

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1947

Application of modern psychological theories to the characters of Thomas Wolfe

George David Craig
The University of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

Let us know how access to this document benefits you.

Recommended Citation

Craig, George David, "Application of modern psychological theories to the characters of Thomas Wolfe" (1947). *Graduate Student Theses, Dissertations, & Professional Papers*. 1577.
<https://scholarworks.umt.edu/etd/1577>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

THE APPLICATION OF
MODERN PSYCHOLOGICAL THEORIES
TO THE CHARACTERS OF
THOMAS WOLFE

by

George D. Craig
(B.A., Montana State University
Missoula, Montana, 1941)

Presented in partial fulfillment of the re-
quirement for the degree of Master
of Arts

Montana State University

1947

Approved:

H. G. Merriam.

Chairman of Examining Committee

W. P. Clark

Chairman of Graduate Comj

UMI Number: EP34022

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP34022

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

TABLE OF CONTENTS

CHAPTER	PAGES
I. THE PROBLEM AND DEFINITIONS OF TERMS USED . . .	1-14
II. THE STUDY OF EUGENE GANT.	15-39
III. THE STUDY OF GEORGE WEBBER.	40-59
IV. THE STUDY OF THREE CHARACTERS	60-68
Eliza Gant.	60-64
Francis Starwick.	64-67
Nebraska Crane.	67-68
V. CONCLUSION.	69-70
BIBLIOGRAPHY.	71-79
APPENDIX.	80-84

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The writings of Thomas Wolfe have raised a critical controversy of considerable extent. Estimates of them have ranged from the highest kind of praise to the worst sort of condemnation.¹ Much of this criticism has been somewhat unfair. Critics have fastened on Wolfe's obvious failings and almost completely ignored the facets of his work which had actual value, or showed signs of promise. The stream of criticism has taken two separate and distinct courses and neither has been completely fair or honest. Wolfe has been compared with such literary greats as Balzac, Proust, Melville, Whitman and Joyce.² Perhaps he has shown promise of equalling the best we know in literature, but hardly enough time has passed to make such a judgment legitimately;³ most of the criticism appears to be emotionally biased.⁴

The purpose of this study will be to isolate one

1. Falk, Robert F., "Thomas Wolfe and The Critics," College English, 5:186-192, January, 1944. pp. 186-87.

2. Ibid., p. 192.

3. Ibid., p. 186.

4. Ibid., p. 185.

element of Wolfe's work and examine it critically in an effort to determine the value of the one element. Selected characters from the novels of Thomas Wolfe will be examined against patterns of modern psychological theories in an effort to determine the reality of Wolfe's characterization. Modern psychological theory is more than just a theory. The separate theories of behavior patterns have been checked against a given number of cases of psychic disorders in an effort to determine whether or not the theory can be applied accurately in measuring the degree of normality or abnormality in the behavior, action, deed or conduct of a human being. Since the validity of the theories has been checked against human behavior it can be accepted as a criterion of reality of behavior patterns in examining characters from Wolfe. This study, if successful, will illuminate one element of Wolfe's work and lay the basis for a sound critical opinion of Wolfe's stature as a writer.

Thomas Wolfe gave little formal study to psychology; he wrote about people from observation and insight, and was a natural interpreter of human nature and character.⁵ He is not writing psychology, he is writing about people and the reason psychology is being used as a criterion of reality

5. infra, pp. 80-84

is to have a valid basis for any opinion that might be expressed on the reality of his characterizations.

Psychology is the scientific study of human nature,⁶ and the tools for it are observation and experimentation. Since the characters in a novel are not adaptable to experimentation the method used here will be observation and analysis. Scientific observation is ruled by several factors: first, the purpose of the observer, which in this study will be to determine the degree of relationship between the character and personality of the persons in Thomas Wolfe's novels and modern psychological theories; second, the aspect of events on which attention is focused, and here that will be the type of material relevant to a complete study of the character being examined; and third, the control of conditions. This third factor has little concern with a study based on fictional creations since the conditions are necessarily controlled by the limits within which the novelist⁷ permits the character to move.

If a discussion based on psychological theories is not to degenerate into a mass of meaningless terminology a

6. Skinner, Charles E., editor, Readings in Psychology. New York: Farrar and Rinehart, Inc., 1938. pp. 3-89.

7. ibid., p. 29.

logical procedure must be followed. A clear pattern must be apparent before discussion begins. It is not possible to use the theories or approach of any one writer on psychology if a logical and complete procedure is to be followed in developing the study. Different theories stress different aspects of personality, behavior, or character and as a result the total picture of the person is often left incomplete. This study will not be based on any one of the accepted theories but on material taken from writings on general psychology, child psychology, abnormal psychology, studies of character, of personality, and of human dynamics. The method of studying each character will be adapted to the particular problem involved in each character.

Whether it is called action, deed, conduct, or behavior, several psychologists agree that manifest acts and observable behavior are the index to the character and personality of the whole person. Aller discussed the nature of character as a changing element which must necessarily be understood in the light of lengthy and extensive observation. The observation of a personality is concerned with the whole man but must be made of the parts or single behavior patterns. These smaller aspects must be examined and understood

S. Aller, Rudolf, The Psychology of Character. New York: Sheed and Ward, Inc., 1934, pp. 4-61.

Life of each character will not be traced and acts, words, thoughts, or deeds explained in the light of the specific theory as the action occurs, but behavior patterns will be selected and the life of each character examined to discover any evidence related to the particular theory. In this way single elements of behavior will be examined as a unit and the confusion that might result from a historical case history avoided. Characters will be examined to discover behavior which will conform to the theories of Introversion, extroversion, hypochondria, narcissism, exhibitionism, frustration, and intellectualism, since these are the common classifications of behavior patterns. One aspect of character at a time will be followed through the life of a person. Evidence of Introversion will be looked for in Wolfe's development of character and when this one pattern has been completely traced through in one character it will be followed, in the same character, by an examination based on another element of behavior. When all the patterns which are relevant to the individual character have been completed the information will be summarized in a general discussion of the character and an attempt made to determine whether or not the person logically conforms to any one of the accepted theories of personality or behavior.

Among the behavior patterns to be traced will be the

introverted and extroverted social attitudes. Each of these attitudes is characterized by several factors by which each may be readily and simply recognized. This chart, taken from Morgan, is based on the theories of Jung.¹²

INTROVERTED
CHARACTERISTICS

1. Thought, interests and activities all centered in himself.

EXTROVERTED
CHARACTERISTICS

1. Other people and surroundings more potent in determining thoughts, interests and activities than purely personal factors.

2. Either indifferent or resistant to suggestions or advice from others.
2. Eager and willing to take suggestions and advice from others.
3. Unpleasant situations tend to make him go off alone to brood. At these times his thoughts are concerned with himself.
3. Unpleasant situations stimulate him to attempt to change the situation. If worsted, his thought turns towards plans to win the

next time.
(see next page)

12. Morgan, John J. B., The Psychology of Abnormal People. New York: Longmans, Green and Company, 1936, pp. 379-80.

INTROVERTED
CHARACTERISTICS

4. Feels isolated. Thinks people do not understand him.

5. Seeks solitude.

EXTROVERTED
CHARACTERISTICS

4. Always in the swim. Does not concern himself with what others think.

5. Seeks company of others.

13

The lines between these two social types are not necessarily rigid. "A person may show contradictory manifestations, may have peculiar trends which are a combination of these mentioned. . . and at times may appear in quite a different light."¹⁴ As the discussion of the individual characters is taken up, it will be noted how one person can manifest the behavior of introversion or extroversion as a response to varied situations. A person is never bound within the strict limits of a permanent personality type.¹⁵ A predominant extroverted type has a compensatory function which is introversion, and the same function is noted from the introverted to the extroverted.¹⁶

13. Ibid., p. 380.

14. Loc. cit.

15. Aller, op. cit., p. 17.

16. Koop, J. H. van der, Character and The Unconscious: A Critical Exposition of the Psychology of Freud and Jung. New York: Harcourt, Brace and Company, Inc., 1923, p. 156.

Another personality type which will be discussed is the hypochondriac. Morgan defines the term hypochondria as a "lack of feeling of well-being"¹⁷ and a hypochondriacal delusion as "all sorts of illnesses, pains and aches . . . obviously without foundation."¹⁸ Persons displaying this type of delusion are generally healthy and show no physical evidence of the illness on which the complaint is based. The background of such people has an element of failure in the pattern of their lives.¹⁹ In discussing the characters having hypochondriacal tendencies, such evidence as points out the background to the delusion will be brought into the discussion.

A complete discussion of love in all its psychological aspects is not necessary to the development of such facets of the emotion as will be discussed in this study. A study of the abnormalities in the development will not be included. Narcissism is one development of love which will be used in studying the personalities to be found in Wolfe's writings, since in this one development can be found all the material necessary for a complete study. The transition

17. Morgan, op. cit., p. 266.

18. Loc. cit.

19. Ibid., p. 277.

of infantile or primary narcissism through secondary narcissism to mature or object love is discussed in detail by Symonds.²⁰ However, for reference, all that is necessary to an understanding of the emotion is a knowledge of several of the factors by which narcissism can be identified.

Narcissism is basically self-love in its various aspects and in a normal personality this self-absorption changes to object love, or love centered in something or someone outside of the self.²¹ However, a similar situation exists in narcissism as was pointed out in the social types of extrovert and introvert. Narcissism is never completely divorced from object love; it "can be diluted but can never be destroyed."²²

Narcissism is characterized by several notable expressions; one of these is a tendency towards egocentricity, another is self-absorption, and more important than either of these is self-admiration.²³ Self-admiration manifests itself in pride and vanity. The narcissistic may also be inclined to overestimate his abilities and importance and

20. Symonds, Percival M., The Dynamics of Human Adjustment. New York: D. Appleton-Century Company, 1946, pp. 522-25.

21. Ibid., p. 522.

22. Ibid., p. 534.

23. Ibid., p. 542.

24 to be dominating in his relationships with others. An-

other expression of this type is the demands placed on others for attention, praise, honor and compassion. He may also demand "loyalty in spite of . . . provocative behavior."²⁵ Other tendencies which may be noted in the narcissistic type are: the ability to disregard the needs and wishes of other persons, a jealousy developed in an inadequate love for another, a dependency on others, sensitivity to neglect and criticism, and a depreciation of others particularly in certain economic classes, occupations, and races.²⁶

Several intellectual types will be examined in the course of study. Psychologists accept as a general classification of this type "all persons who place unusual emphasis upon the rational processes."²⁷ The variety of intellectual personality types has an equal number of underlying forces and motives which result in the particular response. There are eight main types of intellectuals and it is possible that evidences of each will be found in

24. Ibid., p. 543.

25. Loc. cit.

26. Ibid., pp. 544-46.

27. Morgan, op. cit., p. 370.

Thomas Wolfe's novels.

Emotional types are as numerous as intellectual types and despite the fact that the two words, emotional and intellectual, have a positive distinction affective extremes can rise from the same source as intellectual extremes. Intellectual balance and emotional balance quite often go hand in hand, and emotional excesses or representations can often be traced to intellectual maladjustments. There is a very apparent correlation between the two types of psychic disorders. In cases where the relationship is obvious and a lack of balance in one field can be traced to a lack of balance in the other they will be discussed as a single development in the personality. However, when the relationship does not exist the two will be discussed separately. Psychologists recognize nine main emotional types.

Whenever possible in studying the development of a character an attempt will be made to understand behavior patterns which have their source in childhood experiences. Freud develops the idea that "childhood memories . . . accompany us through a great part of life." The process of

28. Ibid., pp. 370-73.

29. Ibid., pp. 375-77.

30. Freud, Sigmund, A General Introduction to Psychoanalysis. New York: Boni and Liveright, 1927, p. 60.

recall is an uncertain thing but investigations point to reminiscences traced to the sixth month of life, while other incidents show no ability of recall before the sixth to eighth year of life. ³¹ Psychologists, however, agree that even memories which cannot be consciously recalled have left their mark and do affect future behavior. The theory had its origin with Freud and found development in later writers.

In classifying personalities into types the selection of the formula will occasionally seem arbitrary. This is because of the fact that in psychological theory the dividing line is not often clearly drawn and there is often a divergence of opinion among the psychological authorities. Actually, this study will not be concerned so much with fixing the characters within the standards set up for the various types of personalities, as in considering the trends or tendencies a character may have toward one of several directions and in fixing to such a degree as possible the predominant direction. Wolfe's insight into the intricacies of behavior and the mind will be determined by the degree to which his characters meet the standards of acceptable psychological theories.

31. Ibid., p. 61.

Behavior Patterns, as described by psychologists, rarely consider the finer gradations in the swing from abnormal through normal to perfection. Modern psychology is moving away from this tendency to set mandatory lines for the classification of all psychological types. Psychologists of the abnormal recognize the fact that "the little twists . . . have a causal relation with larger deviations." ³² Abnormalities in personality may only affect a very minor portion of the total behavior pattern and cannot be considered indicative of the entire personality until fitted into a pattern of the whole. As the study is made of a character taken from Wolfe it will be noted that certain acts conform to an accepted abnormal standard but until the chain of minor patterns has ^{been} assessed a judgment cannot be valid. Material for this study will be taken from the four novels of Thomas Wolfe: Look Homeward, Angel, Of Time and the River, The Web and the Rock and You Can't Go Home Again.

CHAPTER II

EUGENE GANT

Eugene Gant is the central person in the first two novels of Thomas Wolfe and his personality is carried through into George Webber of the last two novels. ³³ To treat the two persons as a single development would be obviously confusing. However, the discussion of the development of George Webber will follow the discussion of Eugene Gant in an effort to determine whether or not the two characters have characteristics which would link their development together. Within the novels Eugene is developed as a picture of childhood and the early years of young manhood. George Webber has a sketchily developed childhood with the emphasis placed on his years of manhood. The transition, therefore, from one character to the other, will be natural and easy to follow in a chronological pattern. The character of Eugene as a youth should find expression and fuller development in the young manhood of George Webber if there is any existing relationship intended by the author.

33. Wolfe, Thomas, The Hills Beyond. New York: Charles Scribner's Sons, 1941, p. 364.

The very early years of Eugene's life are described with such devotion to detail that we may be tempted to doubt the capability of a mind to retain such valid expressions of extreme childhood. Thoughts and sensations are ascribed to the child which we do not normally conceive of as existing in a child's mind. Perceptions in children are present very early in life, some reactions are apparent as early as the twenty-fifth day after birth.³⁴ We cannot be sure, however, that the action or influence which aroused the response was recorded with notable fidelity in the child so soon after birth. The effect of the experience on a young child has the tendency to shape future response patterns, but it is doubtful whether specific incidents can be recalled to the mind of the child as having been important forces in his life. Psychologists admit that the ability to trace reminiscences can be taken back to the sixth month of life but the ability to do so is rare.³⁵ For this reason the accuracy of such recordings as these examples of Eugene's life up to the age of three years is rather doubtful.

"Soon," he thought, as the heavy food fragrance floated in to him, "I shall be in there with them."

34. Skinner, *op. cit.*, pp. 230-51, 421-53.

35. *Ibid.*, pp. 437-443.

And he thought lusciously and mysteriously of succulent food.

All through the afternoon upon the veranda Gant told the story, summoning the neighbors and calling upon Eugene to perform. Eugene heard clearly all that was said that day: he was not able to answer, but he saw that speech was imminent.

Thus, later, he saw the first two years of his life in brilliant and isolated flashes. His second Christmas he remembered vaguely as a period of great festivity: it accustomed him to the third when it came.³⁶

This section devoted to the childhood memories of Eugene ends with an incident in which he escapes from his nurse by worming "craftily" through the side wires of a fence. The escape ends by the child crawling beneath a standing horse which steps lightly on his head.³⁷ The ability to recall this last incident may not be particularly unusual. William Ellery Leonard carries the process of recall through his early and formative years, tracing personality disorders to a childhood incident in which he was frightened by a locomotive. However, he depends on some mental magic called "twilight sleep" to trace his memories and the effects they had in building his phobias.³⁸

The ability to recall incidents which had occurred

36. Wolfe, Thomas, Look Homeward, Angel. New York: Charles Scribner's Sons, 1929, pp. 41-42.

37. Loc. cit.

38. Leonard, William E., The Locomotive-God. New York: The Century Company, 1927.

within the first three years of life would be a rare quality. It may have been possible for Eugene to recall the incident of the horse, but it is doubtful if he could recover the memory of thinking "lusciously" about food, or "worming craftily" through a fence. The device of having Eugene recall the early forces at work on his life, however unsound or weak in relationship to reality, is excellent for displaying the early forces at work on the child and the early experiences which were to help shape the eventual man.

When Eugene reached the age of three he was supplied with books containing animal fables and pictures. From constantly hearing the fables read he had soon committed them to memory and astonished the neighbors by pretending to read them from the book.³⁹ Studies have been made to determine the memory capacity of young children. The experiments showed a surprising ability in children of fifteen months to retain passages from the Oedipus of Sophocles.⁴⁰ The feat of memory, then, may be exaggerated only in regard to the quantity of the material young Eugene passed on to the neighbors.

39. Wolfe, op. cit., pp. 50-51.

40. Skinner, op. cit., pp. 448-49.

The memories and impressions of the child are possibly relics of the stories Wolfe has heard about his own childhood.⁴¹ Perhaps the effect the stories give of being technically weak and unreal is based on the fact that the impressions are too clear, the images too strong to be the product of a child's mind. However, when a few years have passed in the life of Eugene the details of his life become stronger and much more real. Strange, unexplained forces, experiences common to all children--fear, terror, loneliness, and shame--are coming to leave their marks on the mind of the young boy.

In The Psychology of Abnormal People Morgan discusses emotional crises as factors capable of shaping and moulding the future personality of the child.⁴² Freudian psychology has its basis in the possibility of an abnormal personality rising from the distortions created by childhood experiences of an adverse nature.⁴³ Daisy, the sister of Eugene Gant, precipitates one of these distorting adventures when she takes Eugene, when he was three years old, through the chamber of horrors at the St. Louis Fair.

41. Norwood, Hayden, The Marble Man's Wife. New York: Charles Scribner's Sons, 1947.
 Wolfe, Thomas, Thomas Wolfe's Letters to His Mother. New York: Charles Scribner's Sons, 1943.
 42. Morgan, op. cit., p. 365.
 43. Freud, op. cit., pp. 167-69.

His young and impressionable mind was tortured by the insane horror of the display. The immediate effect soon left his mind but the nightmare returned in later years to torture his mind with symbolic meaning.⁴⁴ The idea of the distorting effects of childhood experiences as it is explained by Freudian psychologists is applicable and Wolfe shows fine insight into a child's mind in the light of this modern psychological theory.

Family relationships normally leave deep imprints on children in the course of life but when the family suffers conflict, particularly between the parents, the imprints are more often warped memories.⁴⁵ Eliza and Willigant, the parents of Eugene, are not in complete accord. She is a grasping, ambitious woman and he is a free and easy soul bent on enjoying life--sometimes with little regard to cost. Life between them was all curse and clamor and any variation into tenderness was cruel affectation. When he first became aware of this strife, at the age of five, Eugene felt shame and humiliation. As the discussion of Eugene develops we shall see how, time and time again, the memory of his parents' incompatibility returns

44. Wolfe, op. cit., pp. 56-57.

45. Morgan, op. cit., pp. 361-69.

to haunt him and add a link in the chain of forces which
⁴⁶
 shape his character.

The theme of the silver cord is familiar and re-
 current in literature. In it we see a mother's refusal to
 release her son from the ties of affection, and an attempt
 to train and restrain affective bonds into a pattern of
 lifelong strength. In many cases the clutch is laid on
 the youngest member of the family.⁴⁷ Eliza displays this
 tendency toward Eugene, her youngest child. The boy feels
 the possessive hold on him and thinks he has escaped the
 influence of his mother when he starts attending school.
 Like many children, Eugene then feels release and a sense
 of freedom; however, he never succeeds in breaking away
 completely from dependence on his mother. The normal af-
 fection for his mother should remain, but the deliberate
 design of subjection to this love should be thrown off if
 the emotion is not to develop into abject dependence.

Although Eugene never escapes the dependence and
 holds a real affection for his mother, with this love is a
 curious feeling of hate. This ambivalent emotion exists
 in his natural love for her and a hatred for her grasping

46. Wolfe, op. cit., p. 65.

47. Skinner, op. cit., p. 165.

nature. Ambivalence towards parents rises in the frustration of a normal need or drive within the child.⁴⁸ Eugene felt that Eliza's love for money was depriving him of the learning he felt so in need of, and it is in this situation that the feeling of hatred has its roots.⁴⁹

School is an adventure. It may be thrilling or fearsome, but it is almost always for the young child an adventure. Eugene found it fearsome, and for a very logical reason. His hair was wound in long curls and his mother refused to cut it, for it would mean, symbolically, that he was no longer her baby. As a result of looking different from the rest of the children at school Eugene was teased and tormented by them and suffered horribly from their taunts.⁵⁰ The cruelty of children is unintentionally harsh but that does not lessen the effect it may have of making the recipient sensitive to ridicule.

Eliza told Eugene strange, mystic tales about his ancestry and the heritage of "inbrooding," powerful clairvoyance, a cold and selfish nature from the Pentland clan.⁵¹

48. Symonds, op. cit., pp. 271-72.

49. Wolfe, op. cit., pp. 205-212.

50. Ibid., pp. 88-89.

51. Ibid., pp. 191-93.

These tales increased his feeling of being different. The fantasy and queerness of the Pentlands, which he felt to be his own, drove him further inwards and increased his dependence on the world of books. The general effect of this feeling of queerness, added to the boy's sense of shame for his parents' poor relationship, the emotional conflict in his feeling for his mother, and the effect of the taunts he suffered from his schoolmates had the tendency of making Eugene an introverted personality.

The life of Eugene is a mine of examples which point to introverted tendencies. The lad developed the feeling of being completely lost socially, a sense of shame born in the economic scrabbling of his mother, in her petty shameful economies, and a complete sense of a lack of desirable social status very early in his life.⁵² Although he had a small circle of friends Eugene at times isolated himself from them because his emotional responses were not in tune with the sensations they experienced. On these occasions he would seek the solitude of his father's shop or the solace of books and idle romantic dreams in the public library.⁵³

52. *Ibid.*, pp. 122-26.

53. *Ibid.*, pp. 95-111.

Solitude is one of the primary defenses of the introvert and Eugene discovered the strength and comfort of it as a bulwark against the things he felt were his own social and economic inadequacies.

Skinner sets out a number of types of people who are prone to fail in making social adjustments.⁵⁴ Among these types is the person who may be physically grotesque. Eugene was not actually grotesque in his physical proportions, but the attention given to his appearance by other people led him to believe that he actually possessed an abnormal physical appearance. Physical grotesqueness is not necessarily a handicap, but the tendencies in other people to overemphasize its importance increases its importance to the possessor. It has been noted how his appearance, when he first attended school, affected Eugene's attitude towards the experience. Because of the fearsome effect of the ridicule he was subjected to it was a relief to the lad when Eliza cut his hair at the age of nine and he no longer had to suffer the taunts of his schoolmates.⁵⁵ However, his physical appearance when he was twelve caused him to be the object of similar ridicule:

54. Skinner, op. cit., p. 171.

55. Wolfe, op. cit., p. 201.

. . . his body was big-boned but very thin and fragile, with no meat on it; his legs were absurdly long, thin, and straight, giving him a curious scissored look as he walked with long bounding strides.⁵⁶

With an instinct easy to understand Eugene turned to the people who did not ridicule him for his appearance but accepted him for the positive qualities he possessed. Margaret Leonard, wife of the headmaster of the school Eugene attended, saw the "straight thin shanks . . . the big feet turned awkwardly inward; the dusty patches on his stockings . . . his thin wristy arms that stuck out painfully below his cheap ill-fitting jacket," but she did not laugh, for she saw his need for comfort and for learning.⁵⁷ Accordingly, the lad clung to her, the woman who filled the great need he had for comfort and support.

The interests of Eugene were not completely turned inward but enough so that his mental attitudes fulfilled some of the requirements laid down for an introverted personality type. When Eliza literally drove Eugene into selling magazines and newspapers on the street, the experience filled him with shame. It was not the fear of a "little honest work" Eliza accused him of that made him hate the occupation but the idea of making such a nuisance of himself

56. Wolfe, loc. cit.

57. Ibid., p. 215.

58
to other people. The lad knew his family was not well off but they were far from impoverished and the lack of social position equal to that enjoyed by some of his friends caused him pain. The values Eugene, at the age of eleven, placed on wealth, glory and position were somewhat child-⁵⁹ish and had their source in a series of fantastic dreams. The criterion he used is not an unusual one for children; it is natural to find things desirable because of the surface glitter they possess. As the lad grows older he penetrates beneath the surface and looks for more substantial values, but he is not equipped as yet to understand such complexities of life. Time must temper his dreams.

The sensitivity of Eugene's early life remained with him through his years at college. He hated the experiences in much of his four years and particularly felt the "loneliness, pain, and failure" during the first year. He was young, not quite sixteen, when he entered the university and was not fully prepared for the reality of the atmosphere he had only dreamed of as a romantic blur. He was filled "with the unbalanced vision, the swollen egotism of the introvert" and believed that all the college jokes were

58. Ibid., pp. 122-23.

59. Ibid., pp. 103-11.

designed for him and directed at him; "he listened attentively to a sermon in chapel by a sophomore with false whiskers; he had prepared studiously for an examination on the contents of the college catalogue . . . " ⁶⁰ He was lonely but his responses to the situation fell into the pattern of his introverted personality, for he felt his only escape would be "to seek out obscurity." ⁶¹

Eugene left the university at the end of four years and for a short time attended Harvard. After leaving Harvard he took a teaching position in New York City. He was basically unchanged in his desire and instinct to turn inward as a defense against the external influences on his life. However, he did not fight the loneliness as he had fought it in college, and resigned himself to the fact that he must be lonely. This knowledge came to him violently and he accepted it without completely knowing why it must be true:

He did not know the moment that it came, but it came instantly, at once. And from that moment on mad fury seized him, from that moment on, his life, more than the life of anyone he would ever know, was to be spent in solitude and wandering. Why this was true, or how it happened he would never know;

60. Ibid., p. 394.

61. Ibid., p. 395.

yet it was so.

The tendency to disregard, or to show an unwillingness to accept direction and guidance from others often appears in the character of Eugene. In college he personalizes this aspect of his nature; he takes advice and suggestions from people he admires but absolutely rejects them when offered by a person for whom he can feel no affinity. When one professor suggested that Eugene do some particular reading the thoughts of the lad are typical of his attitude:

I'll write the damn report for him, and damn well read what I damn well please.⁶³

At the same period in college Eugene has a professor he admires extremely; to satisfy and please this man he expends terrific effort. The introvertive type may be indifferent to advice but it is also sensitive to personal relationships. Eugene indicated this in his affection for Margaret Leonard, and now in his attitude toward some of his professors.

Van der Hoop points out that expressions of personality normally accepted as factors of the extroverted type

62. Wolfe, Thomas. Of Time and The River. New York: Charles Scribner's Sons, 1935, p. 90.

63. Wolfe, Thomas. Look Homeward, Angel. New York: Charles Scribner's Sons, 1929, p. 399.

are found in an introverted personality in a compensatory function.⁶⁴ Eugene displays this compensatory reaction on several occasions. The most notable is shown in the swing towards exhibitionism in his second year of college after the loneliness of his first year. Retaining his sense of being alone and revelling in it, the youth enters into a period of complete reaction.

He was happier than he had ever been in his life, and more careless. His physical loneliness was more complete and more delightful. His escape from the bleak horror of disease and hysteria and death, that hung above his crouched family, left him with a sense of aerial buoyancy, drunken freedom. He had come to the place alone, without companions. He had no connections. He had, even now, not even one close friend. And this isolation was in his favor.

Everyone knew him at sight; everyone called him by name, and spoke to him kindly. He was not disliked. He was happy, full of expansive joy. He greeted everyone with enthusiastic gusto. He had a vast tenderness, an affection for the whole marvellous and unvisited earth, that blinded his eyes. He was closer to a feeling of brotherhood than he had ever been and more alone. He was filled with a divine indifference for all appearance.

.....

He began to join. He joined everything. He had never belonged to any group before, but now all groups were beckoning him. He had without much

64. Hoop, J. H. van der, Character and the Unconscious: A Critical Exposition of the Psychology of Freud and Jung. New York: Harcourt, Brace and Company, Inc., 1923, p. 156.

trouble won a place for himself on the staff of the college paper and magazine. The small beginning trickle of distinction widened into a gusher. It began to sprinkle, then it rained. He was initiated into literary fraternities, dramatic fraternities, theatrical fraternities and in the Spring into a social fraternity. He joined enthusiastically, submitting with fanatical glee to the hard mauling of the initiations, and went about lame and sore, more pleased than a child or a savage, with colored ribbons in his coat lapel, and a waistcoat plastered with pins, badges, symbols, and Greek lettering.⁶⁵

It is possible that the violence of Eugene's compensation for the loneliness of his life was extreme enough to be considered as at least bordering on the abnormal. It is not apparent yet but as the analysis of the character progresses it will be noted that many of his responses are extremely strong in relation to the situation that stimulated them. However, these extreme responses are always the result of some repression and the youth returns to normal when the repression has been released.

At various times, other than when he was in college Eugene's behavior illustrates the variation from one social type of personality to the other. As a student at the Leonards' school his associations with the other students often reached a casual note which was neither extroverted nor introverted. Eugene participated in the presentation of a rather absurd Shakespearean pageant without feeling

65. Wolfe, op. cit., pp. 687-88.

any embarrassment or having the impulse to draw into himself.⁶⁶ While in school at Harvard he formed several associations which had their basis in qualities other than those belonging to a completely introverted personality. The youth returns the grudging respect and friendship of the Murphy family with a warmth that is unusual considering the lack of common ground on which he could meet the rather narrow and sterile people.⁶⁷ In New York he mingles rather freely with the wealthy Pierce family and shows very little concern over the opinions they may have of his social and economic inadequacies.⁶⁸

The mixed elements of extroversion and introversion can be considered as a single facet of Eugene's personality. The introverted qualities were caused by the early forces in his life, and the extroverted qualities were caused by the repressions seeking an outlet. The majority of his behaviorisms conform to the factors by which an introverted social type is characterized. According to this evidence he could be classified as a predominantly introverted type. He cannot be considered as an example of a pure social type.

66. Ibid., pp. 160-66.

67. Wolfe, Thomas, Of Time and The River. Charles Scribner's Sons, 1935, pp. 160-66.

68. Ibid., pp. 510-96.

Psychologists seem to agree that the general tendency in a person to exhibit more acts in conformity to the introverted or extroverted pattern is sufficient evidence to classify the person as the type in which the pattern of acts has preponderance. Eugene Gant, then, has the introverted form of personality.

The pattern of love in Eugene's life has been touched upon. The origin of the feelings he had for his mother has been discussed as an ambivalent emotion. Eugene was not rejected by his parents; on the contrary, his mother wanted to hold his affection too closely. But the love he might possibly have felt for Eliza could not find full development because of her nature. It is doubtful whether it can be said that the lad loved his father; he admired him for his gusto and always retained a dazzling impression of the elder Gant's physical appearance. However, Will Gant, despite his few kindnesses and occasional generousities, was absorbed too much in his own pleasures and pains to accept any of the responsibility of his son's education, ⁶⁹ training, or affection.

Because he could not find full expression for his

69. Wolfe, Thomas, Look Homeward, Angel. New York: Charles Scribner's Sons, 1929, pp. 270-81.

love in his parents, Eugene was thrown back on his own resources for affection. In the normal pattern of such a situation the substitution consists of taking fantasy for reality.⁷⁰ "Eugene wanted two things . . . he wanted to be loved, and he wanted to be famous."⁷¹ The love he satisfied with romantic dreams of beautiful blonde heroines and often "the shell of his morality [was] broken to fragments by his desire"⁷² for the love he did not have.

When Eugene returned home from college for his first summer holiday he had his first romantic love affair, with Laura Jones, one of Eliza's boarders. The air of unreality in this youthful romance is not unnatural if we remember that for the first time in the lad's life true affection is being fully given and true affection is being fully returned. The dreams of Eugene have led him to absurd lengths in romanticizing emotional love and he idealizes Laura as an unattainable dream of beauty and spiritual affinity. When the girl leaves Altamont and callously writes to Eugene of her impending marriage he is hurt and disillusioned, but except for a rather dramatic letter of renunciation and a short period of dramatic remorse he is sufficiently mature

70. Symonds, op. cit., p. 526.

71. Wolfe, op. cit., p. 108.

72. Ibid., p. 109.

to overcome his disappointment.

Only once again in the story of Eugene Gant does he find himself involved in a love affair. The girl is a rather rich person, a friend of Francis Starwick, whom Eugene meets in Paris. She is rather hopelessly in love with Starwick and so the love Eugene has for her is equally hopeless. Two of the elements of narcissistic love are evident in Eugene's relations with Anne: he depreciates the girl because she is wealthy, and he feels that wealthy people are often shallow and superficial. He also reviles her and yet while he is cursing her he is demanding her love. Even the factor of self-admiration, another element of narcissism, is evident in this speech Eugene throws at Anne while speaking of her and her companions:

". . . 'You're not worth it! You're not worth it!' he cried bitterly. '___ You call me a big hulking lout and I feel more, know more, see more, have more life and power and understanding in me in a minute than the whole crowd of you will ever have--why, I'm so much better than the rest of you--that--that--there's no comparison!'"⁷⁴

The story of Eugene closes with an expression of love for an unknown lady he sees on the ship when returning from Europe. This woman was beautiful; she was an

73. Ibid., pp. 427-62. Cf. Skinner, op. cit., pp. 163-64.

74. Wolfe, Thomas, Of Time and the River. New York: Charles Scribner's Sons, 1935, p. 789.

apparently rich Jewess, and her name was Esther. Young Gant feels an intense emotional impact just from seeing this woman, but the novel ends before the love can be developed. The only expression of the love he feels is not sufficient to support any theory it might be asked to substantiate. Esther reappears in the last two novels of Thomas Wolfe and is linked with George Webber, which will complete the development and may support the theory that the character of Eugene is continued in George.

Emotionally Eugene represents the self-centered type. He was absorbed with his own sensations, skills, and desires, both in the world of reality and of fantasy. Since the introvertive personality is of an inward nature, it is not strange that the emotional responses of such a person should be also reflective or self-absorption. The extremity of Eugene's reaction has been noted in his exhibitionism in college. The same lack of balance can be found in his emotional response to the situations he encountered. The most notable of these incidents immediately followed the death of Ben, Eugene's beloved brother. The incident was a shocking emotional orgy, filled with senseless remarks, wild laughter, and equally wild tears. The situation is shocking only when the reader fails to recognize

the significance of laughter coming out with savage violence and accompanied with flowing tears. The fierce and senseless remarks are a condemnation of the satire of funeral pomp. Ben was worth more care, time, and money dead, than he had ever been when he was alive. ⁷⁵ The horror of Ben's death and the grotesque funeral preparations placed Eugene under extreme tension. Emotional reactions of this type are discussed by Morgan. ⁷⁶ The general classification is catatonic disorders, and catatonia means letting down of tension. It would be well to keep in mind that the classification of these disorders does not consider the degree or variation in the actual emotional response. To disregard this variation would mean interpreting everything in the light of an abnormal explanation. Eugene's reaction was not abnormal; it was simply a variation from the accepted norm or standard. The intensity of the situation bringing about a particular response must be considered in judging whether or not a response is extreme. In this case Eugene was acting in conformity with the degree of expression which the stimulus required.

Eugene's intellectual life and emotional life were

75. Wolfe, Thomas, Look Homeward, Angel. New York: Charles Scribner's Sons, 1929, p. 573.

76. Morgan, op. cit., pp. 239-42.

closely linked. There is a fury in the lad's temperament at the age of twenty-one, a desperation born in the frustration of his young life, the knowledge that he had but scratched the surface of the world he wanted to penetrate to the core.

He read insanely, by the hundreds, the thousands, the ten thousands, yet he had no desire to be bookish; no one could describe this mad assault on print as scholarly; a ravenous appetite in him demanded that he read everything that had ever been written about human experience. . . . This fury which drove him on to read so many books had nothing to do with scholarship, nothing to do with academic honors, nothing to do with formal learning . . . He simply wanted to know about everything on earth, and it drove him mad when he saw he could not do this. And it was the same with everything he did.⁷⁷

If Eugene was extreme in his seeking, wild in his hope, and desperate in his despair it was because his need was so great, the need to justify the failure of his youth, the promise of his hope. This behavior is typical of the "compensatory intellectual," or the behavior of a person who desires to excel in intellectual pursuits in order to compensate for a real or imagined inferiority in some other realm.⁷⁸

This study has been a brief case history of the

77. Wolfe, Thomas, Of Time and the River. New York: Charles Scribner's Sons, 1935, p. 91.

78. Morgan, op. cit., p. 371.

various aspects of the character of Eugene Gant. The immediate question is whether or not a character has been created which has reality when examined psychologically. There is some chaos in the development but the chaos is that of a young, unformed mind seeking the answers to eternal truths. The important forces at work in the life of Eugene helped to maintain the chaos, for not one of these forces, with the exception of Ben's and Mrs. Leonards' influence, had a unifying effect. We have noted the ambivalent conflict in his affection for his mother, the shame he felt in his parents' conflict, the insufficiency of his material world, the effects of his own appearance, and the unbalanced emotional responses which had a background in these aspects of his life. The one principle, the one focus of his life was great quest, the search for foods to feed his intellectual hunger. It was a great hunger, but not an abnormal one, for in such appetites are born the great and good things of the world.

Eugene is not completely formed because the novels do not take him beyond a certain period in his life. However, he is completely and well developed as far as his life is carried within the novels. He is a logical product of all the forces of his life, and his life was compounded of all the forces of a real world. The trends and tendencies Eugene displayed toward introversion, emotional and intellectual

lack of balance, and narcissistic love all have a logical background in his early years. The environment of his early life made it necessary that he should develop in a particular fashion and Wolfe developed him in that way. There is no lack of balance in the parts of Eugene, one facet of his nature is not incompatible with any other. The forces which brought out the psychological pattern of introversion brought out the responses in the other patterns discussed. As the lad grew he changed and with the development of his knowledge, integrity, and humanity he lived.

Eugene has an intensity which the reader may accept as being too extreme to be well balanced. The forces in the lad's life all worked in conjunction to develop this intensity. The personality is balanced because all the expressions are compatible. Eugene was excessive in his introverted tendencies, the few expressions we have of his extroversion are equally excessive. His intellectual drive is intense and his emotional responses are equally intense. The lack of balance does not exist in the entire personality, for each pattern is in conformity with the other, the lack of balance is apparent only in the intensity of Eugene's behavior.

CHAPTER III

THE STUDY OF GEORGE WEBBER

The development of George Webber is not quite so disordered as the development of Eugene Gant. The early years of Webber's life are treated lightly; there is no such strict devotion to detail as was found in the first two novels. The youth and young manhood of George are treated in more detail but the development is organized to make the effect a more orderly progression than was followed in the life of Eugene. Nothing is lost in this simplified and better organized treatment; it is an improvement in technique and has the tendency of adding force to Wolfe's portrayals.

Although the background of young Webber is different from that of Eugene the same forces are evident in the different backgrounds. The same conflict noted in Eugene's love for Eliza is apparent in George's feelings for his Aunt Naw. She is the oldest sister of George's dead mother and has made herself responsible for the boy's care. The same mystic tales Eliza told Eugene about the Pentlands were told to George by his Aunt Naw about his heritage of

queerness and mystery from the Joyners.⁷⁹ George's father kept himself aloof from his son as the elder Gant had kept himself apart from Eugene. George was told that his father was a bad and evil man but the lad still worshipped and admired his father from afar.⁸⁰ A rather similar situation existed between Will Gant and his son.

No less than Eugene, George hated the atmosphere in which he was being raised, and felt a deep and abiding shame for the poverty and narrowness of his life. Young Webber had conceived of a good and a bad universe in his dreams; his world was the bad, and the good was a world of learning, glowing reality and warm living. His dreams were naturally centered in attaining the good dream world.⁸¹ There is more maturity in the dreams and hopes of George than was found in the dreams of Eugene. His dreams were not so extravagant and his hopes were not beyond the realm of conception.

Eugene was noted for his rather different appearance; George is also notable for his rather grotesque appearance. At the age of twelve the lad is described as being,

79. Wolfe, Thomas, The Web and the Rook. New York: Harpers and Brothers, 1939, p. 8.

80. Ibid., p. 9.

81. Ibid., p. 11.

Not large or heavy for his age, but strong and heavy in the shoulders, arms absurdly long, big hands, legs thin, bowed out a little, long, flat feet: small face and features quick with life, the eyes deep-set, their look both quick and still; low brow, wide, stick-out ears, a shock of close-cropped hair, a large head that hangs forward and projects almost too heavily for the short, thin neck - not much to look at, someone's ugly duckling, just a boy.⁸²

As a result of his simian appearance George was called "Monk" by his companions.

The forces in George Webber's life sprang from a different source, but the effect was basically the same as the forces that operated in the life of Eugene. These forces left him a shy lad with introvertive tendencies. The things George lacked in his spiritual and material worlds developed an abnormal hunger for hope and justification in him. While in college George behaved in a manner that was not unlike the attitude Eugene displayed while he was in college. However, the impression of maturity is much more noticeable in George than it was in young Gant. George Webber also raced through masses of reading, but in a more selective fashion. George also demanded high standards in his associates, but he was able to compromise the high standard for the sake of friendship. His friendship was not necessarily based on the same intellectual level as Eugene's; he could accept and return affection for the

82. Ibid., p. 29.

value of fellowship.

When George leaves college it is with the understanding that not he alone was lost, not he alone had a hunger, a quest, a need from life.⁸³ This is a promise of understanding that is much more selfless than Eugene's lonely, bitter, searching life. Eugene accepted New York as a hard, sterile city; George looked on New York as an adventure, a land of hope and anticipation.⁸⁴ The difference in point of view can be explained in the depth of their respective understandings. Eugene's dreams had been centered in a life above and beyond New York City; as a result he refused to understand or accept the life he was forced to live there. The sudden fame and glory he had looked for never appeared to him. George had a pre-conceived notion of the "good" world, and New York fitted the picture.

It would be a mistake, however, to imply that George was completely happy and completely open-minded in his acceptance of the great city and the conglomerate of human beings who peopled it. The basic need George had from life was not being fulfilled and he was, psychologically speaking,⁸⁵ suffering from a bad case of frustration. His

83. Ibid., p. 218.

84. Ibid., pp. 222-24.

85. Symonds, op. cit., p. 4.

adjustment to situation, which he felt blocked his progress, was not founded on an intellectual pattern; like Eugene, his response was more often ^{emotional} emotional. His reactions varied between joy and despair in rather unhappy measures. He dramatized his life as empty, weary, and filled with agony. He often changed abruptly to moods of anticipation and delight, which filled him with a great sense of promise. ⁸⁶ Frustrated persons follow a behavior pattern which is generally illogical; they have a tendency towards neuroticism, are quite often addicted to feeling inferior, and show signs of being over-aggressive. ⁸⁷ George displays this tendency towards over-aggressiveness quite often; it manifests itself in a desire to tear satisfaction from the world.

There is a paradox in the fury and hunger which lashed at George Webber that was not evident in Eugene. Young Gant wasted his fury and talents in frenzied bursts of emotional behavior that had little absolute value save but to purge him of the tremendous sense of loss he experienced in his moments of despair. The maturity of George Webber saw how little promise there was in his loneliness and restive wanderings. He retained his vast appetite for

86. Wolfe, op. cit., pp. 278-79.

87. Symonds, op. cit., p. 62.

work, sensation and experience, but directed it into creative channels. The impression of fury and chaos is kept before the reader but with an added awareness that the expended energy will produce fruit. *There is the artistic feeling that the*

The element of narcissism in the character of Eugene--the element of love which had not reached full development and which determined many of the responses he made to the situations he was faced with, can also be found in George. The normal transition of emotional love which was never completed in Eugene finds development in George's character. If we remember that a child, rejected by his parents, tends towards narcissism because he is thrown back on his own resources for love, and such a person substitutes fantasy for reality and becomes aggressive in an attempt to wrest a good opinion of himself from other people. The person with narcissistic tendencies has a background of emotional insecurity and anxiety, and because of the peculiar behavior pattern, is often unfit for social relationships with other people. The strength of the factors which shaped George's responses is too great to permit a complete passage to mature love.

The appearance of Esther Jacks has been foreshadowed in the closing pages of Of Time and the River. Eugene Cant

is returning to America from Europe and is fascinated by one of the passengers on the ship, an attractive and apparently rich Jewess, whose name is Esther. George Webber, like Eugene, has spent some time on the continent working, travelling, absorbing all the sensations and experiences he could find. He meets Esther Jacks on the ship returning to America.⁸⁹ The lives of these two people remains intermingled throughout the last two novels of Thomas Wolfe. No matter whether the two are together, or separated by miles of continent and ocean, the influence of the love is felt profoundly by each of them. There is love in the relationship, and at times hate and bitterness, but the importance of the love affects both George and Esther profoundly. The foundation of the love is perhaps not morally sound, since Esther is a married woman, but the ethics are not important in shaping the love--the love is important in shaping George.

George Webber loves Esther, loves her because she fills his desperate need for understanding. The youth, like young Gant, had never really had understanding from his friends and associates. If Eugene could have had understanding his life might not have been quite so disordered

89. Wolfe, op. cit., pp. 312-14.

and directionless. The slight influence Margaret Leonard and Ben had on Eugene was not lasting enough to be of really great importance. The love of George and Esther is much more lasting. Webber was aware of his insignificance, helplessness and dependence on other people and his value was asserted in the eyes of Esther. The background of George was fraught with insecurity; the insecurity of parental love, the instability of his economic life, and the disorder of intellectual doubt and longing. To fulfill his hopes and destiny George needed praise, attention, compassion, and in a sense honor. Esther supplied all of these.

The mature love, the genuine affection George had for Esther was in no way completely formed on his dependence upon her. The satisfaction of the ego seems to imply a rather base foundation for love but it is not unnatural; love is very often founded on dependence. But developing out of this dependence and running counter to it, in the relationship of George and Esther, is a mature and pleasurable emotion rising in a continued contact and an emotional familiarity. Since the love affair is so very important in the life of George the development or study of his character will be made, for the most part, with this relationship as the basis for the discussion. Foxhall Edwards, friend and editor of George, also influenced him greatly, and this

relationship will also be discussed.

Esther Jacks was an extremely rich woman and the people with whom she associated were equally rich. George had countless opportunities to take advantage of Esther's wealth and contact with wealthy people. There were a few occasions when he consented to attend parties with Esther and meet her friends, but he always turned away somewhat bitter and disgusted. Eugene behaved in a similar fashion towards the wealthy Pierce family; and the rejection of wealthy associations in George is, in part, founded on the same principle Eugene was following. George refused a serious acceptance of the friendship because he felt it would smother his ambitions and ability. While in attendance at Esther's ornate social affairs George was aware of a feeling of shame and humiliation, which was based on his introverted nature, but the desire for intellectual freedom was also a factor in the building up of his violent dislike for the society Esther moved in.

The after-effects of George's contact with Esther's friends generally culminated in a violent quarrel between the two. These quarrels were based on bitter recriminations

90. Wolfe, Thomas, You Can't Go Home Again. New York: Harpers and Brothers, 1940, p. 244.

91. Ibid., pp. 257-58.

concerning the quality of Esther's friends and the conflicting opinions of the lovers. Reacting in the only manner his personality would permit him to react George was unfair and unjust in the accusations he directed at Esther. He cursed and reviled her forgetting as he did so that the woman had given him faith, hope, and constancy. In a moment he might remember all of this and the truth that the fault was none but his, but he could not seem to restrain himself at these times.⁹² This response to a situation involving emotional love is typical in the narcissistic.⁹³

To escape Esther and the influence of her love, George left America to visit Europe. However, he knew when he reached Europe that, as yet, he could not escape--he felt that for all of his life their lives and love would be interwoven. He knew that the trip was not so much a desire to escape from Esther as to escape from all the tortures of his own frustration.⁹⁴

George was dissatisfied in Europe and completely unhappy, for he spent most of his time writing to Esther, or waiting for her letters and brooding over the memories he

92. Ibid., pp. 539-615.

93. Symonds, op. cit., p. 544.

94. Wolfe, op. cit., p. 619.

carried of her. This is typical of the response of the introverted personality: an escape into solitude.⁹⁵ While in Germany he attended the famous October Festival, became exceedingly drunk and excessive in his joy in the gay holiday atmosphere. The emotional orgy Eugene gave way to at the death of Ben differed only in the intensity of the stimulus and intensity of the response.⁹⁶ George's excitement ended in a drunken brawl, in which he received a rather serious head injury. While in the hospital recovering George thought rather calmly and sanely about himself:

Now he looked at his body without falsehood or rancor, and with wonder that he dwelt there in this place. He knew and accepted now its limitations. He knew now the demon of his mortal hunger would be inches and eternities from his grasp forever. He knew that we who are men are more than men, and less than spirit. What have we but the pinion of a broken wing to soar half-heavenward?

Yes! He knew as he looked at the grotesque figure in the mirror that he had done with all his hunger and his flesh that one man could do. And he knew also, although the bleared and battered face might seem to be the visage of a madman, the spirit that dwelt behind this ruined mask now looked calmly and sanely forth upon the earth for the first time in ten years.⁹⁷

The reader knows that George could or would not accept his

95. Cf. ante pp. 35-36.

96. Wolfe, Thomas, Look Homeward, Angel; New York: Charles Scribner's Sons, 1929, pp. 558-72.

97. Wolfe, Thomas, The Web and the Rock. New York: Harpers and Brothers, 1939, p. 693.

theorizing about soaring half-heavenwards, and that the calmness and sanity would not last. These thoughts reflect the thoughts of Eugene as he prowled hungrily through the stacks of the library.⁹⁸ The urges, motives and drives will carry George, as they did Eugene, countless times to the peak of hope, and the frustrations of his life will carry him to the depths an equal number of times. George thought that he could accept his limitations, thought that the knowledge that his tortures were self-inflicted would make him more dependent on his head than on his heart for the direction of his life.⁹⁹

However, immediately upon his return to New York George deserted his noble reasoning and returned to the old relationship with Esther. He was resolved that "he would keep his love a thing apart, and safeguard to himself the mastery of his life, his separate soul, his own integrity."¹⁰⁰ He believed, as did Esther, that the compromise would be acceptable and workable. She had her work and life in the theatre, and a circle of friends which neither would permit

98. Wolfe, Thomas, Of Time and the River. New York: Charles Scribner's Sons, 1935, p. 91.

99. Wolfe, Thomas, You Can't Go Home Again. New York: Harpers and Brothers, 1940, pp. 6-7.

100. Ibid., p. 11.

to intrude on George and his writing. The compromise inevitably failed and they returned to the same extravagant love-making, the bitter quarrels and recriminations. George Webber's nature could never accept compromise; he could not compromise his learning, his creative ability, and thought he could not compromise his love. But the strength of his resolution to succeed creatively was greater than he knew and he broke away once more to live alone.

Shortly after his break with Esther George received word that his Aunt Maw had died. He travelled South to attend the funeral of the woman who had given to him, in the best manner she was capable of, the only affection he had known as a child. George was moved by his aunt's death but the sense of loss was not personal; he was more impressed by the fact that the agelessness and timelessness he had accepted as part of her was ended. The memory of the Joyners, as she had told of their lives, had made them seem a tribe determined to triumph over death, and yet she was dead. Any shock he may have felt was soon replaced with the dread of funeral gloom and the atmosphere he knew would be created by the Joyners. ¹⁰¹ This apparent indifference is more an expression of the self-absorption of the narcissistic than it is actual indifference.

101. Ibid., pp. 45-8.

George Webber was not being callously unaware of the death of his aunt nor was he minimizing all she had been able to do for him when he was a youth. His consciousness had shut out the memory of his barren childhood, the good and the bad had become remote in the passage of time, and the deliberate effort to forget it had been successful. The effects remained and were being expressed in his motives, attitudes, and behavior, but the sense of what powers had shaped these forces in his life had been obliterated with the desire to forget the unpleasantness of his early life.

When George returned to New York Esther had a rather elaborate party planned with the intention of recapturing some of the attention he had taken from her and put into his own life and work. It was at this time George fully realized part of the resolve which had come to him in the hospital in Germany. The conflict was centered in two worlds; Esther's world of luxury and privilege, his world of truth and humanity--the essentials of his art. The memories of these two worlds are vital in the philosophy of George, for he knew both worlds. Part of his knowledge came from experience and part from observation. Faced with the easy sophistication of Esther's life which he had known, he turned to the world where he had seen

...the haggard faces of homeless men, the wanderers, the disinherited of America, the aged workers who had worked and now could work no more, the callow boys who had never worked and now could find no work to do, and who, both together, had been cast loose by a society that had no need for them and left to shift in any way they could--to find their food in garbage cans, to seek warmth and fellowship in foul latrines like the one near New York's City Hall, to sleep wrapped up in old newspapers on the concrete floors of subway corridors.¹⁰²

Even his absorption with fame and glory could not turn George from the fundamental wrongs he observed in the life and times about him. The elements of narcissism in George's personality could be subordinated at times to things beyond himself.

While he was still absorbed with Esther George's first novel had been accepted for publication by Foxhall Edwards, editor of James Rodney and Company, publishing house. Fox slowly replaced Esther as Webber's source of hope and understanding. The narcissistic is dependent on others for support and when George lost one bulwark he naturally turned to another. With the faith Fox instilled in him George embarked with new energy and hope on his second novel before the criticism was released on the first. The prospect of fame from his writing was pleasing to George. Success meant fame and wealth to him and with this element

102. Ibid., p. 729.

of self-interest was an urge to write more and to write
 103
 better things. However, the critics' response to Web-
 ber's book was of two kinds and each affected him in the
 way we would expect his character to react to diverse opin-
 ions. The harsh opinion rose from the people he had known
 in the South. These people regarded the book as offensive
 and insulting, and George's essential honesty revolted
 against this biased opinion. He was hurt and bitter and
 104
 felt completely misunderstood. This is a typical re-
 sponse in the introverted personality type.

Professional reviewers were able to accept the book
 more for its own merit than the people who felt themselves
 involved in its contents. As we could very naturally ex-
 pect from the earlier behavior of George, he was extreme in
 accepting the small glory and credit awarded to him by these
 reviewers. The same forces in George which made him cling
 to Esther, and later to Foxhall Edwards, for their praise
 and encouragement, made him more than willing to accept
 even faint praise as magic pronouncements. Another element
 which made it possible for him to exaggerate the importance
 of the fair critical reception was the bitter feeling left

103. Ibid., pp. 124-28.

104. Ibid., pp. 325-40.

by the harsh criticism.

Despite George's condemnation of the baser elements in the wealthy and cultivated society he was fair game for the lion hunters. The first flush of fame unbalanced the young man who had hungered for the magic touch for so long a time. However, as surely as he had rejected false coin earlier in his life and experiences, he found the truth in the reason for his popularity. George was ashamed that he had been capable of trading the fruit of his talents and integrity for empty praise, and exchanging the slight glory of his fame for dubious pleasures. ¹⁰⁵ The high intellectual standards of George could not be completely compromised to the self-interest of the narcissistic. Neither the condemnation nor the momentary notoriety of the reception to his first book could completely discourage George. The purpose of his life, the flow and direction of his abilities had always been toward the justification of the talent he knew he possessed. Ignoring the objections to his book and leaving the lion hunters behind he set to work in an attempt to produce writing of real value. He admitted to himself that the first book was not good enough and resolved that the

105. Ibid., pp. 341-42.

106. Ibid., pp. 342-52.

107

second would be better.

Work and more work was not the answer for probable success. George needed spiritual sustenance to carry him along in his labors. Esther had been a bulwark against despair and after her, Fox. However, at this time he had isolated himself and he found that when he was truly alone he was not able to curb his dissatisfaction or despair.¹⁰⁸ As a result of this knowledge he turned again to Fox and found peace, contentment and support in the association.¹⁰⁹ In his new serenity George was able to finish his second novel, take a trip to Europe, and return to organize his novel for publication. However, afraid of the reception his book might have, he left again to visit Germany.¹¹⁰ The introverted personality type finds security in solitude, and George's fear of hurt turned him again to this refuge.

In all his years of living and experiencing George Webber had recorded in his mind and soul the vital changes which had taken place in the world about him. Gradually with his growing knowledge of life he came to know how profound the changes had been and how closely the changes in

107. Ibid., pp. 397-98.

108. Ibid., p. 411.

109. Ibid., p. 437.

110. Ibid., p. 621.

his own life were related to the shifting in the larger pattern of his environment. The closing chapters of You Can't Go Home Again are a summing up of Webber's life as he saw it. The forces in George's life fostered the great need he had for support and sustenance, and his life was a struggle to obtain the support and a struggle to break away from the support when it had the tendency to repress his abilities. No less than Eugene, George is the logical product of all the influences in his life: he had an introverted personality, his lack of emotional love and warmth turned him to a self-absorption which is typical of the narcissistic who does not pass completely and readily from the primary stages to a mature and object love which can be considered selfless.

The total picture of George Webber is as complete and balanced as the picture of Eugene Gant. The impression of intensity Webber's actions bring to the reader should not be confused with the balance of all the facets of his personality. The same extremity which was noted in Eugene is present here to a lesser degree, but all the patterns have a relationship in balance. The narcissistic instincts in George were fostered in his environment, the introverted attitudes were a result of the same forces and each was a

natural response to the extreme force of the stimulus.
The picture of George Webber is real because it is integrated and no single aspect of his personality is out of focus with the rest of the patterns.

CHAPTER IV

THE STUDY OF THREE CHARACTERS

This third section of the study will be devoted to an examination of three personalities in a briefer form than was followed in the examination of Eugene Gant and George Webber. Eliza Gant will be studied for tendencies towards hypochondria and such elements in her earlier life which were the background for the hypochondriacal delusion. Francis Starbuck will be examined as an intellectual type and the forces which shaped his particular personality will be noted. Nebraska Crane is representative of the personality which has a normal emotional and intellectual balance with leanings towards an extroverted social attitude.

Eliza Gant

Eliza was a member of the Pentland family and had been reared in the mystic atmosphere we have noted as having such a profound influence on Eugene. The family was poor and Eliza passed her childhood in the years immediately following the Civil War. These had been years of extreme privation and poverty, and had left their mark on her. The experience of them had developed in her "an insane

niggardliness, an insatiate love of property."¹¹² It has been indicated that one of the elements which is capable of developing a hypochondriacal delusion is the factor of failure in the life of the person.¹¹³ In conjunction with the tendency towards hypochondria is a self-absorption, an egocentricity, and Eliza displayed this in her behavior.¹¹⁴

The life of Eliza was not easy and the fault was not completely hers; however, by her attitude towards life and property she drove people from her. Shortly after her marriage to Will Gant she estranged herself from him by her diametrically opposed attitude toward money and possessions:

For him Will the house was the picture of his soul, the garment of his will. But for Eliza it was a piece of property, whose value she shrewdly appraised, a beginning for her hoard.¹¹⁵

Will sought refuge in drinking, and as a result a wide rift came between him and Eliza. The situation was possibly unbearable for both of them; but Eliza endured the incompatibility, the struggle of bearing and raising nine children,¹¹⁶ and worked to accumulate money, property and possessions.

112. Wolfe, Thomas, Look Homeward, Angel. New York: Charles Scribner's Sons, 1929, pp. 13-14.

113. Cf. ante, p. 9.

114. Wolfe, op. cit., p. 10.

115. Ibid., p. 16.

116. Ibid., pp. 18-19.

These elements of insecurity (economic and emotional) represent the failure of her life along with the early poverty she had before her marriage to Gant.

Like the majority of psychic disorders the development of Eliza's hypochondria was a transitional process built up as a defense against externalities. When she first met Will Gant, when she was twenty-four years old, Eliza scoffed at physical illness, discarding it as being "half imagination."¹¹⁷ However, as the conflict between her and Gant grew worse, she accumulated more property and developed imagined illnesses as a defense against loneliness and defeat:

At Dixieland, Eliza slept soundly in a small dark room with a window opening on the uncertain light of the back porch. Her chamber was festooned with a pendant wilderness of cord and string; stacks of newspapers and magazines were piled in the corners; and every shelf was loaded with gummed, labelled, half-filled medicine bottles. There was a smell in the air of mentholatum, Vick's Pneumonia Cure, and sweet glycerine.¹¹⁸

Later, while in her middle fifties, Eliza was described as being in perfect health and stronger than ever she had been. At this time her hypochondria was most marked and she gloomily predicted her own death:

She admitted her health grudgingly. She made the most of every ache, and she infuriated Gant by

117. Ibid., p. 10.

118. Ibid., p. 183.

meeting every complaint with a corresponding account of her own disorders.¹¹⁹

This is hypochondria, and the motives are apparent. Eliza had nothing but her love of possessions; Gant did not love her and her family did not love her completely. The only refuge she had from failure was her delusion. The knowledge that she needed and wanted love, pity and tenderness was of no help to her; she sought solace in the two things her nature accepted as escape, imagined illness and acquisitiveness.

When Ben died the family accused Eliza of neglect and she had no answer for the accusations. At the time her son was at his worst she was engaged in buying property. At the moment of Ben's death Eliza could only repine, "If I had known."¹²⁰ However, she could not escape the knowledge that "the great evil of forgetfulness and indifference . . . could not be righted now."¹²¹ Even when Gant was in danger of dying a short time later, the reminder of Ben's death did not change her attitude, and she continued to live as always. At Gant's death, as she had at Ben's, Eliza could do nothing more than grimly re-echo the

119. Ibid., p. 279.

120. Ibid., p. 545.

121. Log. cit.

sentiment she had voiced when she first met Gant, "half
 our ills and troubles are all imagination."¹²²

If it were a question of moral values Eliza could be judged as right or wrong in the attitudes she took toward her own life, the life of the members of her family, and the value of material possessions. However, as a psychological type she cannot be judged; the reality of her personality is all that can be assessed. If she had not turned to hypochondria it is possible that Eliza's disorder would have taken another form. The forces in her life made it necessary that she should have some escape. Her early life was fraught with insecurity, her life with Will Gant, which could have supplied a balance, was extremely unhappy and unsuccessful. The form her escape took was the acquisition of possessions and the acquiring of illnesses.

Francis Starwick

Francis Starwick, an elegant young man, was the assistant to the professor of dramatics at Harvard University. He and Eugene Gant had become acquainted at the university; their friendship was marked both by an air of reverence and an air of resentment on the part of Eugene. He revered

122. Wolfe, Thomas, Of Time and the River. New York: Charles Scribner's Sons, 1935, p. 266.

Starwick's polish, his air of power and wealth, and he resented his own inability to pierce the reserve of Starwick.¹²³ The young men were twenty years old when the meeting took place and each, in temperament, was the opposite of the other. Despite this difference the two youths became the closest of friends.¹²⁴

Starwick admitted to his friend that he was an esthete and an affected person.¹²⁵ At the time he made this admission he also assigned the reasons for his nature:

"I was the youngest in a family of nine children - the same kind of family you will find everywhere. I was the only delicate flower among them," he went on with a cold impassive irony. "We were not rich people . . . a big family growing up with only a small income to support us. . . My God! to come into this world scarce half made up, to have the spirit of the artist and to lack his hide, to feel the intolerable and unspeakable beauty. . . and a skin too sensitive, a hide too delicate and rare - . . . to declare its cruelty, . . . born without a skin to make an armor, school a manner, build a barrier. . ."126

It is obvious Starwick felt that his childhood was sterile and repressed. He felt that his poor background had degraded the spirit and intelligence which he possessed. To escape from this he diverted his emotional and intellectual

123. Ibid., pp. 93-102, 309-24.

124. Ibid., p. 318.

125. Ibid., p. 323.

126. Loc. cit.

energies into an unnatural pattern. To preserve his sensitive skin he developed an "armor" against the people he felt lacked his sensitivity.

Starwick had acquired the ability to add an air of wealth and refinement to all that he did, and yet he was far from being wealthy. At Harvard he maintained a small private apartment, with a minimum of fine possessions, and his only income was the thousand dollars a year he received for teaching plus the small amounts his family were able to send to him.

¹²⁷ To live in any other manner would have been degrading to Starwick because he had an artificial standard of refinement and vulgarity that is typical of the esthetic personality.

¹²⁸ There is a lengthy section in Of Time and the River devoted to Starwick's adventures in Europe.

¹²⁹ At this time the young man travelled about the continent on the good will and bounty of his friends, and yet, this did not disturb him so long as he could live in a manner he did not consider vulgar.

The childhood of Starwick and Eugene is similar in some respects; each was brought up in the restricted economic

127. Ibid., pp. 99-100.

128. Morgan, op. cit., p. 377.

129. Wolfe, op. cit., pp. 680-794.

atmosphere, and each could feel a lack of affection in his home life. ¹³⁰ Eugene escaped into introversion and displayed a lack of emotional and intellectual balance; Starwick built up a core of armor and simulated indifference to externalities. The response of Starwick is as sound, psychologically, as the response Eugene made to the forces which stimulated him. Starwick's nature was in conflict with his environment; he could either surmount the barrier or escape by going around the barrier, and his sensitive nature would only permit the evasion.

Nebraska Crane

"He came marching along at his strong and even stride, his bat upon his shoulder, as steady and as unperturbed as a soldier. . . ." ¹³¹ This is a picture of Nebraska Crane as a young boy and the portrait is basically unchanged as he grows to manhood. He was the son of the captain of the local police force and had grown up in an atmosphere that had no touch of inhibition in any of its aspects. Nebraska played baseball and played it well, he was unburdened with any of the intellectual doubts of George Webber. He was

130. Ibid., p. 274.

131. Wolfe, Thomas, The Web and the Rock. New York: Harpers and Brothers, 1940, p. 33.

not brilliant, not stupid and recognized his limitations
 132
 which is the attitude of the balanced intellectual.

Nebraska occupied very little space in the writings of Thomas Wolfe, he entered The Web and the Rock as friend of young Webber, and he entered briefly in You Can't Go Home Again to call on George and congratulate him on the publishing of his first novel. 133 In both instances he was the same person, simple, unaffected and well balanced. He is definitely a minor character in the last two novels and yet he is memorable because he was so real. Enough of his life is given to let the reader see that balanced forces have worked in conjunction to make a balanced personality. Edward C. Aswell investigated the probable source of a model for Nebraska and was unable to find his counterpart among the people Wolfe might have known. He calls Nebras- 134 ka Crane "a perfect example of free invention.

132. Morgan, op. cit., p. 373.

133. Wolfe, Thomas, You Can't Go Home Again. New York: Harpers and Brothers, 1940. pp. 338-40.

134. Wolfe, Thomas, The Hills Beyond. New York: Charles Scribner's Sons, 1941, p. 358.

CONCLUSION

Five characters have been examined from the four novels of Thomas Wolfe. Two have been subjected to a rather thorough analysis, and three have been looked at briefly. The purpose has been to match the personalities against modern psychological theories in an effort to determine to what extent the characters conform to these theories. In every case the correlation was close and accurate. Eugene Gant conformed in every respect to the pattern which psychologists accept as logical under the conditions in which Eugene lived. George Webber had a background similar to that of Eugene and developed in a manner not unlike that in which young Gant developed. The study of the remaining three characters resembles a case history more than an historical analysis; however, enough examples were selected to point out the development and the forces which operated in their lives to cause the particular development. Eliza matched the pattern accepted for people having hypochondriacal delusions and the environment was the type which logically produce^s such a delusion. Starwick did not have great importance within the novels and yet he was drawn with fidelity, and the same can be said of the

development of Nebraska Crane.

As Thomas Wolfe was not a student of formal psychology, the basis for his insight must have been natural ability and any reading he had done in psychological materials. There is an established correlation between psychological theories and the natural ability to delineate characters with reality in relationship to their environment and personality trends. Psychology, whether it be behavioristic, gestalt, or human dynamics, aims at a better understanding of man in the world and conditions which surround him. Dynamic psychology is concerned with the individual and his adjustment to the inner and outer situations which enter his life. Behavioristic psychology is based on observable behavior and gestalt psychology with direct experience, or the way in which an individual perceives his environment. Each of these psychological methods has been used in examining the characters in this study.

Since these theories are based on human values and are developed as a result of observation and experimentation with human beings they can be accepted as one standard by which to judge the behavior of other persons, real or fictional. If we accept modern psychological theories as a basis for judging the reality of fictional characters, Thomas Wolfe, as the evidence has shown, has created characters which when judged by these standards has created characters which have reality. The ability to create characters is an important aspect of writing and to do so is to have mastery of one element in the craft of fiction.

BIBLIOGRAPHY

A. BOOKS

- Wolfe, Thomas, From Death to Morning. New York: Charles Scribner's Sons, 1935.
- _____, Gentlemen of the Press. Chicago: The Black Archer Press, 1942.
- _____, Look Homeward, Angel. New York: Charles Scribner's Sons, 1929.
- _____, Of Time and the River. New York: Charles Scribner's Sons, 1935.
- _____, The Face of a Nation. New York: Charles Scribner's Sons, 1939.
- _____, The Hills Beyond. New York: Charles Scribner's Sons, 1941.
- _____, The Story of a Novel. New York: Charles Scribner's Sons, 1936.
- _____, The Web and the Rock. New York: Harpers and Brothers, 1939.
- _____, Thomas Wolfe's Letters to His Mother. New York: Charles Scribner's Sons, 1943.
- _____, You Can't Go Home Again. New York: Harpers and Brothers, 1940.
- Allers, Rudolf, The Psychology of Character. New York: Sheed and Ward Inc., 1934.
- Angyal, Andras, Foundations for a Science of Personality. New York: The Commonwealth Fund, 1941.
- Beach, Joseph W., American Fiction 1920-1940. New York: The Macmillan Company, 1941.
- Bernstein, Aline, An Actors Daughter. New York: Knopf, 1941.

- _____. The Journey Down. New York: Knopf, 1939.
- Boynton, Percy H., America in Contemporary Fiction. Chicago: The University of Chicago Press, 1940.
- Brown, John M., Broadway in Review. New York: W. W. Norton and Company, Inc., 1940.
- Brown, Stuart G., So Hold These Truths. New York: Harpers and Brothers, 1941.
- Canby, Henry S., Seven Years Harvest, Notes on Contemporary Literature. New York: Farrar and Rinehart, 1936.
- Cowley, Malcolm, After the Genesee Tradition. New York: W. W. Norton and Company, 1937.
- Daiches, David, The Novel and the Modern World. Chicago: University of Chicago Press, 1939.
- Daniels, Jonathan, A Southerner Discovers the South. New York: The Macmillan Company, 1938.
- _____. Tax Heels. A Portrait of North Carolina. New York: Dodd, Mead and Company, 1941.
- De Voto, Bernard, Forays and Rebuttals. Boston: Little, Brown and Co., 1936.
- _____. The Literary Fallacy. Boston: Little, Brown and Co., 1944.
- Dollard, John, Caste and Class in a Southern Town. New Haven: Published for the Institute of Human Relations by Yale University Press, 1939.
- Elwood, Maren, Characters Make Your Story. Boston: Houghton, Mifflin Company, 1942.
- Ethel, Garland, Writing Your Novel. Portland, Oregon: The Scholastic Press, 1938.
- Freud, Sigmund, A General Introduction to Psychoanalysis. New York: Boni and Liveright, 1927.
- _____. Beyond the Pleasure Principle. London: The International Psycho-analytical Press, 1922.

- Geismar, Maxwell, Writers in Crisis, American Novelists Between Two Wars. Boston: Houghton, Mifflin Company, 1942.
- Haggard, Howard W., Clements C. Fry. New York: Harpers and Brothers, 1936.
- Hart, James D., Oxford Companion to American Literature. New York: The Oxford University Press, 1941.
- Hatcher, Harlan, Creating the Modern American Novel. New York: Farrar and Rinehart, 1936.
- Herron, Ina H., The Small Town in American Literature. Deerbom, North Carolina: Duke University Press, 1939.
- Hoop, J. H. van der, Character and the Unconscious: A Critical Exposition of the Psychology of Freud and Jung. New York: Harcourt, Brace and Company, Inc., 1923.
- Kasin, Alfred, On Native Ground, An American Interpretation of Modern American Prose Literature. New York: Reynal and Hitchcock, 1942.
- Kohler, Wolfgang, Gestalt Psychology. New York: H. Liveright, 1929.
- Kunitz, Stanley, Living Authors. New York: The H. W. Wilson Company, 1931.
- Leonard, William E., The Locomotive-God. New York: The Century Company, 1927.
- Lewisohn, Ludwig, Story of American Literature. New York: The Modern Library, 1939.
- Loggins, Vernon, I Hear America, Literature in America Since 1900. New York: Thomas Y. Crowell Company, 1937.
- Lubbock, Percy, The Craft of Fiction. London: J. Cape, 1921.
- Lucecock, Halford, American Mirror. New York: The Macmillan Company, 1940.
- Malcolm, David, Ten Heroes. New York: Duell, Sloan and Pearce, 1941.

- Mc Cole, John, Lucifer at Large. New York: Longmans, Green and Company, 1937.
- Mirrieless, Edith A., The Story Writer. Boston: Little, Brown and Company, 1939.
- Millet, Fred B., Contemporary American Authors. New York: Harcourt, Brace and Company, 1940.
- Morgan, John Jacob Brooke, The Psychology of Abnormal People. New York: Longmans, Green and Company, 1937.
- Muller, Herbert J., A Study of Values. New York: Funk and Wagnalls, 1937.
- Murphy, Owendolyn, A Cabinet of Characters. London: Oxford University Press, 1926.
- Norwood, Hayden, The Marble Man's Wife. New York: Charles Scribner's Sons, 1947.
- Preston, George R., Thomas Wolfe. A Bibliography. New York: C. S. Boesen, 1943.
- Skinner, Charles E., editor, Readings in Psychology. New York: Farrar and Rinehart, Inc., 1935.
- Stoval, Floyd, American Idealism. Norman: University of Oklahoma Press, 1943.
- Symonds, Percival M., The Dynamics of Human Adjustment. New York: D. Appleton-Century Company, 1946.
- Van Doren, Carl, The American Novel 1789-1939. Revised and enlarged edition. New York: The Macmillan Company, 1940.
- Label, Morton D., Literary Opinions in America. New York: Harpers and Brothers, 1937.

B. SHORT STORIES

- Wolfe, Thomas, "Angel on the Foren," Scribners, 86:208-10, August, 1929.
- "April, Late April," American Mercury, 42:87-97, September, 1937.

- _____, "Anatomy of Loneliness," American Mercury,
53:467-75, October, 1941.
- _____, "Boom Town," American Mercury, 32:21-39,
May, 1934.
- _____, "Birthday," Harpers, 179:19-26, June, 1939.
- _____, "Chickamauga," Yale Review, 2:274-98,
December, 1937.
- _____, "Child by Tiger," Saturday Evening Post,
210:10-11, September 11, 1937.
- _____, "Circus at Dawn," Modern Monthly, 9:19-21,
52, March, 1938.
- _____, "Dark in the Forest, Strange as Time,"
Scribners, 96:273-8, November, 1934.
- _____, "Death the Proud Brother," Scribners,
93:333-8, June, 1933.
- _____, "Four Lost men," Scribners, 96:101-8,
February, 1934.
- _____, "Fame and the Foot," American Mercury,
39:149-54, October, 1936.
- _____, "For Professional Appearance," Modern
Monthly, 8:660-666, January, 1935.
- _____, "Gulliver," Scribners, 97:328-33, June, 1936.
- _____, "House of the Far and Lost," Scribners,
96:71-81, August, 1934.
- _____, "I Have a Thing to Tell You," New Republic,
90:132-6, 159-64, 202-7, March 10, 1937.
- _____, "Mr. Malone," The New Yorker.
- _____, "No Door," Scribner's, 94:7-12, July, 1933.
- _____, "Nebraska Crane," Harpers, 181:279-85,
August, 1940.
- _____, "One of the Girls in Our Party," Scribners,
97:16-8, June, 1935.

- _____, "Oktoberfest," Scribners, 101:26-31, June, 1937.
- _____, "Old Catawba," The Virginia Quarterly Review.
- _____, "Portrait of Hanson Hawks," Scribners, 91:193-8, April, 1932.
- _____, "Party at Jack's," Scribners, 108:14-16, May, 1939.
- _____, "Polyphemus," The North American Review, 240:20-6, June, 1935.
- _____, "Sun and the Rain," Scribners, 98:358-60, May, 1934.
- _____, "The Company," New Masses.
- _____, "Train and the City," Scribners, 93:285-94, May, 1933.
- _____, "Three O'Clock," The North American Review, 2:219-24, June, 1939.
- _____, "The Bell Remembered," American Mercury, 38:457-66, August, 1936.
- _____, "Web of Earth," Scribners, 92:1-8, July, 1932.
- _____, "Winter of Our Discontent," Atlantic Monthly, 163:817-23, June, 1939.

C. PERIODICAL ARTICLES

- Ansell, Edward C., "Western Journey," Virginia Quarterly Review, 3:333-57, July, 1939.
- Alsterlund, B., "Biographical Sketch," Silsen Library Bulletin, 13:170-1, November, 1938.
- Bates, Ernest S., "Thomas Wolfe," English Journal, 26:519-27, September, 1937.

Bridges, Anne F., "Legend of a Man's Hunger in His Youth," Saturday Review of Literature, 11:599-, April 6, 1935.

Basso, Hamilton, "Thomas Wolfe: A Portrait," New Republic, 87:199-202, June 24, 1936.

_____, "Thomas Wolfe: A Summing Up," New Republic, 103:422-3, September 23, 1939.

Benet, Stephen V., "Thomas Wolfe's Torrent of Recollections," Saturday Review of Literature, 22:5, September 21, 1940.

Blythe, LeGette, "Thomas Wolfe I Knew," Saturday Review of Literature, 28:18-19, August 25, 1946.

Calverton, Victor F., "Appreciation," Current History, 49:47-, November, 1938.

Cohn, Louis H., "American First Editions," Publisher's Weekly, 120:615, August 15, 1931.

Carpenter, Fredric I., "Frame of Reference," Saturday Review of Literature, 13:9, January 25, 1936.

Collins, Thomas L., "Thomas Wolfe," Sewanee Review, 50:487-504, October, 1941.

Colum, Mary G., "Limits of Thomas Wolfe," Forum, 102:227, November, 1939.

Cowley, Malcolm, "Thomas Wolfe's Legacy," New Republic, 99:311-12, July 19, 1939.

_____, "Wolfe and the Lost People," New Republic, 105:592-4, November 3, 1941.

DeVoto, Bernard, "Genius is Not Enough," Saturday Review of Literature, 13:3-4, April, 1936.

Daniels, Jonathan, "Nation at Large," Nation, 151:532, October 12, 1940.

_____, "Thomas Wolfe," Saturday Review of Literature, 18:18, September 24, 1938.

Engell, Eise, "Thomas Wolfe; 1900-1938," Wilson Library Bulletin, 13:316, January, 1939.

- Flaccus, Kimball, "Letter to Thomas Wolfe," Scholastic, 34:26E, 27E, May 13, 1939.
- Folk, Robert P., "Thomas Wolfe and Critics," College English, 5:186-92, January, 1944.
- Glicksberg, Charles I., "Thomas Wolfe," Canadian Forum, 15:24-5, January, 1936.
- Hay, Sara H., "Once More Ye Laurels," Saturday Review of Literature, 13:8, September 24, 1938.
- Jones, Howard M., "Thomas Wolfe's Short Stories," Saturday Review of Literature, 13:13, November 30, 1936.
- Kronenberger, Louis, "Thomas Wolfe: Autobiographer," Nation, 149:75-6, July 15, 1939.
- Kazin, Alfred, "Chief Takin Notes," New Republic, 108:607-9, May 3, 1943.
- Kussy, Bella, "Vitalist Trend and Thomas Wolfe," Sewanee Review, 50:306-24, July, 1942.
- Kreymborg, Alfred, "Thomas Wolfe, Poet," Saturday Review of Literature, 28:32, November 3, 1945.
- MacLachlan, John M., "Folk Concepts in Novels of Thomas Wolfe," Southern Folklore Quarterly, 9:175-86, December, 1945.
- McCole, Camille, "Thomas Wolfe Embraces Life," Catholic World, 143:42-8, April, 1936.
- Macaulay, Thurston, "Thomas Wolfe, A Writer's Problem," Publisher's Weekly, 136:2150-2, December 24, 1936.
- Miller, Henry, "Mother and Son," Nation, 156:811, June 5, 1945.
- Norman, James, "Gargantuan Gusto of Thomas Wolfe," Scholastic, 27:5, November, 1935.
- Norwood, Hayden, "Julia Wolfe: Web of Memory," Virginia Quarterly Review, 2:236-50, April, 1944.
- Rascoe, Burton, "Wolfe, Farrell, Hemingway," American Mercury, 51:493-4, December, 1940.

- Schraun, Wilbur, "Careers at Crossroads," Virginia Quarterly Review, 4:627-9, October, 1939.
- Stearns, Monroe M., "Metaphysics of Thomas Wolfe," College English, 6:193-9, January, 1945.
- Stone, Geoffrey, "In Praise of Furry," Commonweal, 22:36-7, May 10, 1935.
- Sugrue, Thomas, "Thomas Wolfe Looks Homeward," Saturday Review of Literature, 26:17, May 29, 1943.
- Tebbel, John, "Long Dreams of Thomas Wolfe," American Mercury, 53:1752-4, December, 1941.
- Volkemning, Henry F., "Tom Wolfe; Penance No More," Virginia Quarterly Review, 2:196-215, April, 1939.
- Walter, Felix, "New Writers," Canadian Forum, 11:25-6, October, 1930.
- Warren, Robert F., "Notes in the Hamlet of Thomas Wolfe," American Review, 5:191-208, May, 1935.
- Wolfe, Julia, "Look Homeward Angel," 29:13-144, January 5, 1944.
- Wade, John D., "Prodigal," Southern Review, 1:192-8, 1935.

APPENDIX

University of North Carolina . . Chapel Hill
J. Maryon Saunders. . . . Alumni Secretary

February 13, 1947

My dear Mr. Craig:

The Central Records Office of the University gives me information that Thomas Wolfe, as a student at the University of North Carolina, took General Psychology 1 and 2. I think Thomas Wolfe must have gained his insights into people other than through sources of formal psychological study. He is one of the University's most famous sons.

Faithfully yours,

J. Maryon Saunders

Mr. George D. Craig
220 University Avenue
Missoula, Montana

HARVARD COLLEGE LIBRARY

Cambridge, Massachusetts

February 12, 1947

Mr. George D. Craig
220 University Avenue
Missoula, Montana

Dear Mr. Craig:

Thomas Wolfe was enrolled as a graduate student at Harvard University from 1920 to 1923. During that time he took no courses whatever in psychology. The nearest thing to it was philosophy 10, a half course in aesthetics. Students who enrolled in this course were required to have previously taken at least a half course in psychology or philosophy. Thomas Wolfe's other studies were all in English, comparative literature, and French.

Yours very truly,

Clifford K. Shipton
Custodian of the Harvard
University Archives

KGE/k

CHARLES SCHIFFER'S BOOKS
PUBLISHERS
597 Fifth Avenue, New York 17, N.Y.

Feb. 7, 1947

22

Dear Mr. Craig:

If you should write to John Terry,
78 Orange Street, Brooklyn, N. Y., who is
doing a biography of Thomas Solfe, he could
tell you for certain whether Tom had studied
psychology. I could tell you almost for
certain that he never did. I think he was
what you call a natural interpreter of human
nature and character, and that what he
wrote was not based on a formal knowledge
of psychology.

Ever truly yours,

Maxwell Perkins

To Mr. George D. Craig

RUSSELL & VOLKSWING, INC.

Literary Agents
322 Fifth Avenue
New York 18, N. Y.

February 11, 1947

Mr. George D. Craig
280 University Avenue
Missoula, Montana

Dear Mr. Craig:

I am awfully sorry to disappoint you, but though I knew Tom Wolfe very well, I think, I haven't the least idea whether he had much formal knowledge of "psychology". I'd rather guess, from his never having made the subject, to my knowledge, a mainstay of conversation, that he was not too interested in it, at least in the thorough or formal way which would be revealing to you in the going of your paper.

I should think that either Maxwell Perkins or Edward Aswell could, however, answer this question for you in a much more authoritative way than I could, since naturally both of them knew Wolfe a great, great deal better than I knew him.

I could have wished to be more helpful to you.

Sincerely yours,

Henry Volkswing

Jonathan Daniels

1540 Caswell Street
Raleigh, North Carolina
February 17, 1947

Dear Mr. Craig:

In your graduate work, may I say that I think you are undertaking a very difficult problem in trying to get at Tom Wolfe's psychology or knowledge of it. I am sure the University of North Carolina could give you a list of the exact courses he took, if any, in the field of psychology.

May I, however, state a fact that seems to be missed by most of those interested in Tom Wolfe's work; which is, that while he was at Chapel Hill he seemed to be about the best adjusted person you could think of and was probably the most successful campus politician in his class.

With good luck and best wishes,

Sincerely,

Jonathan Daniels