




7-27-2001

Linda Grace Hoyer Updike: Woman, Author, and Mother

Leslie Hoffman
Ursinus College

Follow this and additional works at: https://digitalcommons.ursinus.edu/library_sum

 Part of the [Fiction Commons](#), [Literature in English, North America Commons](#), and the [Women's Studies Commons](#)

[Click here to let us know how access to this document benefits you.](#)

Recommended Citation

Hoffman, Leslie, "Linda Grace Hoyer Updike: Woman, Author, and Mother" (2001). *Library Summer Fellows*. 1.
https://digitalcommons.ursinus.edu/library_sum/1

This Paper is brought to you for free and open access by the Student Research at Digital Commons @ Ursinus College. It has been accepted for inclusion in Library Summer Fellows by an authorized administrator of Digital Commons @ Ursinus College. For more information, please contact aprock@ursinus.edu.

**Linda Grace Hoyer Updike:
Woman, Author, and Mother**

By

Leslie Hoffman

Ursinus College Summer Fellows Program

July 27, 2001

Mentor:

Charles A. Jamison

Ursinus College

Library Director

Introduction

Linda Grace Hoyer was a brilliant individual. She graduated from Ursinus College at age nineteen, received a masters from Cornell University, and after many years of diligent work, published two novels and a myriad of short stories. She lived an unusual life: reflective, feminine in her thought processes, but nevertheless somewhat stubborn in a time when women were meant to fill a subordinate mold. I have found through my research, that Hoyer's brilliance did not lie in her intellect and writing alone. In fact, as demonstrated by her literature's autobiographical nature, her brilliance as a writer seemed to stem from her unique ability as a human being and mother. Through short stories and letters that were never published, as well as through an interview with her son, I found that she had a very deep capacity to love. Her love manifested itself as a strong bond with her native Pennsylvania, in her forty-some cats, and in her son, John Updike. She loved the farm where she was born (and later died) despite the years she spent there utterly alone. She loved her son despite his fame and prestige; fame and prestige she never experienced as a writer. She loved to write, despite bearing seemingly endless rejections. It was her love, as a woman and mother, which emanated from her writing, and made her the brilliant author that she was.

“...tall, stately, precocious and with a crop of bangs...”
(description of Linda in her college yearbook, *Ruby*)

On June 20, 1904 John Franklin Hoyer and his wife, Katherine Ziemer Kramer, welcomed a baby girl into the world. The baby, Linda Grace Hoyer, was born upstairs in

the Hoyer's sandstone farmhouse (built in 1812) located in Plowville, Robeson Township, Berks County, PA. Linda grew up on the eighty-acre farm an only child. Her father was a teacher at Maple Grove, having graduated from Keystone Normal School in Kutztown, PA. He later entered the charcoal business and also worked as a farmer. In her youth, Linda attended a local one-room school in Robeson Township, PA. She was very successful at the school, known as Joanna School (*Application for Employment*). Linda spent much of her childhood away from other children. Later in life she commented, "The more everyone agreed I was special, the more special I became. I really had no playmates. My parents thought I wasn't competent to cope with companions" (Thomas 26). In 1915, at the age of eleven, she advanced to high school, attending the Keystone Normal School like her father.

Linda's entrance to the Keystone Normal School marked the end of her childhood. Years later, in an autobiographical short story titled "Enchantment," she expressed her disappointment in "[her] parents' decision to send [her] away to the state-endowed institution where [her] father had been a student thirty years earlier..." (Hoyer, "Enchantment," 9). The years Linda spent at the high school, until her graduation in 1919, were unhappy ones. She recalled that, "There was one year I'm sure no one spoke to me. I circulated in a vacuum, went to my classes, went to my room. You wouldn't believe how much alone I was. I left in a state of shock" (Thomas 26). Following her graduation at the age of fifteen, Linda enrolled at Ursinus College in Collegeville, PA. She recalls in a letter dated April 28, 1971 that "at [a younger] age I had wanted to go to an agricultural school," (Hoyer, par. 3), and in "Enchantment," she explained how she

had wanted to attend Penn State, but her parents disapproved. It was her physician's wife, a former graduate of Ursinus, who recommended the school (Hoyer, "Enchantment," 16).

Linda entered Ursinus College in 1919. While earning her "English – Historical" degree at Ursinus, Linda was an active part of the campus community. She played the position of "right inside" in field hockey, and was the manager of the team her senior year (*The Ruby* 46). She was also a four-year member of the Y.W.C.A., president of the hiking club, and her senior class secretary (*The Ruby* 46). Her yearbook described her as having "a true innate love of nature – of birds and flowers" (*The Ruby* 46), which can be seen years later in her writing.

On her first day at Ursinus College, Linda Hoyer met fellow freshman, Wesley Russell Updike. Wesley was born February 22, 1900 in Trenton, New Jersey, making him four years older than Linda. A "Chemical – Biological" major, he was also on the varsity football team for all four years, a member of the Y.M.C.A., on the yearbook staff, and junior class vice president (*The Ruby* 47). Both Wesley and Linda graduated from Ursinus College in 1923.

Wesley and Linda grew close during college but it was not until two years later, on August 31, 1925, that they were married. In the time between their graduation from college and their wedding, Linda stayed with her parents (then living at 117 Philadelphia Ave., Shillington, PA) for one year. In 1924 she enrolled at Cornell University, and received a master's of the arts in 1925. Her master's thesis was on *The Bride of Lammermoor* by Sir Walter Scott. Once the couple was married, Linda tried teaching (for one day), but after a few hours walked out on the class of seventh graders (Updike, *Self-consciousness*, 26). Wesley found employment first with an oil-drilling operation, and

later as a telephone lineman for American Telephone and Telegraph. Together they moved to Ohio and eventually back to the Hoyer's home in Shillington, Pennsylvania.

Linda and Wesley's marriage was not always a harmonious one. In a letter to her son years later in 1952, she sarcastically remarked, "Congratulations! You have the distinction of being the first Updike I ever knew to fall in love. The others were betrayed by their mothers, seduced by circumstances, or trapped by their Calvinistic consciences" (Hoyer, 28 Feb. 1952, par. 1). Her own marital frustrations were evident in some of her short stories, including some from *Enchantment*, which depicted a lack of communion between the heroine and her husband. However, as a testimony to the true strength of their relationship, Wesley never got upset with the way Linda depicted him or their marriage in her stories. "He was a very good sport about it. It wouldn't be like him to complain," recalled their son, John (Updike, interview). Despite any hardships Linda and Wesley's relationship endured, they remained faithfully together.

On March 18, 1932 Linda gave birth to her only child, John Hoyer Updike, at the Reading Hospital in Reading, PA. Wesley was laid off only a few weeks later by the telephone company. After taking a few courses at Albright College, he became a math teacher at Shillington Junior High School, which is now known as Governor Mifflin ("Business and Civic Leaders"). In 1933 Linda's mother cared for young John while Linda went to work in the drapery department at Pomeroy's Department store in nearby Reading. However, Linda left Pomeroy's in 1937. On a later job application she listed her reason for leaving as having a "small child" (*Application for Employment*). The incident that actually convinced Hoyer to leave, was seeing her son running towards their Shillington house when she returned from work one day. He had blood streaming down

his face after being beaten by an older local boy (“Mrs. Linda Updike Dies at Age 85” 15). The only other time Linda worked outside the home was sometime between 1942 and 1945. She was employed as a factory worker to help the war effort. John recalled that the factory was near his elementary school, and that he felt “pride in [his] mother” for her work, but was not certain of the name or function of the factory (Updike, interview).

In 1945, Linda and Wesley purchased her parents’ farmhouse in Plowville. The couple moved back to her birthplace along with their son and Linda’s parents. Moving back to the farmhouse was Linda’s desire, not entirely shared by Wesley. Whereas Linda loved the sandstone house and the wildlife surrounding it, the men of the family really did not. “It seemed to me a very poor way to get to the city, which was where I wanted to be,” recalled John (Updike, interview.) Linda, deciding she wanted to write, took a correspondence course, “Fundamentals of Fiction,” with Thomas H. Uzzell (of Stillwater, Oklahoma) from 1949 through 1953 (Uzzell 1). When John had been younger, she spent a great deal of time writing, “often moving her son, when he was a baby, from her lap to the floor so she could type more easily” (DeBellis 471). Following the move to Plowville and her correspondence course, writing became Hoyer’s primary focus. However, it seemed every work she would complete and send away to be published would come back, unpublished. She put a great deal of energy into a novel, titled *Ponce de Leon*, around 1951. Linda clung to a love for Spanish history all her life. “She hung the picture of Ponce de Leon in the living room next to the picture of me,” her son recalled (Updike, interview). First submitted in 1948, the novel, unfortunately, was never published. Having her works rejected was just one tribulation during this period in Linda’s life. In 1950 her only son, John Updike, left the Plowville farmhouse to attend Harvard. The next

few years in Linda's life were even more difficult. Her parents' health deteriorated, as she wrote to her son, "I simply can not get used to the changes in my parents" (Hoyer, 11 May 1951, par 2). Her father died in 1953 and her mother died in 1955, both at the farmhouse. For Linda, the day her father died was "the tensest, most moving day of my life" (Thomas 26).

Linda's life started to pick up in the years following her parents' deaths. In either 1957 or 1958 she auditioned for, and appeared on a daytime television quiz show (Updike, interview). In 1961 Linda finally was published. *The New Yorker* accepted a short story titled "Translation," and soon more of her stories were accepted by this and other publications. A collection of her short stories was published as a novel, *Enchantment*, in 1971. That same year, Linda decided to take her first of three trips to Spain to aid her in her continuing attempts at *Ponce de Leon*. Rather than traveling with her husband, Linda went with a friend named Ella Watkins Scull. According to letters Linda wrote that April and May, their departure date was July 1, 1971, from Kennedy Airport. They stayed in London for two days before traveling on to Spain (Hoyer, 28 Apr. 1971, par. 4; Hoyer, 26 May 1971, par. 2).

Linda and Wesley remained very active even late into their lives. From 1971 to 1972 they both took classes at Reading High School: Linda in Spanish and Wesley in plane geometry. Together, the couple also traveled to the old Moorish area of Spain (Updike, interview). According to one of Linda's letters in February of 1972, Wesley was still substitute teaching at schools like Twin Valley and Governor Mifflin (Hoyer par. 1). Only two months later, in April 1972, Wesley died. His memorial service was held on April 22, 1972. According to the sermon, he was only at Reading Hospital nine days prior

to his death (Spieker par. 10). Linda's dear friend, Ella Scull, died just two weeks after Wesley (Hoyer, 5 May 1972, par. 5). A widow at age sixty-seven, Linda stayed at the old farmhouse alone and continued to write. She was kept company by the forty-some local cats that she fed daily. In the spring of 1975, she and a friend named Carole Sherr traveled to Puerto Rico, with Ponce de Leon still in her heart (Updike, interview). In 1977 Linda made her third and final trip to Spain. This time her son and youngest granddaughter accompanied her (Updike, interview). She submitted a manuscript for another collection of short stories, *The Predator*. *The Predator* was published, but not in time for her to see it in print. Linda Grace Hoyer Updike died on October 10, 1989, just months before the novel was published. On the day of her death she was dressed and prepared to leave for an appointment. She died instantly of what was believed to be a heart attack. Linda was found a day later in the farmhouse, in the room beneath where she had been born eighty-five years earlier (Updike, 3 Dec. 1994, par. 8).

“[Did] you know that I am going to write the story of my life?”
(Linda Grace Hoyer, *Enchantment*)

Hoyer's first published novel is *Enchantment*. *Enchantment* is a collection of short stories about Belle, an only child who was born in a farmhouse in Pennsylvania. When Belle is young, she enters high school early and has a very negative experience there. Belle then leaves for college where she meets George, and the two date for six years before finally getting married. George is employed at American Telephone and Telegraph Company but loses his job, and goes back to school to become a teacher. Belle and George move in with Belle's parents. Belle's mother watches their son, Eric, while Belle works in the drapery department of a local department store. After a few

years Belle and George buy the old farmhouse where Belle was born, and move there with their son and Belle's parents... *Enchantment* is, as Hoyer writes in the first story of the novel, "the story of my life" (Hoyer 2).

In the draft of a related short story ("Enchantment") written for *The New Yorker*, Hoyer accidentally uses her own name, Linda Grace. Above that name the correction "Belle" is scribbled in blue ink (Hoyer, "Enchantment," 7). When asked by a newspaper interviewer whether the novel is autobiographical, Hoyer replies, "It is more like a recording of things that have echoed in my mind for a long time, things which over all these years have remained in my ears" (Bannon 31). Hoyer once said to her son, "When I was a baby a woman told my mother 'This child will never be right' and when I was just a child, my mother told me the same. I've never forgotten it... Johnny asked me 'Do you mean that it really bewitched you?' I never answered him I suppose this book is the answer [sic]" (Wentzel 21).

The title, *Enchantment*, seems to perfectly depict both the novel and its heroine, Belle. In the novel itself, an enchanting "mystical awareness of the past runs all through the book," as its author jumps between decades and generations in her storytelling (un-attributed quote in Owen). However, Belle is the truly enchanted one, always somewhat disconnected from the world since the day of her birth. Hoyer states, "I really believed I wasn't right" (Wentzel 22). Whether Belle's enchantment can be traced to her father, her childhood, or the very state of being female, not even she can be sure.

Before Belle was conceived, her father survived a lightning strike that killed two other men. Although Belle describes the incident in chapter eleven, "A Predisposition to Enchantment," a better account is found in Hoyer's short story "Enchantment." Belle

states that, “there was an incident that I remember (considering that it happened almost nine years before I was born) very well” (Hoyer, “Enchantment,” 1). She continues, suggesting that, “For, having survived the lightning’s thrust, this man has become - in a way – both enchanted and my father” (Hoyer, “Enchantment,” 2).

It also seems possible that Belle’s “otherness” comes about at the time of her birth. Belle’s mother has reminded her on several occasions that “You didn’t look like a baby, Belle... You weren’t really a *baby*, you know. Your hair wasn’t like a baby’s hair. It was nearly *black*. And *heavy*,” (Hoyer, *Enchantment*, 41-42). A woman standing at the newborn’s cradle warns Belle’s mother, “This child will never be right” (Hoyer, *Enchantment*, 23). And Aunt Hester’s words appear on three occasions in the novel: “That child, if she lives, will be a disgrace to our whole family” (Hoyer, *Enchantment*, 14). It seems that Belle’s fate of not being “right” is decided upon her entrance into the world. The difficulty comes when this “child who... seemed ‘odd’ to a great many of her acquaintances” (Hoyer, *Enchantment*, 87) grows to become a woman.

As a college student, Belle cannot retain a roommate. She looks on at the other students in their raccoon coats driving to football games and says to herself, “You aren’t going to the football game today because you aren’t *right*” (Hoyer, *Enchantment*, 62). She describes herself as looking “possessed” in her graduation photograph, comparing her glance to Satan’s. Being aware of her own enchantment, Belle rather bravely undertakes marriage. The relationship between her and her husband George is often rocky, to the point that they even discuss divorce. The lack of connection between George and Belle stems directly from her enchantment. George tells her plainly that, “Your thinking sometimes is out of this world, and the things you say don’t always *sound*

right,” (Hoyer, *Enchantment*, 56) and “a person has to be like other people. That’s what’s the matter with you. Nobody understands you” (Hoyer, *Enchantment*, 75). With this statement George pinpoints the root of Belle’s oddity: no one understands her. However, the next two events in Belle’s life suggest that the lack of understanding stems not from a lightning strike or her childhood, but from her femaleness.

Growing up, Belle’s father is much like Hoyer’s. Hoyer recalls that, “My father thought the creation of women was God’s one mistake... in my family the wishes of the womenfolk were not considered important. In fact any woman who followed a career of her own was held suspect” (Barkham 1). Belle’s father holds the same beliefs, as Belle describes: “So seldom... did the women we knew meet with his wholehearted approval that I can think of just three... these were the lovable exceptions who had proved to my father how right his wariness of women was” (Hoyer, *Enchantment*, 44). Her father is, indeed, very “mistrusting of women” (Hoyer, *Enchantment*, 102). Belle’s husband is not much better than her father in his dominant masculinity. When a friend of Belle’s remarks how little George has changed over the years, he simply replies, “No, I’m the man” (Hoyer, *Enchantment*, 58). In her own life, Hoyer’s husband once tells her that her opinions humiliate him (Thomas 26). Belle’s unique opinions, introspection, and way of seeing the world create a rift between her and the men in her family. Belle cannot even relate to her mother as another woman, just as Hoyer cannot. Hoyer refers to her mother as the “super-mamma,” and feels that she is always “in competition with the great American super woman” (Hoyer, 14 May 1951, par. 2). Belle’s inferiority and otherness to her mother is most apparent when, following her mother’s death, George states, “I

don't want to live with you – *without her*” (Hoyer, *Enchantment*, 122). Indeed, Belle has no one to relate to.

The two events that change Belle's perception of herself are the birth of her son, and moving to the farmhouse where she grew up. Both events give this enchanted woman occasions where being female is considered “right.” When her son, Eric, is born, Belle's enchantment seems to lessen because as a mother, she is understood. Holding her baby, she notices “instead of looking at me with the quickly averted glance that both George and my father habitually gave me, Eric looked at me steadily and calmly, as if I was *right*, (Hoyer, *Enchantment*, 63). To Belle, it is as if the “rude daughter of the fairy tale from whose lips fell an assortment of toads and frogs, had become, when Eric was born, her blessed sister, whose words were diamonds and pearls” (Hoyer, *Enchantment*, 64). The joy of this disenchantment causes Belle to laugh hysterically in her hospital bed until the worried doctors give her sedatives.

The second event that inwardly comforts Belle is moving back to her family's farmhouse. Belle admits that, “I belong to my grandmother's house. And I am not happy away from it” (Hoyer, *Enchantment*, 152). Part of Belle's belonging is explained in her father's words, “This is a woman's house. My father used to say that a woman *built* it” (Hoyer, *Enchantment*, 85). Belle, when trying to design her dream home, continuously sketches this farmhouse. The house is not like the one in the suburbs, “a straight and narrow building that is surely more masculine than feminine” (Hoyer, *Enchantment*, 90). Moreover, for the first time since her childhood Belle is surrounded by flowers, birds, and animals; mother nature. The comfort she feels in this woman's house is quite different from the masculine world of her father and George. Hoyer admits that

throughout her life she “was fighting to become a woman” (Thomas 26). However, in this environment, the girl who “will never be right” is right, allowing her to be at peace with her enchantment.

Hoyer’s only other novel published is *The Predator*. Like *Enchantment*, the novel is really a collection of short stories. There are other related stories not contained in the volume. In all of these stories, the main character is Ada Gibson, an elderly woman living alone in the farmhouse in which she was born. The novel and its related short stories are also autobiographical, with Ada being Hoyer’s alter ego. Evidence for *The Predator*’s autobiographical nature can be found in striking similarities between the characters of Ada and Belle (from *Enchantment*). Also, there are incidences in *The Predator* that have uncanny resemblances to fact from Hoyer’s life.

Like Belle, Ada has a husband (a teacher) and one child: a son named Christopher. Ada lives in the country farmhouse where she grew up, where she feeds the wild birds and cares for scores of local cats. Like Belle, Ada attended a coeducational college where she met her husband. Both women harbor the same memories of attending a rural grade school, the death of elderly parents, and marital frustrations. The two characters share similar recollections. Ada, when she is young, remembers a photographer telling her “I’m afraid of a cross woman and mad dogs (Hoyer, *The Predator*, 84), whereas Belle’s father warns her, “Beware of mad dogs and cross women” (Hoyer, *Enchantment*, 4). Belle’s mother-in-law does not want her to marry, because she is an idealist and George is a practical person (Hoyer, *Enchantment*, 56), and Ada’s husband tells her, “My mother told me not to marry you. Because you are an idealist and

I am not” (Hoyer, *The Predator*, 13). The lives and memories of the two characters mirror each other in countless ways.

Beyond the character similarities between Ada and Belle, there are portions of *The Predator* that cannot be denied as autobiographical truth. One of the best examples of such a passage is found in “A Gift of Time,” from *The Predator*. Ada is remembering photographs that were taken of her throughout her life. She describes a particular photograph, taken when she was two years old, with great detail. Ada remembers that she had “an intense gaze into the camera’s eye and a rigidly extended right arm – with an overblown artificial rose in its clenched fist” (Hoyer, *The Predator*, 83). The same photograph can be found of Hoyer in her college yearbook. Beneath the face of a nineteen-year-old Hoyer is a smaller picture of a little girl adamantly thrusting an artificial rose toward the camera.

Not only are many of the events in *The Predator* autobiographical, the underlying mood and emotion of the novel also seems to be. *The Predator* is filled with a sense of melancholy reminiscence. Written entirely after her husband’s death, it seems as though throughout these stories Hoyer is ever aware of her own aging and imminent death. The predator is a personification of time, and is referred to, along with death, often throughout the novel. Of the many rough drafts of stories from *The Predator*, only three are dated. Of those three, the earliest is “The Predator,” dated from 1965 to 1970 (Hoyer, “The Predator,” 1). The other two stories, “Unlike Girls” and “Solace,” were written when Hoyer was at least seventy-five years old: “Unlike Girls” in 1979, and “Solace” in 1983 (Hoyer, “Unlike Girls,” 1; Hoyer, “Solace,” 1). Other stories may have been written even later, since the manuscript of *The Predator* was not submitted for publishing until 1989.

Taking into consideration Hoyer's age when composing the works in *The Predator*, and its references to time, illness, and death, the stories take on a new meaning: a woman's coming to terms with aging.

At the end of the very first paragraph of the novel, Hoyer writes "for each of us there is a predator and the game of life is nothing more than an attempt to postpone the day when the predator and prey meet" (Hoyer, *The Predator*, 2). This one statement seems to set the stage for the rest of the novel. In the very first story, "The Predator," the character of Ada experiences the death of her cat, Ezra. Hoyer compares the hunter who eventually caught up with and shot Ezra with a predator, and a predator with time. The stated outcome of confrontation with either hunter or time is death.

The next instance where Hoyer speaks of the predator is in "Unlike Girls," the third story in the novel. Ada is at a doctor's appointment. After telling her that her blood pressure is down, the doctor asks what she has been doing. Ada replies, "Things I like to do – for the most part. What I need is more time. I'll soon be seventy years old, you know" (Hoyer, *The Predator*, 26). This simple statement demonstrates that Ada knows what her predator is, and does not enjoy being its prey. The events that Hoyer so delicately describes in the novel reveal Ada as a unique woman who is very independent and at times somewhat stubborn. Having time catch up with her is not only frustrating, but also hurtful. In "A Gift of Time," the reader briefly glimpses a vulnerable, hurting Ada after having a portrait painted. Ada has always thought of herself as attractive, but when she looks at the finished portrait she sees herself "not as she had seen herself that morning in the new bathroom mirror, or in many friendly meetings with the camera... [The portrait] was an oil painting of a very old women, with a liver-spotted face and a

shocking pink scalp” (Hoyer, *The Predator*, 86-88). In a similar short story titled “A Room Full of Unfinished Portraits,” submitted to *Atlantic*, Hoyer elaborates even more on Ada’s reaction to her portrait:

[Had] he decided that a thirty-minute drive from the farm with Rosalind could have made the difference she saw between the woman of the portrait and the woman Marty thought was never going to change? Even if she excused these failures, on the part of Mr. Trate, to have seen the fair-haired child and the good-looking woman she used to be, how could she forgive his failures to have seen the mane of hair she had seen this morning in her bathroom mirror... [She] could understand how Mr. Trate, in order to save time, might have painted her face and the book’s cover the same shade of pink; but that, while taking all the time he needed to sprinkle her face with liver spots, he had not found time enough to do her hair was cruel... (Hoyer, “A Room Full of Unfinished Portraits,” 11).

Describing the portrait as cruel, and highlighting the word by underlining it, Hoyer suggests that the portrait causes Ada suffering rather than mere disappointment. It becomes very apparent that Ada’s “good-looks” are one of the first victims of the predator, time, and that Ada is especially dismayed at this reminder of her age.

In “A Gift of Time” Ada is troubled about her aging, whereas in the final two stories, “Solace” and “The Question,” she seems to come more to terms with her mortality. In “Solace,” Ada is speaking to a man who inquires whether she is alone. In response Ada states, “...I enjoy being alone. After all, we’ll all be alone in our caskets” (Hoyer, *The Predator*, 91). She goes on to say “I often attend my funeral in my imagination” (Hoyer, *The Predator*, 92). Whether such thoughts and words are an attempt to come to terms with death, a way to humor the otherwise heavy topic, or a means of preparation, there is a definite change in Ada’s attitude as observed earlier in the novel. Rather than finding her own aging appearance cruel, she is now imagining that same body in a casket. When Hoyer was writing this story, she was nearly eighty. Is it possible that in the time between “The Predator” and “Solace” Hoyer was coming to terms with her own mortality?

In the final short story of the novel, “The Question,” Ada asks of her doctor, “Will you put me to sleep – when I become too troublesome” (Hoyer, *The Predator*, 105)? When her physician denies her request, she says, “If I can choose a predator to end my life, I’d prefer it to be you” (Hoyer, *The Predator*, 105). Not only is this the last time in the novel that the predator is mentioned, it also becomes clearer that all along her predator has been time. As in “Solace,” her open dialogue, flavored with sarcasm, demonstrates her acceptance of the inevitable. Nevertheless, Ada stubbornly seeks a different means to that end.

While the events Hoyer depicts in *The Predator* are what make her final novel so enjoyable, the underlying themes of passage of time, aging, and death make it distinctly different from *Enchantment*. *Enchantment* is mainly concerned with Hoyer’s younger years: her schooling, marriage, travel, and the birth of her son. *The Predator*, however, very subtly describes the final years in Hoyer’s life, masked in detailed remembrances of events past. A book review notes that, “Although *The Predator* might sound depressing, there is a peaceful strength about Ada’s acceptance of human weakness” (Honeycutt). It is almost a fitting end to the story, that the novel was not published until 1990, weeks after Hoyer’s death.

“We have received our readers’ reports on your manuscript and... they do not recommend it for publication...” (Editors of Little, Brown & Company, par. 1)

Hoyer’s writing career, despite the beauty of her literary style, consisted of a few successes dotting an overwhelming amount of rejection. Despite the achievement of *Enchantment* and *The Predator*, her decades-long labor on *Ponce de Leon* never paid off.

The most common criticisms her publishers offered were that her works were too small and focused on too little, or that she had a tendency to skip around through the plot of her stories, making them confusing.

The earliest documentation of an attempt by Hoyer to publish was from the spring of 1931. She submitted some works to *The Republic* in New York, and received a letter from editor Edmund Wilson's secretary. The secretary, Mary, just happened to be Hoyer's sister-in-law. The letter, dated March 26, 1931, rejected her works, stating, "They are less pointed than your ordinary speech is; I think because you are self-conscious in writing. You have a tendency to make it pretty, and your speech as a rule is not pretty – it's startling...[cis]" (Updike, par. 2). In 1938 she submitted a short story, "If I'da Been George," to *The Writer* in Boston, Massachusetts (Blackiston, 30 Sep. 1938, par.1). A year later she submitted "Blue Heaven" to The Beacon Literary Bureau. Following its rejection, she re-worked the story and submitted it under the title "Duet" (Blackiston, 25 Aug. 1939, par. 2). The story was still rejected. In 1942 Hoyer attempted to get another short story, "In Our Image," printed by *Story*, in New York. The ensuing rejection letter (April 2, 1942) was generic, simply stating "this particular manuscript does not quite work with the present needs of The Story Press" (Burnett, par. 1). These few letters were just the first of a myriad of rejections Hoyer would bear during her writing career. Between 1931 and 1960 she had stories rejected from Atlantic Monthly Press, Harper & Brothers, *Harper's Magazine*, Houghton Mifflin, Little, Brown & Company, The Beacon Literary Bureau, *The New Yorker*, *The New Republic*, The Story Press, and *The Writer*, to name a few. It took nearly thirty years for her luck to change.

On October 26, 1960 Hoyer received the author's proof of her short story "Translation." Her work had finally been accepted by *The New Yorker* (MacKenzie, 26 Oct. 1960), and was published March 11, 1961. This first publication was essential to Hoyer's career as a writer. Even her son, John Updike, recognized that her acceptance by *The New Yorker* was mandatory for later publication. Of "Translation," Updike said, "She never wrote any quite as successful" (Updike, interview). Rachel MacKenzie, a fiction editor at *The New Yorker*, wrote the acceptance letter. At the time, Hoyer had no idea that their business relationship would develop into a loving friendship spanning more than ten years. Despite the success of "Translation," *The New Yorker* continued to reject about half of Hoyer's work. In a rejection letter from February 1964, MacKenzie wrote, "The trouble with it as a short story is simply that it isn't organized into sufficient coherence... what you should do is set your-self down to writing a memoir – book length... I think the coherence would take care of itself" (MacKenzie, 4 Feb. 1964, par. 1). Despite her ongoing attempts at, and occasional successes with writing short stories, Hoyer took Rachel MacKenzie's words to heart.

On June 5, 1970 the Houghton Mifflin Company offered Hoyer an advance of five thousand dollars against future royalties for her book, *Yesterday*, which later came to be titled *Enchantment* (Barrett, 5 Jun. 1970, par. 2). Only months later, Andre Deutsch Limited bought the British rights for the novel (Athill, par. 1). Having taken MacKenzie's advice, Hoyer compiled a collection of short stories (including some that were published by *The New Yorker*) that revolved around the character of Belle. She was sent the first copy off the press in January 1971 (Barrett, 18 Jan. 1971, par. 1). MacKenzie wrote to Hoyer the same month the novel was accepted by Houghton Mifflin, stating of the novel,

“of course it’s beautiful. It always has been. And yes, I always thought there would be a book when you got around to letting it go” (MacKenzie, 25 Jun. 1970, par. 2).

MacKenzie was especially touched by the author’s note at the beginning of *Enchantment*: “*Enchantment* was begun at the suggestion of Rachel MacKenzie of *The New Yorker* magazine. It is to her encouragement and continuing concern that I owe the completion of this book” (Hoyer, *Enchantment*, n.p.).

Hoyer’s ambition was still to publish her novel *Dear Juan* (or *Ponce de Leon*), which centered on Spanish history. Not even her son understood from where Hoyer’s fascination with Spanish history arose. He speculated that a volume of Washington Irving’s *Life and Voyage of Columbus* might have sparked her passion for Spanish history (Updike, 10 Jul. 2001, par. 1). Whatever the source of her interest, her first attempt to publish *Dear Juan* was with *Atlantic Monthly* in 1948, but the manuscript was rejected. The publisher admitted that the 35,000-word document fell short of the typical 60,000 to 100,000 words found in a novel (Cloud, 15 Sep. 1948, par. 1). A month later Hoyer received a second letter criticizing *Ponce de Leon*, saying it “seems to us more an enlarged outline for a novel than a finished work” (Cloud, 13 Oct. 1949, par. 1). In 1951 the novel, under the title *Dear Juan*, was rejected by Harper & Brothers (Harper & Brothers, par. 1). Hoyer sent the novel to Houghton Mifflin in 1952. The rejection letter arrived in the mail in April 1952: “they felt that the style was somewhat too didactic...” (Pierce, par. 1).

Following her first trip to Spain in 1971, Hoyer submitted many shorter texts about Spain and its history to be published. The short stories based on her trip to Spain and search for Ponce de Leon included “Ada’s Angel,” “Arevalo,” “Hope,” “Loneliness,”

“Lonely Arevalo,” “Madrid,” “Redundancy,” “Seeing What They Wanted to See,” and “The Love of Her Life.” None of them was very successful getting published. However, optimistic after the success of *Enchantment*, Hoyer sent *Ponce de Leon* to Houghton Mifflin again in 1972. Throughout 1972 and 1973 she continuously sent new chapters of her novel to Houghton Mifflin. In January 1973 Hoyer received a promising letter from Anne Barrett at Houghton Mifflin stating, “my reaction... is highly favorable. The new chapters strike me as smoother and clearer than the earlier ones and quite provocative” (Barrett, 15 Jan. 1973, par 1). However, the publisher’s final decision came on April 5, 1974: they would not publish *Ponce de Leon* (Barrett, 5 Apr. 1974, par 5). Following Houghton Mifflin’s rejection, Hoyer sent the manuscript to the Atlantic Monthly Press. The ensuing rejection letter suggested trying a different publisher (Beck, par. 1). Just a few months later she sent *Ponce de Leon* to The Viking Press Inc. Publishers. The editor’s rejection letter read, “I too have read your biography of Ponce de Leon... our reactions... add up to a general sense of disappointment” (Irving, par. 1). Hoyer made no further attempts to publish *Ponce de Leon* after 1974, and to the present, it has never seen print.

Hoyer’s final, but successful, attempt at a novel was *The Predator*. Although some of the short stories that later appeared in *The Predator* were published by *The New Yorker* in the 1960s, most were from the 1980s. Frances Kiernan, from *The New Yorker*, edited stories about Ada, such as “Rose Stones,” in 1980 and 1981 (Kiernan, 5 Jan. 1981, par. 1), and in 1983 she toiled over a working proof of “Solace” (Kiernan, 11 Jan. 1983, par. 1). However, in April 1988, Frances Kiernan accepted a new job as senior editor at Houghton Mifflin. She wrote Hoyer stating, “At Houghton Mifflin I will be

looking for novels and for story collections – which makes me wonder what is happening with those Ada stories” (Kiernan, 28, Apr. 1988, par. 2). Hoyer submitted the manuscript for *The Predator* by January 1989. A month later Kiernan wrote her and offered her a contract. The book was to be published by Ticknor & Fields, and Hoyer was offered an advance of 5,000 dollars (Kiernan, 9 Feb. 1989, par. 3). According to Kiernan, “there should no problem in working towards a Winter 1990 publication date” (Kiernan, 9 Feb. 1989, par. 1). Hoyer sent a number of drawings by her granddaughter, Elizabeth Pennington Updike, which complimented the novel. These sketches were used as illustrations in the novel.

It is difficult to give a definitive reason why so much of Hoyer’s work was rejected. John Updike feels that his mother’s work was not quite mainstream enough (Updike, interview). He feels that, other than being a little homebound, “She had a fancy mind – a little too fancy to turn out magazine-friendly stories” (Updike, interview). Criticisms from editors and publishers suggest that she wrote too little and in a manner that was too confusing for the reader. Even Rachel MacKenzie, having read “Saturday’s Child,” had to admit, “it hangs too much on too little” (MacKenzie, 8 Jul. 1960, par. 3). An editor from *Redbook Magazine* wrote in a rejection letter that her story required “more plot” (Hart, par. 1). *Romantic Story* felt that Hoyer’s work “lacks emotional quality and detail” (Cunningham, par. 4). All three criticisms describe Hoyer’s writing as lacking, whether it is for more pages, more detail, or more development. In 1948 *Dear Juan* was rejected for the same reason: it was too short (Cloud, 15 Sep. 1948, par. 1). However, it seemed as if while some found fault with Hoyer’s “too little” writing style,

others were drawn to read her manuscripts because of it. Hoyer's second novel, *The Predator*, is only 109 pages long despite being a collection of eight stories.

The second frequent literary criticism was that Hoyer's writing style is confusing. In the playful words of Rachel MacKenzie, "the trouble is that it jumps, jumps, jumps" (MacKenzie, 29 Jun. 1962, par. 3). Her son, John, agrees that, "She found it difficult to be direct with raw material" (Updike, interview). In response to another story, MacKenzie wrote, "our colleagues found it difficult to follow and not interesting enough" (MacKenzie, 21 Mar. 1967, par. 1). Hoyer's habit of skipping throughout time is also found in her published works. A critic of *The Predator* wrote, "...much of the story seems untold and what unfolds appears disjointed... Don't expect a chronological order" (Wiseman). It seems as though the two most common criticisms of her writing style not only kept her from successfully publishing, but also drew readers to her stories that did get published.

"...you aren't right. But your son will go. Everywhere. Your son will be truly representative of the clan." (Linda Grace Hoyer, *Enchantment*)

Although there are few to no letters that describe Hoyer's reaction to John's birth, years later she recalled that when he was born "I had a reason, for the first time in my life, for living" (Thomas 26). She composed a poem titled "Man Child," and labeled it for "Anne Hamilton's Column" (Hoyer, "Man Child"). The poem seems to speak of her son's birth:

They tore you from the warmth of me.
In Alien cold, tormented, blue,
They laughed at you, so earthly new
While I, half sleeping, could not see.

You let them laugh without a sound.
For even then you knew the strength
Of silence held, complete, at length
The mighty to confuse, confound.

But soon their laughter turned to stress.
As smiles their tightened lips forsook.
Each from the other begged a look
At your persistent breathlessness.

Deep-drugged, I never thought of death.
But waiting quiet, fearlessly,
I saw you growing tall and free
Before you, crying, reached for breath (Hoyer, "Man Child").

She was very attached to her young son; even leaving her job at Pomeroy's to stay home with him. John Updike described his mother as occasionally hot-tempered, although he was somewhat exempt. "But it wasn't like I could do no wrong," he said (Updike, interview). Updike recalled that his mother "had a thing about punctuality:" when he was late or did get into trouble, she would discipline him with a cut stick from the family's pear tree (Updike, interview). Linda created an environment that sustained young John's creativity. "There was no stinting on paper and pencils and cardboard to feed my 'creativity,'" he wrote years later (Updike, *Self-consciousness*, 27). When John wrote in high school, Hoyer typed his work and offered literary evaluation (Updike, interview). In return, John became a very young literary critic of his mother's stories.

When John left for college in 1950, Hoyer's life was turned upside down. She wrote four letters to John within the first eight days of his absence. John sarcastically stated that his mother sent a "healthy dose" of correspondence (Updike, interview). However, he admitted that "Maybe I was just young enough and homesick enough and scared enough that I welcomed the letters" (Updike, interview). "We were close," he said (Updike, interview). In the first months after John's entrance to Harvard, he sent her a photograph of himself. Hoyer's reaction was: "the lean hardness of the young man from

the Harvard studio startles me. I am afraid of and for him. This young man is alone and to be his mother is a sad and wonderful thing” (Hoyer, 26 Nov. 1950, par. 2). In 1951, right around Thanksgiving, a relative gave Hoyer a book about psychosis (presumably in response to her pining for John). Hoyer took it personally and defended her feelings in a letter to John, stating “a sense of belonging is essential to spiritual survival, does it matter whether the child gets it from the parent or the parent from the child” (Hoyer, 27 Nov. 1951, par. 2)? With these words it is very apparent that John *was* Hoyer’s sense of belonging. In February of the same year Hoyer wrote, “the realization that an only child upon whom you have been especially dependent is beginning to find another home is not altogether a happy one” (Hoyer, 27 Feb. 1951, par. 2). These letters are evidence that John was a very deep part of Hoyer’s soul. She depended on him to bring meaning and belonging to her life.

Hoyer’s longing for her Harvard-bound son did ease. After the first year of separation, their relationship began to change. Before too long their mother-son relationship became one of two authors, both attempting to put their mark on the world of literature. John wrote for the Harvard *Lampoon*, and often sent his writing home for evaluation. According to John, his mother could give “stingingly shrewd” critiques on his *Lampoon* pieces and other college works (Updike, interview). Hoyer replied to his letters with advice such as, “Perhaps it is time for you to start reading your stuff back to yourself in earnest... [Begin] your literary efforts with a choice of emotional effect you would like to create” (Hoyer, 11 Oct. 1951, Par. 1). “Her powers of perception were so keen, I learned to get out of her way,” John recalled (Updike, interview). However, the majority of Hoyer’s literary critique was warm and enlightening. “She encouraged me the way a

mother does,” John said (Updike, interview). Much of her literary advice was like that given in a letter from January 1952: “I know you can learn to write and you will learn to write” (Hoyer, 21 Jan. 1952, par. 3).

The literary criticism flowed in both directions. Since John was an accomplished and published author while Hoyer was still struggling, he reviewed her works as well. Hoyer recalled that, “John has helped me by telling me to persist... He never says anything discouraging” (Thomas 26). And once, in a letter to John following *Enchantment*'s publication, she stated, “I'm not at all sure that [*Enchantment*] is an admirable book. Nor am I sure that you haven't helped me to write it” (Hoyer, 11 Mar. 1971, par. 2). However, John chuckled as he recalled “She tended not to take them [criticisms] after I would give them” (Updike, interview). When John would visit Hoyer in Plowville, he was subjected to draft after draft of *Dear Juan*. Whereas John felt badly about some of his reviews, saying, “There were a couple times when I did say hurtful things” (Updike, interview), Hoyer felt he was being too kind. In one letter to her son, she wrote, “If you are old enough to quote Thoreau at me, I'm old enough to know how badly I write” (Hoyer, 24 Apr. 1952, par. 4).

Mother and son kept in touch throughout John's adult life. She wrote letters to him when he lived with his young family in Ipswich, Massachusetts, and the two traveled to Madrid, Spain. When Linda Grace Hoyer Updike died in 1989, John donated all her manuscripts, letters, and diaries to Ursinus College's Myrin Library, in Collegeville, Pennsylvania. He said to reporters, “It makes me and would make my mother very happy to think of her life's work safe at Ursinus” (“John Updike Donates His Mother's Papers to Ursinus College” 24). The act almost seemed to be a continuation of his relationship

with her, via the college community that was a large part of Hoyer's life. "It has been a great comfort to me. Most of a person's world flies apart when they die, and in this regard at least my mother's world remains intact and available," John said after donating the material (Volkmer 10). Her personal papers and letters reveal that her literary compositions were not her life, but a result of her life; her relationships, her farm, and her son. And indeed, it has been through her own living thoughts and words that the brilliance of this woman, author, and mother has been discovered.

Acknowledgements

I would like to extend deepest thanks to my advisor, Charles Jamison. Without his enthusiasm, knowledge of the subject matter, and persistence I could not have undertaken this project. Thanks to Doreen Kopycinski for her help with the Hoyer web page that accompanies this research. Thanks to Judy Fryer and Donna Landis for their help and support. And thank you to Mr. John Updike who so graciously allowed me to understand Linda Grace Hoyer better, through an interview with her only son.

Works Cited

Application for Employment. Form. Harrisburg: Commonwealth of Pennsylvania, nd.

Athill, Diana. Letter to Linda Hoyer. 19 November 1970. Myrin Library, Ursinus College, Collegeville, PA.

Barrett, Anne N. Letter to Linda Hoyer. 5 June 1970. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 18 January 1971. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 15 January 1973. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 5 April 1974. Myrin Library, Ursinus College, Collegeville, PA.

Bannon, Barbara A. "Authors and Editors." *Publisher's Weekly* 1 February 1971: 31.

- Barkham, John. "The Author Speaks." *Saturday Review* 13 March 1971.
- Beck, Emily Morison. Letter to Linda Hoyer. 15 July 1974. Myrin Library, Ursinus College, Collegeville, PA.
- Blackiston, Elliott. Letter to Linda Hoyer. 30 September 1938. Myrin Library, Ursinus College, Collegeville, PA.
- . Letter to Linda Hoyer. 25 August 1939. Myrin Library, Ursinus College, Collegeville, PA.
- Burnett, Whit. Letter to Linda Hoyer. 2 April 1942. Myrin Library, Ursinus College, Collegeville, PA.
- "Business and Civic Leaders." *Northern Chester County Harold* 31 March 1971.
- Cloud, Jeannette. Letter to Linda Hoyer. 15 September 1948. Myrin Library, Ursinus College, Collegeville, PA.
- . Letter to Linda Hoyer. 13 October 1948. Myrin Library, Ursinus College, Collegeville, PA.
- Cunningham, Helen. Letter to Linda Hoyer. nd. Myrin Library, Ursinus College, Collegeville, PA.
- DeBellis, Jack. *The John Updike Encyclopedia*. Connecticut: Greenwood, 2000.
- Editors of Little, Brown & Company. Letter to Linda Hoyer. 23 April 1952. Myrin Library, Ursinus College, Collegeville, PA.
- Harper & Brothers. Letter to Linda Hoyer. 19 July 1951. Myrin Library, Ursinus College, Collegeville, PA.
- Hart, William. Letter to Linda Hoyer. 2 May 1967. Myrin Library, Ursinus College, Collegeville, PA.
- Honeycutt, Laura. "Predator and the Prey in the Dance of Death." *Evening Star-Telegram* 9 February 1990.
- Hoyer, Linda Grace. "A Room Full of Unfinished Portraits." Story draft, ts. Myrin Library, Ursinus College, Collegeville, PA.
- . "Enchantment." Story draft, ts. Myrin Library, Ursinus College, Collegeville, PA.
- . *Enchantment*. Boston: Houghton Mifflin, 1971.

---. "Man-Child." Unpublished poem, ts. Myrin Library, Ursinus College, Collegeville, PA.

---. "The Predator." Story draft, ts. 8 June 1965. Myrin Library, Ursinus College, Collegeville, PA.

---. *The Predator*. New York: Ticknor & Fields, 1990.

---. "Solace." Story draft, ts. 19 December 1983. Myrin Library, Ursinus College, Collegeville, PA.

---. "Unlike Girls." Story draft, ts. 29 May 1979. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 26 November 1950. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 27 February 1951. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 11 May 1951. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 14 May 1951. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 15 October 1951. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 27 November 1951. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 21 January 1952. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 28 February 1952. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to John Updike. 24 April 1952. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 11 March 1971. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 28 April 1971. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Anne. 26 May 1971. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 20 December 1971. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 1 February 1972. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 12 February 1972. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Ipswichians. 5 May 1972. Myrin Library, Ursinus College, Collegeville, PA.

Irving, Patricia. Letter to Linda Hoyer. 16 September 1974. Myrin Library, Ursinus College, Collegeville, PA.

“John Updike Donates His Mother’s Papers to Ursinus College” *The Times Herald* 29 June 1990: 24.

Kiernan, Frances. Letter to Linda Hoyer. 5 January 1981. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 11 January 1983. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 28 April 1988. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 9 February 1989. Myrin Library, Ursinus College, Collegeville, PA.

MacKenzie, Rachel. Letter to Linda Hoyer. 8 July 1960. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 26 October 1960. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 29 June 1962. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 4 February 1964. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 21 March 1967. Myrin Library, Ursinus College, Collegeville, PA.

---. Letter to Linda Hoyer. 25 June 1970. Myrin Library, Ursinus College, Collegeville, PA.

"Mrs. Linda Updike Dies at Age 85." *Bookends* November 1989: 1, 15.

Owen, Emma Mai. "Enchantment Has Great Poetic Value." *Jackson Sun* 29 August 1971.

Pierce, Grace W. Letter to Linda Hoyer. 14 April 1952. Myrin Library, Ursinus College, Collegeville, PA.

Spieker, George F. "Sermon Given at the Funeral of Wesley R. Updike." Unpublished sermon, ts. 22 April 1972. Myrin Library, Ursinus College, Collegeville, PA.

The Ruby. Collegeville: Ursinus College, 1923: 46-47.

Thomas, Heather. "For Linda Updike, Reclaiming Farm Came Before Writing." *Reading Eagle* 17 January 1982: 25-26.

Updike, John. *Self-consciousness*. New York: Fawcett Crest, 1989.

---. Letter to Roma Greth. 3 December 1994.

---. Letter to author. 10 July 2001.

---. Personal interview with author. 9 July 2001.

Updike, Mary. Letter to Linda Hoyer. 26 March 1931. Myrin Library, Ursinus College, Collegeville, PA.

Uzzell, Thomas H. "Chapter IV." *The Fundamentals of Fiction*, N.p., 1946.

Volkmer, John. "A Morning With Linda Grace Hoyer." *Ursinus Bulletin* Spring 1991: 10-13.

Wentzel, Michael. "Updikes Discuss 'Their' New Book." *Reading Times* 10 March 1971: 21-22.

Wiseman, Sylvia. "Disjointed Story Collection Leaves the Reader Confused." *Salisbury Post* 14 January 1990.

Further Reference

Bingham, Sallie. "The Story of a Woman." *Sunday Herald Traveler* 7 March 1971.

Christian, Joan M. "Poignant Story is a Montage of Memories of a Long Life." *Winston-Salem, NC Journal* 11 March 1990.

Connors, Joyce. "Mother of Updike Tells Poetic Tale." *Richmond Times-Dispatch* 30 May 1971.

Cross, Leslie. "A Novel Makes It." *The Milwaukee Journal* 4 October 1970.

Daniel, Diane. Untitled article. *St. Petersburg, FL Times* 11 March 1990.

Duffy, Martha. "Locked in a Star." *Time* 8 March 1971.

Gardner, Marilyn. "Mother in Novel Form." *Christian Science Monitor* 25 March 1971.

Gordon, Suzanne. "Updike Donates Mother's Papers." *The Philadelphia Inquirer* 19 April 1990: 6-M.

Gottlieb, Augusta. "Where Did the Little Girl Go?" *St. Louis Post* 28 February 1971.

Gregg, Louise. "This Transitory Life." *Wichita Falls Times* 2 May 1971.

Greth, Roma. "Saluting Berks Author Linda Grace Hoyer Updike." *Bookends* March/April 1995:15-16.

Holliday, Barbara. "Memories Enrich the Game of Life." *Detroit Free Press* 21 January 1990.

Hoyer, Linda Grace. "All That Certain." *The Local Historian* October 1977: 2.

---. "Call it Animal Faith, if You Like." *Ursinus College Bulletin* Summer 1968: 22-23.

---. "Amish Country: The Promised Land." *Travel & Camera* July 1969: 66-71.

Jamison, Charles A. "Visiting John Updike at the Farm." *The Pennsylvania Portfolio* 9.1 (1991): 12-15.

---. "Evolution of an Author." *The Pennsylvania Portfolio* 9.2 (1991): 19-20.

MacDonald, D.R. "At the Edge of the Untried: Bemused and Bittersweet Recollections of Life." *The Washington Post* 4 January 1990.

Manning, Margaret. "A Strange Work, Poignantly Funny." *Boston Globe* 1 March 1971.

Marien, Mary Warner. "Short-Story Portraits: Like Mother, Like Son." Clipping from unknown newspaper 1 February 1990.

"Newsmakers." *Newsweek* 15 February 1971: 49.

Pritchard, William. "The Predator." *The Hudson Review* 43.3 (Autumn 1990): 489-498.

Reber, Carole. "Like Mother, Like Son." *Reading Eagle* 11 March 1971: 24.

Richardson, Jean. "New Fiction." *The Birmingham Post* 21 August 1971.

Rohland, Pamela. "Plowville Author's Work Published Posthumously." *Reading Eagle* 7 January 1990.

Savill, Sheila. "From the Updike Stable." *Eastern Daily Press* 21 August 1971.

St. Martin, Anne. "John's Mom." *American Statesman* April 1971.

Taylor, Maurice. "The Predator." *Library Journal* December 1989: 170-171.

Thornton, Eugenia. "Another Novelist in the Family." *The Plain Dealer* 28 February 1971.

Walfort, Mary. "In Life, the Name is Updike." *The Milwaukee Journal* 28 March 1971.

Weber, Bruce. "'As Good a Writer's Mother as One Could Ask For.'" *The New York Times Book Review* 14 January 1990: 11.