

JACK LONDON BIBLIOGRAPHY

2010-2014

Calvin Hoovestol

2010

BOOKS

- Asprey, Matthew, ed. *Jack London: San Francisco Stories*.** Preface by Rodger Jacobs. Sydney, Australia: Sydney Samizdat P, 2010. Print. Inspired by a 2009 trip to San Francisco to collect this anthology, Asprey has selected London stories set in the San Francisco Bay Area. Jacobs's 10-page preface recasts the 2003 essay "Ghost Land" as a personal meditation on Heinold's First and Last Chance Saloon, (still open in Oakland today), where young London studied, read, drank, fraternized, and wrote about his life and the people around him.
- 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.
- Hayes, Gregory W., and Matt Atkinson. *Jack London's Wolf House*.** Illustrated by Steven Chais. Glen Ellen, CA: Valley of the Moon Natural History Assoc., 2010. Print. Dedicated park rangers Greg Hayes and Matt Atkinson worked at the Jack London State Historic Park for a combined 44 years before writing the story of Wolf House, London's grand but doomed Sonoma Valley home that mysteriously burned in 1913 before it was finished. Rare photos of Jack and Charmian in the nearly completed home, San Francisco architect Albert Farr's sketches, London's diary entries, Italian stonemason Natale Forni's arcades of volcanic rock, letters, ranch photos, working blueprints, detailed floor

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 wine and dine 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, Lawrence I. "Jack London and Ambrose Bierce: Unrecognized Allies." *The Call: The Magazine of the Jack London Society* 21.1 (2010): 4-10. Print. In a 1907 letter to Herman Scheffauer, Bierce wrote "I detest Jack London. He has a lot of brains, but neither honesty nor shame. . . He stinks." London avoided open conflict but wrote to their mutual friend George Sterling that Bierce's "criteria crystallized 30 odd years ago."

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.”

Reesman, Jeanne Campbell. “The Call of Jack London: Earle Labor on Jack London Studies.” *Studies in American Naturalism* 5.1 (2010): 21-36. Print. Reesman’s robust homage to Labor depicts his Londonesque life beyond academia as an Oklahoma rancher, Navy veteran, preserver of London archives, world voyager, mentor, and friend to many students and colleagues. Sam Baskett introduced Labor at a conference in the 1960s as “the other Jack London scholar,” but Labor’s articles, books, conference presentations, and conversations have canonized and refurbished London’s academic respectability. Reesman also explains how “London portrayed believable characters from many cultures,” and she proposes future pathways for new critical studies of London’s work.

Young-Hee, Chang. “Korean Sources and References in Jack London’s *The Star Rover*.” *The Call: The Magazine of the Jack London Society* 21.2 (2010): 10-14. Print. London’s 1904 war correspondence from Korea for the *San Francisco Examiner* sparked his interest in Korean culture. After reading the 1909 edition of American missionary Homer Hulbert’s *The Passing of Korea* (1905), London created fictional San Quentin prisoner Darrel Standing’s imaginative self-reincarnation in *The Star Rover* (1915) as a 16th-century English sailor who, in one chapter, is shipwrecked and captured in Korea. Before dying of cancer, Chang Young-Hee of Sogang University in Seoul completed this article for Kim Tae Jin, who died of cancer in the 1990s. Chang concludes that “the Korean episode in *The Star Rover* is in the final analysis simply a love story,” because Adam Strang and Lady Om “are persecuted for their love.” Chang argues that London is “critical and disrespectful towards some Korean customs,” but he often makes positive

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.

Shepard, Milo, Caroline Crawford, Sue Hodson, Jeanne Campbell Reesman, Waring Jones, Jacqueline Tavernier-Courbin, and Earle Labor. *The Jack London Story and the Beauty Ranch: Oral History Transcript*. Nabu Press, 2011. This book reprints the 2001 text for Caroline Crawford's five interviews in 2000 with Milo Shepard, whose grandmother Eliza was Jack London's stepsister. Born in 1925 and raised on London's Beauty Ranch with Eliza and with Charmian London until their respective deaths in 1939 and 1955, Milo articulately weaves together remnants of London's life, family, myths, and literary influence. Interviews with other scholars add color and depth to Milo's memories.

ARTICLES

Bender, Bert. "Darwin and Ecology in Novels by Jack London and Barbara Kingsolver." *Studies in American Naturalism* 6.2 (2011): 107-33. Print. Dismissing "American culture's misguided fears that Darwinism is an affront to humanistic values," Bender applies an ecocritical perspective to the naturalism he finds in Barbara Kingsolver's *Prodigal Summer* (2000) and in Jack London's *Burning Daylight* (1910), *The Valley of the Moon* (1913), and *The Little Lady of the Big House* (1916). Despite "the human's capacity to destroy the web of life," London's novels "help us envision sustainable ways of life" through evolutionary sexual selection and environmental adaptations.

Brandt, Kenneth K. "Preface to Jack London Special Section." *American Literary Realism* 43.3 (2011): 189-90. Print. Fascinated with Jack London's "To Build a Fire" and other stories, Christopher McCandless, abandoning middle-class comforts and family, starved alone in the Alaskan bush in 1992. Jon Krakauer's *Into the Wild* (1996) story of twenty-two-year-old McCandless remained on the *New York Times* bestseller list for more than two years, prompting Sean Penn's movie version of "To Build a Fire" and Ron Lamothe's documentary *The Call of the Wild* (2007). Having chaired a panel on "Jack London and *Into the Wild*" for the 2008 Jack London Society Ninth Biennial Symposium at the Huntington Library, Brandt prefaces essays by Caroline Hanssen and Jonah Raskin.

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 graffiti 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.”

Hoovestol, Calvin. “Decolonial Dialogic: Narrating the Silence of Jack London’s Chinago Mexican.” *The Call: The Magazine of the Jack London Society* 22.2 (2011): 8-10. Print. London’s creative narrative strategy envisions the world from inside the eyes and minds of non-white protagonists. During an era of anti-immigrant legislation and cultural clash in the United States, London sympathizes with colonized Chinese coolie Ah Cho, a confused man unfairly executed for Ah Chow’s crime, and with undersized but determined young Mexican fighter, Felipe Rivera. Having fought for fairness and respect in his own life, London wrote stories that articulate the silenced voices of marginalized people. Running ahead of the pack and ahead of his time, London was dialogic and decolonial many decades before those terms were popularized in literary criticism.

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.”

Link, Eric Carl. “Trends in Jack London Research 1900-2010.” *The Call: The Magazine of the Jack London Society* 22.1 (2011): 9-12. Print. Using Joan Sherman’s *Jack London: A Reference Guide* (1977) for materials published before 1977 and the MLA bibliography for publications since then, Link sorts London scholarship into the four categories of “Biographical, Context, *Call of the Wild*, and General” for the years 1900-1910, and, using slightly altered categories for later decades, charts trends in London studies for each decade since 1900. Biographical studies dominated the first half of the twentieth century, but London scholarship in the 1950s, 1960s, and 1970s was more dispersed.

McAleer, Joseph. "Jack London's London Publisher." *Studies in American Naturalism* 6.1 (2011): 1-24. Print. McAleer skillfully reanimates London’s “intense and sometimes abusive” quarrels with several literary agents and a dozen publishers. Calling one English publisher a “cad, snob, bounder, four-flusher, hog” and “Petticoat Lane huckster,” London chafed against the slow production pace, controlled pricing, minimal author royalties, and elitist collusion of British book marketing compared to the more entrepreneurial American market. Complaining about “small caddish ways, that turn my gorge,” London signed on with upstart Mills & Boon, a forerunner of Harlequin Books, which catered to London’s financial needs and promoted his positive public persona with biographical inserts for his novels.

Petersen, Per Serritslev. “Jack London’s Dialectical Philosophy between Nietzsche’s Radical Nihilism and Jules de Gaultier’s *Bovarysme*.” *Partial Answers: Journal of Literature and the History of Ideas* 9.1 (2011): 65-77. Print. Applying Gaultier’s “existential pragmatism” in the quote *L’imagination est la seule arme dans la guerre contre la réalité* [Imagination is the one weapon in the war against reality] to synthesize “contradictory philosophies” in the “impassioned realism” of Martin Eden, Petersen argues that London rejected the deadening “sickness” of Nietzsche’s “passive nihilism” because *Übermensch* superman transcends, beyond good and evil, the “Christian slave or herd morality.” London blended “absolute truth” and “radical nihilism” of John Barleycorn’s White Logic with “relative truth” that Henrik Ibsen, in *The Wild Duck* (1884), called “vital lies.”

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

Bain, Ian. *Jack London: A Life in Search of Love*. Lap Lambert Academic Publishing, 2012. Awarded the American Studies prize at Trinity College in Hartford, Connecticut, Bain mingles his personal questions and observations about life's meanings with Jack London's life and stories. Inspired by Paul Lauter's 2003 article on "London's Place in American Studies," written for *The Call*, Bain offers colloquial imagery, blunt remarks, and passionate enthusiasm that resonate like the entertaining and direct tone in some of London's own early writing.

Berkove, Lawrence I., ed. *Critical Insights: Jack London*. Pasadena, CA: Salem P, 2012. Reflecting innovative theories and new methodologies, *Critical Insights* updates the historiographical trajectory from Earle Labor's foundational work to Jacqueline Tavernier-Courbin's *Critical Essays on Jack London* (1983), Susan Nuernberg's *The Critical Response to Jack London* (1995), Leonard Cassuto and Jeanne Campbell Reesman's *Rereading Jack London* (1996), Reesman's *Jack London: A Study of the Short Fiction* (1999), and Sara Hodson and Jeanne Campbell Reesman's *Jack London: One Hundred Years a Writer* (2002). This impressive edited collection is useful for scholars and delightfully accessible for general readers.

Gabel, Stewart. *Jack London, A Man in Search of Meaning: A Jungian Perspective*. Bloomington, IN: Authorhouse, 2012. Professor of Psychiatry and Pediatrics at the University of Colorado Medical School, Gabel analyzes three phases of London's life as if he were simply Jack, a clinical patient. Gabel suggests that Jung's theories add spiritual and supernatural depth to London's literary perspective, even for novels and stories written before London discovered Jung late in life.

Lovecraft, Charles, ed. *Avatars of Wizardry: Poetry Inspired by George Sterling's "A Wine of Wizardry" and Clark Ashton Smith's "The Hashish-Eater."* Foreword by S. T. Joshi. Sydney, Australia: P'Rea P, 2012. This collection of self-proclaimed "weird poetry" spans several generations from Jack London's pal George Sterling and his imaginative

“A Wine of Wizardry” (1907) to Clark Ashton Smith’s “The Hashish-Eater” and other poems. Having written biographies of science-fiction writers H. P. Lovecraft, Ray Bradbury, and Clark Ashton Smith, S. T. Joshi propels London’s interest in mysticism and science-fiction “weirdness” into the twenty-first century of editor Charles Lovecraft.

ARTICLES

Baskett, Sam. “Jack London’s Heart of Darkness.” *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 151-66. Print. Rpt. of *American Quarterly* 10.1 (1958): 66-77. Print. Despite receiving no response to an adulatory letter he wrote to Conrad, London continued to praise Conrad’s work throughout his life, and Baskett examines specific influences of Conrad in various London novels and stories.

Berkove, Lawrence I. “On Jack London: Darwinism and the Evolution of Jack London.” *Critical Insights: Jack London*. Ed. Berkove. Pasadena, CA: Salem P, 2012. 3-24. Print. In this detailed consideration of London’s work, Berkove traces the intricate evolution of London’s fascination with Charles Darwin’s concept of the “struggle for survival” that morphed from Alfred Russell Wallace and Herbert Spencer’s “survival of the fittest” into Thomas Huxley’s “ethical” Darwinism, and finally, in 1916, into Carl Jung’s archetypes of the “collective unconscious” that arguably caused a “burst of creative energy” in the nine stories that London wrote during the last year of his life.

Brandt, Kenneth K. “Love in the Time of Darwinism: Dialectical Approximations in Jack London’s *Martin Eden*.” *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 41-57. Print. Eden’s synthesis of spiritual “man as a god” with beastly “man as a clod” is “impassioned realism” that “allows Martin to aspire and dream but in a manner that remains welded to the real.” Eden’s “overridealized” pursuit of Ruth Morse creates “descent into despair,” as Eden fails to join the “bourgeois collective” of Ruth’s “hegemonic urban megatribe” or to embrace bohemian “real dirt” intellectuals. Brandt aptly claims that Eden “succeeds in his art, where he fails in his life.”

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 “forged 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.

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---. **"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."

Dooley, Patrick K. "Jack London's Materialistic and Pragmatic Philosophy." *Journal of Literature and Art Studies* 2.2 (2012): 295-301. Print. Dooley minimizes Nietzschean nihilism's influence on Jack London, positing instead the scientific American pragmatism of Charles Sanders Peirce, William James, and David Starr Jordan as the basis for London's philosophy in *The Sea-Wolf* (1904) and "South of the Slot" (1909). Although David Mike Hamilton's *The Tools of My Trade: The Annotated Books in Jack London's Library* (1986) includes five Nietzsche texts that London annotated, London wrote in 1906 to Frederic Bamford: "Personally I like Nietzsche tremendously, but I cannot go all the way with him." In 1912, London wrote to George P. Brett that "I, as you know, am in the opposite intellectual camp from that of Nietzsche," buttressing Dooley's claim for a stronger influence of pragmatism rather than nihilism in London's art.

Labor, Earle. "Biography of Jack London." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 25-33. Print. London began life unwanted. Two men denied being his father. His mother was "too frail" to nurse him. An African American woman, Virginia Prentiss, who lost her stillborn child, became Jack's wet nurse and lifelong surrogate mother. Labor succinctly charts London's odyssey from lonely child to adventurous man and renowned author.

---. **"From 'All Gold Canyon' to *The Acorn-Planter*: Jack London's Agrarian Vision." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 196-217. Print. Rpt. of *Western American Literature* 11.2 (1976): 121-33. Print.** Labor contends that London is "the most underrated, least understood," and "most oversimplified" writer in American literature. Famous for Klondike and South Seas stories, London actually spent less than three years in the Klondike and in the South Seas. Biographical fictions about London as a "self-indulgent, self-destructive hero" appeared in Irving Stone's *Sailor on Horseback* (1938). Disputing Kevin Starr's derogation of London in *Americans and the California Dream* (1973), Labor suggests that London's Beauty Ranch project was not "simplistic pastoralism" or "a cry of nihilistic despair in the wilderness," but instead was a "prophetic vision" of ecological inspiration for "mankind's salvation."

---. **"Jack London and King Hendricks at Utah State University." *The Call: The Magazine of the Jack London Society* 23.1-2 (2012): 4-7. Print.** Labor says "My first visit to the London Ranch in November 1963 changed the course of my life forever." Through London's nephew Irving Shepard, Labor met Professor King Hendricks of Utah State University, who transformed London's legacy from "an Untouchable" into a legitimate author for academic study. Hendricks and his wife Barbara shared "a lifetime of friendship with the Shepards," and they travelled with Charmian London to Europe in the 1930s.

Mahady, Christine. "Teaching Old Readers New Tricks: Jack London's Interspecies Ethics." *Novel: A Forum on Fiction* 45.1 (2012): 71-93. Print. Unlike books with animal narrators, London's "canine corporeality" in *White Fang* (1906) separates animal and human mentalities, but London "attunes" the reader to the animal's body and to nonvisual sensory experiences of sound and smell that humans often ignore in the environment. Adopting Maurice Merleau-Ponty's phenomenology of selfhood, Mahady argues that London's "canine embodiment" is not "human ethical regression" but instead is encouragement to human beings to become more aware of the natural environment they share with animals.

Mauberret, Noël. "About Some Frenchies in Jack London's World." *The Call: The Magazine of the Jack London Society* 23.1-2 (2012): 2-3. Print. Young London bought his *Razzle Dazzle* boat from French Frank, a "hard living, hard drinking, and hard sailing" father figure, who "showed young London his first pathway in life." Naturalists Zola and Maupassant invigorated London. Bloody insurrection in *La Commune de Paris* influenced London's *The Iron Heel* (1907). *L'Affaire Dreyfus*, with Zola's "*J'accuse*" headline, and Jean Valjean's imprisonment in Hugo's *Les Misérables*, portray injustices

like London's Ah Cho suffers in "The Chinago." London quotes Hugo's "La Misère" in *The People of the Abyss* (1903), "The Pearls of Parlay" invoke a French apocalyptic hurricane, a French sailor saves London in *The Road* (1907), drinker Sainte Maure embodies freedom in *The Star Rover* (1915), and Smoke Bellew's letter from Gillet Bellamy changes his life. In "The Men of Forty Mile," Lon Mac Fane calls Father Roubeau a "damned Frenchie," while "asking him to say a mass for his eternal soul."

McClintock, James I. "Jack London's Use of Carl Jung's *Psychology of the Unconscious*." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 167-79. Print. Rpt. of *American Literature* 42.3 (1970): 336-47. Print. London's discovery of Jungian archetypes, as he wrote his last stories in 1916, generated, according to McClintock, a "shift of mood" and a "pathos of aging," like the disillusioned cynicism of "men awaiting death." Arguing that London "flirted dangerously with nihilism," McClintock envisions tension in London's work between the "white logic" of new scientific ideas and the spirit of human enterprise. He also suggests that "London's trip into his own unconscious gave little comfort to the wealthy man who had enjoyed dramatizing himself as a masculine adventurer and heroic lover."

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.

Naudi, James. "Artists on the Frontier: Jack London and Tom Thomson as Tools for Comparison." *ALN: The American Literary Naturalism Newsletter* 7.1-2 (2012): 14-8. Naudi compares American and Canadian cultural responses to nature's geography by comparing the work of mythical national icons London (1876-1916) and landscape painter and woodsman Thomson (1877-1917), who died mysteriously in Algonquin Park. Naudi connects "Naturalism's jarring depictions of baser elements of human nature" in London's stories with Thomson's "Impressionist and Expressionist" rebellion against the pastoral conservatism of the Canadian art market in his rugged, untamed, wilderness art. Both men created "national fictions" that inadvertently promoted Northland tourism and outdoor masculinity during a time of increasing industrialization and urbanization.

Nuernberg, Susan. "New York City, Social Progress, and the Crowd: Jack London's 'Telic Action & Collective Stupidity.'" *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 314-20. Print. Rpt. of *American Literary Realism* 40.1 (2007): 83-88. Print. Nuernberg situates London's unpublished two-page essay about New York, written sometime between February 1902 and July 1903, as a

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.

Reesman, Jeanne Campbell. "Jack London, Jack Johnson, and the 'Great White Hope.'" *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 321-62. Print. Rpt. of *Jack London's Racial Lives: A Critical Biography*. Athens: U of Georgia P, 2009. 179-205. Print. Meticulous research and richly textured dramatic skill punctuate Reesman's analysis of the racialized tone of London's newspaper articles covering black Jack Johnson's July 4, 1910 defeat of "The Great White Hope," Jim Jeffries. As "a dark trickster with the body of a god, Johnson just plain scared white people." Born poor in Galveston, Texas, he "struggled to find self-respect in a world that exploited all fighters and hated black men." Johnson was convicted under the Mann Act in 1913, defeated in twenty-six rounds in Havana in 1915, imprisoned at Leavenworth in 1920, stripped of his title and boxing license, and finally reduced to allowing young boys to punch him in the stomach for a nickel in a road show. Jack Johnson and Jack London epitomize "two enigmas, two artists, two all-time champion mouth fighters."

---. "The Literary Careers of Mark Twain and Jack London." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 76-95. Print. The lives of both authors included family dysfunctions and losses, mining frontier experiences, marriage to soul mates, Hawaiian travels, social reforms, racial themes, and serious religious anxieties. Reesman imaginatively interweaves intricate nuances of realism, naturalism, romanticism, satire, and socialism during a dynamic transitional phase of American literary evolution. Both writers became wealthy, but both invested in unsuccessful schemes and were continually in debt. Both men "created dream houses--- but both ended in nightmares." Reesman offers an admiring, but balanced, assessment of both writers.

Riedl, Gary, and Thomas R. Tietze. "Introduction to *Jack London's Tales of Cannibals and Headhunters*." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 280-313. Print. Rpt. of *Jack London's Tales of Cannibals and*

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."

Roper, Robert. "The Paris Review Perspective." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 34-38. Print. Rpt. of *The Paris Review*. Copyright Robert Roper 2012. Print. London was "the son of two fourteen-carat American hustlers" and a "disposable, accidental" boy who "was nothing from nowhere." He left grammar school at age fourteen, became an oyster pirate at sixteen, and read Darwin's *On the Origin of Species* by the light of an oil lamp filled with bacon grease in the Klondike at age twenty-one. He published more than fifty books in only sixteen years, and "To Build a Fire" is globally famous. London creates "mysteries of serendipity and determinism, of the liberated will growing slowly conscious of its own entrapment."

Stasz, Clarice. "Androgyny in the Novels of Jack London." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 218-32. Print. Rpt. of *Western American Literature* 11.2 (1976): 121-33. Print. London's second wife, Charmian Kittredge, embodied the "New Woman" who was educated, athletic, unchaperoned, and proud of her "single independence." But men of the same era "faced problems concerning their identity." Outdoor work moved indoors, and bureaucratic confinement provided "little opportunity to display the 'manly' virtues of self-reliance, courage, or resoluteness." Stasz contends that London resolved "cultural contradictions and ambiguities concerning gender" by developing "a radical, visionary conception of masculinity and femininity" in several androgynous characters.

Tavernier-Courbin, Jacqueline. "Jack London in Context." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 58-75. Print. London's racist education, readings in eugenics, interest in Zola's naturalism, socialist tramping, adventures in the Klondike and Asia, and vision of the future, all evolved from his "sometimes uncomfortable Nietzschean belief that physically and intellectually superior individuals would rise to the top of society." Yet, his "inborn love of humanity" spawned "a wish that ethical and courageous individuals would also prevail."

---. "A Romantic Novel." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 233-48. Print. Rpt. of *Jack London Journal* 1 (1994): 215-30. Print. Using Paul Valery's distinctions between "*classicisme*" and "*romantisme*," Tavernier-Courbin claims "there is no real conflict" between London's naturalism and mythical or archetypal "moments of the human spirit" in *The Call of the Wild*. Love between Buck and John Thornton reflects romantic London's "passionate love of life," and "passionate" love, but not "romantic love," bonds dog and man. The novel is both romantic and classical, because "there is no real conflict since both denote moments of the human spirit---order naturally following upon disorder or chaos."

Walcott, Charles Child. "Jack London: Blond Beasts and Supermen." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 119-50. Print. Rpt. of *American Literary Naturalism: A Divided Stream*. Minneapolis: U of Minnesota P, 1956. Print. Walcott analyzes the "astonishing mixture of cross-purposes and contradictions" in London's "fierce studies" of life, philosophy, science, and literature. London was "an arresting storyteller and a writer of tremendous vigor," but "what accounts for his immense and continued popularity is his ideas." After the "brutal" first twenty years of his life, London saw "[t]he idea of life as a struggle for survival," where will and self-assertion blend with "moral idealism" and a belief in "the right of every man to a good life." London's "brutes" are not Nietzschean supermen, because "they embody no ideal of perfection or progress toward it."

Wilcox, Earl. "'The Kipling of the Klondike': Naturalism in London's Early Fiction." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 180-95. Print. Rpt. of *Jack London Newsletter* 6.1 (1973): 1-12. Print. London's early naturalism involves "survival of the fittest, the deterministic orientation of the universe, and the superiority of the inevitable white man." Man and animals must "obey laws of survival," because "both are part of the evolutionary process" and both must adapt to survive. "London asserts the Kiplingesque myth of the superior White Race, but within "a naturalistic framework." Yet, London also conceives strong women, who "constitute an integral part of the total view of life in the northland," where "Indian women, particularly, are consistently presented in a courageous and honorable light."

Williams, James. "The Cell." *Critical Insights: Jack London*. Ed. Lawrence I. Berkove. Pasadena, CA: Salem P, 2012. 249-79. Print. Rpt. of *Jack London Journal* 2 (1995): 133-55. Print. Darrell Standing's straitjacketed San Quentin imprisonment and his creative mental escape symbolize two levels of the word "cell," as both prison trap and brain cell in London's *The Star Rover* (1915). Williams explains that tensions in "The Cell" between physical constraints and mental creativity reflect London's "deeply troubled" anxiety about "his own creative urge" and "his own inner being" that sometimes conflicted with physical life within his literary imagination.

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.

Lundblad, Michael. *The Birth of a Jungle: Animality in Progressive-Era U. S. Literature and Culture*. New York: Oxford UP, 2013. Adopting Freud's declaration that "Man is a wolf to man," Lundblad situates "the human being as a Darwinist-Freudian animal" within an "explosion of literary and cultural texts focused on animality" between 1894 and 1914. Citing conflicts between Humphrey "Hump" Van Weyden and Wolf Larsen in *The Sea-Wolf*, loving interactions between Buck and Thornton in *The Call of the Wild*, and "erotic fireworks" in other novels, Lundblad examines animality and inter-species sensuality.

Oates, Joyce Carol. *The Accursed: A Novel*. New York: HarperCollins Ecco P, 2013. Princeton University professor Oates creates a gothic horror story of Princeton during the university presidency of Woodrow Wilson that includes vampires, ghosts, a seductive devil who abducts young women, and interesting roles of Upton Sinclair, Jack London, Mark Twain, and other historical figures within this dystopic romance.

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.

Rudge, Mary. *Jack London's Neighborhood: A Pleasure Walker's and Reader's Guide to History and Inspiration in Alameda*. Xlibris, 2013. Alameda's poet laureate Mary Rudge, William Saroyan, Jack London, Don Blanding, Robert Louis Stevenson, Robert Duncan, Jim Morrison of The Doors, Phyllis Diller, Tom Hanks, and other celebrities are all connected in some way to the small island of Alameda.

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.

Knowles, Owen. "Jack London on Conrad's Victory (1915): A Postscript." *Conradian:*

Journal of the Joseph Conrad Society 38.2 (2013): 113-5. In his June 4, 1915 letter to Conrad, London writes “I never dreamed to write to you,” but “*Victory* has swept me off my feet.” London also enclosed for Conrad a carbon copy of London’s letter sent from Honolulu to Cloudesley Johns one day earlier, in which London advised Johns to “read

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.

Walsh, Sue. "The Child in Wolf's Clothing: The Meanings of the 'Wolf' and Questions of Identity in Jack London's *White Fang*." *European Journal of American Culture* 32.1 (2013): 55-77. London's novel challenges the simplicity of “troubling essentialist notions of identity.” Borrowing from Althusser's blurring of binary interpretations of reality, Walsh explicates complex interconnections between animal and human, male and female, white and non-white, within historical and cultural contexts of London's *White Fang*.

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.

Ilgunas, Ken. *The McCandless Mecca: A Pilgrimage to the Magic Bus of the Stampede Trail*. Amazon Digital Services, Kindle Edition, 2014. Ilgunas recounts his pilgrimage and personal connection to the Magic Bus site where Chris McCandless starved to death in 1992 in a dangerous and controversial Alaskan journey that Jon Krakauer chronicled as *Into the Wild* (1996) and Sean Penn translated into film.

Lawrence, Arline B. *Echoes of Jack London*. CreateSpace Independent Publishing Platform, 2014. Lawrence traces echoes of Jack London's family life, including his relationship with his mother Flora, his wife Bess, daughters Joan and Becky, and his second wife Charmian in the stories London wrote.

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.

McCandless, Carine. *The Wild Truth*. New York: HarperOne, 2014. In her *New York Times*

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).

Schoenberger, Jay. *I Am Coyote: Readings for the Wild*. Kimbrough Knight Publishing, 2014. This anthology of wilderness writing includes contributions by Mark Twain, Jack Kerouac, Ralph Waldo Emerson, Henry David Thoreau, Jack London, Wallace Stegner, Ernest Shackleton, Wendell Berry, Mary Hunter Austin, Theodore Roosevelt, Walt Whitman, John Muir, and others.

Vidali, Viktoria, and Aldo Vidali. *Visit with a Dead Man: A Parley with Jack London*. London: CreateSpace Independent Publishing Platform, 2014. 2nd ed. In the early twenties, Italian American film writer Aldo Vidali visited California scenes that London had enjoyed during his lifetime. The book transports the reader back to the days of London's California.

Wiener, Gary, ed. *Wildness in Jack London's The Call of the Wild*. Farmington Hills, MI: Greenhaven P, 2014. Introducing London as a writer who, in his fiction as well as in his life, "continually sought out the wild and the free," Wiener emphasizes London's fondness for "dragging his characters away from the ease of civilization into a strange, and often harsh, primitive world." Organized into three sections of "Background on Jack London," "Wildness in *The Call of the Wild*," and "Contemporary Perspectives on Wildness," Wiener's impressive collection features essays by Daniel Dyer, Charles Paul Freund, Dan Davidson and the *Klondike Sun* staff, James. L. Haley, Eric Miles Williamson, Richard Fusco, Raymond Benoit, Earle Labor, Jeanne Campbell Reesman, Gina M. Rossetti, Jacqueline Tavernier-Courbin, Donald Pizer, Charles N. Watson, Jr., John Perry, S. K. Robisch, Paul Deane, Jerry Adler, Suzanne Paola, and bell hooks. Wiener also provides a chronology of London's life, bibliography, and suggestions for further reading.

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

- Crumbley, Paul.** “Gendering and American Male Identity in *White Fang*.” *The Call: The Magazine of the Jack London Society* 24.2 (2013) and 25.1 (2014): 2-7. Print. 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, Ryan Michael.** “Fantastic Tales and Future Yarns: The Representation of Coercive Political Violence in Jack London’s ‘Goliath’ and ‘The Dream of Debs.’” *The Call: The Magazine of the Jack London Society* 24.2 (2013) and 25.1 (2014): 8-12. Print. 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, Maria.** “Jack London’s San Francisco: The Frontier of Masculinity.” *The Call: The Magazine of the Jack London Society*. 24.2 (2013) and 25.1 (2014): 12-16. Print. 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.”