work is primarily visual novels (in the form of books of etchings), drawings and paintings, photographs, and collages. My gallery is Printworks, in Chicago. I love the intimacy, the obscurity, and the quality of the line in print-making. My work tends to be narrative, figurative, strange, and quiet.

MF: Did you always know you were going to be an artist?

Audrey Niffenegger: Yes, although for a while I thought it would be a good career choice to be a jockey. This did not work out as I am 5'9' and horses scare me.

MF: Who or what have been the greatest influences in your art? How about in your writing?

Audrey Niffenegger: In art, I have been very influenced by Horst Janssen, Aubrey Beardsley, Winsor McCay, Jiri Anderle, Kathe Kollwitz, Joseph Cornell, Goya, Hans Bellmer, and the collage novels of Max Ernst.

As a writer (and a reader), my influences are Richard Powers, Dorothy Sayers, Rainer Maria Rilke, Henry James, David Foster Wallace, Edgar Allan Poe, and Anne Rice. I'm not claiming that I write like any of these authors—only that I admire them, and think about their work.

MF: The premise for *The Time-Traveler's Wife* is fascinating! How did you arrive at it? How did you then transform it into a novel? Did you outline the plot, do character sketches, etc.?

Audrey Niffenegger: I got the title first, and played around with it for quite a long time, slowly evolving the characters in my head. I wrote the end before anything else, and then began to write scenes as they occurred to me. TTW was written in a completely



different order than the one it finally took. I understood early on that it would be organized in three sections, and that the basic unit was the scene, not the chapter. It has a rather chaotic feel to it, especially at the beginning, and that is deliberate—there is a slow piecing together, a gradual accumulation of story, that mimics the experience of the characters. I made a lot of notes about the characters. I had two timelines to help me stay organized, but no outline of the plot.

MF: How much of Clare (or Henry) is you?

Audrey Niffenegger: Contrary to popular belief, not much. I dyed my hair red as a way of saying goodbye to Clare, as I was finishing the book. She makes very different art from mine, and she's much quieter and more patient. Henry and I share a quirky sense of humor and a taste for punk, but not much else. Henry and Clare are distant fictional relations of Dorothy Sayer's characters Peter Wimsey and Harriet Vane.

First novels are often said to be thinly disguised autobiography. This one uses my places and things I know something about (libraries, paper making) but, alas, this is not my life, and these characters are not me. Ingrid, a character who did start out as a self-portrait, morphed so much that eventually I hardly recognized her.

MF: Clare is looking for Kelmscott Press's *Chaucer* when she meets Henry in 1991. Any particular reason you chose it? What about Rilke, Clare's favorite poet? Dorothy Sayers?

Audrey Niffenegger: Well, I needed a book the Newberry Library actually owns, and that's a very famous and beautiful book, something I often call up to show my students when we visit the Newberry.

MF: The novel's musical references are extensive, betraying your punk rock leanings. What are you listening to, these days?

Audrey Niffenegger: Here's what's in the stack of CDs next to the stereo: the new Duvall album, ELO's greatest hits, *Systems/Layers* by Rachel's, *The Ballad of the Red Shoes* by Andrew and Beth Bird, *Hot—t!* by Quasi, *Stories From the City*, *Stories From the Sea* by P.J. Harvey.

I've been going to lot of live shows lately. The best were Sonic Youth, Quasi, Crooked Fingers, and Danger Adventure, and of course my beloved Avocet (my boyfriend, Chris Schneberger, is their drummer). I also broke down and went to see the Sex Pistols at the Aragon Ballroom, and was semi-amazed to find that it was not too bad. Very peculiar to see them though, and not at all subversive or thrilling. It was somewhat like running into a guy you dated at 17, and he's balding and has three kids, but it's nice to see that they are still out there.

MF: Henry and Clare have disparate spiritual ideas. Would you like to talk about where you fall on that subject?



Audrey Niffenegger: I'm an agnostic. I don't believe in interfering with other people's religious beliefs. I think it is especially misguided to kill people in the name of God. When I was a child I had a great, encompassing faith, but I've lost it. The evening news wrung it out of me. I stopped going to church and watching television around the same time.

MF: Free will -vs- determinism. I think your novel indicates that we have free will in the present. Is this your belief?

Audrey Niffenegger: Yes. I'm all for free will. As the novel indicates, even if there was no such thing, we would have to act as though there was, to avoid despair.

MF: Was there a central theme that you wanted readers to grasp?

Audrey Niffenegger: I wanted people to think about the intimacy of time, how ineffable it is, how it shapes us. I wanted to write about waiting, but since waiting is essentially a negative (time spent in the absence of something) I wrote about all the things that happen around the waiting.

MF: What are you working on now?

Audrey Niffenegger: A new novel, *Her Fearful Symmetry*. It's set in London, in a flat next to Highgate Cemetery. It's got mirror-image twins, mistaken paternity, a little tiny ghost, an obsessive-compulsive, and an accountant. I'm trying to write a modern Victorian novel. It's very early in the project, though, so it's hard to say what it will be in the end.

MF: What do you read? What are you reading now? Have any new authors grabbed your interest?

Audrey Niffenegger: I just finished *Stiff*, by Mary Roach, a terrific non-fiction book about cadavers. And Julie Orringer's book *How to Breathe Underwater* was quite wonderful. I loved *Middlesex* (but everybody loves *Middlesex*) and I am happily reading everything by John Irving, whom I'd never read, and who was thrust upon me by Chris, my boyfriend.

MF: Are you a very disciplined daily writer? What was your routine while writing the novel? How about now?

Audrey Niffenegger: I am very erratic. I write when I have time (which is often in the middle of the night, or on weekends, or whenever I'm not teaching). This past fall I've been book touring, and nothing much got written.

MF: What do you do when you're not reading, writing, teaching, or making art?

Audrey Niffenegger: I go out to the movies, and to hear bands. I also garden, play with my cats, and lounge aimlessly. I could use more aimless lounging, actually. It's been a busy year.

Source: Mark Flanagan, "Audrey Niffenegger Interview," in *About.com Guide to Literature: Contemporary*, December 7, 2003, p. 1.



Quotes

"Here all of nature was captured, labeled, arranged according to logic that seemed as timeless as if ordered by God, perhaps a God who had mislaid the original paperwork on the Creation and had requested the Field Museum staff to help Him out and keep track of it all. For my five-year-old self, who could derive rapture from a single butterfly, to walk through the Field Museum was to walk through Eden and see all that passed there." Book 1, Chapter 2, pg. 27

"He's so□. beautiful," Clare says. There is something about the way she says it that makes me feel strange. I study the board, and it occurs to me that Clare could checkmate me if she took my bishop with her knight. I wonder if I should tell her this. If she was a little younger, I would. Twelve is old enough for you to fend for yourself. Clare is staring dreamily at the board. It dawns on me that I am jealous. Jesus." Book 1, Chapter 4, pg. 65

"Well, I'm just like a person, too." It's funny that Clare is bringing this up; back in 1999 Dr. Kendrick and I are engaging in philosophical trench warfare over this very issue. Kendrick is convinced that I am a harbinger of a new species of human, as different from everyday folks as CroMagnon Man was from his Neanderthal neighbors." Book 1, Chapter 4, pg. 69

"Clare is silent. Her pragmatism and her romantic feelings about Jesus and Mary are, at thirteen, almost equally balanced. A year ago, she would have said God without hesitation. In ten years she will vote for determinism and ten years after that Clare will believe that the universe is arbitrary." Book 1, Chapter 4, pg. 77

"Henry: I cannot believe that I have made a slip of the tongue of this magnitude. I stroke Clare's hair, I wish fervently that I could go back to my present for just a minute, long enough to consult Clare, to find out what I should say to her, at fifteen, about her mother's death. It's because I'm not getting any sleep. If I was getting sleep, I would have been thinking faster, or at least covering for my lapse. But Clare the most truthful person I know, is acutely sensitive to even the small lies, and now the only alternatives are to refuse to say anything, which will make her frantic, or to lie, which she won't accept, or to tell the truth, which will upset her and do strange things to her relationship with her mother." Book 1, Chapter 5, pg. 83

" Clare strokes my nose. Her fingers travel across the bridge and over the brows. " No, you don't. But you seem happy and calm, and usually when you come from 1998, or '99 or 2000, you're upset, or freaked out, and you won't tell me why. And then in 2001 you're okay again."

I laugh. "You sound like a fortune teller. I never realized you were tracking my moods so closely." Book 1, Chapter 5, pg. 104



"Henry: Gomez lights a cigarette and leans back in his chair. There's something about this guy that bugs me. Maybe it's the casual possessiveness towards Clare, or the garden variety Marxism? I'm sure I've seen him before. Past or future? Let's find out. " You look very familiar," I say to him. " Book 1, Chapter 8, pg. 133

"Henry: All through dinner Lucille has been careening wildly from sadness to elation to despair. Her entire family has been carefully navigating her mood, driving her into neutral territory again and again, buffering her, protecting her. But as we sit down and begin to eat dessert, she breaks down and sobs silently, her shoulders shaking, her head turned away as though she's going to tuck it under her wing like a sleeping bird. At first, I am the only person who notices this, and I sit, horrified, unsure what to do. Then Phillip sees her, and then the whole table falls quiet." Book 1, Chapter 9, pg. 179

"He pauses. I can't look at Mr. Detamble so I look at Henry. He's staring at his father with such an expression of sadness that I look at my plate." Mr. Detamble says, "But you asked about Annette, not about me. She was kind, and was a great artist; you don't often find that those go together. Annette made people happy; she was happy herself. She enjoyed life. I only saw her cry twice: once when I gave her that ring and the other when she had Henry." Book 1, Chapter 10, pg. 231

"Henry looks at me and makes a horrible face and claws at the air like a silent movie werewolf. Then he says, quite seriously, "on an EEG, I have the brain of a schizophrenic. More than one doctor has insisted that this little time-travel delusion of mine is due to schizophrenia. These drugs block dopamine receptors." Book 1, Chapter 12, pg. 239

"Clare: I am standing in my fourth grade classroom wearing my wedding dress. It's ivory watered silk with lots of lace and seed pearls. The dress is tightly fitted in the bodice and arms but the skirt is huge, floor length with a train and twenty yards of fabric. I could hide ten midgets under it. I feel like a parade float, but Mama is making much of me; she's fussing and taking pictures and trying to get me to put on more makeup. Alicia and Charisse and Helen and Ruth are all fluttering around in their matching sage green velvet bridesmaids' outfits." Book 1, Chapter 14, pg. 262

"What is it? My dear?"

"Ah, how can we bear it?"

"Bear what?"

"This. For so short a time. How can we sleep this time away?"

"We can be quiet together, and pretend - since it is only the beginning - that we have all the time in the world."

"And every day we shall have less. And then none."



"No. This is where I have always been coming to. Since my time began. And when I go away from here, this will be the mid-point, to which everything ran, before, and from which everything will run. But now, my love, we are here, we are now, and those other times are running elsewhere." - A.S Byatt, *Possession*, Book 2, Chapter 1, pg. 272

"The compelling thing about making art - or making anything, I suppose - is the moment when the vaporous, insubstantial idea becomes a solid there, a thing, a substance in a world of substances. Circe, Nimbue, Artemis, Athena, all the old sorceresses: they must have known the feeling as they transformed mere men into fabulous creatures, stole the secrets of the magicians, disposed armies: ah, look, there it is, the new thing. Call it a swine, a war, a laurel tree. Call it art. The magic I can make is small magic now, deferred magic. Every day I work, but nothing ever materializes. I feel like Penelope, weaving and unweaving." Book 2, Chapter 1, pg. 274

"Goodbye, Mr. Detamble," Dr. Kendrick says coldly. I leave. As I get into the elevator I think to myself that he must be opening the envelope right now. Inside is a sheet of typing paper. It says:

Colin Joseph Kendrick

April 6, 1996, 1:18am

6lbs.8 oz Caucasian Male

Down Syndrome." Book 2, Chapter 2, pg. 301

"Listen," he says, frowning, "there are these things called clock genes. They govern circadian rhythms, keep you in sync with the sun, that sort of thing. We've found them in many different types of cells, all over the body, but they are especially tied to vision and you seem to experience many of your symptoms visually. The suprachiasmatic nucleus of the hypothalamus, which is located right above your optic chiasm, serves as the reset button, as it were, of your sense of time - so that's what I want to begin with." Book 2, Chapter 2, pg. 310

"The Garden Under Snow

for clare

Now the garden is under snow

A blank page our footprints write on

Clare who was never mine

But always belonged to herself

Sleeping Beauty



A crystalline blanket

She waits (crossed out line)

This is her spring

This is her sleeping/awakening

She is waiting

Everything is waiting

For a kiss (crossed out line)

The improbable shapes of tubers (crossed out word) roots

I never thought (crossed out line)

My baby

Her almost (crossed out word) face

A garden, waiting" Book 2, Chapter 6, pg. 329

"Kendrick glances at me. " The hard part was getting the dams, the mother mice, to carry the altered mice to term. They kept dying, hemorrhaging to death."

Henry looks very alarmed. " The mothers died?"

Kendrick nods. " The mother's died, and the babies died. We couldn't figure it out, so we started watching them around the clock, and then we saw what was going on. The embryos were traveling out of their dam's wombs, and then in again, and the mothers bled to death internally. Or they would just abort the fetus at the ten-day mark. It was very frustrating."

Henry and I exchange looks and then look away. " We can relate to that," I tell Kendrick.

"Ye-ess," he says. "But we solved the problem."

"How?" Henry asks.

"We decided that it might be an immune reaction. Something about the fetal mice was so foreign that the dams' immune systems were trying to fight them as though they were a virus or something. So we suppressed the dams' immune systems, and then it worked like magic." Book 2, Chapter 9, pg. 347

"Clare: It's lying on the bed. There's some blood, but not so much. It's lying on its back, trying to breathe, its tiny rib cage quivering, but it's too soon, it's convulsing, and blood is gushing from the cord in time with the beating of its heart. I kneel beside the bed and



pick it up, pick him up, my tiny boy, jerking like a small freshly caught fish, drowning in air. I hold him, so gently, but he doesn't know I'm here, holding him, he is slippery and his skin is almost imaginary, his eyes are closed and I think wildly of mouth-to-mouth resuscitation, of 911 and Henry, *oh, don't go before Henry can see you!* But his breath is bubbling with fluid, small sea creature breathing water and then he opens his mouth wide and I can see right through him and my hands are empty and he's gone, gone." Book 2, Chapter 12, pg. 362

"Clare: Henry is sleeping, bruised and caked in blood, on the kitchen floor. I don't want to move him or wake him. I sit with him on the cool linoleum for a while. Eventually I get up and make a coffee. As the coffee streams into the pot and the grounds make little exploding puffs, Henry whimpers and puts his hands over his eyes. It's obvious that he has been beaten. One eye is swollen shut. The blood seems to have come from his nose. I don't see any wounds, just radiant purple fist-sized bruises all over his body. He is very thin; I can see all his vertebrae and ribs. His pelvis juts, his cheeks are hollow. His hair has grown down almost to his shoulders, there is gray shot through it. There are cuts on his hands and feet, and insect bites everywhere on his body. He is very tanned, and filthy, grime under his nails, dirt sweated into creases of his skin. He smells of grass, blood and salt. After watching him and sitting with him for a while, I decide to wake him. "Henry," I say very softly, "wake up, now, you're home□" I stroke his face, carefully, and he opens his eye. I can tell he's not quite awake. "Clare," he mumbles. "Clare." Tears begin to stream from his good eye, he is shaking with sobbing, and I pull him into my lap. I am crying. Henry is curled in my lap, there on the floor, we shake tightly together, rocking, rocking, crying our relief and anguish together." Book 2, Chapter 18, pg. 398

"Henry: Clare is white faced; she stands watching us, holding small Alba's hand, Alba who stands watching open-mouthed as her older self clings to me, weeping. I lean down to Alba, whisper in her ear: "*Don't tell mama I died, okay?*" She looks up at me, tears clinging to her long lashes, lips quivering, and nods." Book 2, Chapter 20, pg 427

"After my mom died she ate my father up completely. She would have hated it. Every minute of his life since then has been marked by her absence, every action has lacked dimension because she is not there to measure against. And when I was young I didn't understand, but now, I know, how absence can be present, like a damaged nerve, like a dark bird. If I had to live on without you I know I could not do it. But I hope, I have this vision of you walking unencumbered, with your shining hair in the sun. I have not seen this with my eyes, but only in my imagination, that makes pictures, that always wanted to paint you, shining; but I hope that this vision will be true, anyway. " Book 3, Chapter 2, pg. 503

"Now from his breast into his eyes the ache
of longing mounted, and he wept at last,
his dear wife, clear and faithful, in his arms,



longed for as sunwarmed earth longed for by a swimmer
spent in rough water where his ship went down
under Poseidon's blows, gale winds and tons of sea.

Few men keep alive through a big surf

To crawl, clotted with brine, on kindly beaches

In joy, in joy, knowing the abyss behind:

And so she too rejoiced, her gaze upon her husband,

Her white arms round him pressed as though forever.

-from, *The Odyssey*, Homer, translated by Robert Fitzgerald" Book 3, Chapter 5, pg.
519



Topics for Discussion

To cope with time displacement what does Henry do? (Page 140)

What is corporeal existence and how does Henry see running as proof of this? (Page 151)

Clare questions physical state and asks Henry if he is in fact a spirit, who else had Henry discussed this with prior? (Page 69)

The general theory of time travel differs from Henry's, what exactly is Henry's theory and do you agree or disagree with it and why? (Page 162)

Who does Alicia currently study with and whom did Henry suggest her tape should be presented too? (Page 168)

Nell prepares a fabulous dinner for the Abshires and guests, what is she cooking? (Page 170)

Alicia confesses to deliberately provoking Phillip, how does she do this and why did she feel the need to? (Page 194)

Henry searches the 'Physicians desk reference,' what is he in search of and why? (Page 239)

Dr. Kendrick offers to find answers to Henry's condition, what does he suggest doing? (Page 311)

What is Dr. Kendrick's DNA report on Henry? (Page 322)

Who searches Lake Michigan and why? (page 343)

Why does Clare refuse to let Dr. Kendrick test Alba's DNA? (page 400)

Clare draws a picture after Henry's death: what was it and how was it significant? (Page 533-534)

- Study the poems by Derek Walcott, Rainer Maria Rilke, and A. S. Byatt that frame the major sections of *The Time Traveler's Wife*. Write an essay on how these poems reflect the themes of the novel and show the character development of protagonists Clare and Henry.
- In *The Time Traveler's Wife*, Clare begins her relationship with Henry when she is six and he is thirty-six. Though they marry when both are adults, their unusual story introduces complex moral issues. With your classmates or friends, discuss Henry's and Clare's complicated relationship, and then write an essay that sums up your personal perspective. Do you think Henry is influencing Clare's future by shaping her young and immature feelings? Does the fact that they eventually



marry negate their age difference in the early stages of their relationship? What if Henry was not a time traveler? How would that change the meaning of the love story?

- When they first meet, Henry and Clare spend time discussing free will and determinism, or fate, and God. As narrator, Henry tells the reader that over time Clare will change her mind about what she believes. In an essay, explore the evolution of Clare's beliefs throughout the novel, using examples from the book.
- The elder Henry tries not to tell Clare or his past self about future events. Why was keeping those secrets important to Henry? If you could time travel like Henry, would you tell your past self about the future? Are there any past events you would change? Do you think you would have the power to change them? Discuss your opinions in a small group.

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Introduction

Purpose of the Book

The purpose of *Novels for Students (NfS)* is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's "For Students" Literature line, *NfS* is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on "classic" novels frequently



studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel; and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of "classic" novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members—educational professionals—helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized



Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- **Introduction:** a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- **Author Biography:** this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- **Plot Summary:** a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- **Characters:** an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed—for instance, the narrator in *Invisible Man*—the character is listed as "The Narrator" and alphabetized as "Narrator." If a character's first name is the only one given, the name will appear alphabetically by that name. • Variant names are also included for each character. Thus, the full name "Jean Louise Finch" would head the listing for the narrator of *To Kill a Mockingbird*, but listed in a separate cross-reference would be the nickname "Scout Finch."
- **Themes:** a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- **Style:** this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- **Historical Context:** This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- **Critical Overview:** this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- **Criticism:** an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).



- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an “at-a-glance” comparison of the cultural and historical differences between the author’s time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes “The Informed Dialogue: Interacting with Literature,” a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children’s Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.



Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

“Night.” Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234–35.

When quoting the specially commissioned essay from NfS (usually the first piece under the “Criticism” subhead), the following format should be used:

Miller, Tyrus. Critical Essay on “Winesburg, Ohio.” Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335–39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. “Margaret Atwood’s “The Handmaid’s Tale and the Dystopian Tradition,” Canadian Literature No. 112 (Spring, 1987), 9–16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133–36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. “Richard Wright: “Wearing the Mask,” in *Telling Lies in Modern American Autobiography* (University of North Carolina Press, 1990), 69–83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59–61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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