
Haley, James L. *Wolf: The Lives of Jack London*. New York: Basic Books, 2010. Print. Haley offers a self-described “guerrilla piece” of “penumbral investigation” around the “tight circle of scholars intent on vindicating London as a Great Writer” and the “establishment reactionaries” who lack an appropriate “biographer’s eye.” Haley’s tone is combative. His opinions are brusque. For example, he remarks that “(i)n one of the coats of whitewash in her biography, Charmian denied any trouble with Roscoe [Eames].” He speculates that London, who advocated strength, health, and male friendship, was bisexual or homosexual. Haley portrays London as “a poor husband and a disastrous father,” but he also presents positive elements of London’s adventurous life. Footnoting and documenting his arguments, Haley enthusiastically eschews hagiology.

plans, a watercolor painting of the ruins, Charmian’s account of the project and fire, newspaper coverage of the destruction, London’s 1906 description of “The House Beautiful,” and Dr. Robert Anderson’s forensics analysis of the fire’s source, all illuminate the story.

Lynch, George and Frederick Palmer, eds. *In Many Wars, By Many War Correspondents.* Foreword by John Maxwell Hamilton. Baton Rouge: LSU P, 2010. Print. War correspondents from Britain, the United States, Germany, France, and Italy sent to cover the Russo-Japanese war were wined and dined at the Imperial Hotel in Tokyo for months by polite but strategically equivocating Japanese. Not allowed to see the fighting, they instead exchanged brief essays about the most exciting event in their careers. Printed in Tokyo in 1904, the 49 stories range from witnessing President McKinley’s assassination to “How I Was Nearly Beheaded.” Humor punctuates tragedy. Understatement amplifies emotional impact. Reginald Glossop huddled naked in a trench when a battle started while he was swimming. John Fox hanged Virginia outlaws. One man jumped from a burning ship loaded with ammunition into a swarm of sharks. Another watched closeup as a Japanese soldier bayoneted a Chinese soldier. Historically contextualized among stories from his journalistic era, Jack London was captured and tried as a suspected Russian spy for taking pictures of civilians.

Reesman, Jeanne Campbell, Sara S. Hodson, and Philip Adam. *Jack London: Photographer.* Athens: U of Georgia P, 2010. Print. Blending the best elements of visual art and literature, this first-ever reproduction of more than two hundred high-quality photographs out of the nearly twelve thousand photos Jack London collected during his global travels simply overwhelms the reader with the vicarious thrill of experiencing London’s creative vision in each captivating moment. Reesman is a UT-San Antonio English professor, Hodson has administered the Jack London Papers for more than thirty years and currently serves as curator of literary manuscripts at the Huntington Library, and Adam has worked with California museums and cultural institutions for more than thirty years to preserve historical photo collections. Adam’s duotone reproductions from silver gelatin prints recapture the effervescent lighting and vital shadows of London’s originals, while Reesman and Hodson provide detailed historical and personal context with excerpts from London’s novels, stories, newspaper articles, and personal notes. Most of London’s photographs were made in Asia and the South Seas, with sympathetic recognition of native self-respect and cultural pride. The superb 24-page introduction invites us to ponder these “moving portraits of individuals whose cultural differences pale beside their common humanity.”

**ARTICLES**

Berkove distills the complex literary crossover between the two authors into an intellectually challenging and conscientiously detailed essay about two journalistic and literary icons who “were unrecognized allies in what they were trying to accomplish.”

Hillier, Russell M. “Crystal Beards and Dantean Influence in Jack London’s “To Build a Fire (II).”” *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 23.3 (2010): 172-78. Print. London read Milton’s *Paradise Lost* and Dante’s *Inferno* during the “piercingly cold spell of five months” he spent near Dawson City while he wrote “To Build a Fire.” Milton’s “darkness visible” and Dante’s frozen subterranean lake inspired London’s “spiritual allegory” of “inhuman cold” in “the unforgiving Yukon wasteland.” London’s sulphur matches emit “an evil smell of ‘burning brimstone,’” while “muzzles of ice” on man and dog echo “crystal visors” of iced faces of sinners buried waist-deep in ice on Dante’s ninth level of Hell. Like Dante’s Ptolomean sinners, London’s hubristic man is punished for devaluing a community’s wisdom and for spurning human companionship.

Pizer, Donald. “Jack London’s ‘To Build a Fire’: How Not to Read Naturalist Fiction.” *Philosophy and Literature* 34.1 (2010): 218-27. Print. Literary critics should seek “the plain meaning of the text as a whole” without forcing rigid political agendas and the same cultural ideologies upon every text and every character. Unnamed “man” in “To Build a Fire” is not a universal figure because, as a model of “the novice,” he is responsible for his own fate. London uses “narrative irony” of repetition to emphasize “man’s weakness and limitations” without imposing rigid determinism upon a man “prone to fatal errors.”


comments about Korean traditions and culture. Quoting Korean songs and poems, London “depicts a Korean woman who remains one of his most memorable women characters.”

2011

BOOKS

Doll, Mary Aswell. *The More of Myth: A Pedagogy of Diversion*. Rotterdam, the Netherlands: Sense Publishers, 2011. Print. Drawing upon her extensive experience of teaching global mythologies from Greece, Africa, Asia, Norway, Egypt, and North America to art students, Doll proposes, in her chapter on “Eco-Wisdom, or, Mind the Dog: Natural Roots to Unconscious Knowing,” reconsideration of “the world of dream, myth, and primal knowing” that “had long been a fascination for London.” Her plea for “a fundamental change in thinking about our place in the cosmos” focuses on London’s Jungian expression of human, animal, natural, and organic energy in “To Build A Fire.” Doll’s “Mechanical Man” relies upon instruments, such as his watch, rather than listening to archetypal figures, such as the old timer’s wisdom, the dog’s unconscious ancestral instincts, and the antagonistic wilderness.” Disconnected from self and world, his mechanical brain is unable to generate “an image-sense about the way the world was presenting itself” in the “fringe characters” that should have balanced the man’s “reified” ego. Doll associates underworld dogs, such as Virgil’s Cerberus, the Norse dog Garm, Mesoamerican Mictlan, and Egyptian Anubis, with London’s dog that watches the foolish man die alone. The dog, but not the Mechanical Man, “knows” and respects “the mystery of the cycle of death and life, closely connected with early goddess cultures.”

Newlin, Keith, ed. *The Oxford Handbook of American Literary Naturalism*. Oxford UP, 2011. Print. Newlin links “the naturalistic imagination” to a romantic “dream world” of “melodramatic vision” that distinguishes naturalism’s moral “literature with a purpose” from realism’s “observation” of life without the overt moralizing of “authorial commentary.” Leading London scholars present twenty-eight original essays that reassess Dreiser, Norris, Crane, and London, while articles on the parameters of the genre itself animate “naturalist tensions” for issues of race, class, gender, sexuality, determinism, atavism, psychology, urban excess, crime, literary commerce, drama, and visual arts. The book serves as a delightful scholarly read as well as an indexed comprehensive reference work.

Reesman, Jeanne Campbell. *Critical Companion to Jack London: A Literary Reference to His Life and Work*. New York: Facts on File Inc., 2011. Print. Thorough plot synopses, character sketches, critical commentaries, meticulous research, knowledgeable suggestions for further reading, an introductory biography, captivating photos, an extensive bibliography, and a comprehensive chronological listing of all of London’s novels, short fiction collections, plays, nonfiction books, fiction and nonfiction collections, letters, notable modern editions, as well as people, places, and ideas related to
London’s literary legacy all make Reesman’s definitive compendium the standard essential reference guide for London’s life and work.


ARTICLES


Campbell, Donna M. "American Literary Naturalism: Critical Perspectives." *Literature Compass* 8.8 (2011): 499-513. Print. Campbell reviews “naturalism’s complex legacy” that, in the words of Frank Norris, “threw down a gauntlet to genteel realism,” but she also aspires to “rethink the boundaries of period and authorship,” so that naturalism is “less an artifact of literary history to be recovered” and more of “a vital means of interpreting texts across several decades.” Four thematic entry points of environmental space, body corporeality, technological mechanisms, and negotiations of boundary limits stretch naturalism’s boundaries beyond determinism, fate, and Social Darwinism in the texts of traditional “naturalist” writers like Stephen Crane, Frank Norris, Theodore Dreiser, and Jack London and into social reform novels of the Progressive Era, 1930s...
proletarian novels, 1960s dystopian urban fiction, and postmodern texts, such as Don DeLillo’s *Libra* (1988).

**Hanssen, Caroline.** “‘You Were Right, Old Hoss; You Were Right’: Jack London in Jon Krakauer’s *Into the Wild.*” *American Literary Realism* 43.3 (2011): 191-97. Print. Upon graduating Emory University in 1992, Chris McCandless, a.k.a. Alexander Supertramp, burned his cash, donated his savings, left his family, denounced “the bourgeois trappings of mainstream America,” escaped “the hegemony of American materialism,” and journeyed with his dog Buck into the Alaskan bush, where he died in an abandoned bus near Healy two years later. Krakauer’s 1996 film *Into the Wild* opens with McCandless’s graffito declaration that “Jack London is King.” Although “To Build a Fire” was one of McCandless’s favorite stories, he ignored the story’s message of “never travel alone.” For Hanssen, “Krakauer’s *Into the Wild* portrays male identity in a postmodern America that is shrouded in the moth-eaten mantle of the frontier.”

**Hayes, Kevin J.** “Nam-Bok and the New Wave; or, How Jean-Luc Godard Read Jack London.” *The Call: The Magazine of the Jack London Society* 22.1 (2011): 3-6. Print. The tale of Nam-Bok the Liar, later titled “the Unveracious” after eight magazines rejected London’s “Liar” story, inspired filmmaker Jean-Luc Godard’s 1960s adaptation of London’s *Children of the Frost* into *Band of Outsiders*. Hayes argues that “[t]he challenge Godard faces as a filmmaker is convincing skeptical audiences of the truths he tells, which is the identical task Nam-Bok faces” in the “self-reflexive quality” of French New Wave cinema. Referring to film speed, a Godard character says “Cinema is truth twenty-four times a second,” but Brian De Palma said “The cinema lies twenty-four times a second.”


**Labor, Earle.** “Jung at Heart: Jack Londons’s ‘Like Argus of the Ancient Times.’” *The Call: The Magazine of the Jack London Society* 22.2 (2011): 1, 4-7. Print. After reading Jung’s *Psychology of the Unconscious* in 1916, London “pioneered in the New Journalism as well as the New Fiction of the early twentieth century” during the months before his death. “Like Argus of the Ancient Times,” might, claims Labor, be “even more important than ‘To Build a Fire’ in revealing London’s inner life,” with its “fabulous blend of Greek myth and Jungian archetypes layered upon the Northland Code.” The story refutes “biographical cliché that Jack was a depressed, drug-ridden alcoholic too badly sunk in spirit and creative energy during his last days to produce any significant
work.” London’s nearly three hundred notations in his copy of Jung’s book make it “the most heavily marked volume in his personal library.”


Raskin, Jonah. “Calls of the Wild on the Page and Screen: From Jack London and Gary Snyder to Jon Krakauer and Sean Penn.” American Literary Realism 43.3 (2011): 198-203. Print. Raskin explains how young Christopher McCandless, a “victim of his own illusions” who died alone in Alaska, might have benefitted from cautionary warnings about brutal reality in Gary Snyder’s The Practice of the Wild (1990). The wild is “demanding and orderly, not chaotic and romantic,” a place where “primitive peoples” survive on “wisdom” and “environmental awareness.” The Call of the Wild is “a text that knows it is a text,” and the first sentence, “Buck did not read the newspapers,” alerts the reader to the importance of reading. Buck’s “reading” of various environments allows him to adapt and survive.
Tichi, Cecelia. "Canonizing Economic Crisis: Jack London's The Road." *American Literary History* 23.1 (2011): 19-31. Print. Tichi situates The Road (1907) among other “road” texts as “a staple of the traditional American literary canon,” where the road signifies “quests for personal liberty, self discovery, identity formation, and a new life of arrangements that are distinctly different and severed from those of the past.” London wrote diaries for his 1892 journey in the Sierras and for his cross-country Canadian trip two years later. His travel narratives, published serially in *Cosmopolitan* magazine in 1907-1908, address a “conundrum of poverty enmeshed with technologically advanced wealth.” The jobless are criminalized by police, and the judicial system “serves industrial capitalism.” The “narrative surface of London’s road story is the salable literary property,” but socioeconomic and political tensions lie “just beneath that surface.”

**2012**

**BOOKS**


ARTICLES


Campbell, Donna M. “The Critical Reception of Jack London.” Critical Insights: Jack London. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 96-115. Print. With honed summarizing skills, Campbell explains how London “forges a public persona that encouraged readers to see his works as an extension of his life, in which action, adventure, and writing seemed to be mixed in equal proportion.” Claiming to write a thousand words a day, London published twenty-two novels or novellas, nineteen collections of short stories, five volumes of essays and travel sketches, two memoirs, three plays, and many journalistic pieces that funded his travels to the South Seas, Korea, and Mexico. Campbell describes London’s “bold, clear, and vigorous vernacular style that paved the way for writers like Ernest Hemingway, Sinclair Lewis, and John Steinbeck.” Campbell organizes London’s oeuvre into Northland stories, individualism and authorship, California novels, posthumous reputation, and recent studies in biography, socialism, and race.
---. "Fictionalizing Jack London: Charmian London and Rose Wilder Lane as Biographers." *Studies in American Naturalism* 7.2 (2012): 176-92. Print. Cautious cooperation by two maneuvering women with different agendas evolved into spirited competition and debatable factual discrepancies between Charmian London’s two-volume *The Book of Jack London* (1921), and Rose Wilder Lane’s serialized “Life and Jack London” (Sunset 1917-1918) and her fictionalized *He Was a Man* (1925). Once sharing a Paris apartment with London’s friends Anna and Rose Strunsky, Lane was a *San Francisco Bulletin* journalist and the daughter of Laura Ingalls Wilder, who wrote the *Little House on the Prairie* series. Initially encouraging Lane to write London’s biography, Charmian tired of Lane’s “careless handling of facts,” evasive hiding of proof sheets, and public exposure of Jack’s drinking and his affair with Charmian before their marriage. Campbell concludes that “Charmian knew Jack but was no professional writer,” while “Rose Wilder Lane could write but did not know Jack London.”

---. “‘Have you read my “Christ” story?’: Mary Austin’s *The Man Jesus* and London’s *The Star Rover.*” *The Call: The Magazine of the Jack London Society* 23.1-2 (2012): 9-13. Print. Austin complained in a 1915 letter to London that readers misunderstood her recent *The Man Jesus*, provoking London’s reply that “[t]he majority of the people who inhabit the planet Earth are bone-heads.” He told her “I have again and again written books that failed to get across,” and he asks: “Heavens, have you read my ‘Christ’ story?” Austin’s *The Man Jesus* emphasizes mystical naturalism in Southwestern Native American culture, but Campbell claims that “[w]hat may have interested London most is the political edge that Austin gives to Christ’s life,” because she “peppers her text with qualifications and objections to the details of the Biblical account” with vigorous, Progressive Era muckraking enthusiasm.

**Davis, James T.** “Mixed Technological Language in Jack London's *The Sea-Wolf.*” *The Explicator* 70.4 (2012): 322-25. Print. In the conflict between “archetypal hunter” Wolf Larsen’s heroic “throwback” knowledge of “pretechnological” sailing expertise and Death Larsen’s promotion of steam technology for the “mechanized age,” optimistic Hump “balances” and “assimilates” the “mechanical literacies of both Larsens.” Davis cogently argues, however, that “Hump’s metamorphosis never reaches Wolf Larsen’s animalistic amorality or Death’s mechanized detachment.”


**Metraux, Daniel A.** “Jack London’s Sympathetic View of Korea and Koreans.” *The Call: The Magazine of the Jack London Society* 23.1-2 (2012): 19-20. Print. London was the only Western journalist who accompanied the Japanese army’s 1904 march through Korea to battle Russian troops in southern Manchuria. Like Isabella Bird, London claimed that aristocratic *yangban* oppression and ruthless foreigners stole freedom and self-respect from Korea’s peasants and lower classes. London’s photographs of Korean refugees “are an accurate reflection of what he saw and experienced” in the “impoverished and filthy” cities, amid the “ingrained sense of insecurity” caused by recurring invasions. Metraux explains that “London was very sensitive to Koreans’ plight,” but, ironically, he was criticized as a racist for writing similar sentiments about poor Koreans as he wrote about hopelessly impoverished people in London’s East End.


prelude to his portrayal of English slums in *The People of the Abyss* (1903). Social progress of Lester Frank Ward’s “telesis” mitigates Herbert Spencer’s ruthless social Darwinism, but “telic action of individuals is counterbalanced by the collective stupidity of the crowd,” and “the overall balance that is maintained does not benefit all members of society alike.”

Praetorius, Frank. “Jack London and Ross River Disease on the *Snark* Voyage.” *The Call: The Magazine of the Jack London Society* 23.1-2 (2012): 14-18. Print. Former Head Physician for Internal Medicine and Cardiology at the Clinical Centre in Offenbach, Germany and a board-member of the Cruisers Section for medical problems at sea, Dr. Frank Praetorius diagnoses the painful Ross River Virus, known today as *Epidemic polyarthritis*, that ended Jack London’s 1908 *Snark* voyage in Australia. Sailing in 2010 with a twelve-man crew into the same Solomon Islands area that London explored, Praetorius prescribed modern antibiotics, unknown during London’s life, to reduce severe rashes and painfully swollen joints. Applying corrosive sublimate for skin peeling and joint swelling when his hands became so painful he couldn’t hold a pen, London didn’t know the disease heals without special therapy after a few months.


Headhunters. U of New Mexico P, 2006. Print. A letter London wrote in 1916 details his dramatic rescue on August 20, 1908, when Captain Keller’s last-minute arrival saved four white travellers, including Jack and Charmian London, from “fifteen hundred naked bushmen head-hunters” in “war-canoes” who wanted tobacco and what Charmian called the “rounder prizes” of women on the London’s stalled boat. Riedl and Tietze claim that “these wild, hell-bent-for-leather stories” are tempered by London’s “deep sense of uncertainty about the morality of the South Seas adventure itself.”


2013

BOOKS

Booker, Matthew Morse. Down by the Bay: San Francisco's History between the Tides. Berkeley: U of California P, 2013. Booker explains the significance of San Francisco Bay as the largest and most productive estuary on the Pacific Coast of North America as a landscape shaped by nature and human management.

Brennan, Stephen, ed. An Autobiography of Jack London. New York: Skyhorse P, 2013. Brennan compiles excerpts from The Road (1907), The Cruise of the Snark (1911), and John Barleycorn (1913) that are significantly autobiographical. A spellbinding raconteur,
London punctuates his anecdotes with beguiling asides and intelligent observations, speaking with a conversational tone.

**Labor, Earle. *Jack London: An American Life.* New York: Farrar, Straus & Giroux, 2013.** Emeritus Professor of American Literature at Centenary College of Louisiana and curator of the Jack London Museum and Research Center in Shreveport, gifted storyteller Labor presents a lifetime of interest and research in London scholarship in this definitive biography. Extensive research notes support judiciously chosen quotes that invigorate the dramatic, colorful, complex, often contradictory, adventure story that was London’s life.


**Reel, Monte. *Between Man and Beast: An Unlikely Explorer, the Evolution Debates, and the African Adventure that Took the Victorian World by Storm.* New York: Doubleday, 2013.** Inspired by a huge skull in the home of his adoptive parents in Africa, Paul Du Chaillu journeyed in 1856 into the unmapped *terra incognita* of the African forest, searching for a live gorilla. His gorilla lectures in England, contemporary with Darwin’s work, fueled debates about human evolution and wild gorilla traits. Jack London claimed that the first book he ever read, at age seven was Du Chaillu’s *Explorations and Adventures in Equatorial Africa,* and London kept both volumes of Du Chaillu’s *The Viking Age* on the top of his bed stand during the last five years of his life.


**Schultz, Susan M., ed. *Jack London is Dead: Contemporary Euro-American Poetry of Hawai’i (and Some Stories).* Kāne‘ohe, Hawai‘i: Tinfish P, 2013.** In her unique twenty-page “FAQs (before the fact)” introduction, Susan Schultz asks and answers her own questions, which are as fascinating, poetic, and honest as the work of seventeen poets. Inspired by Jessica Hagedorn’s *Charlie Chan is Dead: An Anthology of Contemporary Asian American Fiction* (1993), Schultz presents a Euro-American version for “white” or
“Caucasian” writers who live in Hawai‘i as immigrants or native-born “haole.” Jack London’s “work about Hawai‘i is deeply problematic to native Hawaiians and others,” because he appropriated the story of Pi‘ilani’s husband Koolau, a leper, with the “literary colonialism” of an outsider.

ARTICLES

Clayton, Owen. "Literature of Attractions: Jack London and Early Moving Images.” *Transatlantic Traffic and (Mis)Translations*. Eds. Robin Peel and Daniel Maudlin. U of New Hampshire P, 2013. 197-220. Print. Films London saw at Coney Island and other venues influenced how he framed and presented his photos and dialogue for *People of the Abyss* (1903) and for other texts. Besides “toning” and developing his own photos as early as 1902, Jack London also had “an intimate and well-documented relationship with moving pictures” as early as 1907, when the Kalem Film Company made a one-reel adaptation of *The Sea-Wolf*. In 1908 London played a plantation owner in a film, and he and Charmian hosted a dinner for film studio executives. London’s 1913 copyright dispute with the Balboa Film Company notwithstanding, his avid interest in film reflected “his ability to write highly filmable tales” as well as his “adventurous persona and penchant for performance.” In his 1915 essay on “The Message of Motion Pictures,” London envisioned film as a democratizing force, arguing that even illiterate people around the world could understand the messages and emotions of silent films.

Ferrall, Charles. “Jack London’s Hobo Writing and Some Previously Unnoted Slang Words, Usages and Expressions.” *Notes and Queries* 60.2 (2013): 275-77. Print. Caught up in the linguistic joy and semantic play of Jack London’s recollections of his 1894 hoboing in *The Road* (1907), and in thirteen other London stories, Ferrall revels in hobo slang. For example, “beakerman” is an alcoholic, a “Chinatown bum” drinks cheap gin and fills an early grave, “gee hee” is bad luck, a “hobby-horse” is a prostitute, “kick the pig” is to die, and a “ticket” is a piece of pine wood, four inches by five inches, grooved with a jack-knife to fit on a rod underneath a train car “and on this piece of wood the man sits.”

Gann, Randall L. "A Recovered Jack London Letter." *ANQ: A Quarterly Journal of Short Articles, Notes, and Reviews* 26.3 (2013): 197-9. Anthony Comstock’s New York Society for the Suppression of Vice fought along with the Women’s Christian Temperance Union and other organizations to maintain social purity and morality after the Civil War. In a November 23, 1913 letter to the editor of the New York Sun, London and five other American authors protested that their writing should not be censored along with other more amoral, immoral, and non-artistic literature.

Conrad’s latest—*Victory*. Read it, if you have to pawn your watch to buy it . . . In brief, I am glad that I am alive, if, for no other reason, because of the joy of reading this book.”

Nichols, Rachael L. "Missing Links: Genre, Evolution, and Jack London’s *Before Adam.*" *Studies In American Naturalism* 8.1 (2013): 6-20. Literary “genre” shares etymological roots with Latin “genus” that Linneaus used to organize and classify Darwinian evolution. Nichols argues that London’s *Before Adam* (1907) filled the gap between literary naturalism and science fiction. Nineteenth-century serial novels, and poems were published along with scientific articles in the same texts. Theodore Roosevelt attacked London and others as “nature fakirs” who wrote novels that misrepresented science and dangerous animal instincts, but London created, or recreated, an evolving fictional genre.


2014

BOOKS

**Atherton, Frank Irving. *Jack London in Boyhood Adventures.*** CreateSpace Independent Publishing Platform. 2014. London’s childhood friend from the 1880s and 1890s wrote, in the 1930s, this memoir of their boyhood adventures together. Russ Kingman and Joan London consulted Atherton’s book in writing their London biographies, but Atherton’s work is now published for the first time as a separate text.


**London, Jack. *The People of the Abyss.*** Intro. by Iain Sinclair. London: Tangerine P, 2014. Print. Attractively bound collectors copies, but the volumes have been withdrawn from sale pending permission from the Huntington Library.

bestseller, Carine McCandless tells the dysfunctional family history of her famous brother Chris, whose 1992 starvation in the Alaskan wilderness is immortalized in Jon Krakauer’s *Into the Wild* (1996).

**Schmidt, Michael. The Novel: A Biography.** Cambridge: Harvard Belknap U P, 2014. Schmidt presents seven hundred years of imaginative dialogue among more than three hundred authors in eleven hundred pages that invigorate the rise and, arguably, the fall of the novel in all of its cultural, literary, and authorial complexity in Great Britain, Ireland, America, Canada, Australia, India, the Caribbean, and Southern Africa. Quoting from letters, diaries, reviews, essays, and biographies of novelists, Schmidt emphasizes moral decisions and life choices that engage fictional characters and their readers. Schmidt claims “London and Hemingway share a direct style, but London pulls the whole melting mess of the iceberg up on shore for us to see.” Schmidt’s book comprehensively complements Lawrence Buell’s *The Dream of the Great American Novel* (2014).


**Williams, Jay. Author Under Sail: The Imagination of Jack London, 1893-1902.** U of Nebraska P, 2014. Portrayed in many different roles of virile outdoorsman, bohemian adventurer, labor agitator, world traveler, alcoholic, sailor on horseback, and the American Adam, Jack London’s profession was actually author. Focusing on London’s authorship and writing, Williams argues that London deliberately blurred the concerns of
some of his contemporary writers about the unstable and imprecise “period markers” we now call realism and naturalism to portray, through “a multiplicity of author models,” more personal issues of absorption, theatricality, and “the representation of the seen and the unseen” with passionate sincerity rather than concerns about literary trends or genres. “Haunted” by his own creative power, London imagined “author figures” in his stories who were as “conflicted” about one’s “inner being” as London was about himself, within “the symbiotic relationship between haunted author and haunted reader.” We hear the “ghostly” voice of the deceased writer as well as the ghosts and “suprarational” dreams that permeate London’s stories. London wrote books “to retain and expand his humanity” and to “create a new and larger self,” which are also exemplary reasons to read Williams’s biographically comprehensive, critically erudite, and thoughtfully philosophical portrait of a colorful author who animated a complex era.

ARTICLES

Incorporating Roderick Nash’s claim that “wilderness” depends upon point of view and Louis Montrose’s analysis of sixteenth-century Theodor Galle’s Vespucci “Discovers” America engraving of armored explorer standing over a nude reclining woman, Crumbley deftly articulates how London erodes the binary gendering of savage masculine wilderness and communal feminine civilization by shifting alternately gendered subject positions that invite readers to inhabit both White Fang’s male gaze as well as Kiche and Collie’s seductive “feminine management of masculine ferocity” to achieve an unstable equilibrium of male maturation in “a process that will never achieve closure.”

Kehoe explores London’s ethical dilemma of “the vexing and problematic relationship between coercive political violence and utopian projects for social construction” if “enlightened despotism,” eugenics, and “authoritarian or even totalitarian” methods are required to break the powerful economic and political control of “captains of industry” over the working class and to redress “the inherent inequalities and failed promises of our fragile democracy.” When is violence justified to fight violence?

O’Connell suggests that London portrayed San Francisco as the frontier of American masculinity and an escape from civilization “even as the city itself was becoming more and more modern, cosmopolitan, and civilized.” The “boyology” myth of primitive stoic men who are powerful hunters, builders, and conquerors becomes more ambivalent when they are “feminized by age or illness” in “The One Thousand Dozen,” “The Night Born,” and “South of the Slot.”