

A DICTIONARY OF THE CHARACTERS IN THE NOVELS

of

WILLIAM DEAN HOWELLS

by

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PREFACE

We feel that our thanks and acknowledgments are due to the many friends who have helped us in our effort. And especially do we desire to express our deepest gratitude to the librarians, Miss Ida Day and Mr. Earl Tonn, for their unfailing courtesy; to Miss Inez Frost for the contributions which lessened our labor; to Professor R. D. O'Leary for the suggestion which led to our undertaking this work; to Professor Morgan and Dr. Josephine Burnham for their counsel and encouragement; and to Dr. J. H. Nelson for the kindly advice and criticism which have guided us to completion.

K. H.

E. H.

FOREWORD

The idea for this dictionary came to us, the compilers, two years ago when we were students in the English department of the University of Kansas. We both keenly enjoyed the "underneath humor" in the writings of William Dean Howells, and our first intention was to show our appreciation by doing for this great American what had already been done for several Englishmen; that is, make a dictionary of his works. A preliminary survey, however, disclosed such a vast quantity and variety of material -- his writings include novels, short stories, dramas, travels, and essays -- that we were obliged to narrow our subject down to the novels alone. After examining several types of dictionaries, we have chosen to model ours, so far as our limited experience will permit, upon those of Isadore Mudge and M. Earl Sears, more particularly their George Eliot Dictionary.¹

In delimiting the field, we have included as novels all books so classified in the bibliographical supplement to Oscar W. Firkins's study, William Dean Howells.² We have, however, added to his list of thirty-eight books A Pair of Patient Lovers, feeling that its elements of character development and plot construction entitle it to a place with the novels, even though there may be some objection on the score of length. The Flight of Pony Baker and The Seen and Unseen at Stratford-on-Avon were also considered, but were finally rejected: the first,

1. Published by George Routledge and Sons, Limited, London, 1924.

2. William Dean Howells, A Study, Cambridge, Harvard Univ. Press, 1924.

because it seemed merely a series of short stories unified by the character of Pony Baker with his abortive attempts to run away from his too attentive parents; and the latter, because it approached too nearly the essay form, being simply a rather whimsical expression of the author's reflections on the Bacon-Shakespeare controversy.

The dictionary proper has two sections: one devoted to synopses; the other to characters. We have attempted no criticism since we felt that to lie outside our legitimate province, but we have tried to write with sufficient completeness so that anyone desiring to make a study of the plots or characters may do so without difficulty.

In order to define our field of characters, we have chosen to include in our list every one to whom the author gave a name, even though the bearer came but once on the scene. We have therefore - regretfully indeed -- omitted the shrewd, kindly young minister in The Day of Their Wedding, since he is not formally introduced; but have included the Venetian waiter Giovanni, who comes bringing in the steaming coffee for Mr. Colville.

Some difficulty has been experienced in arranging the character sketches on account of Howells's predilection for making a major character in one novel serve as a minor character in another. For instance, the Marches find their way into several stories; Clara Kingsbury, the Sewells, and Bellinghams appear and reappear; and Bromfield Corey grows gray in the service. It has been our aim with these characters to arrange the information on each, so far as practicable, in such

order as to show character development and the physical changes wrought by the passing years.

Another difficulty encountered, and one that we have found almost insurmountable was that of trying to cast over our synopses and character sketches some faint glow of the benignant and elusive humor, that "blend of wit and fancy," that subtle understanding that lights up everything Howells has written and lets us see the author smiling with -- never at -- us and our foibles. If Howells' world resembled that of many present-day novelists, if life to him were "full of sound and fury," one might write a lurid, hectic outline that would compel attention. But Howells never pictures exceptional cases; his is just the every day world filled with the very people who live on our block -- ladies "intimate with the designs of Providence," incorrigible matchmakers, dramatic young people, husbands and wives growing old together in perfect friendship, people who daily subdue self.

How can one catch in a synopsis the understanding and sympathetic smile at unsophisticated Lorenzo and Althea with the gloomy, untipped waiter; at Charmian, Cornelia, and Ludlow, the Bohemians, sitting on the hearth, eating popcorn out of an old Japanese shield while they "talked of the most psychological things they could think of?" How can one picture the housewifely qualms of Mrs. Kolwyn, passing her vacation "largely in a terror of moths, especially the hairy sort" and even in her dreams and reveries seeing them "gorging themselves upon her carpets and furniture and blankets, and treating the camphor which the things were put up in as condiments?"

If, when helping to care for her in her illness, Lemuel had given Statira, the fiancee whom he had outgrown, an over-dose of medicine, or if, while walking with her, he had pushed his unwelcome burden under the wheels of a passing dray, it would have been easy to write a synopsis of the resulting story.

But Howells would have deemed such a plot unworthy an artist; his stories depend for their interest upon close character analysis, and homey little details in which we can "see ourselves as others see us." And so we have found it nearly impossible in our work to preserve the full Howells flavor; we can only hope that we have retained enough to make the reader want to taste for himself the "indescribable reality."

LIST OF ABBREVIATIONS

A. K.	.....	Annie Kilburn
A. H.	.....	April Hopes
G. A.	.....	A Chance Acquaintance
C. of B.	.....	The Coast of Bohemia
D. of T. W.	.....	The Day of Their Wedding
D. B. P.	.....	Dr. Breen's Practice
F. R.	.....	A Fearful Responsibility
F. and R.	.....	Fennel and Rue
F. C.	.....	A Forgone Conclusion
H. of N. F.	.....	A Hazard of New Fortunes
I. D.	.....	An Imperative Duty
I. S.	.....	Indian Summer
K.	.....	The Kentons
L. of A.	.....	The Lady of the Arcostock
L. at L. H.	.....	The Landlord at Lions Head
L. G.	.....	The Leatherwood God
L. H.	.....	Letters Home
M. C.	.....	The Minister's Charge
M. B. I.	.....	Miss Ballard's Inspiration
M. F.	.....	Mrs. Farrell
M. I.	.....	A Modern Instance
N. L. M.	.....	New Leaf Mills
O - E. C.	.....	An Open-Eyed Conspiracy
P. of P. L.	.....	A Pair of Patient Lovers

P. and M.	A Parting and a Meeting
Q. of M.	The Quality of Mercy
R. L.	Ragged Lady
R. of S. L.	The Rise of Silas Lapham
S. of D.	The Shadow of a Dream
S. of R. L.	The Son of Royal Langbrith
S. of F.	The Story of a Play
T. S. W. J.	Their Silver Wedding Journey
T. W. J.	Their Wedding Journey
T. E. of N.	Through the Eye of the Needle
T. from A.	A Traveler from Altruria
U. C.	The Undiscovered Country
V. of K.	The Vacation of the Kelwyns
W. R.	A Woman's Reason
W. of C.	The World of Chance

CHRONOLOGICAL LIST

By Date of Publication

William Dean Howells's Novels
Included in the Dictionary

- 1871 Their Wedding Journey
- 1873 A Chance Acquaintance
- 1875 A Foregone Conclusion
- 1879..... The Lady of the Arcostook
- 1880 The Undiscovered Country
- 1881 Dr. Breen's Practice
- 1881 A Fearful Responsibility
- 1881 A Modern Instance
- 1882 A Woman's Reason
- 1885 The Rise of Silas Lapham
- 1886 Indian Summer
- 1887 The Minister's Charge
- 1888 April Hopes
- 1889 Annie Kilburn
- 1890 A Hazard of New Fortunes
- 1890 The Shadow of a Dream
- 1892 The Quality of Mercy
- 1892 An Imperative Duty
- 1893 The World of Chance
- 1894 A Traveler from Altruria
- 1896 The Day of Their Wedding

- 1896 A Parting and a Meeting
- 1897 An Open-Eyed Conspiracy
- 1897 The Landlord at Lion's Head
- 1898 The Story of a Play
- 1899 The Coast of Bohemia
- 1899 Ragged Lady
- 1900 Their Silver Wedding Journey
- 1901 A Pair of Patient Lovers
- 1902 The Kentons
- 1903 Letters Home
- 1904 The Son of Royal Langbrith
- 1905 Miss Bellard's Inspiration
- 1907 Through the Eye of the Needle
- 1908 Fennel and Rue
- 1913 New Leaf Mills
- 1916 The Leatherwood God
- 1920 The Vacation of the Kelwyns
- 1921 Mrs. Farrell

SYNOPSIS

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Annie Kilburn (1889)

This novel gives us a picture of New England village life near the middle of the 19th century. Through the record of the simple annals of the people the reader becomes acquainted with their varied ideas of life, their hopes, and their discouragements. The story centers around the character of Annie Kilburn. Having lost her mother early in life, she lives with her father in winter at Washington, D. C. and at Hatboro' in the summer. When she is twenty, they go to Rome to live. The story opens with Annie about to return to her home in Hatboro' eleven years later; her father has died. The desire to share her riches in the welfare of others prompts her return to her old home where she feels she will be able to relieve the sufferings of the poor. The first opportunity which offers is the "Social Union." She does not altogether believe in it, but feels that in this way she may carry out her philanthropic plans. She meets the minister of the Orthodox church, who believes it is impossible for the wealthy to reach the poorer class of people because there could be no bond of sympathy between them. She also becomes acquainted with the village doctor, who is interested in the minister's views, but does not altogether agree with them. Annie seems torn by two ^{desires} emotions; one to help the poor; the other to live her own life and let others live theirs. She even goes so far, when the minister discusses his plans for teaching the mill hands, as to suggest that she go with him and help care for his little motherless daughter, in order to be of service to mankind. She is afterwards ashamed of her impulsiveness,

and seems almost to be relieved when the minister is killed in an accident and she does not have to go. In the end she does manage rather successfully the "Social Union" for the working class. She adopts the minister's little girl and we imagine that she marries the doctor, although scarcely anything of the love element enters into the story.

April Hopes (1898)

April Hopes is a story of young love in which the idealism of youth conceals inherent opposing temperamental traits that must later make for unhappiness and even moral degeneration.

At a Harvard Class Day celebration, Dan Maverick, rich and popular, meets Alice Pasmer, silent, over-conscientious, and introspective. They are much attracted to each other. Alice's mother, a wary social diplomat, becomes much exercised over the rapid progress of affairs, but relaxes when she finds that young Mr. Maverick is the son of a wealthy wall-paper manufacturer of Ponkwasset Falls. Mr. Pasmer, a selfish, colorless man, has lost much of his property, and Mrs. Pasmer is determined that her daughter shall marry well.

Dan Maverick, completely fascinated by the seriousness and charm of Alice's beauty, follows the Pasmers to Campobello and devotes himself to her. At a picnic on the beach, Alice and Dan approach an understanding. Some amateur theatricals are held at the home of the Trevors, in which Dan and Julia Anderson, a friend of Alice's, star as Jupiter and Juno. Alice's jealousy is aroused, but, when she meets Dan the next day, she hides her pique under a mask of offended dignity. Dan chooses

this most unpropitious time to propose and is coldly refused.

Young Maverick starts back to Boston, but leaves the boat at Portland. Here he meets his college friend Boardman, a newspaper writer; he also meets Mrs. Frobisher and her sister, Miss Wrayne, with whom he is slightly acquainted, and goes with them to the yacht races. He is somewhat disconcerted to find that in spite of his trouble he is able to enjoy himself.

After spending a month with his family, he returns to Boston, where he again meets Alice. Misunderstandings are swept away and they become engaged. Dan goes home to tell his family, and the Pasmers are invited for a visit. Mrs. Maverick, an invalid, separated from the world about, employs herself in dissecting the temperaments of her children. She tells Alice that Dan in his desire to make life pleasant is not always quite sincere; she adds, however, his virtues of gentleness, patience, unselfishness, and forbearance go far to atone for this. But she has unwittingly sown the seed of doubt in Alice's mind.

At Mrs. Bellingham's reception, Dan again meets Mrs. Frobisher and Miss Wrayne, and his friendly attentions to them stir Alice's easily aroused self-love and jealousy. Under the guise of sacrificing herself for his happiness, she sends back his ring. He rushes to Mrs. Pasmer and she helps to make peace. Alice now recognizes a certain lightness in him, while he in turn begins to entertain a little fear of her egotism and unreasonable jealousy.

Mrs. Pasmer has made up her mind that Dan and Alice must spend the first years of their married life abroad; Mrs. Maverick, on the other hand, has decided that they must make their home in the family mansion

at Ponkwasset. Dan in his desire to please everyone, makes no definite promise to either; nor, on the other hand, does he raise any objection. So Alice is led to believe that he has yielded to her and her mother's plan to live abroad. She discovers that the Mavericks expect them to come to their home. Sending for Dan, she accuses him of deceit and breaks the engagement. Dan goes home and finds his family delighted over the rupture. They try to open his eyes to Alice's egotism and hardness. Dan experiences a certain relief from tension. His father sends him to Washington on a business mission. Here he falls in with Julia Anderson and her aunt, Mrs. Van Hook. Dan begins to fancy himself in love with Julia, when she announces her engagement to an officer in the army. Dan goes to Fortress Monroe to visit his friends, the Brinkleys. He finds that Alice and her mother are staying here also. Alice, who has blamed herself for the unhappy termination of her engagement, is broken in health, and her sorrow appeals to Dan. A reconciliation follows and later they are married.

As they start on their wedding journey, Alice voices the element of weakness that underlies their chance for happiness when she begs him to be open and frank with her, and promises in her turn not to be exacting and unreasonable. Neither realizes that these traits, already reacting upon each other, are growing daily more deep-seated.

A Chance Acquaintance (1873)

This story is a continuation of "Their Wedding Journey." The leading characters are pretty, romantic Kitty Ellison, who has been

brought up by her uncle to revere Boston and its old historical associations and traditions; her cousins, Colonel Ellison, one of those Americans who devote themselves to the women of their families, and Mrs. Ellison, an inveterate matchmaker, warm-hearted and generous, but not very sensible; and Miles Arbuton, a snobbish, supercilious Bostonian, a member of an old and aristocratic family and one whom even love cannot redeem from the taint of caddishness.

Kitty Ellison is the orphan daughter of an editor who had gone to Kansas to issue a pro-slavery paper, had become a convert to the cause of abolition, and had been shot down in his own doorway by border ruffians. On her mother's death a month later, Kitty was taken to Eriecreek, New York, to make her home with her uncle and cousins. It is with one of these cousins, Colonel Richard Ellison, and his wife that Kitty takes a journey to Niagara Falls, which later lengthens out to a trip up the St. Lawrence to Quebec and home by way of Boston. At Montreal there comes on board the steamer a young man, Miles Arbuton of Boston. Kitty sees him and is repelled by his haughty bearing and supercilious air. He on his part decides after a casual survey that there is no one on board sufficiently interesting to engage his attention. As he leans over the railing indifferently gazing at a party of Indians on the shore, he feels a light hand slipped through his arm. He glances about in surprise and sees a young lady clinging to him as she eagerly watches the Indians. Not knowing what else to do, he stands quietly until the young lady, Kitty Ellison, looking up, drops her hand in amazement and horror. She explains somewhat in-

coherently that her cousin had been beside her just the moment before; and Arbuton with a frigid bow walks away, still feeling the touch of her hand. He at once seeks an opportunity to make the acquaintance of Colonel Ellison in order to be introduced properly to the Ellison ladies. Mrs. Ellison, attracted by his exclusiveness, polished manners, and evident wealth, at once begins to develop matrimonial ambitions for Kitty. At Quebec Mrs. Ellison has the misfortune to sprain her ankle; and Kitty sees the city in company with Arbuton and Colonel Ellison, who proves to be a rather careless chaperon. On one expedition a savage dog springs at Kitty from a doorway, and Arbuton with great presence of mind thrusts himself in front of her and receives the attack. The owner seizes the dog before any harm is done; but Arbuton, having protected her, conceives a feeling of possession for Kitty. Kitty admires his poise and assurance, but is repelled by a certain self-satisfaction and condescension in his attitude, which are quite at variance with her own sympathetic, friendly nature. At a picnic, on the last day of their stay in Quebec, Arbuton sweeps away all Kitty's doubts and hesitation, and she accepts his proposal. Even in that moment Boston standards reclaim him. Two very aristocratic ladies bear down upon them. Arbuton recognizes old friends and goes to meet them. He yields to an impulse of unwillingness to have them meet Kitty in her simple dress and with her unsophisticated manners, and does not bring them up to introduce them to her. After their departure Kitty, whose eyes have been opened by his conduct, accuses him of being ashamed of her. He tries to explain, but Kitty feels that, even

if he could accept her in the hope of making her over in accordance with his own ideals, he would not accept her family, and so she breaks the engagement, leaving Arbuton deeply humiliated and only half-comprehending the issue.

The Coast of Bohemia (1901)

This is a story of certain people dwelling somewhere on the outskirts of that magic land, Bohemia.

Walter Sudlow, a young painter of the impressionistic school, filled with the zeal of a new recruit, plans to elevate his countrymen to the French plane of appreciation. He comes for a short visit with his friends, the Burtons, and, in search of material for his brush, attends the Pymantoning Fair. Here he meets Mrs. Saunders and her daughter Cornelia, a young girl of fifteen, who has exhibited some of her drawings and finds them unnoticed. Cornelia resents the fact that he has witnessed her failure and ignores his praise of her work, but Mrs. Saunders listens with interest and inquires about the art schools of New York.

Several years pass by, and during all this time Cornelia refuses to touch pencil or brush. Her mother, who entertains the village belief that every woman should be married, encourages the advances of an amusing though common and ill-bred young fellow, J. B. Dickerson, a traveling salesman; and Cornelia, depressed by her failure, finds herself entangled in a half-engagement. The young man goes out on the road and some time later sends back his wedding cards to Mrs. Saunders

and Cornelia. Mrs. Saunders reproaches herself for the sorrow she feels she has brought upon her daughter, but Cornelia maintains a stoical front.

Cornelia goes to Burnt Pastures to teach a summer school and comes home with typhoid fever. During her delirium her mother finds that Cornelia is still grieving over her lost art and longs to go to New York to study.

Mrs. Burton, who sympathizes with Cornelia's aspirations, writes to Ludlow at Mrs. Saunders's request and makes arrangements for Cornelia to spend a year in New York. Ludlow is half annoyed at the advent of Cornelia, whom he remembers but dimly; however, out of regard for the Burtons, he meets her at the station, sees her comfortably settled, and then permits himself to forget her. Cornelia makes no further call on his service but starts out alone. At the Synthesis of Art Studies she meets Charmian Maybough, who longs to be a true Bohemian, but is hampered in the attempt by a very conventional mother and a large fortune. The girls become fast friends, and it is at the home of Charmian that Cornelia again meets Mr. Ludlow. Mrs. Maybough asks Ludlow to make a portrait of Charmian, and Charmian, who has seen the attraction Cornelia has for the artist, tries to further matters by insisting that Cornelia shall also make some studies of her.

The attraction deepens into love, but, when Cornelia tries to tell her lover of her youthful engagement, he, seeing how the attempt pains her, refuses to listen. One evening Cornelia, returning home, finds Dickerson, her former lover, in the parlor. She tries to repel

his familiarity, but with little success. She finds that his wife has divorced him. He attempts to renew the old bond, but Cornelia, humiliated to think that she could ever have fallen so far below her ideals as to have consented to the former intimacy, repulses him.

He finds out that Cornelia is to marry the great painter Ludlow and, in a spirit of spitefulness, sends him a most impudent letter betraying his former engagement to Cornelia. Ludlow encloses the letter with a curt note of his own and sends it to her.

She feels Ludlow's injustice keenly, but in her humiliation can make no effort to explain. At this time a picture she has offered for exhibition is refused. Ludlow hears of this and, feeling responsible since it was through his insistence she offered the picture, calls upon her to apologize. He finds her at the Mayboughs' home where Charmian, unknown to Cornelia, has planned that they shall meet. They are reconciled and soon after leave for Pymantoning to be married.

The Day of Their Wedding (1895)

Howells finds great interest in the complications in the Shaker vow of celibacy and the living the "angelic life." Lorenzo Weaver and Sister Althea Brown have been reared in the Shaker community of Harshire, Massachusetts. Lorenzo boldly gives up the life when he knows he loves Althea, and goes to town to make preparations for her coming. Althea, seeking to spare their feelings as much as possible, steals away from the Family and makes her first excursion into "the world-outside." The story deals with Lorenzo's and Althea's journey to

Saratago, of their utter ignorance of money and the social conventions, of their marriage, and of their final resolution to go back to the Family when they find the old bonds too strong to break. The Day of Their Wedding is a simple story about two simple, young people, and it is told in Howells's best manner.

Dr. Breen's Practice (1881)

Dr. Breen's Practice is an attempt to prove the inefficiency of the woman physician. The outstanding figures are Grace Breen, a wealthy young woman, who seeks solace for a broken love affair of her youth in a profession to which she is not adapted; her friend Mrs. Maynard, a selfish parasite; George Maynard, whose life has been spoiled by his shallow wife; Walter Libby, a quietly resourceful young fellow; and Dr. Mulbridge, a rough, but efficient man.

Grace Breen -- her inefficiency hardly warrants the honorable title, doctor -- brings her sick friend, Mrs. Maynard, to a quiet sea-side hotel called Jocelyn's. Mrs. Maynard has left her long-suffering husband and with her child has cast herself upon Grace's charity. Mrs. Breen, Grace's mother, objects to the imposition, but Grace explains that she must stand by her helpless friend. At Jocelyn's there is the usual number of gossiping boarders, and, when a young man, Walter Libby, comes to renew old acquaintance with Mrs. Maynard, Grace feels obliged to urge discretion on her friend.

Libby invites Grace and Mrs. Maynard to go for a sail in his boat. Miss Breen, who feels that her profession, far from being a matter for

pride, is something that sets her apart pariah-like, refuses and, moreover, urges her friend not to expose herself in her weak condition to the damp air.

Walter Libby, who divines the true reason for Miss Breen's refusal, now announces that his man has predicted a storm. Mrs. Maynard then pettishly refuses to go. Grace Breen, angered by being implicated in what she thinks is a lie, then insists that they both must go, and they are bewildered to find themselves almost forced into the boat. A storm unexpected arises, the boat is overturned, and its occupants narrowly escape drowning.

Mrs. Maynard becomes very ill and blames Grace for her sufferings. She finally demands a "man doctor," and Grace summons Dr. Mulbridge. Dr. Mulbridge agrees to take the case only on condition that he have full charge. Grace meekly submits and devotes herself to nursing Mrs. Maynard under Dr. Mulbridge's direction. Walter Libby declares his love for Grace, but she is so deeply humiliated by her failure that she feels he is actuated by sympathy only, and sends him away. Mr. Maynard comes to his wife's bedside and a reconciliation takes place. He feels that for his child's sake he must bear his burden. He tells Grace a story of Libby's heroism in the Swiss mountains; her heart is awakened, and when her lover comes to say goodbye, she asks him to stay.

Dr. Mulbridge has decided that while Grace can not be a success as a doctor, she might make a good wife for a doctor; so he comes to tell her his decision. Secure in the indomitable will that has so far overcome all obstacles in his path, he has little fear of rejection, and is

extremely shocked to find that Libby has won.

Libby takes his bride to the mill town where his factories are located, and Grace finds happiness in using her medical training in service among the women and children of the operatives.

A Fearful Responsibility (1881)

A Fearful Responsibility, fashioned on the most flimsy of plots, serves as a rather transparent cloak through which one may recognize some very clear-cut ideas and principles peculiar to Howells himself. Outstanding of these are (1) contempt for a man who leaves his country in time of war under pretext of physical weakness or intellectual pursuit, (2) a belief in the ability of an American girl to take care of herself under all circumstances, (3) indignation at the European attitude toward the American abroad, and (4) disgust at the folly of appointing authors and artists as ambassadors and consuls to handle American affairs, as was the custom a few years ago.

Owen Elmore, a professor of history in a small college at Patmos, New York, leaves America at the time of the Civil War and goes with his wife to Italy, where he expects to compile material for a history of Venice. While they are here, Lily Mayhew, the sister of Mrs. Elmore's girlhood friend, Sue Stevens, comes to Venice for rest and recovery of health. She has been placed under the care of the Elmores. One man after another, of every type and nationality, proposes to Lily, and Elmore is involved in more and more difficulty concerning her; she is indeed a fearful responsibility. Elmore's conscience hurts him

especially for not dealing more kindly with Captain Ehrhardt, an Austrian officer who falls in love with Lily at first sight, when he realized later that there has been mutual regard.

In the end, after refusing so many offers of marriage in early years, Lily settles down to a drab, colorless existence as the wife of a clergyman in a small western town; while Elmore, brought to know that the laurels of the historian can never be his, returns to the Presidency of Patmos University, with Mrs. Elmore in her natural place as matron of teas, picnics, and other harmless amusements.

Fennel and Rue (1908)

This story is "built upon the sand" so far as a foundation goes. Philip Verrian has completed a story which has been accepted by Armiger, the editor of a Boston magazine. Shortly before the concluding chapters are published, Verrian receives a letter of piteous entreaty from a woman who claims she must die soon; and in that state of mind supposedly peculiar to one who is about to leave earth, she feels she can judge a work of fiction at its true value, and she knows Verrian has "struck bottom" in his presentation of a problem. To leave the world without its final solution seems to the invalid unbearable; and she asks, wholly without precedent, she realizes, that the author send the concluding chapters that she may read them before she dies; for she feels that to wait for the next magazine issue will be too late.

Verrian, touched by the sincere tribute, takes the matter to his common-sense publisher who, though elated by the compliment, insists

upon asking for references from the unknown girl. The response brings proof of his wisdom -- the original letter has been written as a dare, and the author of it has been trifling with an artist's vanity and dealing in lies for a jest.

Verrian's pride is so outraged that he writes a bitter, sarcastic letter to his unknown correspondent. His mother thinks the letter may have been a little too severe, but she is so wrapped up in her son that she almost thinks he can do no harm. Some months later Philip Verrian is invited to a house party at Mrs. Westangle's. In getting out to her country home he meets Miss Shirley, who confesses that she is also going to Mrs. Westangle's as one hired to invent amusement for the guests. Philip takes much interest in all the games that are planned because of Miss Shirley. He tries not to become too deeply interested, for he feels that she may be designing to attract his love. Then much to his chagrin Miss Shirley tells him it was she, who wrote the letter asking for the rest of his story. Philip in a measure forgives her, and when he leaves the house party tries to forget her. His forgetting is in vain, however, and he seeks to renew their acquaintance; but he finds he is too late, as Bushwick, another guest at the house party, has proposed to Miss Shirley and been accepted. In the meantime Mrs. Verrian has met Miss Andrews, a guest of Mrs. Westangle's, and is very much impressed by the girl's goodness. She wishes her son to marry the girl, but Verrian thinks she is much too good for his happiness.

A Foregone Conclusion (1875)

Mrs. Vervain, having lost her husband, travels through Europe with

her seventeen-year-old daughter, Florida. She is wealthy and has a faculty for demanding attention of the most prominent people. In Italy she meets Mr. Ferris, the American Consul, who is also a painter and who has accepted the position as consul in order to study Italian art. Mrs. Vervain asks the consul to get her a teacher for Florida who will not fall in love with the girl. Mr. Ferris brings a young priest whom he thinks will be a safe person to employ. The four are together a great deal, going on different excursions to see points of interest. Mrs. Vervain invites both men to lunch with them many times. Don Ippolito, who has always been more interested in invention than in his priestly duties, falls in love with Florida and proposes to go to America with them. When Florida learns of his true purpose, she refuses him and hints that she is in love with Mr. Ferris. Through a jealous misunderstanding the Vervains and Mr. Ferris are separated. Don Ippolito dies of a fever, and Mrs. Vervain, who had been in ill health at Venice, dies a year later. Florida meets Mr. Ferris in New York a few months after her mother's death. Their misunderstanding is ironed out, and they are married.

A Hazard of New Fortunes (1890)

Mr. March, about to be let out of the insurance business in Boston, accepts a position as literary editor on the Every Other Week, a magazine that is established by Mr. Falkerson. As the magazine is published in New York, the Marches must leave Boston and move to New York. Much time is spent in house-hunting, and they finally decide on Mrs. Green's apartments in spite of the "Gimcrackery," which Mrs.

March thinks can be moved into the attic. While house-hunting the Marches meet Mrs. Leighton and her daughter, Alma, who have moved to New York in order that Alma may take painting lessons. To meet the expense Mrs. Leighton wishes to take roomers and board them, and is very much disappointed to have the Marches go elsewhere. Mr. Fulkerson, who helped in hunting a house for the Marches, decides to board with the Leightons and there meets Colonel Woodburn and his daughter, who are rooming at the Leighton home; later Fulkerson marries Miss Woodburn.

The magazine is owned by Mr. Dryfoos, a rich oil farmer from Moffitt who, having accumulated his wealth, is persuaded by Mr. Fulkerson to become the magazine's "angel." Angus Beaton, a young artist, is engaged to do the illustrating for Every Other Week. Sometime previous to his taking the position, Beaton had met the Leightons in St. Barnaby before they moved to New York; he renews his acquaintance with them and proposes to Alma, but is rejected. He tries to love Christine Dryfoos for the sake of her father's wealth, but is so disgusted with her actions that he does not go back to see her again. In order to satisfy the Dryfooses Mr. Fulkerson tries to make a publisher out of Conrad Dryfoos, the son, who in time will take charge of the magazine; but Conrad never has his heart in the work; he would much rather be a preacher. Near the end of the story Conrad is killed in a railroad strike while trying to defend a German socialist. After the death of his son Mr. Dryfoos sells the magazine to March and Fulkerson on easy terms and takes his family to Europe, where Christine is reported to have married "a nobleman full of present debts and duels in the

past." Alma Leighton succeeds Beaton as illustrator on 'Every Other Week', and Mrs. Fulkerson reports to the Marches that she thinks Kendrick, a young writer for 'Every Other Week', is quite interested in Alma.

An Imperative Duty (1893)

When Mrs. Meredith at the time of her brother's death takes his daughter Rhoda Aldgate to rear as her own, she little realizes the agony of conscience and suspense she is bringing upon herself. The brother, enamored of a woman of negro lineage, had been man enough to make her his wife; but she soon dies leaving a baby daughter, Rhoda, and her husband broken in spirit follows her. Mrs. Meredith knows that Rhoda is one-sixteenth negro, and neither she nor her husband, tyrannized by a worse than Puritan conscience, ever intend that Rhoda shall grow up in ignorance of her ancestry; but the child is so attractive, so youthful, so happy that to tell her grows harder year by year. While the Merediths are in Europe, hoping Rhoda will marry a foreigner, who will neither know nor care about her descent, Mr. Meredith dies leaving the burden of the secret to his conscience-stricken wife. The accompanying anxiety, together with the worry of money troubles, renders Mrs. Meredith a semi-invalid upon her return to America.

It chances that Rhoda and her aunt go to the hotel in Boston in which Dr. Olney has registered. The Merediths have met him in Florence before he lost his money and returned to establish a practice in Boston, and they are only too glad to call him when Mrs. Meredith becomes

more ill than usual. On the way to the room Olney remembers the peculiar type of beauty possessed by the niece, and remembers her attraction for him.

Rhoda is as gay and irresponsible as ever, but Mrs. Meredith is ill from the weight of her dreadful secret, more terrible as she knows Rhoda is considering marriage with the Rev. Mr. Bloomingdale. In her predicament the poor woman makes Dr. Olney her father confessor; he, in turn, tries to drive away her fears by saying there is hardly risk at all of the negro characteristics appearing in any of Rhoda's descendants; but the aunt's conscience will not be quieted, and after keeping the secret for all these years, she later in the evening tells Rhoda of her mother's people, thus leaving the proud, spirited girl completely crushed. Her engagement to the Rev. Mr. Bloomingdale is broken without his learning of the secret of her birth. Having accidentally taken an over-dose of sleeping powder, the aunt dies, leaving Rhoda very much alone in the world. Because of his love for her and his willingness to marry her in spite of her negro blood, Rhoda finally consents to become the wife of Dr. Olney. They marry and keep the secret unto themselves.

Indian Summer (1885)

The scene of this story is laid in Florence, Italy; the time is several years after the close of the Civil War. Theodore Colville, editor of a newspaper in a small Indiana town, incensed by a mortifying political fiasco, sells his paper and sets out for Italy to take

up again the study of architecture, which he had begun in his youth. He hopes to recover amid the old familiar scenes some of his former ardor and enthusiasm. He finds that his young zest for achievement has died, but in its place has come a more sympathetic understanding of people, although the charm of novelty is gone. One day he meets a pretty widow, Mrs. Bowen, whom he had known well in his early manhood and who had been the intimate friend of the woman whom he had loved in vain, years before. At Mrs. Bowen's house he is introduced to Imogene Graham, a young girl from New York, who is spending several months with the widow, an old friend of her mother's. Imogene is fascinated by Colville's clever, easy badinage and self-possessed manner. To her, Colville with the sophistication of his forty-one years, seems immeasurably superior to the men of her own age.

Colville makes the acquaintance of an old Unitarian minister, who is writing a book on Savonarola. The old man's absorption in his work arouses in Colville a strong rebellion against the approaching period when his own youth will have fled. He feels that he has not yet lived, and that he must grasp some of the joys of youth before it is too late. He sees Imogene's delight in his company and in her ingenuous enjoyment of life finds a reflection from his past. Imogene mistakes his love of her youthful spirits for love of herself and betrays her love for him. In order to save her pride he suppresses his doubts of the wisdom of such a step and proposes to her. Mrs. Bowen, who loves Colville with a sincere and understanding heart, tries to save both him and Imogene from the unhappiness which she feels must result from the disparity in their

years; but her own love for Colville renders her position so delicate that she can only urge upon them the wisdom of waiting for the consent of Imogene's parents, in the hope that time will bring an awakening. Colville finds himself plunged into a maelstrom of dinners, dances, balls, and receptions. Unable to endure the pace, he becomes sleepy, stupid, and unutterably bored. He finally tells Imogene to enjoy herself in her own way and then peacefully takes his place with Mrs. Bowen before the fire, playing with little Effie Bowen and discussing his favorite theories. Imogene, jealous of his pleasure in Mrs. Bowen's company, determines to adjust her life to his. She discovers that their incompatibility is too great to be overcome and is plunged in misery; but in loyalty to her promise she conceals her growing unhappiness.

Colville takes Imogene, Mrs. Bowen, little Effie, and a young clergyman, named Morton, for a drive. The horses become unmanageable, and Colville, holding them until the other occupants of the carriage have alighted in safety, is dragged over a steep embankment. When he recovers consciousness, he finds himself in Mrs. Bowen's home. He learns that he has been very ill for a fortnight. Mrs. Graham, Imogene's mother, who has come to Florence to see her daughter's fiance, tells him that Imogene has confessed that, while she has a deep regard for him, she does not love him; but her conscience forbids her breaking her promise. Colville with profound relief releases Imogene. He realizes now that it is Mrs. Bowen, a woman of his own generation, whom he loves. Reconciled at last to the departure of youth with its deep aspirations and feverish activities, he settles down to the calm pleasures of middle-age.

The Kentons (1902)

The Kentons is a story of a middle-western family, with its ups and downs, transplanted to New York and abroad. In the beginning of the story, the family is found living in Tuskingum, Ohio; but Ellen, the quiet, reserved daughter of the family, becomes much infatuated with a Mr. Bittridge, a young man, pushing and over-assertive, who never definitely returns Ellen's regard. He later becomes involved in an affair with a flirtatious young married woman, and Ellen is so heart-broken that Judge and Mrs. Kenton feel they should take her away for a time. Lottie, the younger daughter, gay, popular, and a trifle light-minded, protests against separation from her jolly companions, and Boyne, the baby of the family, a fifteen-year-old youngster, much interested in animal life of every kind, resents being torn away from his pets. Richard Kenton, an older son, married and living next door, is left in charge of the old house while the Kentons are in New York and Europe.

The city proves a pleasant diversion for Mrs. Kenton, but the Judge pines for his old home. Lottie soon surrounds herself with a group of young men and is happy once more; Boyne goes about with her, too, managing to have as good a time as one who loves animals and insects could have in New York. But Ellen doesn't recover from her grief, which indeed is augmented, first by a letter from Bittridge and then by a visit from him and his mother, at which time the fellow impudently thrusts himself upon the family.

The Kentons plan a tour of Europe to get Ellen farther away from

Bittridge and her disillusionment. It is on the voyage that Ellen meets the Reverend Hugh Breckon, to whom she seems at once attracted, although Lottie doesn't like him because she thinks he laughs too much for a minister. He goes on with the family to Holland, where, after he has shared in the Kenton's enjoyment of the place, he begs Judge Kenton's permission to ask Ellen to marry him. Ellen is told and insists that the young man be informed about Bittridge. Poor Judge Kenton performs this disagreeable duty, and Ellen, feeling that her conscience is clear, accepts Breckon. The Kentons return to their home in Tuskingum.

Lady of the Aroostook (1879)

Lydia Blood, a quiet, reserved young girl, has been reared in an old-fashioned New England village by her grandfather, Deacon Latham, and her aunt, Miss Maria Latham. Her guardians are as unworldly as she, and so, when she is invited to go to Italy to her aunt, Mrs. Erwin, they send her to Trieste on the Aroostook under the care of Captain Jenness, without appreciating the delicacy of her position as the only woman on board the ship. They concur fully with the minister's opinion that "Lydia's influence upon those around her will be beneficial, whatever her situation in life may be."

The captain gives her his fatherly protection, and her own dignity and self-respect win the favorable regard of the other passengers, three young men. James Staniford and Charles Dunham are college chums traveling to Europe, where Staniford means to have one more fling before settling down, and Dunham is to be married. Mr. Hicks, the third young man,

is just recovering from a drunken debauch, and his father has sent him on this voyage in the hope that he may break himself of his bad habits. Lydia soon wins their respect by her dignity and firmness. Both Staniford and Hicks grow to love her, but the latter, having obtained a bottle of rum at a port where the ship puts in, shocks and disgusts her by his maudlin advances. Staniford protects her from Hicks's unwelcome attentions and wins her gratitude. Hicks is washed overboard and Staniford goes to his rescue. Lydia is alarmed for Staniford's safety and finally realizes that she returns his love.

In Venice her aunt receives her niece warmly, and Lydia is plunged into the midst of Venetian society. She finds it difficult to understand the conventions by which the social world is governed, but her innate honesty and uprightness protect her. Staniford comes to Venice, makes known his love, and marries her. They go to California to make their home on a ranch. Mrs. Erwin, who has become very much attached to her niece, persuades her husband to go to California also, so that they may be near the young people.

The Landlord at Lion's Head (1893)

Mrs. Durgin and her two sons, Jackson and Jeff, are the remnants of a large family, all of whom have died with tuberculosis, or to keep from going so have moved away from Lion's Head farm in a Massachusetts country district. So Mrs. Durgin with Jackson's help changes the old farmhouse into an excellent summer hotel with an unusual view of old Lion's Head Mountain.

Jere Westover, an artist and the very first summer boarder in the old farm house, lends a guiding hand to the Durgins in many perplexities, and it is he whom Mrs. Durgin consults with regard to Jeff's college; but the good woman's mind is already made up -- Jeff must go to Harvard and study law. He leaves Cynthia Whitwell, a country girl whom he loves as much as it is in his nature to love, and goes to Harvard; but it is Cynthia's urging and encouragement that takes him far toward the end of his course.

In the meantime, Jeff falls in love with Genevieve Vostrand, an American girl who lives with her mother much abroad and who is a friend of Westover's; but Mrs. Vostrand is looking for a better match for her daughter at the time; and Jeff is left to involve himself in a ridiculous flirtation with Bessie Lynde, one of the Harvard social set, thus giving Westover a chance to tell the wilful boy that he does not deserve Cynthia. When Jeff half in pride breaks the news at home of his love-making with Bessie, Cynthia gives him up; she realizes that there is something in his nature which will keep her from ever being quite happy as his wife.

The hotel grows, money becomes plentiful at the Durgin's, and Jackson yields himself more and more to the fascination of planchette, at the same time growing steadily weaker in health. At the time of his death, Jeff returns from college, and, as his mother becomes ill immediately after, he stays until after her death. The Jap, as Jeff is called in Harvard, goes back to school more or less perfunctorily, graduates, leaves the hotel in the hands of the Whitwells, makes an European

tour in the interests of better hotel keeping, and comes back to build a new and modern building on the charred ruins of old Lion's Head. The Whitwells, upon Jeff's return, move to Boston, where Jere Westover goes to see them and wins Cynthia for his wife.

In addition to his ideas on hotel keeping, Jeff brings Genevieve Vostrand de Grassi back from Europe as his wife, accepting also the charge of her little daughter and mother. And, it is said, Lion's Head Hotel has the distinction of being a lady's house; for in reality, Mrs. Vostrand 'presides'.

The Leatherwood God (1916)

This is the story of a religious impostor in the backwoods of Ohio, who gives himself out as God. The author's point of view is clearly revealed -- if a man goes too far in consideration of things beyond the earthly realities, he is not only a fanatic, but necessarily somewhat insane as well. Thus Joseph Dylks is not only a ridiculous, but a tragic figure, when he comes to Leatherwood, a small, ignorant community, and proclaims himself God. The people are swept away by his strange, magnetic presence and his stirring eloquence.

The only ones who stand aloof are Matthew Braille, courageous, wise, and humorous, who looks askance upon all the proceedings from under his feathery eyebrows; David Gillespie and his sister Nancy, to whom Dylks's appearance has brought tragedy; Jim Redfield, who sees with anger his sweetheart fall under the unprincipled villain's influence;

and a group of young scoffers called the "Hounds."

Several years before the story opens, Nancy Gillespie had married Dylks, had a son, Joey, and had been deserted. After the lapse of some time, believing her husband dead, she marries a meek, gentle soul, Laban Billings, and the two with their baby daughter and little Joey are very happy.

David Gillespie is prevented from denouncing Dylks to the people by the threat that Nancy will be imprisoned for bigamy. Gillespie urges Nancy to put away Laban, and she sends him off to a nearby town, from whence he creeps back once in a while to see his baby. Jane, David's daughter, unaware of the family tragedy, falls under Dylks's spell. She refuses to listen to her father's protests and becomes deeply angered when he, finding her upon her knees before the impostor, compels her to return home. Dylks attempts to perform a miracle, and its failure results in a riot in which he is attacked by the mockers known as the "Hounds." He seeks safety in flight, but soon returns more presumptuous than ever, proclaiming himself immune to harm and prophesying doom to any who shall dare to lay hands upon him. Jim Redfield and the Hounds drive him out, and he is saved only by the contemptuous pity and interposition of Matthew Braille. Jane, in her mortification, turns to Jim Redfield, and they are married.

Once more Dylks rallies his followers and leads them from Leatherwood toward Philadelphia, where they are to build a New Jerusalem. But the way is long, and most of Dylks's old arrogant belief in himself is gone. Harassed by the murmurings among his band, discouraged and wretched, he drowns himself in a river.

His followers drift away, some to be swallowed up in the city, some

to trickle back to their old homes in Leatherwood. Nancy and Laban are reunited in the little cottage on the edge of the forest.

This story is a strange presentation of the psychology of self-deception. Dylks tells Matthew Braille, "You think I had to lie to them, to deceive them, to bewitch them. I didn't have to do anything of the kind. They did the lying and deceiving and bewitching themselves, and when they done it, they and all the rest of the believers, they had me fast, faster than I had them. The worst of it is, and the dreadfulest is, that you begin to believe it yourself. Their faith puts faith into you. If they believe what you say, you say to yourself that there must be some truth in it."

And Matthew Braille sums it up thus: "That's the way it's always gone: first the liar tells his lie, and some of the fools believe it, and proselyte the other fools, and when there are enough of them, their faith begins to work on the liar's own unbelief, till he takes his lie for the truth."

Letters Home (1903)

Letters Home is a novel written in an unusual way; the whole story is told in letters to the home folks. America Ralson, anxious to get into higher social life, moves to New York. Here she meets Wallace Ardith, the rejected lover of her girl friend. At a social affair she becomes acquainted with Mr. Otis Binning, a Boston literary man, who is spending the winter in New York. In answer to her advertisement for a secretary and companion for her mother, Miss Frances Dennam applies and is

accepted. Through the letters of these four persons, with an occasional letter from the Baysleys, who have recently moved to New York, to their home folks, we get the whole story from the different viewpoints.

America in an attempt at friendliness invites Ardith to sit in their box at the opera and to lunch with them at their hotel. Before she realizes it she has fallen in love with him. She confides much in her secretary, who in turn writes of the whole affair to her mother and sister Lizzie.

Wallace Ardith, when he first comes to the city, meets Mr. Baysley, a rather ignorant, though good-hearted man, from Ardith's hometown. Mr. Baysley has been given a promotion in the company owned and controlled by Mr. Ralson and has moved to New York. He invites Mr. Ardith to come to see him and his family. Feeling lonely one evening Mr. Ardith does call and in being shown through their flat suggests that he rent their spare bed room, purely from a sense of pity for them in their straightened circumstances. He no sooner suggests his taking the room than he is sorry he has done so; but it is too late to take back his offer. The Baysleys give him his breakfast, and in this way he sees a great deal of them. Through sympathy and desire to show Essie, the younger Baysley girl, a good time for once in her life, he takes her out to dinner and to a good show afterwards. When the other members of the Baysley family come down with the grippe, Ardith, to comfort poor Essie one evening, takes her in his arms, little thinking by this act she will consider herself engaged to him. America Ralson,

hearing of the sickness of the Baysloys calls to see them and infers from Essie's actions that Ardith and Essie are engaged. When she congratulates him later he informs her that he is not engaged to Essie, but is in love with America herself. In the letters to his friend Ardith tells of his predicament. When Ardith takes the grippe, America is beside herself in wanting to wait on him; and her jealousy of Essie makes her hateful to the poor girl. When Ardith is well enough, he leaves the Baysley home, but still feels bound to marry Essie. He and America talk the affair over and agree to give each other up. When Mr. Ralson hears of the matter, he tries to buy Mr. Baysley off with a large check; but the next morning Mrs. Baysley returns the check and tells America that it has been Essie's fault, that she has taken too much for granted.

America and Ardith are rejoiced to find themselves free to marry and plan a trip abroad. Mr. Binning, in his last letter to his sister-in-law, wonders what he will do now that the lovers he has been so interested in have gone; and Frances Dennon thinks life with the Ralsons will be rather dull without America.

The Minister's Charge (1886)

This story shows the gradual change wrought in an ignorant, unsophisticated, country boy by contact with city life.

David Sewell, a minister of Boston, while spending a few weeks in the country, hears of a young boy, Lemuel Barker, whose poetry has attracted some attention. Moved by curiosity, he goes to see the boy

and is given some of these poems to read. He finds them utterly worthless. His kind heart, however, impels him to praise them in order to avoid hurting the young poet.

Some time later Lemuel, encouraged by this praise, sends Mr. Sewell a copy of his latest poem and asks the minister to what publisher he shall appeal. Embarrassed by the result of his injudicious words, the minister puts off the unpleasant business of telling Lemuel the truth, and finally forgets the letter. Lemuel comes to Boston to see him. Mr. Sowell, urged on by his wife, a woman of rather hard common-sense, is obliged to tell Lemuel that no publisher would accept the poem. Lemuel, deeply humiliated, goes to the Common to think the matter over. Two clever confidence men cheat him out of all his money. Penniless, he sleeps that night on a bench in the park. Late in the afternoon of the next day, he sees one of the thieves and pursues him. In his haste he bumps against a girl in the crowd, who accuses him of stealing her pocketbook. He is arrested and locked up overnight in the police station. Next day he is tried, found innocent, and released. His accuser stops to apologize, and he is fascinated by her easy ways and gay clothes. That night he spends in a free rooming house, Wayfarer's Lodge. He washes dishes the next morning to earn money enough to get home.

Mr. Sewell reads the story of the arrest in the morning paper, and, conscience-stricken since he knows that it was through his lack of frankness that Lemuel has come to the city, he goes out to find the boy. He realizes that Lemuel must be his charge until he can send him back to his farm. At the Wayfarer's he finds the object of his search.

When Lemuel finds that the paper carries an account of his arrest, he feels that he can not face his old neighbors and friends after such a disgrace and refuses to return home.

The minister finds him a place as furnace-man in the home of Miss Vane. He proves himself a good worker and wins the favor of his mistress, who permits him to use her library at will. He meets on the street his young accuser, Statira Dudley, and her friend, 'Manda Grier, and the three become friends. These girls, ignorant and silly, offer him his only glimpse of social life. The friendship between him and Statira soon ripens into love.

Sibyl Vane, Miss Vane's niece, an enthusiastic, but foolishly dramatic young reformer, tramples upon his self-respect and he leaves the house.

He finds work as a clerk in Mrs. Harmon's family hotel, the St. Albans. Here he comes in contact with two young art students, Madeline Swan and Jessie Carver, and a law student, Alonzo Berry. He grows nimbler of foot and quicker of wit, and begins to imitate the manners of those about him. Mr. Evans, a newspaper man, becomes interested in him and lends him books. He also seeks to direct Lemuel's efforts toward self-improvement and tells him that the only way to rise is to associate himself with those whose companionship is an inspiration. By this time Lemuel realizes that Statira is mentally his inferior, but loyalty holds him to her.

An ex-convict, a man whom Lemuel met at the Wayfarer's, finds him, and Lemuel is compelled to give him a job as elevator boy in order to

prevent his telling the sordid story. This is Lemuel's first yielding to deceit, and troubled, he goes to the minister for advice. The minister in his uncertainty sends the boy away unsatisfied. That night a fire breaks out in the hotel, and Lemuel is again thrown out of employment. He has learned by this time that all work is not equally honorable. He finds that certain occupations are regarded as menial, and he resolves not to go back to Mrs. Harmon's. He is filled with shame that he has ever acted as a servant.

Mr. Evans, whose life he helped to save during the fire, procures him the place of reader to Mr. Bromfield Corey, who is losing his sight. In Corey's beautiful home, he learns to appreciate the finer things of life.

Statira, who feels Lemuel is passing beyond her, becomes very ill after a quarrel between 'Manda and Lemuel; and he, in his loyalty, decides that since she cannot adapt her ways to his, he must adapt his ways to hers. He sends for his mother to help him nurse her, and, leaving Mr. Corey, he becomes a street-car conductor. Mr. Sewell endeavors to dissuade him from this step, but without avail. Lemuel is injured in an accident and lies helpless for a long time. He then goes into the country to get a position as teacher, while Statira goes to Philadelphia with 'Manda Grier. The wedding is postponed indefinitely, and the minister hopes that absence will do what advice cannot -- break the bond entirely.

Miss Bellard's Inspiration (1905)

Miss Bellard's Inspiration is largely a story of the courtship of Lillias Bellard and Edmund Craybourne in the mountain home of her uncle and aunt, Mr. and Mrs. Crombie, in New York. Three couples are thrown together under one roof; (1) the older and more conservative Crombies, whose youthful love has settled into a serene and genial glow; (2) the quarreling Mevisons, who frighten Lillias by their show of what love may become; and (3) the two, Lillias and Edmund, hovering on the brink of marriage.

The reaction from the Mevisons is almost too great, and Lillias fancies she is enough like Mrs. Mevison in her great love for Craybourne to make her as cruelly jealous as Mrs. Mevison is of her husband. Lillias breaks the engagement with Craybourne and goes back to her Western home. Craybourne, on Mr. Crombie's advice, hastens on ahead to await her and claim her again as his own. Mrs. Mevison is also there, having decided once more that she must have a divorce. The Crombies are left in peace at home with all their disquieting guests removed.

Mrs. Farrell (1921)

This novel was first published in the Atlantic Monthly in 1875 under the name of Private Theatricals, while Howells was still editor of the magazine. It was published in book form in 1921 with an introduction written by his daughter Mildred Howells.

The background of the story is one of those New England farm

boarding houses which were so popular for summer outings in the 1870's. Mrs. Farrell, around whom the story centers, one of the summer boarders at the Woodard farm, is a dashing young widow who wishes to do something vivid and stunning. Mr. William Gilbert, a brother-in-law of Mrs. Gilbert, one of the summer boarders, and his friend Wayne Easton come to West Pekin to fish. There they meet Mrs. Farrell and Rachel Woodward for the first time as they are crossing the back pasture. Both men fall in love with the beautiful Mrs. Farrell. Easton tells her of his love and is accepted. Her breaking off the friendship between Easton and himself causes Gilbert to feel her insincerity. Their stay is prolonged by Easton's sickness. Mrs. Farrell gives him the best of care while he is sick; but when he has recovered, somehow the glamour is gone, and she tells him she does not love him. Rachel Woodward, the landlord's daughter, secretly loves Gilbert, but she has been reared in such a puritanical way that she hardly owns the fact to herself. Her talent for drawing causes Mrs. Gilbert to send her to New York to study, where she again meets William Gilbert, and a hint is given in the last chapter that he is becoming interested in her. Mr. Easton travels in Europe seeking to forget his love affairs, and Mrs. Farrell becomes an actress.

A Modern Instance (1881)

Bartley Hubbard, clever, selfish, egotistical, is the hero of Marcia Gaylord's life; and a girl of Marcia's type can have but one hero. He edits the weekly paper of Equity, Maine, and intends some

day to enter the law, Bartley Hubbard is an inveterate flirt; Marcia Gaylord, singularly single-minded and jealous. The two forces make trouble for the pair all their lives through. When Marcia learns that Bartley has been flirting with Hannah Morrison, a helper in the printing office, she gives back his engagement ring; but she can't give up her love for the rascal; she follows him to the train the night he leaves; they make peace, marry, and go on to Boston together.

The story of three years of married life for Marcia and Bartley is one of fierce love and fiercer hatred, of alternating quarrels and greatest devotion. The Hallecks, with whom Bartley has been slightly acquainted during college days, serve as a stay to these misguided and undisciplined young people. Ben Halleck, with a great love for Marcia which he never once betrays to her, is the contrasting figure against which Bartley Hubbard is thrown again and again.

In the end Bartley's love of bachelor freedom and Marcia's jealousy play havoc with their home; Bartley leaves Marcia and his little daughter, Flavia. Marcia works for two years to keep a home to which Bartley may return; but at the end of that time, she learns he has sued for divorce on the grounds of desertion. Squire Gaylord, Marcia's father, arrives in Indiana with his party in time to contest the case, and Bartley is defeated. A few years later he is killed by an enemy for publishing a story of domestic unhappiness; and Ben Halleck, who has gone back to the faith of his fathers and is preaching the gospel, again wonders if he has the right to ask Marcia to be his wife. The decision is left to the reader.

New Leaf Mills (1913)

The Powells are held together by very strong family ties, so that when Owen, the impractical dreamer of the family, fails in business, all agree to form a new community in the middle West to be known as New Leaf Mills, and let Owen Powell operate them. All the Powells find it difficult to dispose of their business, and the flour mill never becomes the big paper mill the brothers at first plan. Felix, the most important business man among them, becomes quite ill, and goes South for his health.

All this time, Owen Powell's family struggles on in poverty, making the most of a hoped-for future as seen through the eyes of Owen Powell. A new house is built in the wilderness, and Ann, Owen's practical wife, takes heart; but upon the death of Felix even Owen sees that it is impossible to go on. Richard, the elder son of the family, goes to the City, purchases a book store, and the Powell family follows. Owen and Richard expect to operate the new business.

Behind, in the wilderness, the family leave their heartaches, and the non-sympathetic community. The friendless little girl, Rosy Hefmyer, disappears into the woods with her shameless mother and the Powells never hear of her again. Left behind also is their dream of Utopia, New Leaf Mills.

An Open-Eyed Conspiracy (1897)

An Idyl of Saratoga

While Mr. and Mrs. March are having a quiet summer in Saratoga, Mr. March, a magazine writer and owner, becomes interested in a group

of people he first sees in the park. The party consists of a man and his wife, evidently country-bred and ill at ease in the city, and a very beautiful young girl who, March correctly surmises, has been a girlhood friend of the plebian wife. When March goes home he reveals his sympathy to his wife who scorns him for it, but when they meet these forlorn creatures next evening in the park, she insists that he bring and present them to her.

From this point the Marches become better acquainted with the Deerings, and Miss Gage, for whom they assume more and more responsibility as Mr. Deering feels he has to get back to business, and Mrs. Deering follows him as soon as she learns he is ill. Kendricks, a young writer of the Marches' acquaintance, appears on the scene, thus both helping solve, and yet rendering more complex, the Marches' problem with Miss Gage -- helping them by entertaining her, and hindering by apparently falling in love with this girl in whom he at first professes only literary interest. Mr. Gage, the girl's father, nearly makes trouble when he hears Kendricks isn't rich; but the silent will of the daughter triumphs.

A Pair of Patient Lovers (1901)

This story may, perhaps, be classed as a novelette rather than a novel. In this tale is depicted a group of New England people in whose natures some of their native granite is hidden.

On a trip down the St. Lawrence, Mr. and Mrs. March meet a handsome young clergyman. He responds to their friendly overtures and tells

them that he had not decided to take this trip till the last moment. Seeing how interested he is in two ladies who are on the boat, Mrs. March jumps to the conclusion that he ^{is} attracted by the younger and is here on her account. At dinner the seats are all taken, and so Glendenning, the young clergyman, and Mr. March offer their places to the two ladies who arrive late. The ladies accept and this service leads to some conversation between them and Mrs. March. The ladies are Mrs. Bentley and her daughter Edith; the mother is an invalid who requires much attention. From their questions, Mrs. March sees that they have noticed Glendenning, and that Miss Bentley especially is much interested in him. Mrs. March introduces Glendenning, and he and Edith spend much time in each other's company. Upon arriving in Montreal, Glendenning calls a cab and takes the Bentleys to a hotel.

The Marches leave for home, and months elapse before they hear of these people again. One summer the Marches are trying to decide where to spend their vacation when a letter arrives from Glendenning. He has a pastorate in a little village, Gormanville, and asks Mr. March to come and see him. The Marches are thinking of renting a cottage there for the summer, and so Mr. March goes to see Glendenning and to inspect the cottage. Upon his return he tells Mrs. March that the Bentleys live there also and that Mr. Glendenning is engaged to Miss Bentley, with the understanding that they shall not be married until Mrs. Bentley gives her consent. Mrs. Bentley's health is worse than it was, and she wishes to keep her daughter with her so that she may enjoy Edith's undivided attention.

Upon the arrival of the Marches at Gormanville, the Bentleys hasten to renew old acquaintance. Mrs. March sees that Edith is devoted to her lover and urges Glendenning to put an end to the long engagement. Glendenning feels that in honor he cannot break the agreement with Mrs. Bentley. Mrs. March, in one of her visits to the Bentleys, finds much friction developing between mother and daughter. Mr. March then suggests to Glendenning that he should end the affair by eloping with Edith, but Glendenning believes such a solution would be a disgrace to his profession.

Seven years go by. What was at first a mere agreement has hardened into a determined resolution on Mrs. Bentley's part, and passive acceptance and resignation on that of the lovers. Glendenning is secretly horrified to find himself looking forward to Mrs. Bentley's death as a release for himself and Edith. Mr. March comes to Gormanville to visit Glendenning, and they go to Mrs. Bentley's for luncheon. The doctor is just leaving, and they hear his words of warning. Edith seems livelier and gayer, and March is shocked to think this may be because of the words he has overheard. The clergyman and Edith have kept the freshness of their love, and greet each other tenderly.

During their call, Mrs. Bentley has a severe attack of asthma, and Edith helps her to her room. As the two men are sitting in the study at the parsonage that night, they see a messenger hurrying by. Glendenning recognizes him as a servant of the Bentleys. He calls to him, but fails to understand the man's answer. He thinks Mrs. Bentley must be worse and hurries off, accompanied by Mr. March. The doctor's

buggy passes them, and they see it standing before the house as they come up. Glendenning goes in, but Mr. March waits on the porch. After a long time the doctor, an old friend of March's, comes out. He invites March to come with him to his next patient and on the way makes known that Mrs. Bentley is not ill; it is Miss Bentley who is in danger. She has overstrained her heart in lifting her mother and waiting on her so long.

Mr. March goes home, but the next night receives a telegram from Mrs. Bentley urging him and his wife to come at once. The Marches respond and find that Mrs. Bentley, full of self-reproach, has granted the lovers permission to marry. The lovers feel that it is too late to remedy matters, but yield when told that it is Mrs. Bentley's last chance for reparation.

Things turn out well, however, and Edith again becomes strong and happy. Mrs. Bentley feels a grudge, somehow, and is more exacting than ever; but now Glendenning bears the greater part of the common burden.

A Parting and a Meeting (1896)

This story may be classed as a novelette. It is one of Howells's most exquisite stories of the Shaker communities.

Roger Burton comes up from near Boston to teach in the village of Birchfield. He stays a few days with the village doctor and falls in love with the doctor's daughter, Chloe. Chloe goes on a visit to her grandfather in Medbury; and Roger comes to see her there, and wins her promise to be his wife. One morning they go for a drive in her grand-

father's chaise. While the lovers are lost in talk, the horse wanders on at his own will. Roger tries to explain to Chloe his theory of love; he tells her that it is the knitting of soul to soul, and has nothing to do with beauty or the lapse of time. Chloe cannot understand and fears that she cannot live up to his ideals. The horse has stopped and is cropping the grass under a tree, when Chloe, the more practical of the two, suddenly notices that they are on a strange road. They read the finger-board at the cross-roads and find that they are near a Shaker village. They drive there for dinner, and the Shakers receive and entertain them hospitably. The women rake much of Chloe, who tells them of her coming marriage. The quiet, peaceful life makes a strong appeal to the spiritual side of Roger's nature. He asks Chloe to come into the community with him. Chloe refuses, but her respect for his ideals of right forbids her pleading with him; and so she drives home alone.

Sixty years later, a woman of eighty, she comes to the community to see Roger. She has borne the common lot, has married, reared children, and suffered bereavement. Roger in the calm, placid atmosphere of Shaker life has passed from dreamy absentmindedness to senility. At last, looking back over a long life filled with joy and sorrow, Chloe wonders if it might not have been better to have come into this peace with Roger. He in a momentary flash of recollection says that he has had the "angelic life," neither great sorrow nor great joy, but he thinks now he might better have gone into the world with Chloe. To neither has life brought the best that it had to give.

The Quality of Mercy (1892)

John Northwick, dissatisfied with the small fortune that he has acquired, borrows, after his wife's death, small amounts from the corporation funds which he handles, replacing them with winnings from speculation. Gradually the sums taken grow larger, he is unable to replace them, and he juggles the books until they can no longer conceal his fraud. It is then that Eben Hilary, president of the board of directors in Boston, denounces Northwick as a thief. The president, because he knows and respects the Northwick daughters, allows the culprit three days to replace the sum; but Northwick violates the trust and absconds to Canada, leaving his daughters, Adeline and Suzette, in Hatboro', near Boston, to meet the disgrace as best they can.

It is supposed Northwick is killed in a railroad accident while on his way to Canada, as he had ordered a Pullman on a demolished train; and for months his daughters mourn him as one dead, and as one misunderstood as well; but Northwick, to be doubly safe, had taken another route. Canada brings Northwick only homesickness, fever, and contorted mental images of what he is and might have been. Bird, an old Canadian, and Father Etienne, a priest, nurse him through a bad illness, and, discovering the great amount of money upon his person, care for it until he is conscious; but Northwick, like nearly all defaulters, has lost initiative and is afraid to invest the money. Bird, afraid the fortune may be stolen while Northwick is in his house, asks him to leave as soon as he is well. The defaulter drifts from place to place without

friends other than the good Father Etienne. Knowing nothing of the railroad accident in which he is supposed to have been killed, Northwick writes a letter to the Events confessing his guilt and explaining why he committed the crime and just how he intends making restitution.

Adeline and Suzette will not at first believe their father guilty, but feel that if he lives he will somehow set the matter right; when the letter of confession is published, there can be no choice; so the girls find for themselves a new prop -- a belief in their father's insanity.

Matt Hilary, liking Suzette, helps her; and Louise Hilary never deserts her friend; the Newtons and the Rev. Mr. Wade also remain true friends to both girls. Matt investigates the accident and advises with Adeline, Sue, and Putney, their lawyer, concerning the disposition of their property. Louise is glad when Matt announces his engagement to Sue, though it does complicate matters for Eben Hilary, who has been trying to do his duty by both the corporation and Northwick's children. He now resigns his position as president of the board, hires Mr. Pinney, a reporter, to find Northwick and secure the money he has left, and decides that he, himself, will make up the deficit.

Pinney finds Northwick in Canada, but the old man slips away from him, and returns a fugitive to his home; Adeline, Suzette, and Northwick visit a few hours, but Adeline insists upon her father's return to Canada to prevent trial and consequent conviction. Later, the realization of what she has done makes Adeline hysterical; she grows more nervous and dies soon after her father's visit. Suzette and Matt marry

even with the uncertainty of Northwick's return; but he has done his last harm. Summoning Pinney to Canada, Northwick surrenders himself and money, but dies on the train before he can reach home.

Ragged Lady (1899)

Clementina Clazon is a girl of magnetic personality. Unless one considers this, the story, Ragged Lady, is almost ridiculous in repetition of one proposal of marriage after another made to this girl of the mountains.

Clementina's family, shiftless but intelligent, depend upon her good judgment. Mrs. Atwood, for whom she works at the Middlemount Hotel near Boston, thinks her the best help she has ever had; Gregory, head-waiter, falls under her spell and proposes, while Fano, the clerk, just as eager as Gregory, is left somewhat in the lurch.

At the Middlemount, too, Clementina captivates Mr. Milray, for whom she reads. The Rev. Mr. Richling feels that special precautions must be taken for a girl so fine as Clementina; while Mr. and Mrs. Lander like her, and Mr. Lander pleads for her adoption from the start.

After Mr. Lander dies and his wife decides to take Clementina with her in atonement to her husband for not doing it sooner, Clementina begins to triumph all over again, this time on the ship in which she and Mrs. Lander are crossing to Europe. Here Mr. Ewins and Lord Lioncourt meet her, and later again at Miss Milray's in Florence.

Miss Milray learns of Clementina's presence in Florence through Mrs. Milray. In spite of the jealous, vulgar Mrs. Lander, Miss Milray

introduces Clementina to a host of young women and men, of whom nearly all the latter propose marriage to her. Suffice it to say that though the love affair with Gregory is reopened, Clementina realizes she likes Mr. George Hinkle, the American inventor, best; and after Mrs. Lander's death in Venice, she comes to New York and marries him, though she realizes he will never be well and can never fully recover from an attack of fever. Shortly after the birth of their daughter, George Hinkle dies, and Clementina returns to Middlemount to give dancing lessons. When Gregory comes this time, he apparently overcomes her scruples that the past can never be forgotten; and perhaps the Claxons were right in conjecturing Clementina and Gregory actually engaged.

The Rise of Silas Lapham (1885)

The father of Silas Lapham discovered a paint mine on his farm which is later developed by Silas. Through the manufacturing of paint Silas becomes immensely wealthy. Being reared on the farm and having very little education, Silas is ignorant of the ways of the cultured. But because of his wealth he is quite anxious to get into the very best Boston society. He is much elated when Tom Corey, the son of one of the Boston elite, asks for a position in his office. In order to be able to meet the situation he begins a magnificent house on Back Bay. Through his wife he learns of Tom's love for their daughter Irene. His one time partner borrows a large sum of money from him. This, a slump in business, and the competition of a new paint manufacturing company cause him to lose so heavily that he becomes bankrupt. The Lapham

family is shocked when Tom Corey proposes to the older daughter, Penelope, instead of Irene. To add to the troubles the new house burns before it is completed, and in looking over his insurance papers Silas finds he has allowed his policy to run out the week before. While below the standards of society in manners, he measures up to the highest standards of honesty and personal integrity. He refuses to sell his western mills to an English party because he feels they are not worth the money the Englishmen offer. In order to satisfy fully his creditors, Silas sells his home in Boston and moves back to the old homestead in Lapham. Tom Corey goes with a new paint manufacturing company in Virginia and a year later marries Penelope and goes to Mexico to promote the paint industry in that country. Silas Lapham learns to his sorrow that money will not buy the much coveted place in Boston society.

The Shadow of a Dream (1890)

A psychological problem is presented in The Shadow of a Dream in which a recurrent, persistent dream comes to Douglas Faulkner, and, even after the death of Faulkner, leaves its shadow upon Mrs. Faulkner and the Reverend Mr. Nevil.

Douglas Faulkner makes friends quickly, but the friendship of the Reverend Mr. Nevil means more to him than any other; so much, in fact, that even after his marriage to Hermia Winters, he insists that Nevil share their home. Another of Faulkner's friendships is with Mr. March, a young man whom he had known in early days in the West. When the Faulknors come to New York, just previous to Douglas Faulkner's death,

the fortunes of Nevil, the Marches, and the Faulkners become curiously intermingled.

All three -- Mr. and Mrs. March, and Nevil -- are present at the time of Faulkner's death, besides Mrs. Faulkner and Dr. Wingate, the attending physician. Mrs. Faulkner goes back to her Western home, but not until she has asked Dr. Wingate the nature of the dream which so persistently disturbed Faulkner's last days. Dr. Wingate refuses to tell her, and she leaves without learning the secret.

Years later, Mrs. Faulkner finds a scrap of paper with a note, in diary form, belonging to her husband, which makes her fear that perhaps he expected violence from her; and when she and Nevil become engaged, she feels she must know about that dream.

When Mrs. Faulkner broaches Dr. Wingate again, he reluctantly tells her that her husband persistently dreamed of a wedding and funeral taking place at the same time -- his funeral, and his wife's and Nevil's wedding.

When Hermia Faulkner tells Nevil, he feels they cannot go on with their plans; neither had thought of the other in the lifetime of the man both loved; yet neither could be sure; and it is only the untimely death of Nevil that solves the problem.

The Son of Royal Langbrith (1904)

Through the silence of his mother James Langbrith has come to worship and idealize the memory of his father as one of Saxmills's most worthy citizens. In reality the father was everything he should not have

been. The fact was kept a secret, as his wife, through gentleness and pride, told no one of her sufferings, save the family physician, Dr. Anther. All of Langbrith's misdeeds were done in Boston away from the knowledge of the Saxmills people. Only one man outside his family knew of his dual life, and that was Lorenzo Hawberk, his one time partner, whose inventions he had appropriated. Shortly after this Hawberk became addicted to the use of opium because of sleeplessness. When he at last became an opium fiend, he forgot about Langbrith's crookedness and praised him as his best friend. For some unknown reason Langbrith presented the town with a city library. James, who was less than two years old when his father died, believes that the reason his mother says nothing about his father is because of her grief in the loss of her husband. Dr. Anther, the family physician who knows her history, wishes to marry Mrs. Langbrith and give her the attention and care that she did not get from her husband; but out of respect for James's great love and loyalty for his father she refuses. She feels that James will not understand and will think it sacrilege for her to marry the second time, although he loves Dr. Anther as a father.

After James finishes his course at Harvard, he presents a bust of his father to the townspeople of Saxmills, to be placed in front of the library building. Shortly before the celebration Dr. Anther acquaints the speakers of the double life of Royal Langbrith, but they agree they can do no more than go on with the ceremonies for James's sake. After the affair is over, Hope Hawberk accepts James Langbrith, who has been trying to get her to accept his love for more than a year. In this

happy state James comes upon his mother in their home promising to become the wife of Dr. Anther. James is very much hurt, more so because it has come just after the ceremonies for his father. He angrily leaves the house, but is persuaded by Hope to forgive his mother. The next morning Mrs. Langbrith sends word to the doctor that she cannot marry him. James leaves a few days later with Falk, his friend, for Paris to study play writing. He is there but six months when Hope's father, Lorenzo Hawberk, dies, and he is cabled to return home.

On the train from Boston to Saxmills he meets his uncle, John Langbrith, whom he thinks has been much inferior to his father. At some sneering remarks of James, comparing his uncle and father, John bursts out and tells the facts concerning Loyal Langbrith's wicked life. James is overcome with shame and remorse and plans to urge his mother to marry Dr. Anther. However, it is too late, for the physician has died of typhoid the morning before James's arrival. James tells Hope of his father's dual life and how he had robbed her father. He offers to release her, but she will not "take herself back." He feels he should take down the bust of his father, but is advised against it by his pastor, whom he consults. He and Hope marry and live with his mother. With the knowledge of his father's wrongdoings James and Hope can better appreciate Mrs. Langbrith's hardships, and the family live together in harmony.

The Story of a Play (1898)

The Story of a Play represents the difficulties of a young play-

wright, not only in the writing of a play in which proper subordination and artistic effect are hard to gain, but in the securing of actors who understand the parts and will accept the manuscript as something the public wants, and will be willing to pay to see.

Brice Maxwell, a struggling dramatist, puts his newspaper work aside, and with his wife, Louise Hilary Maxwell, a young woman used to the comforts of a wealthy Boston home, stakes his all on Hazard, the play he intends as his masterpiece. They devote themselves entirely to the play while in Magnolia, not far from Manchester-by-the-Sea, but the subordination of the necessary love scene as represented by Salome, in reality Louise, seems almost impossible at times; and Maxwell often believes the Salome plot should be entirely separate from the Hazard; Launcelot Godolphin, too, who intends playing the Hazard part, wants his importance enhanced; but both parts remain.

The finishing of the play, its trial and partial success by Godolphin, his returning it to Maxwell, the struggle to find a manager, the final acceptance by Grayson, New York theater manager, and Godolphin -- all this -- tells briefly and in part the tragedy and the comedy involved in the actual production of a play, where the author has no rights to a normal and personal existence. His every natural impulse must be analysed, studied, and used as creative material.

In all this Howells finds one very definite satisfaction; he, like Mark Twain, is intensely American, and ere the three hundred pages of tribulation in play production wear themselves to a close, he cleverly weaves in his idea of a truly representative, American

drama: "It was full of the real American humor; it made its jokes, as Americans did, in the very face of the most disastrous possibilities; and in the love passages it was delicious..... But it was not mawkish and it was not romantic. In its highest reaches it made you think, by its stern and unflinching fidelity to the implications, of Ibsen; but it was not so much to say that it has a charm often wanting to that master." Ch.viii.

Their Silver Wedding Journey (1900)

In Their Silver Wedding Journey the Marches set out for Europe to revisit old scenes and to try to recapture some of the glamor of youth. On board ship they fall into a congenial clique of fellow-travelers, and before the ship is well out of the harbor, Mrs. March begins to scent a love affair between young Burnamy, a lively, cheerful youth, and Agatha Triscoe, only daughter of the selfish and exacting General Triscoe. There are also on board a young married pair, the Lefferses; a beautiful widow, Mrs. Addings, and her thirteen-year-old son Roswell, or Rose, as she calls him; Mr. Kenby, who seems much attracted by the widow; and Mr. and Mrs. Eltwin, an aged couple who have lost all their children and are seeking partial forgetfulness of their sorrow in foreign travel.

At Southhampton and Cherbourg, the group begins to break up; but the Marches, Triscoes, Addings, Eltwins, and Burnamy and Kenby go on to Hamburg. Here each party goes its own way. The Marches move on to Liepsic and then to Carlsbad. Mr. March takes the "cure," and in the

intervals between bathing and drinking, he and his wife enjoy the city. The Triscoes presently arrive, so that the general may take the baths. Burnamy, who has preceded them to Carlsbad, introduces the Marches and Triscoes to his employer, Mr. Stoller, a boorish, ignorant man with political ambitions. Burnamy has been hired to polish up certain articles on municipal government which Stoller is preparing for his newspaper, the articles in question being meant to forward his political aspirations.

Mrs. Adding and her son Roswell also come to Carlsbad and renew old acquaintance. Mrs. Adding confides in Mrs. March and tells her that Mr. Kenby proposed marriage to her while she was in Berlin, but that she has refused him since she wishes to devote her life to her son.

In the meantime Burnamy and Miss Triscoe are much together, and Mrs. March is elated over the progress of their love affair. Then an unfortunate occurrence seems to put a definite stop to it. Stoller, who has treated Burnamy throughout their business dealings as though he owned the young man, body and soul, has been led away into socialistic doctrines without realizing the fact. Burnamy, smarting under his employer's overbearing treatment, knows that the appearance of Stoller's articles in his newspaper will put an end to his chances in the political field, but so far fails in his trust as to refrain from warning his employer. When Stoller receives the press notices, he is furious at the blunder, and, holding Burnamy at fault, discharges him on the spot; and Burnamy leaves Carlsbad.

His friends, the Marches, feel that Burnamy has not been quite fair to Stoller, but Miss Triscoe withholds judgment. The Marches

leave the Triscoes at Carlsbad and go on to Nuremberg, Ansbach, and Wurzburg. At the latter city they find Stoller with his twin daughters, and Stoller seizes the opportunity to exonerate Burnamy from blame. The Marches move on to Weimar. Burnamy and the Triscoes arrive a little later, and Mrs. March hastens to bring the lovers together again. When the Marches start toward the Rhine, they leave Burnamy to look after the Triscoes, for the general's cure was ineffective, and he is having an attack of gout. At Cologne the Marches are suddenly overcome with home-sickness. They have been abroad three months, have wandered leisurely through Germany, and now decide to leave the rest of their itinerary for another time. They go to Dover, from which port their ship is to sail. Here they find Kenby and his new wife, the former Mrs. Adding, and Roswell. On board their ship they discover the Triscoes and Eltwins leaving for home. Mrs. March is distressed to find that Burnamy and Agatha Triscoe have had a quarrel and are no longer friends. Before she can evolve a plan for their reconciliation, the boat comes into New York harbor. Miss Triscoe promises to call before going on to her own home. At breakfast the next morning Tom March tells his father that a young man has been hanging around the office trying to sell an article that he has written. When Mr. March finds that the young author's name is Burnamy, he telephones to the office boy to send the young man up to the house. Burnamy soon arrives and is followed a half hour later by Miss Triscoe, who is unaware of his being in the city. Mrs. March contrives that they shall meet unwarned. They are reconciled, and Mr. March procures for Burnamy the editorship of

of Mr. Eltwin's paper. Miss Triscoe's desire to live in a small town where she may sit on her own little porch is realized.

Their Wedding Journey (1871)

(Last chapter added 1913)

Basil and Isabel March are married eight years after their first meeting in Boston. They had agreed to make their wedding journey in the simplest and quietest way. They had thought of going to New York by boat, then by way of Niagara to Quebec; but a great storm comes up and, yielding to Isabel's wishes, Basil buys tickets for the train. They go first to New York, where they stop at the home of some old friends, the Leonards. Then they start for that Mecca of the American bride and groom of the seventies and eighties, Niagara Falls. Here they fall in with another party of travelers, the Ellisons, who are also on their way to Quebec. During the rest of the trip their paths cross and recross, so that by the time both parties reach the end of their journey, they are on terms of great intimacy.

Twelve years later they decide to revisit the scenes of their wedding journey. With them they take their two children, Tom and Bella. But the glamor has faded. The children are too young to enter into their parents' memories of the past, and Basil and Isabel find something lacking even in Niagara. After much reflection Isabel decides that the sense of something lacking comes from the fact that the brides of former years are all gone.

They turn back at Niagara and go home. The change is so depressing that they dare not risk Quebec.

Note: This story depends for its interest upon the gentle humor of the author's descriptions of the traveling public.

Through the Eye of the Needle (1907)

Through the Eye of the Needle consists of two parts: (1) letters from Mr. Homos to his friend, Cyril Chrysostom, in Altruria, relative to American city life; and (2) letters from Mrs. Homos, formerly Mrs. Bellington Strange of New York, to her friend, Dorothea Makely, concerning the life of the Altrurians.

While studying New York as typical of the great American city, Mr. Aristides Homos of Altruria, meets Mrs. Bellington Strange, a very rich widow, whom he finds most sympathetic concerning Altrurian ideals. This friendship ripens into more perfect understanding, and Mrs. Strange promises to become Mrs. Homos. When she understands that Mr. Homos will never be willing to live in America, Mrs. Strange sends the Altrurian away; then realizing that she has sent away her last chance of happiness and last hope for escape from the burden of her wealth, she follows on the next steamer, marries her Altrurian, and goes to his country to live.

Mr. Homos, in his letters, laments the lack of Altrurian conditions in America; he is especially dolorous concerning the use of tenement and apartment houses so lacking in light; and the superabundance of food and heat in the very districts of starvation and cold is almost be-

yond his comprehension. Mrs. Homos, in her letters from Altruria, points out by happy incidents the contrast between Altruria and America, showing that in Altruria there can be neither poverty nor riches, social or political ambition, nor, better still -- war.

A Traveler from Altruria (1894)

Mr. Homos, an Altrurian, comes to the summer resort hotel near Boston where Mr. Twelvemough, a novelist, is spending his vacation. Mr. Twelvemough acts as host because a mutual friend has asked that he do so. Acting as host to an Altrurian, a man from an almost perfect country, is not easy; and time after time the Altrurian's practical democracy and American custom clash decisively.

The truth concerning both America and Altruria is brought out in a series of discussions at the hotel in a group consisting of the Altrurian, the banker, the lawyer, the manufacturer, the doctor, the professor, the minister, Mrs. Makely, and the host. The public speech, made by the Altrurian, throws a great deal of light on the situation. The contrast between Altrurian and American practices can be no more summarily made than in the words of the Altrurian when he says: "We are still far from thinking our civilization perfect; but we are sure that our civic ideals are perfect. What we have already accomplished is to have given a whole continent perpetual peace; to have founded an economy in which there is no possibility of want; to have killed out political and social ambition; to have disused money and eliminated

chance; to have realized the brotherhood of the race, and to have outlived the fear of death." Ch. xii.

The Undiscovered Country (1880)

Howells's title The Undiscovered Country refers to the realms of the spirit world toward which Dr. Boynton, a Boston spiritualist, is always directing his attention and energy, and from which he seems never to get a wholly satisfactory response. Mysterious occurrences attend the death of Mrs. Boynton, and at the very time of her passing, the husband maintains he was aware of "an incorporeal presence, a disembodied life," and from that moment he believes in the spirit world. He accepts the unnatural bequest of the dying wife, and dedicates the baby, Egeria, to the study of truth, subjecting her from birth to his powers of mesmerism, later developing her as a medium of communication with the other world. To this quest for spiritual truth Dr. Boynton devotes his life; his beliefs, though mistaken, are sincere; and the mercenary motives of those early in the field nauseate him. It is the realization that the world is not spiritual enough for the encouragement of spirits that finally interests Boynton in the Shakers, an order attempting to lead the "angelic" life in a community of their own, where spiritualism is the basis of their order, celibacy the rule of life, and the "gathering in" of new recruits thus a necessity. It is quite by accident that Dr. Boynton and his daughter come into the Shaker community. They are on their way to Egeria's grandfather's home

when Boynton becomes so interested in conversation with two Shaker brethren that they board the wrong train and are put off at a small station. Boynton and his daughter wander through the storm to a Shaker home. The exposure causes Egeria's sickness. She is well cared for by the Shakers and her father. When she has recovered, Dr. Boynton tries a public test meeting in spiritualism using Egeria as medium; but since her illness she has lost her power as medium. In this Shaker settlement Egeria meets again Mr. Ford who knew them in Boston. Dr. Boynton suspects Mr. Ford of being partly the cause of Egeria's loss of power, because of the interest Mr. Ford shows in the girl. Ford has a greater chance to show his affection for Egeria in the illness of Dr. Boynton which follows his failure in the public test. After the death of her father Egeria accepts the love of Edward Ford and they are married.

The Vacation of the Kelwyns (1920)

Professor and Mrs. Kelwyn, wishing to spend their summer vacation in the country, rent a farm in the Shaker community which has on it one of the Family dwelling houses. The Shakers furnish the house and hire Mr. and Mrs. Kite to care for the farm and house for the Kelwyns. The arrangement sounds very feasible, but when the Kelwyns eat their first meal in the Family home, they find that Mrs. Kite is not only ^a slattern about her cooking and housework but that she cannot cook things fit to eat. They worry along with the Kites for a time, thinking things will

soon be better, but finally give up in despair and go to Brother Jasper to ask that he dismiss the Kites and get a new family. While talking over the matter Parthenope Brook, a cousin of Mrs. Kelywn, appears. She has come to spend a few days with the Kelywins. Finding them in such difficulties, she decides to stay with them longer. Mr. Emerance, a stranger the Kelwyns met at Brother Jasper's, brings home the Kelwyn boys who have strayed away from home and have got lost. In return for his kindness Mrs. Kelwyn asks him to stay for lunch. A heavy rain keeps him from returning to Brother Jasper's in the afternoon; so he consents to stay for supper providing they allow him to cook the meal. Parthenope helps, and together their supper is a grand success. As there seems to be no work to be had in the community, Mrs. Kelwyn invites Mr. Emerance to remain with them until he does find work. He makes himself so useful in getting the meals that the Kelwyns are glad to have him stay. He believes Mrs. Kite can be taught to cook, but finds it a hopeless case as she always lapses into her old ways when he is not there.

Finally the Kites are asked to move, but they make no preparation and feel so hurt over their failure to please the Kelwyns that the professor decides to leave the place and move to one where there is more agreeable help. Emerance and Parthenope find a pleasant stone cottage in their drive through the community and help the Kelwyns move to their new place. The owner and his wife are so anxious to leave for the rest of the summer that they promise to leave their cook. In helping the Kelwyns manage their affairs Emerance and Parthenope be-

come much attached to each other. When they have established the Kelwyns in their new summer home, they go to Boston to ask Parthenope's aunt to consent to their marriage. Mrs. Kelwyn is sure it will be given, as she is quite well aware of Parthenope's having her own way in every thing.

A Woman's Reason (1882)

Upon the death of her father, Helen Harkness finds herself almost penniless and at odds with her lover, Robert Fenton, who has tied himself up in the service of the navy for three years. The Butlers, old time friends, urge Helen to live with them in Beverley; but she insists upon trying to make her a very simple living in Boston.

A gentlewoman by training and instinct, Helen knows nothing of actually earning a livelihood; she stays at Mrs. Hewitt's boarding house, where she tries putting designs upon pottery, tinting photographs, and writing book reviews, all of which she is totally unfitted to do. In the meantime, both she and Robert Fenton realize their folly, and effect a reconciliation by letter. Fenton becomes so very homesick that the doctor persuades the Admiral of the Fleet to send him as a dispatch carrier to Washington. The ship in which Fenton sails has to turn back for repairs, and his mission being deemed important, the captain puts Fenton aboard the Meteor which chances to be passing; but the ship is ill-fated and is wrecked before reaching San Francisco; A few seeking rescue return in a life boat, while Fenton, a Mr. Giffen from Illinois, and two sailors remain on shore near the demolished ship. They later find a boat in the wreckage and find their

way to a small island plentifully supplied with food. The sailors escape with two bags of gold and the boat, leaving Giffin and Fenton alone on the island. The sailors, later rescued, say Fenton and Giffin are dead, and it is this report which Helen reads one evening in the paper. Her grief brings on a very severe illness.

When Helen recovers from her sickness, she opens a millinery shop on a large scale, but later has to abandon the work and make a more humble beginning in a room in their old cook's cottage at Port; but the work is really too hard for her and she grows visibly weaker. All the Butlers unite in urging Helen's suit with a Lord Rainford, an Englishman, whom she has met in the Butler home; but she remains firm in her decision against the marriage.

In the meantime Giffin dies and Fenton is left alone on the island, but on the very day of Giffin's death, a ship sights smoke from the tower which Fenton and Giffin have built. The return is only a matter of time, and the meeting between Fenton and Helen is affecting; they marry and live at Narragansett navy yard, from which post the Fentons hope never to be called.

The World of Chance (1893)

Because of a change in ownership of the Midland Echo, Shelley Ray, who has been a member of the staff, goes to New York to try his fortune in the literary world. He has written a novel which he hopes to have published. He first takes his letter of introduction to H. C. Chapley and Co., Publishers, and although they refuse to publish his novel, they

are very kind and friendly to him. Through them he meets Mr. Kane, who becomes one of Ray's best friends. Mr. Kane takes him to call on Mr. Hughes, a socialist, and here Ray meets the two daughters, whom he has seen before on the train when he came to New York. He is very much attracted to the younger daughter Peace. Jennie, the older of the girls, has married Ansel Denton, a young man who has become a religious fanatic. Denton feels because of an invention he has made, which will keep some persons out of work; that he should sacrifice some member of his family. When the twins die of scarlet fever, having been exposed to the disease by the father, the young wife hopes he is satisfied, but after a vain effort to kill Peace, his sister-in-law, he takes his own life with prussic acid.

Ray becomes discouraged when all the publishing houses refuse his novel, and in order to make his expenses he accepts a position as literary critic on the Every Evening. He is no more than established there when Brandreth of the H. C. Chapley and Co., Publishers, decides to publish his novel. At first the novel seems to make no impression on the reading public, but a favorable review in one of the leading papers causes a big sale, and saves it from being a failure. Ray goes often to see the Hugheses and shares in all their trouble. Although he does not fall in love with Peace, the night before he takes his vacation he expresses his admiration for her in form of a proposal and is rejected.

A DICTIONARY OF THE CHARACTERS
In
THE NOVELS OF WILLIAM DEAN HOWELLS

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ADDING, MRS. A pretty widow who is taking her son abroad to complete his education and who later becomes Mrs. Kenby. T.S.W.J. vii,viii, xii-xiii,xviii,xxx,xxxviii,xxxix,xlii,liv,lvi,lxxi.

"He with his comely bulk formed an interesting contrast to her vivid slightness. She was brilliantly dark, behind the gleam of the gold-rimmed glasses perched on her pretty nose." Ch.vii.

Mrs. Adding is devoted to her son, although she does not understand him very well. She laughs at his quaint philosophy and incessant questions, but is proud of his intelligence. She loves Mr. Kenby, but fears to give her son a rival in her affections lest he become jealous. When Mr. Kenby is so kind to Roswell and wins his regard, she capitulates and becomes Mrs. Kenby.

ADDING, ROSWELL. Mrs. Adding's thirteen-year-old son who is a general favorite on board the ship on account of his quaint, gentlemanly ways. T.S.W.J. vii,viii,xiii,xiv,xviii,xxx,xxxviii,xxxix,xlii,xliii, liv,lvi,lxxi.

"A nice-looking boy of thirteen or fourteen who, had the place on the left of the lady in the sofa seat under the port, bowed with almost magisterial gravity." Ch.vii.

"Rose attached himself reverently to March, not only as a celebrity of the first grade in his quality of editor of Every Other Week, but as a sage of wisdom and goodness with whom he must not

lose the chance of counsel upon almost every hypothesis and exigency of life." Ch.xiii.

ADELINE. See NORTHWICK, ADELINE.

AGER, MRS. An old woman who lived near the Kites. V.of K. xxii,xxvii.

AGNEW, MR. An art critic. C.of B. xxvi.

ALAN. See LYNDE, ALAN.

ALBERT. See KITE, ALBERT.

ALDEN, JENNY. Summer boarder at the Woodward farm. M.F. v,vi,x,xii.

ALDGATE, RHODA. A young and beautiful girl, reared in every luxury, who learns after she is grown that she is one-sixteenth negro.

I.D. iii - xii.

"As he followed he recalled the particulars of her beauty; her slender height, her rich complexion of olive, with a sort of under-stain of red, and the inky blackness of her eye and hair. Her face was of almost classic perfection, and the hair, crinkling away to either temple, grew low upon the forehead, as the hair does in the Clytie head. In profile, the mouth was firmly accented, with a deep cut outlining the full lower lip, and a fine jut forward of the delicate chin; and the regularity of the mask was farther relieved from insipidity by the sharp wing-like curve in the sides of the sensitive nostrils." Ch.iii.

"It might come out in a hundred ways. I can hear it in her voice at times -- it's a black voice! I can see it in her looks! I can feel it in her character -- so easy, so irresponsible, so fond of what is soft and pleasant ... She cannot forecast consequences; she's a creature of the present hour....." Ch.vi.

Rhoda ^dAlgate's world crumbles about her, when her aunt, conscience-stricken, tells her she is one-sixteenth negro. Her love for Dr. Olney, who took care of her aunt in her illness, makes her lose her determination not to marry any one, because of her negro blood. But throughout their married life she feels, in varying degrees, the social stigma though she and her husband are the sole possessors of the secret.

- ALFRED. A brother in the Shaker community who brings Roger Burton to the office to see Chloe when she comes back to visit her former lover after a lapse of sixty years. P. and M. v.
- ALFRED, MRS. A lady with whom Mrs. Verrian has tea. F. and R. iii.
- ALGER, MRS. One of the guests at Jocelyn's. D.B.P. ii,iii,vi,vii.
- ALICE. See ENDERBY, MRS. ALICE.
- ALICE. The Nova Scotia second girl. R. of S.L. xvi.
- ALLSON, MR. TAD. A drunken neighbor of the Kites. V. of K. xviii,xx,xxvi.
- ALLSON, MRS. TAD. Young wife of the drunkard, Tad Allson, the mother of six children. V. of K. vii, xviii, xxvi, xxvii.
- ALMA. See LEIGHTON, ALMA.
- ALTHEA OR ALTHEA, SISTER. See BROWN, ALTHEA.
- ALTHRURIAN. See HOMOS, MR. ARISTIDES.
- ALVIN. See KITE, ALVIN.
- ALWAY, THE REV. MR. Pastor of the Orthodox Church. S. of R.L. xxii,xxiv.
- AMSDEN, MRS. An American who has lived in Italy forty years, but still likes the society and conversation of her own countrymen best; an intimate friend and neighbor of Mrs. Eowen. I.S. xi,xiii-xiv,xvii-xviii.

AMELIA. See LANGBRITH, MRS. AMELIA. S.of R.L.

AMYS, THE. Two old maid sisters who keep a rooming house. W.R. vii,viii.

ANATOLE. The French chef of Mr. Thrall who, after a necessary so-
journ in Altruria because of shipwreck, becomes one of the most famous
scientists of Altruria, specializing in the native edible fungi.

T.E.of N. Part 2,xiii,xv.

ANDERSON, HERBERT. A young American with an appointment in the civil
service in India who asks Lily Mayhew to marry him before he goes.
He is one of the many whom she refuses. F.R.vi-ix.

ANDERSON, JULIA. A New York girl, a friend of Alice Pasmer, toward
whom she maintains the attitude, at once protective and slightly
patronizing, of one who is shrewder, and more capable of coping with
actualities. A.H. xi,xii,xiv-xviii,xix,xlix-li.

"Miss Anderson, who claimed a collateral Dutch ancestry by the
Van Hook, tucked in between her non-committal family name and the
Julia given her in christening, was of the ordinary slender make of
American girlhood, with dull blond hair, and a dull blond complexion
which would have left her face uninteresting if it had not been for
the caprice of her nose in suddenly changing from the ordinary Amer-
ican regularity, after getting over its bridge, and turning out dis-
tinctly retrouse. This gave her profile animation and character;
you could not expect a girl with that nose to be either irresolute
or commonplace, and for good or for ill Miss Anderson was decided
and original. She carried her figure, which was no great thing of
a figure as to height, with vigorous erectness; she walked with long

strides, knocking her skirts into fine eddies and tangles as she went; and she spoke in a bold, deep voice, with tones like a man's in it, all the more amusing and fascinating because of the perfectly feminine eyes with which she looked at you, and the nervous, feminine gestures which she used while she spoke with that peculiar liquefaction of the canine letter which the New-Yorkers alone have the trick of." Ch.xii.

Julia Anderson is attracted to Dan Maving by certain slightly feminine characteristics of his which make an appeal to the strongest side of her nature. Wounded by Alice's unjust jealousy displayed at the Trevors' party, she goes a little farther than she would otherwise have done. Meeting Dan some months later in Washington, she finds his engagement to Alice broken. She permits him to monopolize her company and, loving pleasure and excitement and attracted by Dan's singular charm of manner, she is tempted to renounce her own lover, an army officer, stationed in a barren little western post, and take Dan, whose heart she realizes she could easily catch in the rebound. She receives two letters on the same day, one from Dan in which is reflected his charm as well as his lack of stability, and the other from her fiance. The first tempts her by its gay comradeship, but the second wins her by its manliness.

ANDREW. Servant of the Lyndes. L.at L.H. xlii.

ANDREWS, MISS. The youngest guest at Mrs. Westangle's house party, and a girl so "good" Mrs. Verrian feels she would do for Philip Verrian's wife. F.and R. xviii-xxi.

"Verrian introduced his own mother, who took in the fact of Miss Andrew's tall thinness, topped with a wide, white hat and waving white plumes, and her little face, irregular and somewhat gaunt, but with a charm in the lips and eyes which took the elder woman's heart with pathos." Ch.xx.

"She was the youngest of Mrs. Westangle's guests, and Verrian had liked her, with a sense of something precious in the prolongation of a child's unconsciousness into the consciousness of girlhood which he found in her. She was always likelier than not to say the thing she thought and felt, whether it was silly and absurd, or whether, as also happened, there was a touch of inspired significance in it She was laughed at, but she was liked, and the freshness of her soul was pleasant to the girls who were putting on the world as hard as they could." Ch.xviii. Also: "She is conscience incarnate..... You could put your very soul in her keeping." (Mrs. Verrian) Ch.xx.

Miss Andrews has little part in the story other than serving as a contrast to Miss Shirley and putting her in a state of mind where she must tell Verrian it was she who wrote asking him, insincerely, for the final chapters of his serial story. Mrs. Verrian feels that Miss Andrews is the only girl she has ever met who is good enough to marry her boy; and the boy assents, but feels she is too good -- he could never make her happy; and Mrs. Verrian, glad for one more respite, is not ill-content.

ANDREWS, MRS. A conservative woman (mother of Miss Andrews) who invites Verrian to tea. F.and R. xx,xxi. "She affected one as having the materials of social severity in her costume and manner." Ch.xx.

ANDY. Stable boy at the Equity hotel. Brother to Hannah Morrison.

M.I. 1,ii,xi,xii.

"'Sorrel-top!'" he said with a grin of agreeable reminiscence.

"'They emptied all the freckles they had left into your face -- didn't they, Andy?'" (Bartley Hubbard.) Ch.ii.

ANN. See POWELL, ANN.

ANNA. See COREY, MRS. ANNA.

ANNIE. See KILBURN, ANNIE.

ANSEL. See DENTON, ANSEL.

ANTHER, DR. JUSTIN. The doctor in Saxmills. S.of R.L. 1,ii,vi,xi-xvi, xix,xxi-xxiv,xxvi,xxviii-xxxii.

"His florid face, clean shaven at a time when nearly all men wore beards, was roughed to a sort of community of tint with his brown over-coat by the weather of many winters' and summers' driving in his country practice. His iron-gray hair, worn longer than the fashion was in towns, fell down his temples and neck from under his soft hat He took it (hat) off and put it on the floor, near his feet, where it toppled into a soft heap. His hair had partly lifted with it, and its disorder on his crown somewhat concealed its thinness." Ch.i.

"He's one of those men who would have been something great in the larger world, if they hadn't preferred a small world. I suppose it is a streak of indolence in them. Anther's practice has kept him poor in Saxmills, but it would have made him rich in Boston. You mustn't imagine that he's rusting scientifically here. He is thoroughly up to date as a physician, goes away now and then and rubs up in New York..... He has that abrupt quaintness that an old doctor

gets. He would go into a play or a book just as he is." (James Langbrith explains the Doctor to Falk.) Ch.v.

Dr. Anther had come to Saxmills as a young man just beginning his practice of medicine. He was progressive and kept abreast of the times in his study of medicine. He became interested in Mrs. Langbrith soon after her husband's death. As he was the Langbrith physician, he learned of necessity the cruelty of Mr. Langbrith and his immoral life. When her son was growing into manhood he told Mrs. Langbrith of his wish to marry her, and when James was in his last year at Harvard, Dr. Anther urges her to marry him, for her son does not need her any longer and is likely to be married soon to Hope Hawberk; but she refuses as before for the sake of James who holds the memory of his father so sacred that for her to marry again would be sacrilege. While James is in Paris, the Doctor contracts typhoid fever and dies. Throughout his sickness Mrs. Langbrith cares for him, telling everyone that they were engaged and were soon to have been married. When James is returning home after learning from his Uncle John the facts concerning his father's life, he plans to urge his mother to marry Dr. Anther, but it is too late; the doctor has departed from this life.

ARBUTON, MILES. An unconscious snob who values people according to their social standing; an "impassive egoist" who prides himself upon being above the common run of men. C.A. i-v, vii-x, xii-xiii.

"He had often been mistaken for an Englishman..... He was exceedingly handsome..... Mr. Arbuton's mustache was flaxen. He

looked in his turn at these people and thought he could have nothing to do with them. It was not that they had made the faintest advance towards acquaintance or that the choice of knowing them or not was with Mr. Arbuton; but he had the habit of thus protecting himself from the chances of life, and a conscience against encouraging people whom he might have to drop for reasons of society." Ch.i.

"Mr. Arbuton looked about him with an eye of cold, uncompassionate inspection, as if he were trying it by a standard of taste, and, on the whole, finding the poor little church vulgar. It was rather to be said of Mr. Arbuton that he had always shrunk from knowledge of things outside of a very narrow world, and that he had not a ready imagination. Moreover, he had a personal dislike, as I may call it, of poverty. In many things he was an excellent person, and greatly to be respected for certain qualities. He was very sincere; his mind had a singular purity and rectitude; he was a scrupulously just person so far as he knew. He had traits that would have fitted him very well for the career he had once contemplated, and he had even made some preliminary studies for the ministry. But the very generosity ^{of} his creed perplexed him, his mislikers said, contending that he could never have got on with the mob of the redeemed. Mr. Arbuton did not like any of his poorer fellow-students, whose gloveless and unfashionable poverty, and meagre board and lodgings, and general hungry dependence upon pious bequests and neighborhood kindnesses, offended his instincts..... He was an exclusive by training and by instinct." Ch.ii.

"He was one of those men whose perfection makes you feel guilty of misdemeanor where ever they meet you, and whose greeting turns your honest good-day coarse and common. He was not a dull man; he had quite an apt wit of his own, and a neat way of saying things; but humor always seemed to him something not perfectly well-bred; of course he helped to praise it in some old-established diner-out, or some woman of good fashion, whose mots it was customary to repeat, and he even tolerated it in books." Ch.iii.

Miles Arbuton comes on board the steamer at Montreal. A casual inspection of his fellow passengers convinces him that there are none among them worthy of his interest. On the shore near a small village an Indian wedding is being held. The passengers crowd to the railing to get a view of the ceremony. Arbuton is leaning over gazing intently when he feels a hand steal under his arm. He is surprised to find a very pretty young lady clinging to him confidingly. He finds himself thinking of her long after she with embarrassed apologies has vanished. He seeks acquaintanceship with Colonel Ellison, who introduces him to the girl, Kitty Ellison. They are together on many sight-seeing expeditions; and Arbuton, won by her unaffected simplicity and gentle gaiety, lays aside some of his habitual coldness and reserve. He falls in love with her and asks her to be his wife. Kitty has been repelled at times by his egotism and his disdain for those not of his social rank, but he sweeps away her doubts and she consents to marry him. While they are still in the first raptures, two ladies, friends of Arbuton's, approach. Arbuton goes

to meet them, and, contrasting Kitty's plain suit with their perfect dresses, her vivacity with their smooth, polished suavity, feels ashamed of his betrothed and does not bring the ladies to meet her. Kitty reads his emotions, and upon his return explains to him quietly why she cannot fulfill her promise, and breaks the engagement. For once he sees himself with paralyzing clearness and perceives that throughout "that ignoble scene she had been the gentle person and he the vulgar one."

ARCHIBALD. See CROMBIE, MR. ARCHIBALD.

ARDITH, MRS REBECCA. Mother of Wallace Ardith. L.H. xxviii, xxxix, xl.

ARDITH, WALLACE. A young journalist. L.H. ii-iv, vii, viii, x, xii-xv, xvii-xlix.

"He always did dress pretty well when he came home from Wattoma on a visit, and he was looking just out of a handbox, though he never was anyways stuck up." (Abner J. Baysley writes to his brother.) Letter iii.

"Yes, Mr. Ardith! He turned up here, last night about dinner time, and we saw him wandering round with a waiter, looking for a vacant table, and trying to pretend that he was not afraid, when anyone could see that the poor boy's heart was in his mouth. The fright made him look more refined than ever with that cleanshaven face of his, and his pretty, pointed chin, and his nice little mouth." (America Ralson writes to Miss Deschennes.) Letter iv.

Coming to New York for literary advancement and incidently to heal a broken heart over a rather fickle girl, Ardith meets America Ralson,

a friend of the girl who jilted him. Having a tender heart he cannot refuse to room and board with the Baysleys, people he knew in his home town. His kindness to Essie Baysley is misunderstood, and the child thinks she is engaged to him. Afraid to hurt her, because she is poor and cannot take her own part, he is ready to give up America Ralson, with whom he is very much in love. Through Mrs. Baysley Essie is made to see that Ardith does not really love her, and he is free to marry America.

ARISTIDES. See HOMOS, MR. ARISTIDES.

ARMIGER, MR. Editor of the magazine in which Philip Verrian's story was published. He is conscientious as well as judicious. F. and R. 1, ii, iii, v.

ARMSTRONGS, THE. Parents of six boys who passed through the Civil War without a scratch. F. R. iv.

ARMSTRONG, THE REV. FREDERICK. The name signed to the telegram which tells Egeria her grandfather has been dead two months. U. C. xvii.

ARTHUR. See KITE, ARTHUR.

ATHERTON, MRS. A visitor for the Associated Charities, who was in Boston at just the right time to shelter and care for Rhoda Aldgate, who was left very much alone by the death of her aunt. I. D. x-xii.

"He (Olney) knew from old that if he could not count upon her tact, he could count upon her imagination, and he was quite prepared for the sympathy with which she rushed to his succor, a succor that in spite of the circumstances could not be called less than jubilant."

Ch. x. See also KINGSBURY, MISS CLARA.

ATHERTON, MR. A lawyer and friend of the Hallecks'. He also aids Marcia at the time of her husband's disappearance. M.I. xvii-xxii, xxvi, xxxii-xxxviii, xli.

It is to Mr. Atherton, after he marries Clara Kingsbury, that Ben Halleck propounds his question: "Having loved Marcia before Bartley Hubbard's death, have I the right to marry her?" And Atherton says: "I don't know."

ATLAND. A character in Maxwell's play whose sole duty is to stay in the background and make love to Salome. S.of P. v,vi,viii,x,xiv,xvi.

ATWELL, MR. Landlord at the Middlemount Hotel in the mountains. R.L. ii,iii,vii,x.

ATWELL, MRS. Mrs. Atwell assists her husband in the management of Middlemount Hotel by acting as housekeeper. She understands and appreciates Clementina. R.L. ii,iii,v,vi,viii,x,xi,xii.

AUGUST. The friendly and capable hotel porter at Weimar, who helped to nurse General Triscoo, and who inadvertently revealed to Agatha Triscoo the little episode of Burnamy's mild flirtation with the "pivotal girl," Miss Etkins. T.S.W.J. lxx-lxxvii.

"One of those men who are porters in this world, but will be angels in the next, unless the perfect goodness of their looks, the constant kindness of their acts, belies them." Ch.lxxv.

AVERILL, MRS. JUSTICE. A cousin of Julia Anderson's and a guest at Mrs. Secretary Miller's reception. A.H. xlix.

"Mrs. Justice Averill, who was from the far West somewhere, received Dan with the ease of the far East, and was talking London and Paris to him before the end of the third minute." Ch.xlix.

BABIES, THE. Twins of Mr. and Mrs. Ansel Denton. W.of C. ii,iii,xiii,xv, xxiii,xxviii,xxxi.

BAKER, OFFICER. A policeman who befriends Lemuel Barker and directs him to the Wayfarer's Lodge. M.C. vi,vii,ix.

BANKER, THE. One of the select group at the summer hotel who contributes to the Altrurian's education concerning American life. He believes that business, as business, has nothing to do with the education of a gentleman. T.from A. iii,iv,ix.

BAPTISTE. The Canadian driver hired by Northwick to take him to Chicon-time. Because of Northwick's illness Baptiste leaves him at Oisean's home in Haha Bay. Q.of M. Part 2, iv.

BARKER, LEMUEL. An uncouth, unsophisticated, New England country boy, who, encouraged by the mendacious praise of the minister, Mr. Sewell, comes to Boston to find a publisher for his poetry. M.C. i-xvi,xviii-xxxiv,xxxvi.

"He (Sewell) tripped lightly in his slippers feet up the steps against which Barker knocked the toes of his clumsy boots. He was not large, nor naturally loutish, but the heaviness of the country was in every touch and movement. He dropped the photograph twice in his endeavour to hold it between his stiff thumb and finger He did what Sewell bade him do in admiring this thing or that; but if he had been an Indian he could not have regarded them with greater reticence." Ch.ii.

"That thick, coarse, wavy black hair growing in a natural bang

over his forehead would make his fortune if he were a certain kind of young lady'." (Miss Vane) Ch.iii.

"He was still on those terms of personal understanding with the eternal spirit of right which most of us lose later in life, when we have so often seemed to see the effect fail to follow the cause both in the case of our own misdeeds and the misdeeds of others." Ch.vii.

Lemuel's education begins the hour he arrives in the city. He finds that the minister's praise of his writings was empty flattery, the result of a wish to give pleasure. His money is taken from him by two sharpers; he spends one night on a park bench, the next locked up for theft in a police station, and a third in a free hotel, the Wayfarer's Lodge, among tramps and thugs. He finds employment in the home of Miss Vane and loses it through the spite of a young reformer, whom he refuses to let trample upon his self-respect. In the family hotel of Mrs. Harmon he learns that there are grades in occupations and that to engage in certain ones lowers one's social standing.

He is fascinated by an empty-headed young girl, whose only charms are the evanescent ones of youth and fragile beauty. Later he meets a girl whose culture and dignity are sources of inspiration to him, and he learns that there are more lasting charms than mere physical beauty.

In the luxurious home of the Coreys he finds the culture he is seeking, but his deep inherent loyalty impels him to give up his effort to rise lest he should seem to desert the girl whom he first loved and to whom he is betrothed. He is injured in an accident and while

in the hospital plans to reconstruct his life. He goes to the country to teach school, while the girl to whom he is engaged goes with a friend to Philadelphia. The author leaves the inference that the engagement is finally broken and Lemuel marries the girl who is his mental equal.

BARKER, MRS. Mother of Lemuel; a strong, ugly woman who had at her husband's death taken his place on the barren New England farm. M.C. i, xx,xxxiv.

"He could see her now, how she looked going out to call the cows, in her bare, grey head, gaunt of neck and cheek, in the ugly Bloomer dress in which she was not grotesque to his eyes, though it usually affected strangers with stupefaction and alarm." Ch.iv.

"A woman who, unaided and alone, had worn the Bloomer costume for twenty years in the heart of a commentative community like Willoughby Pastures, was not likely to be without a cutting tongue for her defence." Ch.iv.

A grim personage was Mrs. Barker, but a very loving mother in her own way. She sympathized with Lemuel's aspirations and cheerfully denied herself that he might have his own money to spend on himself.

BARLOW. The man-of-all-work at Jocelyn's. D.B.P. ii-v,viii,ix,xi.

"A queer, gaunt man came and glanced from the doorway at her. He had one eye in unnatural fixity, and the other set at that abnormal slant which is said to qualify the owner for looking around a corner before he gets to it. A droll twist of his mouth seemed partly physical, but there is no doubt that he had often a humorous intention. He now wore a simple costume of shirt and trousers, the latter

terminated by a pair of broken shoes, and sustained by what he called a single gallows; his broad-brimmed hat scooped down upon his shoulders behind, and in front added to his congenial difficulty of getting people in focus." Ch.ii.

BARTLEY. See HUBBARD, BARTLEY.

BASIL. See MARCH, BASIL.

BAVARIA, PRINCE LEOPOLD OF. A visitor at Ansbach on his way to the military maneuvers at Nuremberg; brother of the Prince-Regent of Bavaria. T.S.W.J. xlvii,xlviii.

"He looked a dull, sad man, with his plain stubbed features."

Ch. xlvii.

BAVARIA, PRINCE-REGENT OF. A visitor at Wurzburg on his way to the military maneuvers. T.S.W.J. liv.

"March was looking into the friendly gray-bearded face of the Prince-Regent, for the moment that his carriage allowed in passing."

Ch. liv.

BAYSLEY, ABNER J. A workman "who has some employment from the Cheese and Churn Trust," owned by Mr. Ralson. L.H. iii,xii,xv,xvii,xx,xxv,xxvi,xxix,xxxiii,xxxvii,xlii,xlvi.

"And poor Mr. Baysley, in his shabby overcoat, with his silly Fedora hat in his hand, and his frightened eyes running from Mr. Ralson to me and back, seemed to have left the best of himself some where else." (Miss Dennam writes to her mother.) Letter xlvi.

BAYSLEY, MRS. EMMELINE. Sister-in-law of Abner J. Baysley. L.H. xliii.

BAYSLEY, ESSIE. Younger daughter of Mr. and Mrs. Abner J. Baysley.

L.H. viii,xii,xv,xvii,xxii,xxiii,xxv,xxvi,xxviii,xxix,xxxi,xxxv,xxxvii,

xl,xlii,xliii,xlv,xlviii.

"Essie is too little to look distinguished, but no one is too little to be chic, and chic was what the eyes at Lamarque's said of her when she showed like a pretty flower through the rifts of the cigarette smoke. Of course a child is not unconscious of its looks or its behavior, and I knew that she knew she was pretty and was anxious to be very correct. As a study she was charming, but in and for herself, a little of little Essie I found went a long way; and an evening of her conversation did not end prematurely at half past ten." (Ardith writes his friend.) Letter xvii.

When Ardith comes to room at the Baysleys, the girls are delighted and do their best to make things pleasant for him. When later Mr. and Mrs. Baysley and Jennie take the grippe, the brunt of the house work falls upon Essie. She is small and the work seems too hard for her. Out of the goodness of his heart Ardith helps her, doing the heavy part when he is there. Essie greatly fears that her father's loss of time will cost him his position, and when Ardith comes home with the news that he has interceded with Mr. Balson in Mr. Baysley's behalf, Essie cries in relief. To comfort her Ardith takes her in his arms and lets her have her cry out on his shoulder. Thankful for his sympathy Essie kisses him. From this demonstration she feels they are engaged and tells the family so. They in their countrified way tell their friends back home and make much over the affair. When Essie is finally made to understand that Ardith does not love her, she gives up with great reluctance and feels herself very much aggrieved.

BAYSLEY, JENNIE. Older daughter of Mr. and Mrs. Abner J. Baysley.

L.H. Letters viii,xii,xv,xvii,xxii,xxv,xxxi,xlviii.

BAYSLEY, MRS. JANE. Mother of Essie Baysley and wife of Abner J.

Baysley. L.H. Letters viii,xii,xv,xvii,xxv,xxvi,xliii,xlvi,xlviii.

BAYSLEY, REV. WILLIAM. Brother of Abner J. Baysley. L.H. iii,xzv,

xxxix,xl.

BEATON, ANGUS. A young artist. H.of N.F. Bk.2, iii-xi; Bk.3, iii-v,ix;

Bk.4, vi,ix; Bk.5, i,ii,xiii,xiv,xv,xvii.

"He wore his black beard cut shorter than his mustache, and a little pointed; he stood with his shoulders well thrown back and with a lateral curve of his person when he talked about art, which would alone have carried conviction even if he had not had a thick dark bang coming almost to the brows of his mobile gray eyes, and had not spoken English with quick, staccato impulses, so as to give it the effect of epigrammatic and sententious French." Bk.2, Ch.1.

"He had never looked so handsome, with his dreamy eyes floating under his heavy overhanging hair, and his pointed brown beard defined against his lustrous shirt front. His mellowly modulated, mysterious voice lulled her." (As Christine Dryfoos sees him.) Bk.5, Ch.xvii.

"It was his nature to be careless, and he had been spoiled into recklessness; he neglected everybody, and only remembered them when it suited his whim or his convenience; but he fiercely resented the inattentions of others toward himself. He had no scruple about breaking an engagement or failing to keep an appointment. He made promises without thinking of their fulfilment, and not because he was a faithless person, but because he was imaginative, and expected at the time

to do what he said, but was fickle, and so did not. As most of his shortcomings were of a society sort, no great harm was done to anybody else." Bk.2, Ch.iv.

Beaton had boarded at the Leightons when they were living at St. Barnaby. He had suggested that Alma come to New York and take lessons of Mr. Wetmore, a well known teacher of art. Beaton's artistic temperament caused him to neglect Alma and her mother. For this he paid with the loss of Alma's love. To make up for it he plans to offer himself to Christine Dryfoos, who is very willing to take him under any circumstance; but her crudeness is too revolting, and he leaves without saying anything about love to her. Because of an imagined offence, he gives up his position on Every Other Week and drifts along on what he is able to make by painting.

BELLA. The little daughter of Mr. and Mrs. Maynard. D.B.P. i,iv,ix.

BELLA. See MARCH, BELLA.

BELLA. The Marches' only daughter, who comes from her home in Chicago to welcome her parents on their return from Europe. T.S.W.J. lxxiv.
See also MARCH, BELLA.

BELLAM, JIMMIE. The "last left of Bellam's children." He carries mail for the Powells. N.L.M. xvii.

BELLAM, MR. A poor man long kept in 'serfdom' to Elder Griswell, but later rescued and given a job by Overbrook at the mill. Bellam is easily influenced; he is drunk or sober, happy or unhappy, according to the moods and conditions of his companions. N.L.M. iii,vi,viii, xii,xiv,xix.

BELLAM, MRS. A very ignorant backwoods woman, and the wife of the

Miller's assistant. N.L.M. xiv.

BELLARD, AGGIE. The mother of Lillias Bellard, who either takes very little interest in her daughter, or else feels confident she can take care of herself. M.B.I. i,v.

BELLARD, LILLIAS. A remarkably independent and beautiful girl; niece to Mrs. Crombie. M.B.I. i,xiv.

"She was a pretty girl of ... silvery type, singularly paintable in the relation of her gray-green eyes to the argent tones of her travelling-costume, her hat and ribbons and her gloves. She would not see twenty-seven again." Ch.ii.

"She (Mrs. Crombie) was struck with fresh wonder at Lillias: her remarkable beauty, which was so different from the ordinary beauty; her grace, which was as wholly her own as if she had invented the idea of her grace; her brilliancy, which was so unlike the brilliancy of other girls....." Ch. viii.

"She would not see twenty-seven again; but she gave you the same sort of contradictory impressions of youth and age that she gave you of knowingness and innocence, of self-reliance and helplessness, of ignorance and experience, and of energy that ended in indecision." Ch. ii.

"But at heart I'm deadly respectable." (Lillias) Ch.iii.

Lillias Bellard has been lecturing in a Western college because she wants to be independent of her family. Among those who attend is Edmund Craybourne, an English gentleman, who falls in love with Lillias's independence and ideas, and then with the girl herself. She comes to her aunt's home in New York because her mother is away, and she wishes

to make the final decision as to whether she will have Craybourne, with a family background. The two become engaged, but the quarreling of the Mevisons, also house guests, upsets them. Lillias breaks the engagement, and it is not until she has gone back West that Craybourne follows her and insists that she say "yes."

BELLINGHAM, CHARLES. Brother of James Bellingham; cousin and intimate friend of Bromfield Corey; a bachelor who is very fond of social activities, especially dinners. R.of S.L. xiii; M.C. xxv,xxvi,xxxiii,xxxiv; Q.of M. Part 2,viii; A.H. xxxv,xxxvi.

"He was a full-bodied, handsome, amiable-looking old fellow, whose breath came in quick sighs with this light exertion. He had a blond complexion, and what was left of his hair, a sort of ethereal down on the top of his head, and some cherished fringes at the temples, was turning the yellowish grey that blond hair becomes." M.C. Ch.xxv.

"A stout, elderly gentleman, whose baldness was still trying to be blond..... Charles Bellingham was so notoriously amiable, so deeply compromised by his inveterate habit of liking nearly everyone that his notice could not distinguish or advantage a newcomer." A.H. Ch. xxxvi.

BELLINGHAM, HENRY. Cousin of Mrs. Anna Corey. R.of S.L. xiv.

BELLINGHAM, MRS. HENRY. Dinner guest of the Coreys. R.of S.L. xiii.

BELLINGHAM, JAMES. Brother of Mrs. Corey, who advises the Coreys in family matters and later is the financial adviser of Silas Lapham. R. of S.L. xiv, xxiv,xxv,xxvi.

BELLINGHAM, MRS. JAMES. Dinner guest of the Coreys. R.of S.L. xiii.

BELLINGHAM, MRS. A giver of Cambridge teas. L.at L.H. xli.

BELSKY, BARON. An eccentric, Russian nobleman who will not wear his title. He is one of the guests at Miss Milray's party, who, like many others, falls desperately in love with Clementina. R.L. xxii-xxvi, xxx-xxxii, xxxviii, xxxix.

"..... a young Russian with curling hair and neat, small features..
....." Ch. xxi.

BENHAM, MR. A fatherly old vice-consul at Venice who grows tired listening to Mrs. Lander's ailments, but does everything possible for Clementina after Mrs. Lander's death. R.L. xxxiii-xxxvi.

BENSON, MR. A farmer living in the Shaker community. V.of K. xxv, xxvii.

BENTLEY, EDITH. The young lady who falls in love at first sight with the clergyman, Arthur Glendenning, but is kept from marriage by a promise to her mother. P.of P.L. ii-iv, v, vii-xiv.

"I read in that (the glance) of the young lady coming after, and showing her beauty first over this shoulder and then over that of her mother, chiefly a present amusement, behind which lay a character of perhaps equal pride, if not equal hardness. She was very beautiful, in the dark style which I cannot help thinking has fallen into unmerited abeyance; and as she passed us I could see that she was very graceful."
Ch. ii.

"What was hard and arrogant in her, and she was not without something of the kind at times, was like her mother." Ch. ix.

Seven years later:

"She was now twenty-six, but she looked thirty. Dark people show their age early, and she showed hers in cheeks that grew thinner if not

paler, and in a purple shadow under her fine eyes. The parting of her black hair was wider than it once was, and she wore it smooth in apparent disdain of those arts of fluffing and fringing which give an air of vivacity, if not of youth. I should say she had always been a serious girl, and now she showed the effect of a life that could not have been gay for any one." Ch.xii.

"I had not been till now in discovering that Miss Bentley had a certain gift of humor, so shy and proud, if I may so express it, that it would not show itself except upon long acquaintance, and I distinctly perceived now that this enabled her to make light of a burden that might otherwise have been intolerable." Ch.xii.

Edith Bentley, with her deep strain of puritanism, immolates herself upon the altar of her mother's selfish invalidism. She meets her mother's determination to prevent her marriage with an equally unconquerable passivity. She brings herself to the doors of death in her tenacious pursuance of what she considers her duty. When released by her mother's one act of self-sacrifice from her promise, she regains her health and enjoys a belated youth.

BENTLEY, MRS. An invalid, a selfish mother, who sacrifices to her own comfort her daughter's happiness. P.of P.L. ii,v,viii-x,xii-xiv.

"The older of these ladies was a tall, handsome matron, who bore her fifty years with a native severity qualified by a certain air of wonder at a world which I could well fancy had not always taken her at her own estimate of her personal and social importance." Ch.ii.

Mrs. Bentley has no dislike for her daughter's lover, but is unwilling to give up any of Edith's services. She exacts an agreement from the lovers that they shall not marry without her consent. Unwillingness hardens into stubborn resolution, and only a sudden illness which threatens Edith's life can break it. She consents to what she thinks will prove a death-bed marriage as the only reparation in her power. She feels almost a grudge at Edith for recovering and makes both daughter and son-in-law serve her comfort.

BERRY, ALONZO. A jolly, breezy young law student who makes a confidant of Lemuel Barker in his love affair. M.C. xvi, xviii-xxiii.

"The law-student had one joking manner for all manner of men and women..... The student poured out his autobiography without stint upon Lemuel. He had an increasing need of him as he advanced in a passion for Miss Swan, which, as he frankly prophesied, was bound to bring him to the popping-point sooner or later. He said that it was simply worth a ranch to be able to sing to him,

"She's a darling,
She's a daisy,
She's a dumpling,
She's a lamb."

and to feel that he knew who she was." Ch. xviii.

"Perhaps his acceptance might otherwise be explained by the fact that he was very amusing, chivalrously harmless, and extremely kind-hearted and useful to them." Ch. xix.

Berry is the first friend of his own age and sex that Lemuel makes in Boston. From him he learns certain worldly ways of looking to the future. Berry is very much in love with Madeline Swan, and later

marries her. They go West to make their home.

BESSIE. See CHAPLEY, BESSIE.

BESSIE. See LYNDE, BESSIE.

BEVIDGE, MRS. A Cambridge society matron. L.atl.H. xxviii,xxix,xxx,xxxii.

BICKLER, CAPT. A sly, debonair politician of the New Leaf Mills district who is as despicable in his conceit as in his abject humiliation. N.L.M. iii,x,xii-xv,xviii-xxi.

"As he sat his horse there he showed himself a spare, graceful figure in a black broadcloth coat and black cassimere pantaloons covered to the knees with green baize leggins. He wore a silk-velvet waistcoat, with a gold watch-chain crossing it; the peak of a flat oil-cloth cap came over his forehead to his shifty hazel eyes; his dark hair fell from the sides in locks carefully turned in at the ends. His clothes were of the cut that the neighbors understood to be fashionable; it was known that he got them at a clothing-store in the city." Ch. iii.

"He (Owen) reported to his wife.....that Bickler seemed rather a slippery character." Ch.x.

"Well, all right, Rosy, all right. We'll see about that afterwards. You mustn't think I don't care for you if I don't show it everywhere. It's the whole world to meet you this way, every once in a while, and have a little friendly chat. I'll tell you what, Rosy. If I'm elected, and I don't see but what I will be the way things are going now, I'll want some old friend to call on evenings after the legislature adjourns. I'll want someone to take to the theater, and then go round and have an oyster stew." (Bickler) Ch.xviii.

"I am sick and tired of him. I realize that his repentance has worn out my patience. But it's dreadful, isn't it, that the remorse of a man should bore his fellow creatures?" (Mrs. Powell.) Ch.xxii.

Bickler tries by every wile he knows to compromise Rosie Hefmayer who is in hiding from her thoroughly disreputable old mother. He deceives Rosie, or partially so, as to his state of feelings for her, and actually tells the mother where to find the girl. Rosie's disappearance and his failure of election leave Bickler as abject as he had previously been conceited.

BILLINGS, NANCY. A woman who suffers much from the folly of her first husband, Joseph Dylks, and must send her second husband, Laban Billings, away when she learns that her first is still alive. She is a womanly woman, devoted to Laban and her two children. L.G. iii-vi, ix-xi,xv,xvi,xviii-xxiii.

"Her eyes and hair were black..... She let her arms rest on her knees; her helpless hands hung heavy from them; her head was bowed, and her whole body drooped under the burden of her heart, as if it physically dragged her down." Ch. iv.

Nancy Billings, spurred on by her brother, David Gillespie, has enough strength to conquer even love when duty is involved, and sends Laban Billings away when she learns that her first husband, Dylks, whom she has supposed dead, is still alive. Her final happiness is one of the pleasant remembrances of the story, despite the pathos of Dylks's death.

BILLINGS, LABAN. The peaceable, easy-going man who marries Nancy and makes her a home after Dylks has run away and left her. L.G. v,vii,ix, xi,xxi,xxii.

"She (Nancy) loved him most of all for his boylike submission to her will, and every caprice of it." Ch.v.

When Laban knows Dylks is still living, and not dead as all have supposed, he allows Nancy to send him away, almost heart-broken, from her and the baby. Before he goes, she commends him for always having been a good father to Joey Dylks, her other boy. Once in a while Laban ventures back just for a glimpse of Nancy and the baby; and we can be almost glad, for his sake, and Nancy's, when Dylks drowns himself and lets Laban come back in peace.

BINNING, MR. OTIS. A Boston man of letters who has taken up his abode in New York for the time being. L.H. i,ii,xi,xiii,xiv,xix-xxi,xxiv,xxx,xxxiv,xli,xlv,xlvii,xlix.

"He was clean shaven except for the neat side whiskers, of the period of 1840-60, as you see them in the old pictures; and very rosy about the gills, with a small sweet smile. You could see that he was his own ideal of a gentleman, and he looked as if he had been used to being one for several generations; at least, that was the way I remanced him." (Wallace Ardith writes of Mr. Binning to A. Lincoln Wibbert.) Letter ii.

Coming to New York for literary purposes, Mr. Binning meets the Ralsons and Mr. Ardith. Through his letters to his sister-in-law he gives an outsider's opinion of the love affair between Ardith and America Ralson.

BINNING, MRS. WALTER. Sister-in-law of Mr. Otis Binning. L.H. i,xi,xiv,xx,xxiv,xxx,xxxiv,xli,xlix.

BIRD, MR. (OISEAN). A Canadian, sixty years old, who acts as friend and host to Northwick all the time he is sick in Canada. Q. of M. Part 2, Ch. iv, v, vi, vii.

"He remembered this man, too, when his white mustache, which branched into either ear, was a glistening brown, and the droop of his left eyelid was more like a voluntary wink. But the gayety of his face was the same, and his welcome was so cordial that a fear of recognition went through Northwick. He knew the man for a talkative Canadian...."

Part 2, Ch. iv.

Bird, from kindness of heart, tempered by prospects of securing capital for the opening of a gold mine, cares for Northwick through a long period of sickness, and returns his large sum of money to him. The old man grows so afraid the money will be stolen that he asks Northwick to leave as soon as he is able.

BIRD, HENRY. The simple, almost half-witted young man who helps Bartley in the Equity Free Press Office. M. I. vi-viii, xi, xii, xxv, xxvii, xxxi.

"He was slight and rather delicate in health." Ch. vi.

"Bird had industry and discipline which were contagious, and that love of his work which is said to be growing rare among artisans in the modern subdivision of trades. This boy -- for he was only nineteen -- worked at his craft early and late out of pleasure in it. He seemed one of those simple, subordinate natures which are happy in looking up to whatever assumes to be above them. He exulted to serve in a world where most people prefer to be served, and it is uncertain whether he liked his work better for its own sake, or Bartley's, for

whom he did it." Ch.vi.

Henry Bird quarrels with Bartley Hubbard because he thinks Bartley is not respectful enough to Hannah Morrison. The latter cares nothing for Bird, however.

BIRD, MRS. Henry's mother, a taciturn little woman who will not say she forgives if she does not. M.I. vii,viii.

"His mother had met them at the door of her poor little house, without any demonstration of grief or terror; she was far too well acquainted in her widowhood with sickness and death, to show even surprise, if she felt it." Ch. vii.

Mrs. Bird cares for Henry after Bartley Hubbard has knocked him down in their quarrel concerning Hannah Morrison. Much sorrow has caused her to be almost passive under affliction, but she cannot forgive Bartley Hubbard for injuring the boy who has so loved and honored him.

BITTRIDGE, MRS. A vulgar elderly woman who dyes her hair. With her son, Clarence, she calls upon the Kentons in New York. She is the kind of a woman at whom people laugh wherever she goes. K. v,vi.

"She was a little woman, youthfully dressed, but not dressed youthfully enough for the dry, yellow hair which curled tightly in small rings on her skull, like the wig of a rag-doll. Her restless eyes were round and deep-set with the lids flung up out of sight; she had a lax, formless mouth, and an anxious smile. She had been a kittenish and petted person in her youth, perhaps, and now she petted herself, after she had long ceased to be a kitten." Ch.v.

"What was respectable and what was pathetic in her was her wish to promote her son's fortunes with the Kentons, but she tried to do this from a not a very clear understanding of her part, apparently, and little sense of the means." Ch.v.

BITTRIDGE, CLARENCE. A rascal, so vulgar and annoying as to push his acquaintance upon the Kentons and take advantage of Ellen's innocence by gaining her affections without intending to return them. K. iii-viii, xi,xiv-xvii,xix,xx-xii,xxiv-xxvi.

It is not until Ellen meets the young clergyman, Hugh Breckon, that she is entirely able to subdue her feelings for Bittridge, though she knows the latter to be a rascal in almost every respect. It is Richard Kenton who, after an attack upon the Judge by Bittridge, lets him know in tangible form how much the Kentons dislike him.

BLADEN, LIZZIE. The motherless daughter of old Mr. Bladen whom all the boorish community respect. The daughter became a great help to the farmers in time of sickness, as she made a skillful, capable nurse out of sheer good will and love for the work. N.L.M. xii,xiv,xv,xxii,xxiii.

"She came toward the fence with one of the apples in her hand; and he thought her coloring was like the apple she held out to him -- the ivory, almost sallow, white of the bell flower, brightened by her gentle dark eyes." Ch.xxiii.

"The gentleness of the Bladens was a kin by blood to the fierceness of the rudest tribe of the neighborhood, and how the shy, pure girl could keep herself uncontaminated from that savage cousinhood was a riddle which remained unread for Ann Powell; she only saw that the tribe paid the Bladens, father and daughter alike, a deference which

they rendered to no one else." Ch.v.

BLADEN, MR. An elderly gentleman of the New Leaf Mills vicinity who is greatly respected by all. N.L.M. xii,xiii.

BLADEN, SISTER. The woman who brings the bolt of cloth from which Dylks is to perform the miracle of the seamless garment. L.G. xii.

BLAKE, HUGHIE. The meek little country boy to whom Nancy Billings wishes Jane were married. L.G. vii-ix,xii,xvii-xix,xxi-xxii.

"Long-haired, barefooted, and freckled." Ch.xxi.

Hughey Blake very properly disappears from the story when Jim Redfield begins his suit for Jane Gillespie's hand.

BLAKE, MRS. Daughter of Mrs. Henry Bellingham. R.of S.L. xiv.

BLAKELY, MR. A neighbor who helped Powell "raise" his house and who tried to joke, good naturedly, at Powell's expense. N.L.M. xv.

BLANC, MADEMOISELLE. Clementina's French teacher at Woodlake. R.L.xiv.

BLODGETT, MRS. A large, dark woman of some fifty years who attends the dark seance given by the Boyntons and Mrs. LeRoy. U.C. i.

BLOOD, LYDIA. A quiet, independent, unsophisticated girl, who has the intolerance of youth for moral weakness. L.of A. i-iv,vi,viii-xxvii.

"She showed, now that she stood upright, the slim and elegant shape which is the divine right of American girlhood, clothed with the stylishness that instinctive taste may evoke even in a hill town, from the study of paper patterns, Harper's Bazar, and the costume of summer boarders. Her dress was carried with spirit and effect." Ch.i

"This girl has the clear southern pallor; she's of the olive hue; and her eyes are black as sloes. . . . The bird is in her manner.

There's something tranquilly alert in her manner that's like a bird;

like a bird that lingers on its perch, looking at you over its shoulder, if you come up behind." (James Staniford) Ch.vii.

Lydia Blood, an orphan, has been reared on a New England farm by her aunt Maria and her grandfather, Deacon Latham. From her mother she has inherited a rigid, uncompromising honesty; from her father, a musician, she has inherited a remarkably good voice. Her father's sister, Mrs. Erwin, who lives in Venice, Italy, has invited her to come there to study music. Inexperienced in the ways of the world, but firm and self-reliant, she sets out for Trieste in the freighter Aroostook which has accommodations for four passengers only. She is surprised, but in no way alarmed, to find herself the only woman on the boat. The other three passengers, all young men, not understanding her anomalous position, at first resent her presence; but the old captain stands her friend, and her quiet self-possession and independence win the respect of her fellow passengers. James Staniford's critical attitude is so far overcome that, having protected her from the drunken advances of Mr. Hicks, he follows her to Venice and there marries her.

BLOOMINGDALE, JOSIE. One of the more or less irresponsible Bloomingdale girls who can sketch very nicely. I.D. vii,x.

BLOOMINGDALE, MISS. The eldest of the three tall, handsome blonds, who is "really wonderful with her music." I.D.vii,x.

BLOOMINGDALE, MRS. A vulgar and selfish woman, totally unlike her son, the Rev. Mr. Bloomingdale. I.D. vi,xii,x,xl.

"Whatever the son might be, the mother was a vulgarly selfish woman, posing before him as a generous benefactress, who was also a

martyr." Ch.x.

Mrs. Bloomingdale literally pursues Rhoda Aldgate though she knows that the girl is yet to give her answer to the Rev. Mr. Bloomingdale, Mrs. Bloomingdale's son, as to whether she will be his wife or no. Her senseless chatter about, and ever recurring reference to her son, would turn anyone against him.

BLOOMINGDALE, ROBERTA. The "tallest and serenest of the big, still blondes" who sings beautifully. I.D. vii,x.

BLOOMINGDALE, REV. MR. A young minister, who is very much in love with Rhoda Aldgate but who unlike his mother does not pursue her, but acts with dignity even in the moment of Rhoda's unjust and curt refusal to see him. I.D. v, vii, xi.

"Mr. Bloomingdale was a slight, dark man." Ch. xi.

"I'm always summing up his virtues; he's very good, and he's good looking, and he's good-natured. He's rich, though I don't let that count. He parts his hair too much on one side but it's a very pretty shade of brown. His eyes are good, and his mouth wouldn't be weak if he wore his beard full. I think he has very good ideas, and I'm sure he'd be devoted all his days." (Rhoda Aldgate describes Bloomingdale.) Ch.vii.

BOARDMAN, MR. A newspaper man and one of Dan's college chums, from whom he seeks sympathy in his troubles. A.H. vi,x,xxi-xxii,xxvi, xxxvii, xxxix,xliv,xlvi,xlviii,lii.

"A young fellow, short and dark and stout, in an old tennis suit." Ch.vii.

"With his twinkling black eyes, and his main-force self-possession."

Ch.xi.

"Boardman showed his fine white teeth under his spare mustache and made acceptable jokes, but he did not ask indiscreet questions." Ch.xxvi.

BOB. One of the disreputable characters common to the Elm Tavern near the Vardley Shaker settlement in Massachusetts. U.C. xi.

".....The dyed mustache of the man following her showed itself; this was a purple so bold that if his hair had been purple too, and not of a light sandy color, it could not have looked falser." Ch.xi.

BOLTON, OLIVER. The farmer who takes care of the Kilburn place. A.K. iii,xiv,xix,xxiii,xxviii.

BOLTON, PAULINE. Wife of Oliver Bolton and the housekeeper of Anne Kilburn. A.K. iii-vii,x,xiv,xix,xxi,xxiii,xxvi,xxviii-xxx.

BOWEN, EFFIE. The little daughter of Mrs. Bowen. I.S. ii,iv-v,vii-xi, xiv-xviii,xx-xxiv.

"The child, hitherto keeping herself discreetly in the background, came forward and promptly gave her hand to Colville, who perceived that she was not so small as he had thought her at first; an effect of infancy had possibly been studied in the brevity of her skirts and the immaturity of her corsage, but both were in good taste, and really to the advantage of her young figure. There was reason and justice in her being dressed as she was, for she really was not so old as she looked by two or three years.....(The child's)youthful resemblance to her mother was in all things so perfect that a fantastic question whether she could ever have had any other parent swept through him. Certain-

ly, if Mrs. Bowen were to marry again, there was nothing in this child's looks to suggest the idea of a predecessor to the second husband." Ch.ii.

BOWEN, MRS. A very pretty, kindly, conventional American woman, a widow, who, with her little daughter, is living in Florence. I.S. ii,iv-xi,xiii,xv-xvi,xviii-xxiv.

"The lady with a graceful lift of the head and a very erect carriage, almost Bernhardt-esque in the backward fling of her shoulders and the strict compression of her elbows to her sides, was pointing out the different bridges to the little girl who was with her..... She was herself in that moment of life when, to the middle-aged observer, at least, a woman's looks have a charm which is wanting to her earlier bloom. By that time her character has wrought itself more clearly out in her face, and her heart and mind confront you more directly there. It is the youth of her spirit which has come to the surface. Lady-like was the word for Mrs. Bowen throughout -- for the turn of her head, the management of her arm from the elbow, the curve of her hand from wrist to finger-tips, the smile, subdued, but sufficiently sweet, playing about her little mouth, which was yet not too little, and the refined indefinite perfume which exhaled from the ensemble of her silks, her laces and her gloves, like an odorous version of that otherwise impalpable quality which women call style. She had, with all her flexibility, a certain charming stiffness, like the stiffness of a very tall feather." Ch.ii.

Mrs. Bowen, formerly Lina Ridgely, had been the most intimate friend of the girl whom Colville had loved in his youth. She had married a

wealthy young lawyer and, after his election as congressman, had made her home in Washington. After the death of the Honorable Mr. Bowen, the widow with her little girl had taken up her residence in Florence, Italy. When the story opens, she has been living here for several years and is a prominent member of the American colony. When she sees Colville, old memories of their youth are evoked, and she welcomes him to her home. She has a guest, a young girl, Imogene Graham, staying with her. Imogene's youthful vivacity attracts Colville, who is unwillingly passing into middle-age, and Mrs. Bowen fears that the engagement which ensues will result in a marriage that must prove unhappy on account of the great disparity in age. She herself loves Colville and realizes from various significant little incidents that Colville's real love is hers. Loyalty to Imogene forbids interference in this affair, but Mrs. Bowen persuades the girl to put off announcing the engagement until her parents give their consent. Delay, Mrs. Bowen hopes, will convince Imogene that she has mistaken admiration and respect for Colville for love. Imogene, who has already begun to doubt the strength of her affection, when put to the test sees clearly that she does not love Colville. She breaks the engagement and returns home to America. Colville in his relief turns to Mrs. Bowen. She forgives his temporary dereliction, and they are married.

BOWERS, MRS. A woman to whom Fenton, on a ship bound for home, confides his happiness concerning Helen; she really believes he is flirting with her. W.R. xi,xxi.

BOYNE, K. See KENTON; BOYNE.

BOYNTON, EGERIA. A girl of natural charm and vivacity, unhappily suppressed by her father's power of mesmerism. U.C. i-xv,xvii-xxvii.

"Her beautiful, serious face had a pallid quiet, broken by what seemed the unnatural alertness of her blue eyes, which glanced quickly, like those of a child too early obliged to suspect and avert; her blonde hair, which had a plastic massiveness, was drawn smoothly back from her temples, and lay heaped in a heavy coil on her neck, where its rich abundance showed when she turned her profile away....." Ch.i.

"She looked at Egeria's ethereal beauty and the masses of her hair, not enviously, but with a kind of compassionate admiration." Ch.x

"The girl is such a deliciously abnormal creature. It is girlhood at odds with itself. If she has been her father's 'subject' ever since childhood, of course none of the ordinary young girl interests have entered into her life. She hasn't known the delight of dress and of dancing; she hasn't had 'attentions; upon my word, that's very suggestive! It means that she's kept a child-like simplicity, and that she could go on and help out her father's purposes, no matter how tricky they were, with no more sense of guilt than a child who makes believe talk with imaginary visitors. Yes, the pythoress could be innocent in the midst of fraud.'" (Mr. Phillips.) Ch.xiii.

"A sense of her exquisite harmony with the great natural frame of things may have penetrated the well-defended consciousness of Elder Joseph....." Ch.xiii.

When Egeria's mother dies, Doctor Boynton begins thinking of his child as a medium of possible contact with his wife's spirit, rather than as a charge left to him to develop happily and normally. Egeria early realizes that her father exercises a hypnotic or mesmeric power

over her, and in this power she readily acquiesces although as she grows older she becomes more rebellious. Her grandfather, too, intercedes with the visionary doctor on the child's behalf, but only a quarrel is the result. Left to a choice between the grandfather and her own father, Egeria follows Dr. Boynton from her grandfather's home in the outlying mountain district of Boston to that city itself. Here in a disreputable looking old house, Dr. Boynton begins giving the dark seances, using Egeria as a medium. Egeria grows tired of this life in Mrs. LeRoy's boarding house, but has a chance to leave only after Mrs. LeRoy has confessed to fraudulent methods in conducting the seances, thus causing Dr. Boynton to have nothing more to do with her. It is in this house, too, that the young girl first meets Mr. Ford, a young scientist and newspaper man, who is attempting to detect the fraud; and it is also here that the family friend, Mr. Hatch, comes just in time to lend financial assistance in getting away from Mrs. LeRoy.

Egeria's dejection following the missing of their train (see BOYNTON, DR.) is pitiable, and her sickness follows naturally upon exposure and an over-wrought emotional life. The good Shakers, who have found and given shelter to the Boyntons, nurse her carefully; and so does Boynton himself. Upon recovery, Egeria has a strong liking for nature -- anything that is of the earth earthy -- and at a public test meeting, Boynton learns she has lost her power as medium, but suspects Mr. Ford, who has been in the vicinity, of exercising a contrary power over her. The illness of Boynton follows his failure. Egeria tends him faithfully, but has time to get better acquainted with Mr. Ford, who remains to help; and it is only natural that after Doctor Boynton's death, Egeria

should turn to this earthly, practical man -- the opposite of her world of spirits -- and found for him a home.

BOYNTON, DR. A spiritualist so interested in the spirit world that material things of this earth matter little to him. U.C. i-iv,vi,viii-xiv, xvii-xix,xxi-xxiv,xxvi.

"..... An elderly gentleman hurried forward with a bustling graciousness, and offered him his small, short hand. He had the same fair complexion as the girl, but his face was bright and eager; his thin light hair was wavy and lustreless..... He had a mouth of delicacy and refinement, and a smile of infantine sweetness." Ch.i.

"On some sides he (Ford) was compelled to respect Boynton's extraordinary alertness. In many things he was grotesquely ignorant; he was a man of a very small literature, and he had the limitations of a country bred person in his conception of the world; but his mind, in the speculations on which it habitually dwelt, had a vast and bold sweep, and his theories sprang up fully formed, under his breath, like those plants which the Japanese conjurer fans to flower in the moment after he has put the seed in the ground." Ch.xix.

"He seemed to gather defiance from his rotund phraseology." Ch.xv.

"Well,well!" said Mrs. LeRoy, as she went contentedly out of the room, "you certainly are a new kind of fool." Ch.vi.

When Dr. Boynton, a spiritual spiritualist, discovers the mercenary motives of Mrs. LeRoy with whom he has been giving test seances, he immediately breaks business relationships with her and yields to the suggestion of his daughter, Egeria, to start for the old "home place" of her grandfather, with whom Boynton has disagreed. The disagreement

was the result of Dr. Boynton's losing his practice, taking up the new creed upon the death of his wife, and the using of Egeria as the hypnotized medium for trying out his theories.

Mr. Hatch, an old-time friend of the Boynton's, helps Egeria to get her father to the station and, in payment of previous help from Boynton, lends them enough money for the trip. All goes well until Boynton hears two Shaker brothers discussing spiritualism as the origin of their community. He follows them from the train, talks so long that he and Egeria rush into the wrong train and are put off. They have to tramp about the country in a snow storm, and are finally taken into the Vardley Shaker settlement and cared for through Egeria's illness. The Shaker's failure to believe in spirits for spirits' sake, and Boynton's evident loss of control over Egeria upon her recovery, contribute much toward his last sickness; and the reading of an article concerning the surcharge of electricity upon the evident supernatural powers of an individual convince him there are only natural causes for all the phenomena he has experienced. Left thus without belief in spiritualism, Dr. Boynton dies.

BRAILE, MATTHEW. A judge, a philosopher, a man who "sees life clearly and sees it whole" from beneath his feathery eye-brows. L.G. i,ii,iv,vi-viii,xi,xii,xiv,xvi-xviii,xx,xxiii.

"His aquiline profile, which met close at the lips from the loss of his teeth, compressed itself further..... and his narrowed eyes were a line of mocking under the thick gray brows that stuck out like feathers above them." Ch.i.

"As long as he sat in the seat of the scorners, with his chair tilted against the wall, he seemed a strong middle-aged man; but when he descended from his habitual place, with the crook of his stick, worn smooth by use, in his hard palm, one saw that he was elderly and stiff almost to lameness. He carried himself with a forward droop, and his gaze bent ponderingly on the ground." Ch.xi.

And greatest tribute of all is this from David Gillespie, the conventional: "Sometimes I think the decenterest man left in the place is that red-mouthed infidel, Matthew Braille." Ch.ix.

Matthew Braille is one of Howell's most lifelike characters. He sits in his chair on the porch between the two rooms of his cabin and scoffs at the idiosyncrosies of man; but he is ever ready to help at the time he is most needed. He is one of the most effective agents in getting Dylks, the Leatherwood God, out of the country; and one feels, somehow, that perhaps he helped bring his favorite, Jim Redfield, and Jane Gillespie together.

BRAILLE, MRS. Matthew Braille's wife, who seems to be ever getting his breakfast. She understands her husband's kindness, and knows it is only hidden by his gruff exterior. L.G. i,ii,viii,xi,xii,xvi,xviii,xxiii.

"She was neatly dressed in a home-woven linsey-woolsey gown, with a blue check apron reaching to its hem in front, and a white cloth passed round her neck and crossed over her breast; she had a cap on her iron gray hair." Ch.i.

BRANDRETH, BELLA MRS. Wife of Percy Brandreth and daughter of Mr. and Mrs. Chapley. W.of C. xix,xxxiv.

BRANDRETH, MRS. Percy Brandreth's mother. A.K. x.

BRANDRETH, PERCY. One of the "summer folk" who lived in South Hatboro', and made a specialty of antique furniture. He played the part of Romeo in the South Hatboro' "theatricals." A.K. v,x,xv,xvii,xxx.

BRANDRETH, PERCY. Junior partner of the H. C. Chapley & Co. Publishers. W. of C. viii,ix,xviii,xix,xxii,xxv,xxx,xxxii,xxxiv,xxxvi-xl,xlii-xliv.

"The distant street door opened again, and a small light figure, much like his own, entered briskly,(and) advanced rapidly towards Ray and Mr. Chapley, with a lustrous silk hat on his head, and a brilliant smile on his face. His overcoat hung on his arm, and he looked fresh and warm as if from a long walk." Ch.viii.

BRAYTON, DR. One of the guests at Mrs. Westley's dinner. C. of B. xi.

BRAYHEM, MR. A radical young clergyman of Boston, whom Clara Kingsbury invites to her party to meet the Hubbards. M.I. xxi.

BRAYHEM, MRS. Wife of a Boston clergyman, and one whom Clara Kingsbury invites to meet the Hubbards. M.I. xxi.

BRECKON, THE REVEREND HUGH. A jolly, good-natured, but wholly sincere minister, who appreciates and understands Ellen. K. ix-xxvi.

"Mr. Breckon had a clean-shaven face, with an habitual smile curving into the cheeks from under a long, straight nose; his chin had a slight whopper-jaw twist that was charming; his gay eyes were blue, and a full vein came down his forehead between them from his smooth hair. When he laughed which was often, his color brightened." Ch.ix.

Hugh Breckon becomes much interested in Ellen and longs to make her happy. Upon the invitation of the Kenton family, he accompanies them on their trip through Holland. Gradually he triumphs over his unseen, unknown rival, Bittridge, and sees Ellen recovering her spirits. He

obtains Judge Kenton's permission to seek Ellen in marriage, and the Judge at Ellen's insistence tells him the story of her unhappy love affair. Breckon and Ellen become engaged and the family return to Tuskingum to prepare for the wedding.

BREEN, DR. A wealthy young woman, who, disappointed in love, takes up medicine as a means of helping other women. D.B.P. i-xii.

"She was a serious-faced girl, and now when she frowned her black brows met sternly above her gray eyes." Ch.i.

"She had a child's severe morality, and she had hardly learned to understand that there is much evil in the world that does not characterize the perpetrators; she held herself as strictly to account for every word and deed as she held others, and she had an almost passionate desire to meet the consequences of her errors." Ch.i.

"In another age, such a New England girl would have tortured herself with inquisition as to some neglected duty to God; in ours when religion is so largely humanified, this Puritan soul could only wreak itself in a sense of irreparable wrong to her fellow-creature." Ch. viii.

Grace Breen, a delicate, refined girl of old New England stock, having had a disastrous love affair in her early youth, determined to give herself in service to her fellowmen. She took up the study of medicine and became a doctor. When the story opens, she is at Jocelyn's devoting herself to the care of a fretful invalid, an old school friend, Louise Maynard. Mrs. Maynard accepts an invitation to go sailing with Mr. Libby, and Grace remonstrates, warning her friend of the misconstructions that may be placed upon her actions. Mr. Libby, seeing Dr. Breen's annoyance, endeavors to get out of the engagement by announcing

that his man has predicted a storm. Grace Breen, indignant at being implicated, as she thinks, in a lie, now insists that Mrs. Maynard must go. A storm comes up, the boat is upset, and the occupants narrowly escape death. For the long illness that follows Mrs. Maynard's wetting, Grace blames herself and she suffers her guest's recriminations patiently. Mrs. Maynard demands "a man doctor," and Grace, though deeply hurt, summons Dr. Mulbridge. Mr. Libby makes known his love for her, but Dr. Breen refuses him. After Mrs. Maynard's recovery, Dr. Mulbridge expresses his admiration for Dr. Breen's skill in nursing, but scoffs at the idea of a woman doctor. He asks her to give up her profession and marry him. She refuses, but he will not accept her answer and leaves her to think the matter over. Mr. Libby comes to say goodby and in the course of conversation makes it known that his man really did predict the storm, though he himself had not believed the prediction. The burden of guilt is lifted from Grace's conscience, and in the revulsion of feeling she recognizes that it is Libby whom she loves.

BREEN, MRS. Dr. Breen's mother; a woman whose own radical tendencies approved her daughter, Dr. Breen's course, but whose New England conscience devoted itself to keeping alive a morbid sense of responsibility in her daughter. D.B.P. 1-iii, v-viii, x-xii.

"She was an old lady, who had once kept a very vigilant conscience for herself; but after making her life unhappy with it for some three-score years, she now applied it entirely to the exasperation and condemnation of others." Ch. i.

"Mrs. Breen is a lady of powerful convictions. She thinks you ought to be good, and you ought to be very sorry for it, but not so

sorry as you ought to be for being happy.'" (Dr. Mulbridge.) Ch. ix.

BRICE. See MAXWELL, MR. BRICE.

BRIDGET. Servant at Mrs. Hewitt's boarding house. W.R. xv.

BRINKLEY, MR. Mrs. Brinkley's husband; a quiet philosopher with a fund of common sense upon which his wife frequently draws. A.H. xx, xlvii, xlix-lif.

"A notoriously lazy man, who had chosen to live restrictedly upon an inherited property rather than increase it by the smallest exertion."
Ch. xxxv.

BRINKLEY, MRS. A sharp-witted, matter-of-fact, plain-speaking person whose New England conscience and human sympathy sometimes clash.
A.H. xiii, xiv, xvi, xvii, xix, xx, xxxv, xxxvi, xlvii, xlix-lif.

"She was of that obesity which seems often to incline people to sarcasm." Ch. xiii.

She dislikes Alice and Mrs. Pasmer, looking upon both as artful and insincere. She believes that they have trapped Dan into the engagement with Alice and rejoices when he is set free. But her heart misgives her when she sees Alice's wan, unhappy face at Fortress Monroe, and contrives that the two shall meet.

BROOK, PARTHENOPE. Cousin of Mrs. Kelwyn. V. of K. vii-xiv, xvi-xxvii.

"And she dropped, from the final task of arranging them, into her chair, and announced herself as hungry as a bear. Her coarse, yellowish-brown hair was, in fact, not unlike the pelt of a cinnamon bear in color, but in the classic knot at the nape of her rounded neck, and the dull rose of her cheeks, and her regular human features, there was

nothing to remind one of a wild animal; even her eyes, which were gray and rather large, did not carry the idea of anything savage to the beholder. She was rather tall, in fashion which quite so long ago as the early seventies was beginning to prevail among girls, but she was of no such towering height as now puts to shame the dwarfish stature of most men. One of the more noticeable features of her make-up, if hands are features, were her beautiful, long, rather large, and most capable-looking hands." Ch.ix.

"She was not exactly conceited, the girls who analyzed their feelings toward her said; she was not exactly topping; but, if you could understand, she was so full of initiative (her critics valued themselves on the word, which one of them had got out of a review) as to need all the putting down you could quietly give her; in fact her initiative might be called self sufficiency, though that, her critics owned, was oversaying it rather. At the worst, perhaps, she was disposed to offer gratuitous instruction, which would have come with better grace from one who was herself a more devoted student, and did not help herself out so much with chic. But she was often really very nice, and her wish to control other people sometimes passed into self control, and then she really was nice." Ch.viii.

In coming to visit the Kelwyns, Parthenope meant to stay only a few days, but the conditions tempted her to stay and see what she could do with the situation. She never meant to fall in love with Emerance, for she had lofty ideals, and Emerance seemed below her station in life. But when he desires to try to live up to her ideal of a husband

she finds she loves him in spite of anything her relatives and friends may say.

BROMFIELD. See **COREY, BROMFIELD.**

BROWN, ALTHEA. The very pretty young Shakeress, timidity personified, who runs away with Lorenzo to be married. D.Of T.W. i-xiv.

"She looked like a pretty boy, with her dark hair cropped to her head all round, and her severe turndown collar, which came so high up on her throat that her soft round chin almost touched it. She had dark eyes, very tender and truthful, a little straight nose, and a mouth that smiled unspeakable question at the young man with its red lips; delicate brows arched themselves above her dove-like eyes, and her forehead was a smooth and white wall to the edge of her hair."
Ch.ii.

Althea leaves the Family under cover, meets Lorenzo on the train at Fitchburg, and spends the day in Saratoga shopping and trying to decide whether or not to get married. At last she makes the fatal plunge, but decides almost immediately that she must go back to the Shaker life.

BROWN, JERUSHA. The daughter of a postmaster in a little village, who takes all the blame for writing a letter to Verrian trying to persuade him to send the last chapters of his serial story. F.and R. iii,iv,xix.

In taking the blame for the episode, Jerusha Brown serves to bring out the weakness in Miss Shirley's character, at the same time affording Miss Shirley a chance to show her strength later in a full confession.

BUB. Widow Seth Wray's boy. D.B.F. xii.

BULLION, MR. A banker; one of the guests at Eveleth Strange's dinner party. E.of N. Part 1,xviii.

BURTON, DICK. A recruiting officer at Patmos "with an empty sleeve." F.R. iv,xiii.

BURTON, ROGER. An austere, deeply idealistic visionary to whom the Shaker asceticism makes a strong appeal. P.and M. i-v.

"It was the thin aquiline face of New England; the cheek bones were high, and touched with a color that kept itself pure, though his long hands were a country brown; his eyes were blue, and his hair pale yellow. His looks had no aquiline fierceness from his profile, but only a gentle intensity, unless it might better be called a mild rapture.

..... The young man wore a blue coat with brass buttons, tight sleeves, and a high quilted collar; he had passed, several times, round his throat a cambric cravat; and his pantaloons, closely fitted to his legs, met his gaiters at the ankle." Ch.i.

He had come the year before to teach in the village academy at Birchfield. The gay youthfulness of Chloe Mason attracted the serious, thoughtful young teacher, but Chloe in an access of coquettishness went on a visit to her grandfather to think the matter over. Roger followed her there and won her consent to be his wife.

On the morning when the story opens, Roger has taken Chloe for a drive in her grandfather's chaise. They lose their way and stop at a Shaker village for dinner. The quiet, peaceful life awakens a sympathetic response in Roger's heart. He feels that this is the only life for him and begs Chloe to come into the community with him.

Chloe indignantly refuses, but tells him that, if he is convinced that it is best for him, he must stay. Her puritanic conscience restrains her from pleading with him, and so she drives away.

Roger remains in the Shaker community. The quiet years go by and, freed from the stress of the world, Roger's mind goes to sleep. Sixty years later Chloe comes to see her old lover. Only a gleam or two of recollection crosses his mind. His affections have withered in his long and stern self-repression and the childishness of senility alone remains.

BURNAMY, L. J. A bright, cheerful young fellow, a journalist on Stoller's Chicago paper, who has been summoned to Carlsbad to polish up a series of newspaper articles that his employer is writing. T.S.W.J. vii-x, xii-xix, xxv-xxvi, xxviii-xxx, xxxii-xxxi, xlii, lix-lxi, lxxv-lxxvii, lxxiv.

"He came forward stuffing his cap into the pocket of his blue serge sack, and smiled down on the company with such happiness in his gay eyes that March wondered what chance at this late day could have given any human creature his content so absolute, and what calamity could be lurking around the corner to take it out of him." Ch.vii.

"They liked him, and some of them liked him for his clean young life as well as for his cleverness. His life was known to be as clean as a girl's, and he looked like a girl with his sweet eyes, though he had rather more chin than most girls." Ch ix.

"As for Burnamy's beauty it was not necessary to insist upon that; he had the distinction of slender youth; and she (Mrs. March) liked

to think that no Highgate there was of a more patrician presence than this yet unprinted contributor to Every Other Week. Ch. xxxii.

Burnamy is overjoyed when he receives a summons to Europe from his employer, Mr. Stoller, who owns the newspaper upon which he serves as a journalist.

On board the ship he soon makes friends with all his fellow-passengers and falls in love with Agatha Triscoe, who is going abroad with her father. He goes on to Carlsbad and finds that his employer is an uncouth, ill-bred fellow for whom he can have little respect. He helps Stoller to polish up some newspaper articles. Later Burnamy, incensed at his employer's attitude toward him, refrains from warning Stoller that his articles on municipal government are so socialistic in principle that they will arouse unfavorable comment and ruin his political chances. Burnamy feels that he is not treating Stoller well, but anger overcomes conscience. When Stoller receives the violent press notices, he accuses Burnamy of breach of trust and discharges him. Burnamy knows that his friends, the Marches and Triscoes, will disapprove of his act; and he is so ashamed that he leaves Carlsbad without going to see them. Later he runs across the Triscoes at Weimar, where he helps Agatha to nurse her father, who is having an attack of gout. He betrays his love for Agatha, though he had meant to conceal it on account of his poverty. They become engaged and are exceedingly happy until Agatha's jealousy is aroused by finding that he has shown some attentions to the "pivotal girl," Miss Etkins.

Burnamy goes home in the steerage, his funds having run low. When the Marches and Triscoes return to New York, Mr. March helps him to get the editorship of Mr. Eltwin's Ohio newspaper, and Mrs. March effects a reconciliation between him and Agatha Triscoe.

BURWELL, MRS. Housekeeper of Dr. Anther. S.of R.L. xiii,xxv.

BURTON, MR. A lazy, unambitious man; an old friend of Ludlow as well as of Cornelia. C.of B. v,vi,viii,xxxix.

BURTON, MRS. A charming, middle aged woman; friend of Ludlow, and of Cornelia and her mother. C.of B. v-ix,xxv,xxix,xxxix.

BURTON, MRS. A society matron who invites Mr. Phillips as guest to her parties and insists that he bring his 'queer' friend, Mr. Ford. U.C.v.

BUSHWICK, MR. A guest at the Westangles', and later the fiance of Miss Shirley. Bushwick, witty and droll, shows his respect and love for Miss Shirley by ignoring Verrian when he learns of the savage letter the author sent her to soothe an outraged ego. F.and R. xi,xii,xiv,xvii,xviii,xx,xxi.

BUTLER, CAPT. The kind, old family friend of the Harkness' who seems closer to Helen in her bereavement than does anyone else. W.R. ii-vi, xiv-xvi,xviii,xxi.

"He straightened his tall mass to its full height, and looked out over his chest with eyes of tender regard upon Harkness's thin and refined face." Ch.ii.

"Poor child! They've sent me to bring you home with me, and I see I haven't come a moment too soon!" -- (Capt. Butler.) Ch.iv.

"I wish -- confound it! -- I could be sure about those bids."

(Butler) Ch.v.

Capt. Butler looks after all Helen's financial difficulties and sees that she never actually wants for anything. He would have been but too glad to have her share his home.

BUTLER, JESSIE. The youngest daughter of the Butlers', spoiled, imaginative, and highly romantic. She treats Helen and Fenton as the greatest "adventure." W.R. xi,xvi,xviii,xxi.

BUTLER, MARIAN. The eldest daughter of the Butlers', blond, uninteresting; good, but not positive; a striking contrast to Helen. Later in the story she marries Edward Ray. W.R. ii,iv,vii,viii-x,xii,xvi,xviii,xix,xxi.

Marian Butler Ray's chief connection with the plot is her attempt to influence Helen to marry Lord Rainford because he is good and could solve all of Helen's difficulties for her. Marian is nothing if not practical, but Helen holds to her own ideals.

BUTLER, MR. A friend of Mr. Phillips who accompanies him on a journey. U.C. xxv.

BUTLER, MRS. The Captain's wife; a kind woman who takes the place of a mother with Helen Harkness. W.R. iii,iv,vi-viii,x,xii,xvi,xviii,xix,xxi.

"Mrs. Butler was one of those pale, slight ladies, not easily imaginable apart from the kind of soft breakfast shawl which she wore, and which harmonized with the invalid purple under her kind eyes, the homes of habitual headache." Ch. iii.

Mrs. Butler always takes Helen's part and understands her, though even she hesitates when Helen insists upon trying to make her own living. She, too, rather urges Helen to marry Lord Rainford until she sees how the girl feels about it.

CAMERON, MR. A Harvard tutor only recently attached to the college, who is invited by Clara Kingsbury to meet the Hubbards. M.I. xxi.

CAMP, LIZZIE. A quiet, little seamstress of the summer resort region whose care of an invalid mother and devotion to high ideals make her more of a "lady" than Mrs. Makely can ever understand. T. from A. v,vii.

"The girl is really a first-rate sempstress, and so cheap. I give her a good deal of my work in summer and we are quite friends. She's very fond of reading ... when she comes for sewing I always have her sit down; it's hard to realize she isn't a lady..... When I'm with Lizzie I forget there is any difference between us; I can't help loving the child.'" (Mrs. Makely.) Ch.v.

CAMP, MR. The father of the Camp children -- a soldier who so distinguished himself in the last battle that he was promoted; he was, however, so badly wounded that he came home only to die. T.from A. v.

CAMP, MRS. An invalid mother, supported, after a long life of toil and hardship, by her son, Reuben, and daughter, Lizzie. T.from A. v,vii,xiii.

"..... Mrs. Camp sat propped against her pillows. She had a large, nobly-moulded face of rather masculine contour, and at the same time, the most motherly look in the world." Ch.vii.

"I believe there is too much work in the world. If I were to live my life over again, I should not work half so hard we buried our youth, and strength, and health..... and what for?" Ch.viii.

CAMP, REUBEN. A native of the summer resort region who can think, and can express very forcibly what he thinks concerning the unfairness of the native financial conditions. T.from A. vi,vii,viii,xii.

"A tall, gaunt young man with a Roman face." Ch.v.

"Oh, yes, you do," he said, not unamiably, and he added, "and you've got the right to. We're not fit to associate with you, and you know it, and we know it. You've got more money, and you've got nicer clothes, and you've got prettier manners. You talk about things that most natives never heard of, and you care for things they never saw. I know it's the custom to pretend differently, but I'm not going to pretend differently." Ch.vii.

CANDACE. A woman in the Shaker community, who tries to bring Chloe Mason in to their membership. P.and M. iii.

CARGATE, George. The young husband of Mrs. Cargate. D.T.of W. ix-xii, xiv.

CARGATE, MRS. GEORGE. A talkative young bride at the hotel in Saratoga, who takes Althea Brown in charge. D.of T.W. ix-xii,xiv.

"..... A young girl, with bright, joyful eyes, and a smile of radiant happiness on her lips; she was very fair, with hair of pale yellow, which loosed itself from the mass in rings and tendrils at her temples and about her neck, and sunnily misted her uncovered head. She wore a light-blue dress, and in her lap lay a hat of yellow straw, with blue cornflowers knotted among its ribbons." Ch.ix.

CARL. See KELWYN, CARL.

CARRY. See KELWYN, MRS. CARRY.

CARVER, JESSIE. A beautiful and cultured young art student who wins Lemuel's love. M.C. xvi,xviii-xxiii,xxviii,xxxii.

"One of them looked delicate at first sight, and afterwards seemed merely very gentle, with a clear-eyed pallor that was not unhealth." Ch.xiv.

"He thought she was very proud. Her eyes were so still and pure; but they dwelt very coldly upon him. Her voice was like that look put into sound; it was rather high-pitched but very sweet and pure, and cold." Ch.xvi.

Jessie Carver and her best friend, Madeline Swan, have rooms in the St. Albans. Miss Carver makes a little study of Lemuel's head in black and white, while Madeline paints him as a young Roman. Jessie Carver and Lemuel find they have similar tastes, and an intimacy ensues that ripens into love. Later Jessie learns of Lemuel's engagement to Statira and resolves to give him up.

CASE, ROBERT. Dinner guest of the Coreys. R.of S.L. xiii.

CASMAN, MR. The wealthy New York editor of The Signal who gave a great reception, which the Ralsons and Wallace Ardith attended.
L.H. xv.

CECILIA. An Altrurian poetess whose ancestry is of the first Altrurian leaders of the commonwealth, but who is willing to accept Anatole at his personal value and become his wife. T.E.of N. Part 2,xv.

CELIA. See ELMORE, MRS.

CHAPLEY, BESSIE. A South Hathoro' girl who took a part in the "theatricals," afterwards becoming engaged to Percy Brandreth. A.K. x,xxx.

CHAPLEY, H.C. MR. Senior partner of the H. C. Chapley & Co. Publishers. Father-in-law of Percy Brandreth. W. of C. viii,xxii,xxxi,xxxiv.

"He was a man of fifty-five or sixty, with whiskers slightly frosted, and some puckers and wrinkles about his temples and at the corners of

his mouth, and a sort of withered bloom in his cheeks, something like the hardy self-preservation of the late-hanging apple that people call a frozen-thaw. He was a thin man, who seemed once to have been stouter; he had a gentle presence and a somewhat careworn look." Ch.viii.

CHAPLEY, H.C. MRS. Wife of Mr. H. C. Chapley. W.of C. xix,xxxiv.

CHARMIAN. See MAYBOUGH, CHARMIAN.

CHRISTINE. See DRYFOOS, CHRISTINE.

CHRYSOSTOM, CYRIL. A representative of the Altrurian authorities and a friend of Mr. Homos, the Altrurian. T.E.of N. Part 1, i,vii,xxii; Part 2, x-xii.

CHRYSOSTOM, MRS. The wife of Cyril Chrysostom. T.E.of N. Part 2, xi,xii,xv.

CLANCY, MISS. Another guest of Clara Kingsbury's on the evening she introduces the Hubbards to a few of her friends. Miss Clancy is "the unfashionable sister of a fashionable artist." M.I. xxi.

CLAPP, MRS. A mother in Patmos, New York, who lost all five of her sons in the Civil War. F.R. iv.

CLAXON, CLEMENTINA. An unconsciously cultivated girl, reared in the mountains by very ordinary parents. Her originality and modesty make her a favorite of all with whom she comes in contact. R.L. i,iii-xviii, xx-xxv,xxvii-xi.

"The sound of feet, soft and quick, made itself heard within, and in a few moments a slim maid stood in the doorway..... She had blue eyes and a smiling mouth, a straight nose, and a pretty chin whose firm jut accented a certain wistfulness of her lips. She had hair of a

dull, dark yellow, which sent out from its thick mass light prongs, or tendrils, curving inward again till they delicately touched it. Her tanned face was not very different in color from her hair, and neither were her bare feet, which showed well above her ankles in the calico skirt she wore....." Ch.v.

"Take that Claxon girl, now, for example, I don't know what it is about her. She's good looking, I don't deny that; and she's got pretty manners, and she's as graceful as a bird. But it ain't any one of 'em, and it don't seem to be all of 'em put together that makes you want to keep your eyes on her the whole while..... She ain't much more than a child, and yet you got to treat her just like a woman. Noticed the kind of way she's got? Well, it's something as if she'd been trained to it, so that she knew just the right thing to do every time, and yet I guess it's nature. You know how the chef always calls her the Boss? That explains it about as well as anything." (Fane speaks.) Ch.v.

Clementina Claxon, "the Ragged Lady" while not of mountain origin, spends a great deal of her life in the mountains; her mother is a woman ignorant of the amenities of life; her father, a "jack of all trades," is lacking in stability; yet out of such surroundings Clementina emerges a "lady" and none the less one because she is "ragged."

Mrs. Lander, a rich, but vulgar old lady, practically adopts Clementina after her husband's death in deference to a wish expressed by him. Mr. and Mrs. Claxon, after due consultation with the minister,

The Rev. Mr. Richling, decide that Clementina may travel with Mrs. Lander, who finally takes the girl to Europe. From this point the story is one of Clementina's social triumph regardless of her origin and Mrs. Lander's vulgarity; but composed throughout, she remains unspoiled even when the attention and affection showered upon her by both men and women is excessive. Her popularity continues even after the death of Mrs. Lander, when it is found that though she considers herself a rich woman, Mrs. Lander has spent practically everything, thus leaving Clementina nothing. The "Ragged Lady's" marriage to George Hinkle, the birth of their child, and the death of her husband follow, leaving Clementina again in Middlemount -- a Clementina older and more mature, but otherwise the same Clementina of earlier days.

CLAXON, JIM. A brother of Clementina, who is always more or less suspicious of his sister's "honeyed" tones. R.L. iii,xii.

CLAXON, MR. Clementina's father who can "do everything," but is lacking in stability; an even-tempered, easy-going existence is his daily creed. R.L. i,iii,xii,xiii,xv,xxxvii,xxxviii,xl.

"A long red-headed man, kind of sickly-looking." Ch.i.

"He a'n't a do-nothin'; he's a do-everything. I guess it's about as bad..... he did have a kind of foot-powa tu'nin' lathe, and tu'ned all so'ts o' things -- caps, and bowls, and u'ns for fence-posts, and vases, and sleeve-buttons and little knick-knacks; but the place bu'nt down and he's been huntin' round for wood, the whole winta long, to make canes out of for the summer-folks..... I hea' he's goin' to put up a wind-mill, bäck in an open place he's got, and use the powa

for tu'nin', if he eva gits it up. But he don't seem to be in any great of a hurry, and they scrape along somehow.'" (A farmer.) Ch.i.

It is probably from her father that Clementina inherits a certain poise, a deliberate manner, that helps her maintain dignity in meeting cultivated people; but Mr. Claxon, like the others of the Claxon family, serves merely as a contrast to the daughter.

CLAXON, MRS. Clementina's mother. A little woman, rather skinny and inclined to be 'tonguey' who takes in sewing to help eke out a family existence; never does she quite conquer the impulse to run around the corner of the house when she sees strangers. R.L. 1,iii,xvi,xxxviii,xl.

CLAYTON, MR. Mr. Witherby's managing editor of The Events who takes offense at some of his employer's unscrupulous practices; Witherby asks him to leave and gives Bartley Hubbard the place. M.I. xviii.

CLEMENTINA. See CLAXON, CLEMENTINA.

CODY, FATHER. Catholic priest at Saxmills. S. of R.L. xxii,xxiv.

COLEBRIDGE, JESSAMY. Girl friend of Hope Hawberk. S. of R.L. vi,vii,xv.

COLVILLE, MRS. See MRS. BOWEN.

COLVILLE, THEODORE. An American, an editor from Des Vaches, Indiana, who has come to Italy to brush up his knowledge of architecture, a subject which he had studied in his youth; a man approaching middle age who finds memories of youth awakening among the familiar scenes of Florence. I.S. i-xxiv.

"She (Mrs. Bowen) devoted the rest of her glance to an electric summary of the facts of Colville's physiognomy; the sufficiently good

outline of his visage, with its full, rather close-cut, drabbish-brown beard and mustache, both shaped a little by the ironical, self-conscious smile that lurked under them; the non-committal, rather weary-looking eyes; the brown hair, slightly frosted, that showed while he stood with his hat still off. He was a little above the middle height, and if it must be confessed, neither his face nor his figure had quite preserved their youthful lines. They were both much heavier than when Mrs. Bowen saw them last, and the latter here and there swayed beyond the strict bounds of symmetry." Ch.ii.

"He was one of those men who look better in evening dress than in any other. The broad expanse of shirt bosom, with its three small studs of gold dropping, points of light, one below the other, softened his strong, almost harsh face, and balanced his rather large head. In his morning coat, people had to look twice at him to make sure that he did not look common; but now he was not wrong in thinking that he had an air of distinction as he took his hat under his arm and stood before the pier-glass in his room." Ch.iii.

As a young man Colville had come to Italy to study architecture. Here he had met a young girl with whom he had fallen in love. His love did not prosper and he finally found himself alone in Florence with, as he thought, a broken heart. His brother summoned him home to Des Vaches, Indiana, to take charge of a newspaper. Colville was very successful as an editor, bought out his brother's share, and launched into politics. He became involved in a factional controversy

and in disgust disposed of his paper and, at the age of forty-one, returned to Italy to take up again the study of architecture.

When the story opens he is in Florence where he is discovering that the old enthusiasm for beautiful structures can not be revived. While plunged in depression, he meets a widow, Mrs. Bowen, once the intimate friend of the woman he had loved long ago. At her house he meets a young girl, Imogene Graham, whose youthful spirits and girlish charm make a strong appeal to him. He delights in her vivacity and fresh outlook on life and, feeling safe in his superior years, seeks her company. He is dismayed to find that she has misconstrued his attentions, and, although he realizes that it is Mrs. Bowen whom he loves, he asks Imogene to marry him. He soon wearies of Imogene's ceaseless activities and longs for peace and quiet. There is a terrible accident in which Colville saves Mrs. Bowen, Imogene, and little Effie, but nearly meets his own death. Imogene finds in the moment of peril that she does not really love him and later confesses her mistake to her mother. When Colville is sufficiently well, Mrs. Graham tells him of her daughter's confession and adds that loyalty and gratitude make the girl feel that she must keep her promise.

Colville, greatly relieved, releases his fiancee and gladly settles down in the calm glow of Indian summer with his old friend, Mrs. Bowen. They are married and go to Rome to make their home.

CONRAD or "COONROD." See DRYFOOS, CONRAD.

COREY, MRS. ANNA. Wife of Bromfield Corey and mother of Tom Corey; a

very dignified lady whose stateliness made the Lapham women feel their crudeness and lack of culture. R.of S.L. viii,xii-xiv,xx,xxiv,xxvii; M.C. xxvi.

COREY, BROMFIELD. Head of the Corey family; a wealthy aristocrat of Beacon Street. R.of S.L. v,vi,viii,ix,xi,xii,xiv,xx,xxiv,xxvi,xxvii; Q.of M. Part 2, viii; Part 3, ix; M.C. xxv-xxvi,xxix,xxxii-xxxv; A.H. xxxv,xxxvi.

"No man had grown grey more beautifully. His hair, while not remaining dark enough to form a theatrical contrast with his mustache, was yet some shades darker, and, in becoming a little thinner, it had become a little more gracefully wavy. His skin had the pearly tint which that of elderly men sometimes assumes, and the lines which time had traced upon it were too delicate for the name of wrinkles. He had never had any personal vanity and there was no consciousness in his good looks now." R.of S.L. Ch.viii.

"It was a good trait in him that he was not actively but only passively extravagant. He was not adventurous with his money; his tastes were as simple as an Italian's; he had no expensive habits. In the process of time he had grown to lead a more and more secluded life. It was hard to get him out anywhere, even to dinner." R.of S.L. Ch.viii.

"The other gentleman stretched at ease in a deep chair, with one leg propped on a cricket, had the distinction of long forms which the years had left in their youthful gracility; his snow white mustache had been allowed to droop over the handsome mouth whose teeth were beginning to go." M.C. Ch.xxv.

"As nearly as my belief in your wisdom will allow," said the old gentleman, as distinctly as his long white mustache and an apparent absence of teeth behind it would let him. The old gentleman, who was lank and tall, folded himself down into it (the seat). He continued ... not minding that his voice, with the senile creak in it, made itself heard by others." A.H. Ch. xxxv.

"The time comes to every man, no matter how great a power he may be in society, when the general social opinion retires him for senility, and this time had come for Bromfield Corey. He could not longer make or mar any success." A.H. Ch. xxxvi.

Bromfield Corey was one of Howells's favorites among the characters he created. In The Rise of Silas Lapham, he is in the prime of life with the wisdom and philosophy of age to mellow zest for life. "He had traveled about over Europe, and traveled handsomely, frequenting good society everywhere, and getting himself presented at several courts, at a period when it was a distinction to do so." He had studied art in Rome, and after he returned home painted a picture of his father which was very good, though a little amateurish. He might have made himself a name as a painter of portraits if he had not had so much money. As it was, he never entirely abandoned his art, but talked more about it than he actually worked at it. He married and had three children, Tom, Lily, and Nannie.

Gradually his money began to dwindle. Tom saw that something must be done. Mr. Corey delicately suggested a rich marriage, but finding that objectionable to his sturdy, energetic son, assented to his

going into the paint business with Silas Lapham. His Back Bay pride is somewhat shocked at Tom's marriage to Lapham's daughter, but his whimsical philosophy comes to his aid, and he accepts the situation, particularly when through Lapham's influence Tom gets a fine position with a West Virginia paint company with splendid prospects of rising in the business and retrieving the Corey fortune.

Corey finally becomes a semi-invalid, and his sight begins to fail; but even with the weight of years upon him, the "society veteran" retains his old genial philosophical temper, enjoys going about to social affairs, and is still able to hold his own in the intellectual persiflage of the drawing-room.

COREY, LILY. Sister of Tom Corey. Older of the two Corey girls.

R. of S.L. xii-xiv,xxvii. M.C. xxvi.

"She was a tall, lean, dark girl, who looked as if she were not quite warm enough, and whom you always associated with wraps of different aesthetic effect after you had once seen her." Ch.xii.

COREY, NANNIE. Daughter of Bromfield Corey and sister of Tom Corey; the younger of the two Corey girls. She is a dainty, lively, little blonde with vivacious manners. R.of S.L. xii-xiv,xxvii; M.C. xxvi,

"She was little and fair, with rings of light hair that filled a bonnet-front very prettily; she looked best in a bonnet." Ch.xii.

COREY, TOM. The son of an aristocratic Boston family. He marries Penelope Lapham. R.of S.L. iv-xvi,xix-xxi,xxiii-xxiv,xxvi-xxvii.

"He was rated as an energetic fellow a little indefinite in aim with the smallest amount of inspiration, that can save a man from be-

ing commonplace No man ever had a son less like him than Bromfield Corey. If Tom Corey had ever said a witty thing, no one could remember it and yet the father had never said a witty thing to a more sympathetic listener than his own son." Ch.x.

After graduating from college, Tom Corey was not satisfied to live idly at home. Upon the advice of his uncle, James Bellingham, he applies to Silas Lapham for a position in the foreign department of the paint business. He is given a desk and does his best to make himself useful, for Lapham had not felt the need of a clerk in that part of the work. Before Corey has worked half a year in the Lapham office, Lapham loses his money and has to sell his business to a Virginia Mineral Paint company. Through Lapham's advice, Corey puts what money he has to invest in the Virginia company and goes to Mexico to sell the paint, in which, because of his investment, he has more than a drummer's interest. Before Corey goes, he marries Penelope and takes her with him.

CORNELIA. See ROOT, MISS CORNELIA.

CORNELIA. See SAUNDERS, CORNELIA.

COTTON, MISS. The friend and confidant of Alice Pasmer; a timid, fluttering maiden lady who is an advocate of the exact truth, but whose sentimental temperament is apt to obscure the issue. A.H. xiii, xiv, xvi, xvii, xix, xx, xxxix-xl, xlii, xlvii, lii.

"A single lady of forty-nine who had a little knot of conscience between her pretty eyebrows, tied there by the unremitting effort of half a century to do and say exactly the truth, and to find

it out." Ch.xiii.

"She liked to have people talk as they do in genteel novels.

Mrs. Brinkley's bold expressions were a series of violent shocks to her nature, and imparted a terrible vibration to the fabric of her whole little rose-coloured ideal world; if they had not been the expressions of a person whom a great many unquestionable persons accepted, who had such an undoubted standing, she would have thought them very coarse. As it was, they had a great fascination for her."

Ch. xx.

CRAWFORD, MISS. A lady who gave readings at the VanderBoses' reception.

L.H. xv.

GRAYBOURNE, MR. EDMUND. A well-read, well-mannered young Englishman, very much in love with Lillias Bellard and her ideas. M.B.I. ii-xiv.

"Mr. Craybourne's face was a decidedly handsome, tanned face, regular in feature, with rather deep-set blue eyes, and a skin burnished on the cheeks, chin, and upper lip by the very close shave had given him he seemed to have a good deal of wrist, from which, on the right and left, he nervously clasped his hat with slender, gentlemanly hands." Ch. iv.

"He is not only an Englishman but he is a very good man.... I know he's rather romantic, but as long as he's romantic about you, I don't think that's any great fault..... And he is very intelligent. He is cultivated. He knows a great deal more than most American men. He's read more and thought more. He isn't merely a business man....

and no matter how high you went intellectually he could follow you.'" (Mrs. Crombie) Ch.xiii.

Edmund Craybourne doesn't succeed as a ranchman, but he is a man of independent means even if he isn't the eldest son in an English family. When he first hears Lillias lecture in a Western university, he decides he wants to marry her. He is invited to the New York home of Lillias's uncle and aunt, and goes intending to win Lillias. Here he finds another pair of guests, the Mevisons, whose married life is being ruined by the unreasonable jealousy of Mrs. Mevison. Lillias, frightened at the spectacle of what love may become, leaves for California. Craybourne hurries ahead and is there to meet her when she arrives. He convinces her of his devotion, allays her fears of her own jealousy, and the engagement takes place.

CROMBIE, MR. ARCHIBALD. The good-natured husband of a good-natured wife. M.B.I. i-v, viii-xiv.

Mr. Crombie's house serves as a meeting place for Lillias and Craybourne, and he himself serves as a confidant of Mrs. Crombie in all her fears and suppositions concerning her niece, Lillias.

CROMBIE, MRS. (HESTER). Lillias Bellard's aunt who does all she can to help along the love affair of Lillias and Craybourne. M.B.I. i-xiv.

Although Mrs. Crombie pretends to be disturbed by Lillias Bellard's visit, she is really elated at having a beautiful young girl in the house and at the prospect of the engagement of her niece to a handsome

English gentleman. She is much annoyed by the quarrels of her other guests, the Mevisons, and worried by her niece's treatment of the young Englishman, Craybourne. In the end, however, she has the satisfaction of knowing that the engagement of Lillias has been renewed and that she will marry Craybourne soon.

CYNTHIA or CYNTHY. See WHITWELL, CYNTHIA.

CYRIL. See CHRYSOSTOM, CYRIL.

CYRUS. The Hallecks' old and trusted servant. M.I. xix, xxiii, xxix, xxxvii.

DALE, MISS. The only cottager the Marches know in Chicago, and she avoids them when she learns of their responsibility to Miss Gage. O.E.C. iv.

DANNING. Caterer in Saxmills. S.of R.L. xxv.

DAVID. See HUGHES, DAVID.

DEERING, MR. A man of small town importance, who tries, with his wife, to show Miss Gage a good time in Saratoga. Neither know how. O.E.C. i,iii,v-vii,xvii,xviii.

"In person he tended to the weight which expresses settled prosperity, and a certain solidification of temperament and character; as to his face, it was kind, and it was rather humorous, in spite of being a little slow in the cast of mind it suggested. He wore an iron-gray beard on his cheeks and chin, but he had his strong upper lip clean shaven; some drops of perspiration stood upon his forehead, which showed itself well up toward his crown under the damp strings of his scanty hair." Ch.i.

Mr. Deering has little to do with the story, for he leaves Saratoga as soon as he can.

DEERING, MRS. A woman with an inferiority complex when in the presence of Miss Gage, her girlhood friend, of whom she has always been a little in awe. O.E.C. i,iii,v-ix,xii,xviii.

"She was smaller than the young girl (Miss Gage), and I thought almost as young; and she had the air of being somehow responsible for her, and cowed by her, though the word says rather more than I mean. She was not so well dressed; that is, not so stylishly, though doubt-

less her costume was more expensive. It seemed the inspiration of a village dressmaker." Ch.1.

"Mrs. Deering is a person that wins your heart at once; she has that appealing quality. You can see that she's cowed by her husband, though he means to be kind to her; and yet you may be sure she gets round him, and has her own way all the time. I know it was her idea to have him go home and leave them here, and of course she made him think it was his." Ch.vi.

Mrs. Deering does her best to make Miss Gage have a good time, but she does not know how, and she is rather held back by her husband's being careful about spending money. She succeeds better with her charge after Mr. Deering goes home. But she eventually leaves Miss Gage with Mrs. March, who is almost a stranger to Mrs. Deering, and rushes to her husband as soon as she knows he is ill.

DENNIS. An Irishman who drives a hack. He takes a telegraph message to the station for Suzette. Q.of M. Part 1,xii.

DENNIS. Porter in Lapham's office. R.of S.L. xxiii.

DENNOM, MRS. ANSEL G. Mother of Frances Dennon. L.H. v,vi,ix,xiii,xviii, xxi,xxviii,xxxv,xxxvii,xxxix,xl,xliv,xlv,xlvii.

DENNOM, FRANCES. Secretary of America Ralson and companion of America's mother. L.H.v,vi,ix,x,xiii,xvii-xix,xxi,xxiv,xxvii,xxviii,xxx,xxx1, xxxv,xxxvii,xxxix-xli,xliv,xlvi-xlix.

"She doesn't look like a dragon exactly; in fact, with her shyness and brownness of hair and dress, she makes me think of a quail and its dead-leaf plumage; and she has a way of slipping under cover which I

think would not be finally inconsistent with an ability to peck. To tell the truth, as nearly as I can make out on such short notice, the secretary-companion and I were born doubtful of each other; though I am puzzled to say why." (Ardith writes to his friend about Frances Dennom) Letter x.

"She is my enemy, too, I believe, and I am rather sorry for that, for in her queer, angular way, she is charming, with a whimsical tremor around her prim mouth, and in her sly eyes." (Mr. Otis Binning writes to Mrs. Walter Binning.) Letter xxiv.

In order to make a better living for her mother and sister, Frances Dennom goes to New York to look for a position. Through the help of Miss Holly she secures a position as secretary to America Ralson and companion to Mrs. Ralson. In this capacity she becomes acquainted with Mr. Ardith and Mr. Binning. In her letters to her mother she tells of the love affair of America and Ardith.

DENNOM, LIZZIE. Sister of Frances Dennom. L.H. v,vi,ix,xviii,xxi,xxviii, xl,xliv.

DENTON, ANSEL. Husband of Mrs. Jenny Denton; a fanatical Shaker who felt that he must sacrifice someone to atone for the sin in the world. W.of G. xv,xvi,xxiii,xxiv,xxvii,xxviii,xxx,xxxiii.

DENTON, MRS. JENNY. Older sister of Peace Huges. W.of G. iii,xiv,xv, xxiii,xxiv,xxvii,xxviii,xxx,xxxiii,xxxvii,xxviii,xli.

"As she talked, Mrs. Denton had a way of looking down at her apron, and smoothing it across her knees with one hand, and now and then glancing at Ray out of the corner of her eye, as if she were smiling on the further side of her face." Ch.xv.

"Mrs. Denton laughed, and Ray sat looking at her with a curious mixture of liking and misgiving: he would have liked to laugh with her from the poet in him but his civic man could not approve of her irresponsibility. In her quality of married woman, she was more reprehensible than she would have been as a girl; as a girl, she might well have been merely funny. Still, she was a woman, and her voice, if it expressed an irresponsible nature, was sweet to hear. She seemed not to dislike hearing it herself, and she let it run lightly on." Ch.xv.

"I don't think Mrs. Denton cared a great deal for her children or husband, but in her father's last days he wouldn't have anybody else about him. She strikes one like a person who would get married again." (Ray speaks.) Ch.xliv.

While the Hughes were living in the "community" Jenny and Ansel Denton were married. They had never seemed suited to each other, and after the twins came, Mrs. Denton was less of a mother than before. Her sister, Peace, and her husband took all the care of the babies. When they and her husband died, she seemed more relieved than grief-stricken. During her father's sickness she managed the household, and after his death it was she who insisted they move to a better neighborhood. Her love for fine clothes and society made the reader feel that she would marry again, but it would be to someone in better circumstances.

DESCHENES, CAROLINE. A friend of America Ralson, at one time engaged to Wallace Ardith. L.H. iv,xvi,xxi,xxiii,xxvii,xxviii,xxii,xlvii.

DEWEY, HEN. Husband of "Miss Dewey" (Zerrilla Millon.) R.of S.L. xxiii.

DEWEY, MISS (ZERRILLA MILLON). Typewriter girl in Silas Lapham's office who has married a drunken sot of a sailor because her mother wished it, but is known to the office force as Miss Dewey. She is the daughter of Jim Millon, who saved Silas Lapham's life during the Civil War. Because of this Silas takes her into his office to give her a chance to help herself. C.of S.L. viii,xix,xxiii,xxvi.

DIANTHA, SISTER. A sister at the Vardley Shaker settlement. U.C. xii,xiv, xv,xx,xxii,xxv,xxvii,xxviii.

DICKERSON, J.B. An ignorant, ill-bred fellow, who, having jilted Cornelia in order to marry a girl of his own kind, after his divorce comes back to reclaim his first love. C.of B. vi,xxii,xxviii,xxix,xxxii.

"It was the figure of a young man, with a high forehead, and with nothing to obstruct the view of the Shakespearian dome it mounted into, except a modest growth of hair above either ear. He was light upon his feet, and he advanced with a rhythmical step. She wondered how she should rid herself of this horrible little creature, who grew, as she looked at him in her fascination, more abominable to her every moment." Ch.xxii.

"He was the life of the table. His jokes made everybody laugh; it could be seen that he was a prime favorite with the landlady. After the coffee came he played a great many tricks with knives and forks and spoons, and coins. He dressed one of his hands, all but two fingers, with a napkin which he made like the skirts of a ballet-dancer, and then made his fingers dance a hornpipe. He tried a skirt-dance with them later, but it was comparatively a failure, for want of practice, he said." Ch.xxii.

Dickerson comes into Cornelia Saunders's life at a time when her hope of being an artist has completely died. He makes himself so agreeable to the mother that she urges his suit upon her daughter. After a short time he goes away and a little later the Saunderses receive his wedding cards. Time goes on, and they hear no more from him.

When Cornelia has almost forgotten him, he suddenly appears at the boarding house in New York. He has been divorced from his wife and at once tries to resume his friendship with Cornelia. She is revolted by the very thought that she once permitted his familiarities. He presumes too far, and Cornelia in a moment of uncontrollable anger boxes his ears. His enmity is aroused and he retaliates by writing a letter to her lover, Ludlow, in which he betrays the fact of the early engagement of himself and Cornelia.

DIXMORE, LAURA. A girl who angles for Ben Halleck, but does not catch him. M.I. xxxii.

DIXON, MRS. One of the ladies in the receiving line at Mrs. Secretary Miller's reception. A.H. xlix.

DOCTOR, THE. One of the professional men at the summer resort hotel at the time of the Altrurian's visit. T.from A. iii.

DOROTHEA or DOLLY. See MAKELY, MRS. (DOROTHEA).

DRAKE, PRIVATE JOSEPH. A soldier who shows Basil and Isabel March through the citadel of Quebec. T.W.J. ix.

"Private Drake saluted his superior, and visibly deteriorated in his presence, though his breast was covered with medals, and he had fought England's battles in every part of the world." Ch.ix.

DREAMER, THE. The younger of Owen Powell's boys, to whom no name other than the "Dreamer" is ever applied. A quiet, sensitive boy, rather artistic and afraid of the harsher, harder things of life; N.L.M. ii, vi, xliii.

"He did not struggle very hard with the grammars; he preferred his reveries of triumphs achieved without a struggle which he could indulge when to other eyes he seemed to be hoeing corn, or not hoeing, or wandering with the family gun on his shoulder through the woods. He amused his father, who called him the Dreamer, and let him off from going to school..... he (the father) talked most with the younger, and tried to have him like the same authors, but the boy could not always share his father's tastes....." Ch.vi.

"Richard watched with the dead, a thing his brother could not have done to save himself alive." Ch.xiv.

DRYFOOS, CHRISTINE. Older daughter of Mr. Dryfoos. A wilful and headstrong girl, anxious to be in the upper class socially. H.of N.F. Bk.2, viii, ix; Bk.3, iii, vii-ix; Bk.4, iv; Bk.5, ii, vi, xvii, xviii.

"Miss Dryfoos had keen black eyes, and her hair was intensely black. Her face, but for the slight inward curve of the nose, was regular, and the smallness of her nose and of her mouth did not weaken her face, but gave it a curious effect of fierceness, of challenge. She had a large black fan in her hand, which she waved in talking, with a slow, watchful nervousness. Miss Dryfoos watched them intensely, with her eyes first on one and then on the other as if she did not mean to let any expression of theirs escape her." Bk.2, Ch.viii.

"But in the meantime that girl, that wild animal, she kept visibly

tangibly before him; if he put out his hand he might touch hers, he might pass his arm round her waist. In Paris, in a set he knew there, what an effect she would be with that look of hers, and that beauty, all out of drawing! They would recognize the flame quality in her. He imagined a joke about her being a fiery spirit, or nymph, naiad, whatever, from one of her native gas-wells. (Beaton's thoughts.) Bk.2,x.

DRYFOOS, MRS. ELIZABETH. Wife of Mr. Dryfoos. A very timid and retiring woman. H.of N.F. Bk.2, viii,ix; Bk.3,iii,viii; Bk.5,ii,vi,xii,xviii.

"She was a tall woman who had been a beautiful girl, and her gray hair had a memory of bloneness in it like Lindau's, March noticed. She wore a simple gown of a Quakerly grey, and she held a handkerchief folded square, as it had come from the laundress. Something like the Sabbath quiet of a little wooden meeting-house in thick Western woods expressed itself to him from her presence." Bk.2,viii.

DRYFOOS, CONRAD. Only son of Mr. and Mrs. Dryfoos. A weak-willed, but spiritually minded young man who longs to become a preacher and who meets his death in trying to save Lindau, a German socialist. H.of N.F. Bk.2,viii,ix; Bk.3,i,ii,viii,ix; Bk.4,i,iv,vi,vii; Bk.5,v,vi.

"And leaning against the mantel there was a young man with a singularly gentle face, in which the look of goodness qualified and transfigured a certain simplicity. His large blue eyes were somewhat prominent; and his rather narrow face was drawn forward in a nose a little too long perhaps, if it had not been for the full chin deeply cut below the lip and jutting firmly forward." Bk.2,Ch.vi.

"Whenever he laughed his face looked weak, even silly. It seemed to

be a sense of this that made him hang his head or turn it away at such times." Bk.2, Ch.vii.

"He's got a good head, and he wanted to study for the ministry when they were all living together out on the farm; but his father had the old-fashioned ideas about that. You know they used to think that any sort of stuff was good enough to make a preacher out of; but they wanted the good timber for business; and so the old man wouldn't let him. You'll see the fellow; you'll like him; he's no fool, I can tell you; and he's going to be our publisher, nominally at first and actually when I've taught him the ropes a little." (Mr. Fulkerson speaks.) Bk.1, Ch.xi.

DRYFOOS, MR. JACOB. An uneducated farmer who became immensely wealthy by the discovery of oil on his farm. H.of N.F. Bk.2,vi,vii; Bk.3,i-iii, viii; Bk.4,i,iv-vii; Bk.5,iv,vi,x,xii,xiii,xvi,xviii.

"Well, the American husband is old Dryfoos all over; no mustache, and hay-colored chin-whiskers cut slanting from the corners of his mouth. He cocked his little gray eyes at me, and says he: 'Yes, young man; my name is Dryfoos and I'm from Moffitt'." (Mr. Fulkerson speaks.) Bk.1, Ch.xi.

"Dryfoos was an old Pennsylvania Dutch farmer. Everybody knew he had the right stuff in him, but he was slower than molasses in January, like those Pennsylvania Dutch. He'd got together the largest and handsomest farm anywhere around there; and he was making money on it, just like he was in some business somewhere; he was a very intelligent man; he took the papers and kept himself posted; but he was awfully old-fashioned in his ideas. He hung on to the doctrines as

well as the dollars of the dads; it was a real thing with him." (Mr. Fulkerson speaks.) Bk.1, Ch.xi.

When Dryfoos comes to New York, Fulkerson persuades him to become the "angel" for Every Other Week. After his son's death he sells the magazine to March and Fulkerson and takes his family to Europe, where his money buys them position socially.

DRYFOOS, MELA. Younger daughter of Mr. Dryfoos. A simple hearted, ignorant girl who does not realize her ignorance, but babbles on, telling anything that happens to come into her mind. H.N.F. Bk.2,viii,ix; Bk.3,iii,vii-ix; Bk.4,iv; Bk.5,ii,vi,xii,xvii,xviii.

"(Mela) was blonde, and had a profile like her brother's; but her chin was not so salient, and the weak look of the mouth was not corrected by the spirituality or the fervor of his eyes, though hers were of the same mottled blue." Bk.2,Ch.viii.

DUDLEY, STATIRA. A silly, sickly young girl, whose fragile beauty, youth, and gay finery appeal to Lemuel's senses. M.C. v-vi,xi,xiv-xv,xviii-xix,xxi,xxii,xxiv,xxvii,xxix-xxxi,xxxiv,xxxvi.

"In spite of her disordered looks she was very pretty, with blue eyes flung very wide open, and rough brown hair, wavy and cut short, almost like a boy's." Ch.v.

"She walked with a little bridling movement that he found very lady like He saw that her hair had a shade of gold in its brown, and that it curled in tight little rings where it was cut on her neck, and that her skin was very white under it." Ch.xi.

Statira is attacked by thieves, one of whom crushes her hat down over

her eyes while another grabs her pocket-book. Just then Lemuel bumps into her and, thinking he is the thief, she has him arrested. At the trial he is found innocent, and 'Manda Grier, Statira's friend, urges her to apologize for her mistake. Later they meet Lemuel again and invite him to their home. Charmed by Statira's youthful prettiness and with insufficient social experience to detect her silliness and mental vacuity, he fancies himself in love with her. Statira, as he advances in culture, begins to find awe mixed with her adoration. She suffers keenly when she thinks he is drifting from her. She finally becomes very ill and shows symptoms of consumption. 'Manda, whose keener wit has discovered Lemuel's growing distaste, persuades Statira to go with her to Philadelphia while Lemuel seeks a position as teacher near his old home.

DUNHAM, CHARLES. A young man whose entirely unselfish nature expresses itself in service to others. L.of A. iv,vi-xix,xxi,xxvi-xxvii.

"His mustache was blonde and "curled jauntily outward at the corners, and his light hair waved over either temple from the parting in the middle." Ch.vi.

"Women had always been dear and sacred to him; he liked, beyond most young men, to be with them; he was forever calling upon them, waiting upon them, inventing little services for them, corresponding with them, and wearing himself out in their interest." Ch.viii.

He was engaged to an invalid, Miss Hibberd, whose exactingness required all those offices which he delighted to render. He was now on his way to Dresden where he hoped to marry her and offer himself up as a sacrifice to her ailments. During the voyage of the Arcostook he proves himself a sympathetic friend to Lydia and Staniford and even in

an emergency to the obnoxious Mr. Hicks.

DUNHAM, MRS. CHARLES. The rather exacting bride of Charles Dunham; a lady who cannot understand what every one sees in Lydia Blood. L.of A. Ch.xxvii.

DURGIN, JACKSON. The eldest of the Durgin children and nominal manager of Lion's Head. His character shows business ingenuity, physical inertia, and a leaning toward mysticism. L.at L.H. ii,vi,ix-xi,xiv,xvi,xx-xxiii, xxv-xxvii,xlviii.

"Ten years later he (the father) still dragged himself spectrally about the labors of the farm, with the same cough at sixty which made his oldest son at twenty-one look scarcely younger than himself." Ch.ix.

"The sick man's wasted face was blotched with large freckles, and stared with dim, large eyes from out a framework of grayish hair, and grayish beard cut to the edges of cheeks and chin." Ch.xxiii.

Jackson Durgin suffers from the family doom, tuberculosis. He has extraordinary financial ability and assists his mother to build up the family fortunes. He has a firm belief in the ability to foretell the future by means of the planchette board and old Whitwell encourages him in this idea. He is much interested in the spirit world, and when his disease gains such a hold that he must find a better climate than that of New England, he elects to go to Egypt. There he becomes much interested in mummies and the ancient Egyptian religious rites. After several years abroad he returns home to die.

DURGIN, JAMES MONROE. Mrs. Durgin's husband; a man of little physical or mental energy; easily discouraged. L.at L.H. i,ii,ix.

"James Monroe Durgin remained to him an impression of large,

round, dull-blue eyes, a stubby upper lip, and cheeks and chin tagged with coarse, hay-colored beard." Ch.ix.

"The farmer stooped at his work, with a thin, inward curving chest," Ch.ii.

DURGIN, JEFF. The youngest child of the Durgins; also both "hero" and "villain" of the story. L.at L.H. i-xxiv,xxvi-xxxiv,xxxvii-xxxix,xli-iv.

"Jeff Durgin's stalwart frame was notable for strength rather than height. He could not have been taller than his mother, whose stature was above the standard of her sex, but he was massive without being bulky. His chest was deep, his square shoulders broad, his powerful legs bore him with a backward bulge of the calves that showed through his shapely trousers; he caught the swelling of the muscles on his short, thick arms which pulled his coat sleeves from his heavy wrists and broad, short hands." Ch.ix.

"I don't feel so over and above certain what he (Jeff) is. He's a good deal of a mixture, if you want to know how he strikes me. I don't mean I don't like him; I do; the fellow's got a way with him that makes me kind of like him when I see him. He's good-natured and clever; and he's willin' to take any amount of trouble for you; but you can't tell where to have him..... If I'd done that fellow a good turn, in spite of him, or if I'd held him up to something that he allowed was right, and consented to, I should want to keep a sharp lookout that he didn't play me some ugly trick for it. He's a comical devil." (Whitwell.) Ch.xxxviii.

From an uncouth farm boy to graduate of Harvard, Jeff Durgin fights his way without losing his essential characteristic -- a bewildering

mixture of good and bad. He is singularly vindictive and yet lovable in a way. As his neighbor, Mr. Whitwell, says of him, "He has his spells of bein' decent, and he's pooty smart, too. But when the other spell ketches him it's like as if the devil got a-hold of him." Every person that crosses his path brings out this resistant vindictiveness. Westover, an artist and boarder at Mrs. Durgin's, protects a child whom Jeff is tormenting; Jeff seems to have forgotten the affair in the sincere friendship which follows on closer acquaintance with Westover; yet he retaliates weeks later by hurling a storm of apples at the departing guest. Cynthia Whitwell, whom he apparently loves deeply, holds him to his truest self and arouses ambitions he prefers to let sleep. In reprisal he turns from her to Bessie Lynde for whom he has no respect. The mother, with a mother's ambition, prods Jeff into college and the law, and -- Jeff develops an intense desire for the work of his fathers, namely, innkeeping. This strange spirit goes with him to manhood; and, in his loss of Cynthia and his marriage with Genevieve Vostrand; in his disappointments and his realized ambitions for Lion's Head, one feels he has harvested in just proportion -- the good and the bad.

DURGIN, JIM. A consumptive son of the Durgins' who lives in California.

L.at L.H. ii.

DURGIN, MRS. Jeff's mother; acting manager of Lion's Head. L.at L.H. i,

iii, iv, vi-x, xii, xiii, xvi, xx, xxii-xxv, xxvii, xxxviii-xl, xlv-1.

"The farmer stooped at his work, with a thin, inward curving chest, but his wife stood straight at hers; and she had a massive beauty of figure and a heavily moulded regularity of feature that impressed such as had eyes to see her grandeur among the summer folks. She was forty when

they began to come, and an ashen gray was creeping over the reddish heaps of her hair, like the pallor that overlies the crimson of the autumn oak. She showed her age earlier than most fair people, but since her marriage at eighteen she had lived long in the deaths of children she had lost. They were born with the taint of their father's family, and they withered from their cradles. The youngest boy alone, of all the brood, seemed to have inherited her health and strength." Ch.i.

"I do want that picture; I don't know when I've ever wanted a thing more. It's just like Lion's Head, the way I've seen it, day in and day out, every summer since I came here thirty-five years ago; it's beautiful..... If ever I had to go away from here..... it's the one thing I should want to keep and take with me." (Mrs. Durgin) Ch.viii.

"Westover would have expected to wash in a tin basin at the back door, and wipe on the family towel, but all the means of toilet, such as they were, he found at hand here, and a surprise, which he had felt at a certain touch in the cooking, renewed itself at the intelligent arrangement for his comfort." Ch.v.

"Well, I guess you'll think I'm about as forth-putting as I was when I wanted you to give me a three-hundred-dollar picture for a week's board, but the long and the short of it is, I want Jeff should go to Harvard." (Mrs. Durgin) Ch.x.

Mrs. Durgin, though stalwart and ambitious, takes life easily as it comes to her, enjoying and understanding the practical and the beautiful things alike. Ambitious for her younger son, Jeff, she prods him along -- but to no avail; and as years pass and her ambitions grow fewer, she becomes more a part of old Lion's Head itself -- calm and rugged.

DYLKS, JOEY. The Leatherwood God's little boy -- or rather, Nancy Billing's child, for he is good, and modest, and kind -- wholly unlike the father. L.G. v,vii-xi,xv,xix-xxiii.

Joey goes with a friendly neighbor to Philadelphia, where Dylks is to found the New Jerusalem. He brings word back to his mother that Dylks has drowned himself.

DYLKS, JOSEPH. The Leatherwood God; a man so wicked that he believes in his own evil as good. L.G. ii,iii,vi-xviii,xx.

"He wore the black broadcloth coat of the Friday night before; his long hair, combed back from his forehead, fell down his shoulders almost to his middle; the glance of his black eyes roved round the room, but were devoutly lowered at the prayer which opened the service..... Suddenly the loud snort that had dismayed the camp-meeting sounded through the heavy air, and then there came the thrilling shout of "Salvation." Ch.ii.

"If I didn't know you for a common scoundrel that married my sister against my will, and lived on her money until it was gone, and then left her and let her believe he was dead, I might believe you did come from God -- or the Devil, you -- you turkey-cock..... But you can't prance me down, or snort me down." (David Gillespie.) Ch.iii.

"Listen! I am God, Jehovah, ruler of heaven and earth!"
(J. Dylks.) Ch.ix.

Joseph Dylks comes to Leatherwood, proclaiming himself God. He lets Nancy, his wife, who thinks him dead, know that he is back. Half of Leatherwood falls down and worships him. The "Hounds," disbelievers, and Matthew Braille get busy. The God has to go; he leaves with a goodly proportion of Leatherwood in his wake, to found a New

Jerusalem in Philadelphia. Failing in this, he drowns himself.

Matthew Braile explains Dylks by saying: "There isn't a false prophet in the Old Testament who couldn't match experiences with you! That's the way it's always gone: first the liar tells his lie, and some of the fools believe it, and proselyte the other fools, and when there are enough of them, their faith begins to work on the liar's own unbelief, till he takes his lie for the truth."

EASTON, MR. WAYNE. The eccentric friend of William Gilbert and the devoted lover of Mrs. Farrell, M.F. ii-vi, viii-x, xiii.

"The other was a fair man, with a delicate face; he was slight of frame, and of the middle stature; in his whole bearing there was an expression of tacit resolution, which had also a touch of an indefinable something that one might call fanaticism." Ch.ii.

"He is a man's man. You're right; he's shyer of your admirable sex than any country boy; it's no use to tell him you're not so dangerous as you look." Ch.iii.

In the army he had met William Gilbert, to whom he took a peculiar liking. They became very devoted friends, so that when Gilbert planned a fishing trip to West Pekin, Easton proposed to come along for the sake of their friendship. He had always been very shy of women, until he meets Mrs. Farrell at a farm boarding house near West Pekin. Then his shyness leaves him. He tells her of his love and is tenderly cared for by her through a fever which is caused by a heat stroke. Later when he finds she does not truly love him his great love for her makes him give her up. They part as friends. Through Mrs. Farrell his true friendship with Gilbert is broken, and they are never quite the friends they once were.

ECCLES, MR. A member of the dark seance group who is inquiring into Spiritualism "with a view to determine whether something cannot be done to protect us against the assumption by inferior spirits of the identity of the better class of essences." (Eccles) Ch.i. U.C. i,ii,xvi.

EDITH. A "plain, jolly woman," a member of the English party on board the steamer going to Montreal. C.A.i.

EGERIA. See BOYNTON, EGERIA.

EHRHARDT, CAPTAIN ERNST VON. A handsome and straight-forward officer of the Austrian engineer corps. F.R.iv-x,xii,xiii.

"He was very tall and handsome and distinguished looking, and a perfect gentleman in his manners." Ch.iv.

"This is the letter of a gentleman, Gelia." (Mr. Elmore) Ch.vii.

Capt. Ehrhardt makes the acquaintance of Lily Mayhew as a fellow-passenger when she is on her way to Venice. He likes her so well that he risks leaving his engineer corps in order to follow her to Venice in the hope of seeing her again. Next day when Mrs. Elmore and Lily are shopping, he does see her again and stops for a moment to speak. Mrs. Elmore realizes that the young officer is sincere in his intentions, but she knows he is not following conventions. Mr. Elmore writes him asking that further attentions to Miss Mayhew cease. The letter is answered by Ehrhardt with a direct proposal of marriage by letter through Elmore, according to the foreign custom. Lily, unable to make up her mind, although she really loves the bright, witty Austrian, has Elmore send a letter of refusal. She sees him only once thereafter, for but a few minutes, at a masked ball. Poor Elmore later realizes the two must have had mutual regards, and it takes all of his wife's comforting to make him think otherwise.

ELBRIDGE. See **NEWTON, ELBRIDGE.**

ELIHU. One of the Shakers at Vardley Settlement, whom Doctor Boynton meets in a railway station; he explains that the Shaker creed is founded on spiritualism. U.C.xiii,xii,xiv,xv,xvi,xxiii-xxviii.

ELIZABETH, SISTER. A Shaker sister of the Vardley Settlement, near Boston. U.C.xiv.

ELLEN, K. See **KENTON, ELLEN.**

ELLEN. See PUTNEY, MRS. ELLEN.

ELLIDA. The Swedish maid to Mrs. Lander and Clementina who first teaches them the impassable gulf between mistress and maid. R.L.xiv.

ELLISON, COLONEL RICHARD. The cousin of Kitty Ellison; a friendly, genial business man out for a holiday, who takes his history second-hand from his father, but is indefatigable in locating places of interest for his party to see. C.A.i-v,viii,x-xiii. T.W.J.vi,vii,ix,x.

"The full-personed, good-humored looking gentleman..... was handsome too, ... his full beard was reddish.....and his dress was not worn with that scrupulosity with which the Bostonian bore his clothes; there was a touch of slovenliness in him that scarcely consorted with the alert, ex-military air of some of his movements." Ch.i.

The colonel is devoted to his young cousin Kitty whom he regards as a sister. He cannot understand her interest in the frigid young Bostonian, Arbuton, whose superciliousness merely amuses him; but he is willing to have the fellow around if Kitty wants him.

In Their Wedding Journey, Colonel Ellison's party travel to Quebec on the same boat with Basil and Isabel March. The friendship developed on this trip binds this story to A Chance Acquaintance.

ELLISON, DR. Kitty's uncle, a fervent abolitionist, who, finding his cause swept away by the Emancipation Proclamation, has directed his enthusiastic attention to the history of his country and brought up his household of young people in a profound reverence for Boston, the stronghold of freedom. C.A.i.

"You'll know Uncle Jack by his big, gray beard, and his bushy eyebrows, and his boots, which he won't have blacked, and his leghorn hat which we can't get him to change." (Kitty Ellison) Ch.xiii.

ELLISON, FANNY. The wife of Colonel Ellison. T.W.J.vi,-vii, ix-x.

ELLISON, KITTY. A gay, charming young girl with simple, unaffected manners, who is taking a trip from Niagara to Quebec with her cousins, Colonel and Mrs. Ellison. C.A.i-xiv; T.W.J.vi,vii,ix,x.

"She was her uncle's pet and most intimate friend, riding with him on his professional visits till she became as familiar a feature of his equipage as the doctor's horse itself; and he educated her in those extreme ideas, tempered by humor, which formed the character of himself and his family. Ch.i.

"He (Arbuton) was himself an object of interest to a young lady... who glanced at him from time to time, out of tender gray eyes, with a furtive play of feeling upon a sensitive face." Ch.i.

"He perceived a charm, that would be recognized anywhere, in her manner, though it was not of his world; her fresh pleasure in all she saw, though he did not know how to respond to it, was very winning; he respected what he thought the good sense running through her transports; he wondered at the culture she had somewhere, somehow got; and he was so good as to find that her literary enthusiasms had nothing offensive, but were as pretty and naive as a girl's love of flowers. Moreover, he approved of some personal attributes of hers; a low, gentle voice, tender long-lashed eyes, a trick of drooping shoulders, and of idle hands fallen into the lap, one in the other's palm; a serene repose of face; a light and eager laugh....She had that soft, kittenish way with her which invites a caressing patronage, but, as he learned, she had also the kittenish equipment for resenting over-condescension; and she never took him half so much as when she showed the high spirit that was in her, and defied him most." Ch.vii.

Kitty is invited by her cousin, Colonel Ellison, and his wife Fanny

to take a short trip with them from Erie creek, New York, to Niagara Falls. At Niagara they find that the season is over and the hotels almost empty; so, thinking that Kitty will be disappointed in not having the gay time she expected, the Colonel and Fanny determine to take her on with them to Quebec. She demurs because she has not brought clothes enough for so long a trip. Fanny generously shares hers with her guest. At Montreal Kitty sees a young man come aboard whom she had noticed in Niagara. She is half-attracted, half-repelled by his cold fastidiousness and haughty manner. Some Indians come down to the shore, and she and Colonel Ellison lean over the railing to watch them. Unobserved by her, the colonel steps back to make way for the new passenger, Miles Arbuton of Boston. She slips her hand through the arm, as she supposes of her cousin; but on looking up, she finds herself clinging to the stranger. With a confused apology she hastens back to her friends. Arbuton, attracted, by Kitty's beauty and gentle ways, becomes intimate with the Ellison party. Mrs. Ellison meets with a slight accident at Quebec, and Kitty sees the city under the care of Arbuton and the colonel. Friendship ripens into love, although Arbuton's attitude toward his fellows arouses a little undercurrent of antagonism in Kitty's friendly soul. They become engaged, but his innate snobbishness crops out; and Kitty, in a revulsion of feeling, breaks the engagement and sends him away.

ELLISON, MRS. A "born match-maker"; kind-hearted and generous, but somewhat lacking in delicacy and good judgment. C.A. i-v, vii, ix-xiv.

T.W.J. vi, vii, ix, x.

"Mrs. Ellison was a born matchmaker, and to have refrained from promoting their better acquaintance in the interest of abstract matrimony was what never could have entered into her thought or desire. Her whole

being closed for the time about this purpose; her heart, always warm toward Kitty--whom she admired with a generous frenzy--expanded with all kinds of lovely designs; in a word, every dress she had she would instantly have bestowed upon that worshipful creature who was capable of adding another marriage to the world...It was an enthusiasm, pure and simple, a beautiful and unselfish abandon." Ch.ii.

Mrs. Ellison, attracted by Arbuton's fine, well-groomed appearance, aristocratic bearing, and evident wealth, determines to do all in her power to bring him and Kitty together. Animated entirely by love for her cousin and interest in seeing her happily married, she effaces herself and the colonel as much as possible on every occasion, and showers upon Kitty her prettiest clothes.

ELMER. See KELWYN, ELMER.

ELMORE, MR. OWEN. A semi-invalid professor in a small college at Patmos, New York, who through the years of the Civil War in America lives in Italy where he attempts the writing of a history of Venice. F.R. i-xiii.

"It had grieved and vexed him that even these (students) had not thought that he should go to war....He had been quite in earnest in the matter;...he had consulted his doctor, who sternly discouraged him... Elmore's bronchitis was a disorder which active service would undoubtedly have aggravated. He sailed, with a very fair conscience. 'I should be perfectly at ease,' he said to his wife, 'if I were sure that I was not glad to be getting away.'" Ch.i.

Elmore had his history to occupy him, and doubtless he could not understand how heavy the time hung upon his wife's hands. Routine was so pleasant to his scholarly temperament that he enjoyed merely that. He

made a point of admitting his wife as much as possible into his intellectual life; he read her his notes as fast as he made them." Ch.ii.

Elmore, a good-natured but thoroughly stupid man, serves as a pivot about whom Mrs. Elmore and Lily Mayhew daily revolve; he serves also as a secretary for Lily in answering her many proposals; an ever-anxious conscience for fear he has not advised the girl wisely, haunts him.

ELMORE, MRS. A woman who is very much in love with her non-social husband, but who craves a bit more excitement and romance than he puts into her life. F.R.1-xiii.

"There (in Patmos) she had been a power in her way; she had entertained, and had helped to make some matches. She could not adapt herself to this foreign life; it puzzled her." Ch.ii.

Mrs. Elmore finds much excitement in extricating her beautiful young guest, Lily Mayhew, from her many love affairs. On the whole, however, she feels relieved when her husband is recalled to Patmos, and she can return to a society where the conventions are simpler and more direct than those in Venice. Her conscience troubles her for having aided in separating Lily from the impetuous young officer, Captain Von Erhardt; and she is not entirely at peace until Lily marries an earnest young clergyman and settles down to various parochial duties.

ELROY, MR. A dignified lawyer of Tuskingum, brought in at the last as a husband for the independent but wholesome Lottie. K.xxvi.

ELTWIN, MAJOR. A sad, broken old veteran of the Civil War, who is going to Carlsbad for his failing health and for distraction from the grief of losing his last child. T.S.W.J.xi,xv-xvi,xviii,xl,lxxii,lxxiv.

"An elderly man with a thin, grave, aquiline face...March saw a Grand Army button on the lapel of his coat, and he knew that he was in the presence of a veteran." Ch.xi.

"He had a vein of philosophy, spare but sweet, which March liked; he liked also the meekness which had come through sorrow upon a spirit which had once been proud." Ch.lxxiii.

On the voyage home Major Eltwin tells Mr. March that he has a newspaper on his hand that he "got in a trade with a fellow who has to go West for his lungs," but who is staying until the major's return. He remembers Burnamy and asks Mr. March's advice about offering him the editorship. In New York they find Burnamy looking for work and Major Eltwin secures his services.

ELTWIN, MRS. "The shy, silent old wife of Major Eltwin." T.S.W.J.xv-xvi, xviii,xl,lxxii,lxxiv.

EMERANCE, ELIHU BURRITT. A young school teacher who wandered into the Shaker community in search of work. V. of K.vii,ix-xii,xv-xx,xxii,xxiv-xxvii.

"He came across the hall with what Mrs. Kelwyn, even in her dismay, decided to be a cultivated walk, and showed himself in the office doorway. He was well enough dressed, but by the clothier rather than the tailor; his bearing was gentle, with a trace of involuntary authority of some sort. He had a thoughtful knot between his thoughtful eyes; his face, of a clean-shavenness rare in those days, showed a delicate surface; his chin, to which he put up a long, spare hand was fine; his cheeks were rather thin, as those of youth are apt to be; his still gray eyes looked out under straight brownish brows, and a crop of light-colored hair refused to observe any careful order above it." Ch.vii.

Emerance had come into the Shaker district for work during the summer, when he met Mrs. Kelwyn. After meeting Parthenope at the Kelwyns' he seems unable to stay away from the community, although he finds no work.

He spends his spare time writing plays, one of which is accepted during his stay at the Kelwyns. The acceptance of his play makes him bold enough to tell Parthenope of his love. At first she is reluctant to accept him, for she feels they are not of the same rank in life, but her reasoning in the matter is overruled by Emerance, and they go to Boston for her aunt's consent.

EMELINE. See GERRISH, EMELINE.

ENDERBY, DR. Pastor of the Episcopal Church in Saxmills. S. of R.L.viii, xix,xxii-xxiv,xxxvi,xxxvii.

ENDERBY, MARY. A conventional friend of Bessie Lynde. L.at L.H.xxxii,xxxv, xlii.

ENDERBY, MRS. ALICE. Wife of Dr. Enderby. S. of R.L.vii,xvii,xix,xxii,xxiii, xxxv-xxxvii.

ENDERBY, MRS. Society matron of Cambridge. L. at L.H. xxxii,xli,xlii.

ENRAGHTY, RICHARD. A man who had been Leatherwood's schoolmaster and was now the foremost of the United Brethren. L.G.vi,viii,ix,xii,xiii,xvi, xviii,xx,xxii.

"little and fierce and restless." Ch.vi.

Dylks, as God, makes Enraghty a saint, and the little man becomes one of his most earnest and influential followers.

ERWIN, MR. HENSHAW. An Englishman married to Lydia's aunt; his chief pleasure is the collection of Americanisms. L. of A. xxii-xxiii,xxv-xxvii.

"He was a tall, slender man of fifty-five or sixty, with a straight gray mustache, and not at all the typical Englishman, but much more English looking than if he had been. His bearing toward Lydia blended a fatherly kindness and a colonial British gallantry, such as one sees in elderly Canadian gentlemen attentive to quite young Canadian ladies at the provincial watering-places." Ch.xxii.

Mr. Erwin had a passion for collecting Americanisms, and kept a little notebook ready to jot down any that came to his ears. He had a gentle humor of his own, and was devoted to his American wife, who hated Americanisms as much as her husband loved them. The ambition of his life is realized when his wife decides to come to California to be near her niece; and his note-book is soon stored with the "philological curiosities" he loves.

ERWIN, MRS. Lydia's aunt, a frivolous, but very conventional woman, who enlightens her niece as to the way in which the world will regard the unusual circumstances of her journey. L.ofA.xxii-xxv,xxvii.

"Her aunt was dark and slight like Lydia, but not so tall; she was still a very pretty woman...She had a light fall of powder on her face." Ch.xxiii.

"Mrs. Erwin had lived many years a-broad, chiefly in Italy, for the sake of the climate. She was of delicate health, and constantly threatened by the hereditary disease that had left her the last of her generation, and she had the fastidiousness of an invalid. She was full of generous impulses which she mistook for virtues; but the presence of some object at once charming and worthy was necessary to rouse these impulses." Ch.iii.

She invites Lydia to come to Italy to study music, and receives her with demonstrative affection. She introduces her niece to the fashionable world of Venice and tries to make her see why a violation of convention is more serious than a violation of morals. She succumbs to Lydia's charm and proves a sympathetic if not a comprehending friend.

ETIENNE, FATHER. A kindly priest living with Bird at the time Northwick is sick there. Later he becomes a protector and source of comfort to

Northwick. Q. of M. Part II, V-viii; Part III.

".... The priest had beautiful, innocent eyes like a girl's. He might have been twenty-eight or twenty-nine; he had the spare figure of a man under thirty who leads an active life. His features were refined by study and the thought of others. When he smiled the innocence of his face was more than girlish, it was child-like. Points of light danced in his large, soft, dark eyes; an effect of trusting, alluring kindness came from his whole radiant visage." Part II, Ch.v.

"But Father Etienne speaks very good English. He was educated at Rome." (Bird.) Part 2, Ch.v.

"This pure soul was too innocent, too unversed in the world and its ways to know his (Northwick's) offense in its right proportion." Part 2, Ch.vii.

ETKINS, MISS. The "pivotal girl", who was always ready for a flirtation. T.S.W.J. viii, xii, xiv-xvi, lix.

"He made what he could of a pretty girl who had the air of not meaning to lose a moment from flirtation, and was luring her fellow-passengers from under her sailor hat. She had already attached one of them, and she was looking out for more. She kept moving herself from the waist up, as if she worked there on a pivot, showing now this side and now that side of her face, and visiting the admirer she had secured with a smile as from the light of a revolving lamp as she turned." Ch.viii.

"She was tilting forward, and turning from the waist, now to him and now from him." Ch.xii.

Her innocent flirtation with Burnamy causes the quarrel between him and Agatha Triscoe at Weimar.

ETKINS, MRS. Mother of the "pivotal girl." T.S.W.J.lix.

EVELETH. See STRANGE, MRS. EVELETH.

EVERTON, MR. The little old, dried-up man who buys the Harkness home and offers to give it back to Helen if she will take him with it.

W.R. v,xiv,xvi,xxi.

He had "a small, hard neatness of speech, curiously corresponding to his small, hard neatness of person." Ch.xiv.

"She found something horrible in the neatness of this little old man's dress, in the smug freshness of his newly-shaven face, which had the puckered bloom of an apple that hangs upon a tree far into the winter's cold." Ch.xvi.

Mr. Everton causes Helen trouble by insisting that the auctioneer raised his bid for her house. For fear the auctioneer has done this, Helen pays him her last dollar. Later Mr. Everton turns the old house into a home for teaching girls who have been brought up to do nothing, to make a living.

EVERTON, MRS. Wife of the little, old Everton, who helps him plan the remodelling on the Harkness house, but never lives to move into it. W.R. xvi.

EVERWORT, MISS. The guest of honor at Casman's reception. L.H. xv.

EWINS, MR. One of the young men to whom Mrs. Milray, the wife of an elderly gentleman, is devoted. He appears at Miss Milray's dinner in Florence. R.L. xvii,xviii,xix,xxi,xxii.

EVANS, MR. A shrewd, witty man; literary editor of the Saturday Afternoon.

W.R. vii,ix,xii,xv,xvii; M.C. iv,xiii,xvi-xviii,xx,xxii,xxiii.

He appears in A WOMAN'S REASON as a young man living with his wife and little son, Tom, in a four-room apartment in Mrs. Hewitt's boarding house. He befriends Helen Harkness, and, in order to help her, gives

her some book reviews to write. They are unusable, and busy as he is, he quietly rewrites them without letting her know of her failure. Later he appears again in The Minister's Charge.

"He had a full beard, parted at the chin; it was almost white, and looked older than the rest of his face; his eyes were at once sad and whimsical." M.C. Ch.iv.

He and his wife live in the St. Albans, a family hotel, where Lemuel Barker serves as clerk. He is a man well versed in the ways of the world, but this knowledge has not weakened his sympathy. He becomes interested in Lemuel, lends him books, and opens his eyes to the value of good associations.

EVANS, MRS. Wife of Mr. Evans, literary editor of Saturday Afternoon, a gentle, sweet domestic woman, who later in life becomes an invalid. W.R. viii,ix,xii,xvii; M.C.xxiii.

FALK, MR. College friend of James Langbrith. S.of R.L. iii-vi,viii,xi, xx.

"Mrs. Langbrith glanced from one to the other; from her son to the dark aquiline type of Falk, with his black hair, his upward-pointed mustache, his pouted lips, and his prominent floating, brown eyes."

Ch. iv.

FANE, MR. A young hotel clerk who "wears his heart on his sleeve," especially when Clementina is near. R.L. ii,iii,v-vii,x,xi,xiv,xv,xxvi.

"..... And when the tall young clerk came in to ask him something, and Mrs. Atwell said, 'I want to introduce you to Miss Claxon, Mr. Fane,' the clerk smiled down upon her from the height of his smooth, aquiline young face which he held bent encouragingly upon one side."

Ch. iii.

"He was a young man who much preferred a state of self-satisfaction to humiliation of any sort....." Ch.v.

Mr. Fane is Clementina's first rejected suitor.

FANNY. See ELLISON, MRS.

FARNHAM, MR. The man to whom Bartley hopes to sell his horse, but who disappoints him. M.I. xii.

FARRELL, MRS. ROSABEL. A woman who acted a part in everything she did and whose whole energy was spent in bringing every one under the spell of her beauty, not so much for the sake of being loved, as of being able to command love and adoration; a woman almost incapable of true love. M.F. i,ii,iv-vi,viii,x-xiii.

"This lady was slender enough to seem of greater height than she really was, but not slender enough to look meager, and she wore a stuff that clung to her shape, and, without defining it too statuesquely,

brought out all its stylishness. Her dress was not so well suited to walking along country roads as it was to some pretty effects of pose; caught with the left hand and drawn tightly across from behind, its plaited folds expanded about Mrs. Farrell's feet, and as she turned her head for a sidelong glance at her skirt it made her look like a lady on a Japanese fan. The resemblance was heightened by Mrs. Farrell's brunette coloring of dusky red and white, and very dark eyes and hair; but for the rest, her features were too regular; she knitted her level brows under a forehead overhung with loose hair like a French painter's fancy of a Roman girl of the decadence, and she was not a Buddhist half the time." Ch.ii.

"Dark; Greek; hair fluffy over the forehead; eyes that stared on you silent and still, like the eyes in the house of the idols." (William Gilbert's description of Mrs. Farrell.) Ch. iii.

"She must be famishing for a flirtation, and it's you she'll bend her devouring eyes upon, for I infer that your Mr. Easton, whatever he is, isn't a flirt!" (Mrs. Gilbert expresses herself to William.) Ch.iii.

"Mrs. Farrell attempted to throw her arms about her and console her, but Rachel shrank resolutely aside. 'Don't touch me! It's horrible! You have no pity; you have no heart! You have no peace of yourself, and you are never at rest unless you are tormenting some one else. I wish you would go away from our house and never come back again. If I hated you I could bear it! Nothing is sacred to you. You only care for yourself and your own pleasure, and you don't care how you make others suffer, so you please yourself'." Ch.viii.

Mrs. Farrell's mother died when she was a small child, and her father,

not knowing what to do with her, gave her to a bachelor friend of his, who had her brought up and educated with his half sisters. When her father died, Mr. Farrell, although years older, fell in love with the young girl and married her. He died soon afterward and left her his money. She had enough that she might have got into society, but she preferred "skirmishing around from one shabby-genteel boarding house to another." At the opening of the story we find her at a farm boarding house in West Pekin. Among the boarders is Mrs. Gilbert, whose brother-in-law comes to West Pekin on a fishing trip. He and his friend meet Mrs. Farrell and fall in love with her. William Gilbert seems to see through her flirting and tries to dislike her, but Easton, his friend, tells her of his love and is accepted for a time. In the end he discovers that she does not love him. However, they part good friends, and she becomes an actress.

FAULKNER, DOUGLAS. The man whose dream spoils his own life and overshadows that of his wife and friend. S.of D. Part 1, i-v, vii, viii; Part 2, 1, ii, v; Part 3, iii, iv, ix.

"I noticed that his eyes, once so beautiful, had a dull and suffering look, and the smokiness of his complexion had a kind of livid stain in it. His hair straggled from under his soft felt hat with the unkept effect I remembered, and his dress had a sort of characteristic slovenliness. He carried a stick, and his expressive hands seemed longer and languider, as if relaxed from a nervous tension borne beyond the strength." Part 1, Ch.iii.

"He was a lawyer, with a high ideal of professional honour, and in

his personal relations he was known to be almost fantastically delicate, generous, and faithful. At the same time he was a 'practical' politician.

..... Faulkner was really a lover of books." Part 1, Ch.1.

"He tried to live the rather high-strung literature that he might have written if his lot had been cast in a literary community." Part 2, Ch.ii.

Douglas Faulkner is so devoted to his friend, the Reverend James Nevil, that, even after his marriage to Hermia, he insists that Nevil shall make his home with them. For a time all is well; then Faulkner's health begins to fail. He has always had great faith in dreams, but now this belief becomes an obsession. One night he dreams of a funeral and a wedding; he sees himself in a coffin and his wife and friend standing before an altar.

He is profoundly shocked and at first tries to fight off the dark thoughts that creep in. But mind weakens with body, and Faulkner, watching closely every word and act of his wife and friend, misinterprets meanings, and is seized by the terrible fancy that his dream was prophetic; that Hermia and Nevil wish him dead and that perhaps his illness is caused by poison administered by them. His conduct becomes so irrational that Hermia consults their family physician and friend, Dr. Wingate, who tells her that there is insanity in the Faulkner blood.

Mr. and Mrs. March, Nevil, Hermia, and Dr. Wingate are present at Faulkner's death. They have all remarked his present seeming aversion to the two whom he had loved best, but the secret of its cause is known to Dr. Wingate alone.

FAULKNER, MRS. (HERMIA). A woman of remarkable cultivation and integrity, entirely devoted to her husband, and one of the type that lives every minute she spends on earth. S.of D. Part 1,i,iii-viii; Part 2,ii-viii; Part 3,i,iii,v,vi,vii,ix.

"Well, she's an exquisite creature. One of the most beautiful women I ever saw, and one of the most interesting." (Dr. Wingate.) Part 1,Ch.ii.

"She must have been about thirty, and she had lost her girlish slenderness without having lost her girlish grace. Her figure, tall much above the wont of women, had a mature stateliness, while fitful gleams of her first youth brightened her face, her voice, her manner. There could be no doubt about her refinement, and none about her beauty..... the refinement was from her eyes, which were angelic; deep and faithful, and touching." Part 1, Ch.iii.

Mrs. Faulkner attends upon her husband with the greatest devotion, and even goes beyond her strength in caring for him. After his death she goes back West to live with his mother. Nevil, the friend of Faulkner, takes a pastorate in Kansas, and it is not until he has been disappointed by the girl to whom he is engaged, and becomes quite ill, that the lives of Hermia Faulkner and Nevil touch once again. A greater friendship develops, and it is then Mrs. Faulkner feels she must know the truth about the dream. When she learns from Dr. Wingate that her husband dreamed that his wife and friend had betrayed him, she tells Nevil; and neither will consider marriage. Hermia lives but a short time after Nevil's accidental death.

FAULKNER, OLD MRS. The mother of Douglas Faulkner, who ^{is} very much attached

to her son's wife. S.of D. Part 3,ii-viii.

"A plain old lady, whom I could see her son had looked like, in a rich old lady's silk." Part 3, Ch.ii.

Douglas Faulkner had always lived with his mother. After his death, Hermia, his wife, comes back to live with her. The mother tries to convince Hermia that the dream which overshadows so many lives is but the aberration of Douglas's failing mind. She loves her daughter-in-law, believes in her truth, and wants her to be happy.

FELIX. See POWELL, FELIX.

FENLEIGH, LADY. Divorced wife of Sir Fenleigh Fenleigh and friend of Mrs. Erwin. L.of A. xxiii.

FENTON, MR. A young man of Patmos, formerly a clerk, who grows rich during the years of the Civil War. F.R. iv.

FENTON, ROBERT. "A brave, manly fellow, and good, too." He is frank, and almost despairs because of the few faults he does have. His love for Helen never changes. W.R. i,ii,vi,vii,x,xi,xv,xvi,xviii,xx,xxi.

"The oval of his pleasant face had been chiselled by his sickness into something impressively fine; with his good nose and mouth, his dark mustache and imperial, and his brown tint, he was that sort of young American whom you might pronounce an Italian, before you had seen the American look in his grey eyes. His slight figure had a greater apparent height than it really attained." W.R. Ch.xi.

After a final disagreement with Helen Harkness, Robert Fenton joins the navy and goes on a three years' voyage. Overcome by homesickness and remorse, Robert becomes sick. The death of her father leaves Helen

without any relatives, and when Robert learns this, he is almost beside himself with grief. Fearing Fenton may die on shipboard, the ship's doctor persuades the admiral of the fleet to allow Robert to carry some important dispatches to Washington. On the way home the ship in which Robert is making the trip has to turn back for repairs; so Robert is put aboard a ship which chances to be passing. This ship is wrecked near an island. Two sailors, Robert Fenton, and a man by the name of Giffen are all that are saved. The two sailors steal what money had been taken to the island and leave in the only boat that had been saved from the wreck. They give out the report, when they reach the mainland, that Robert Fenton is dead. Some months later Giffin dies, leaving Fenton alone on the island; but on the very day of his death a ship sights smoke from a tower which Fenton and Giffen have made and stops to learn the cause. Fenton is taken to San Francisco, and from there he goes to his old home in the East. Helen has felt all the time that he was alive, but is almost overcome with joy at seeing him. They make up their quarrel and are married.

FERRIS, HENRY. An American consul at Venice, a painter by profession, who had sought the position because of his love for painting rather than because he was fitted for the consulship. F.R.ii,iii; F.C.i-ix,xi,xii, xiv,xvii,xviii.

"Florida's pride was on the alert against him; she may have imagined that he was covertly smiling at her, and she no doubt tasted the ironical flavor of much of his talk and behavior, for in those days he liked to qualify his devotion to the Vervains with a certain nonchalant slight which, while the mother openly enjoyed it, filled the daughter with anger and apprehension." Ch.v.

"'I like that bluntness of his,' she professed to her daughter, 'and I don't mind his making light of me.'" (Mrs. Vervain) Oh.v.

As American consul in Venice, Henry Ferris meets Mrs. Vervain and her daughter Florida, who depend on him for everything. Being in their company so much, he falls in love with the daughter; but because of her proud haughtiness he feels he can make no advances. He is told of her love for him by Don Ippolito on the latter's deathbed. After the Vervains leave Venice, Ferris goes to America, joins the Northern army, and fights in the Civil War. He is wounded in the arm, and so is unable to paint for a time. In order to get some money, he has Don Ippolito's picture, which he has painted, hung in the art gallery at New York, hoping some one will buy the picture of the priest. A few days later he finds Florida Vervain standing before the picture. It has been two years since he has seen her. They are married, and the picture of Don Ippolito hangs in their home, for, as Florida said, it was he who brought them together.

In A Fearful Responsibility, Mr. Ferris receives his compatriots, Professor and Mrs. Elmore and introduces them to Venetian life.

FLEMING, MRS. Mrs. Bowen's friend, who acts as Imogene's chaperon at the Florentine artist's reception. I.S.xi.

FLORIDA. See VERVAIN, FLORIDA.

FORD, MR. An embryo scientist and mediocre newspaper writer, wholly oblivious to any demands of society. He is at first bent upon exposing the Boyntons as frauds; later he realizes they are sincere, and finally marries Egeria. U.C.i-iii,v,vii,xvi-xxviii.

He was "tall and spare, and he sat stiffly expectant." Ch.i.

"Ford openly scorned bric-a-brac; he rarely went into society; for the ladies in whose company Phillips liked to bask he cared as slightly as for stamped leather or Saracenic tiles. He was not of Bostonian origin, and had come to the city a much younger man..... He was known to a few persons of like tastes for his scientific studies which he pursued somewhat fitfully, as his poverty, and that dark industry known as writing for the press, by which he eked out his poverty, permitted. He wrote a caustic style; and this, together with his brooding look and his taciturn and evasive habits, gave rise to conjecture that his past life concealed a disappointment in love, or literature." Ch.ii.

"My dears," said Mrs. Perham, "he's charming! He is as natural as the noble savage, and twice as handsome. I like those men who show their contempt of you. At least, they're not hypocrites. And Mr. Ford's insolence has a sort of cold thrill about it that's delicious. Few men can retreat with dignity. He was routed, just now, but he went off like 'see the conquering hero!'" Ch.ii.

Mr. Ford attends the dark seance of the Boyntons in Boston, and by means of some natural, scientific tricks makes the company think the spirits uncommonly lively. He also detects Mrs. LeRoy, the landlady, here. Ford accidentally hurts Egeria. Next day he makes a special trip to Boynton to tell him his practices are fraudulent. When Boynton finds Mrs. LeRoy is false, he leaves town, and Ford does not know the address, although Egeria sends him a letter just before leaving to thank him for not allowing his dispute with her father to come to a test in the form of a public seance.

When Ford next sees the Boyntons, it is just after Egeria has recovered from sickness at the Shaker settlement; Dr. Boynton has failed miserably in a public test of his and Egeria's power over the spirits. Dr. Boynton becomes ill; Ford stays to do all he can for him, falls in love with Egeria, and, after Dr. Boynton's death, marries her. Egeria makes quite a normal man of him by ironing out his eccentricities; and he, in turn, makes her happy by giving her the earthly duties of a household-tasks far removed from those of a medium.

FRASER, MRS. Wife of Professor Fraser. W.R.xiii.

FRASER, PROFESSOR. An authority on Aztec antiquities. He and his wife attend a tea at Clara Kingsbury's, where Lord Rainford and Helen are also guests. W.R.xiii.

FRANCES, SISTER. The young Shakeress who cares for Egeria so tenderly during her illness and loves her as a sister; she later helps her to arrange the marriage with Ford so far as such practice can be made to fit in with the Shaker vow of celibacy. U.C.xii-xv,xvii-xxii,xxvi,xxviii.

FRANCY. See KELWYN, FRANCY.

FREDERICKS, MRS. A summer boarder at Lion's Head who keeps the Whitwells at her house for a while, and assists them in getting located in Cambridge. L.at L.H. liii.

FRIAR, MRS. TOM. A young widow of Patmos, whose husband has been killed in the Civil War, and who promptly remarries. F.R.iv.

FRIDA. The girl who helps Louise Maxwell do the housework in their New York apartment. S.of a P. xx.

FROBISHER, MRS. The lady whom Dan Mavinger met by chance in Portland and

whom he accompanied to the boat races. A.H. xxii,xxxvi.

"She was still a handsome, effective woman, of whom you would have hesitated to say whether she was showy or distinguished. Perhaps she was a little of both, with an air of command bred of supremacy in frontier garrisons." Ch.xxii.

FROST, MRS. A guest at Jocelyn's. D.B.P.iii,vi.

FULKERSON, MR. An energetic little man who establishes a magazine in New York called Every Other Week. H.of N.F. Bk.1,i,v,vii,xi,xii; Bk.2, iii,vi-ix,xi,xiii-xv; Bk.3,i,ii,iv; Bk.4,i,v-ix; Bk.5,i,vi-viii,xi, xii,xvi,xviii; T.S.W.J. 1.

"Fulkerson pulled first one of his blond whiskers and then the other, and twisted the end of each into a point, which he left to untwine itself. He fixed March with his little eyes, which had a curious innocence in their cunning, and tapped the desk immediately in front of him." Bk.1, Ch.i.

"Fulkerson came and stood with his little feet wide apart, and bent his little lean square face on March." Bk.i,Ch.i.

"The kindness which March had always felt, in spite of his wife's first misgivings and reservations, for the merry, hopeful, slangy, energetic, little creature trembled in his voice." Bk.1,Ch.i.

Fulkerson has had a great deal of experience in newspaper and magazine work. He establishes Every Other Week with Mr. March as its literary editor and Mr. Dryfoos, a rich oil man, as his financial backer. At Mrs. Leighton's boarding house he meets Miss Woodburn. The magazine becomes a great success, and when Mr. Dryfoos sells out to March and

Fulkerson, the latter feels that he may marry Miss Woodburn.

Fulkerson appears in Their Silver Wedding Journey as Mr. March's partner, and business manager of the magazine Every Other Week. It is at his suggestion that Tom March takes his father's position while the latter travels abroad.

FULKERSON, MRS. The wife of Mr. Fulkerson, formerly Miss Woodburn.

H.of N.E. See WOODBURN, MISS.

GABRIEL. A negro cook on board the Aroostook. L.of A.iv,viii.

GAGE, JULIA. A very beautiful girl from a village, unschooled in the conventions, but quite capable of learning. O-E.C. i,iii,v-xii,xiv-xviii.

"Her face was very beautiful; it was quite perfectly beautiful, and of such classic mould that she might well have been the tutelary goddess of that temple.... Her features were Greek, but her looks were American; and she was none the less a goddess, I decided, because of that air of something exacting, of not quite satisfied, which made me more and more willing to be elderly and gray-bearded." Ch.i.

"..... She was almost purely potential not so much this or that kind of girl; she's merely a radiant image of girlhood..... She is extremely plain-minded." Ch.vi.

"She had really, this plain-minded goddess, a vein of poetic feeling, some inner beauty of soul answering to the outer beauty of body." Ch.xii.

Miss Gage is the most important character of the story. Under Mrs. March's directions she develops almost overnight from a backward, small-town girl to one who seems to feel at home with Kendricks and the Marches. In spite of her unliterary back-ground she and Kendricks, the writer, fall in love.

GAGE, MR. The mercenary, weak-willed father of Miss Gage who at first does not want his daughter to marry Kendricks because he has no income of his own. O-E.C.xvii,xviii.

"A neat, small figure of a man, very precise of manner and scrupulous of aspect." Ch.xviii.

"The prim little, grim little man looked at me with his hard eyes, and set his lips so close that the beard on the lower one stuck out at me with a sort of additional menace. I lost myself in a sense of his

sordidness, a sense which was almost without a trace of compassion."

Ch.xviii.

GALLAGHER, BRIDGET. An Irish woman convicted of drunkenness, in the police court. M.C. Ch.vi.

GATES, MR. The provision man of Hatboro' who firmly believes Northwick to have died in the railroad accident. Q.of M. Part 2, Ch.xx; Part 2, Ch.ix. Also a minor character in A.K.vii,xxv.

GARLEY, JUDGE. An old lawyer in Saxmills. S.of R.L.vii,viii,xiv,xxi,xxii,xxiv.

GARLEY, MRS. Wife of Judge Garley. S.of R.L.xxv.

GAROFALO, Dr. Olney's friend and fellow-student in Vienna, later professor of Superior Studies at Florence. I.D.i,xi.

GAY, MRS. A woman near Beverley who has decorated some pottery. W.R.viii.

GAYLORD, MARCIA. See HUBBARD, MRS. (MARCIA).

GAYLORD, MRS. A quiet woman whose life is lived in that of her husband, and daughter, Marcia. M.I.iv,v,viii,xxvii.

"She had grown an elderly woman, without losing the color of her yellow hair; and the bloom of her girlhood had been stayed in her cheeks as if by the young habit of blushing, which she had kept. She was still what her neighbors called very pretty appearing, and she must have been a beautiful girl." Ch.iv.

"Her life was silenced in every way, and, as often happens with aging wives in country towns, she seldom went out of her own door, and never appeared at the social or public solemnities of the village. Her husband and her daughter composed and bounded her world..... The silence of her inward life subdued her manner, till now she seemed always to have

come from some place on which a deep hush has newly fallen." Ch.iv.

Mrs. Gaylord is one of those women who add "self-sacrifice to self-sacrifice" until she is entirely effaced in her own household. She gives up church-going because her husband is an unbeliever; she ceases to express opinions contrary to his lest she anger him; she feels inferior to her own daughter and is pathetically eager to please her; and she always talks of her husband and daughter or of things related to them. She seems to have no separate life of her own. Her subservience has made her husband more tyrannical and her daughter more self-willed. Her death makes little difference in their lives.

GAYLORD, SQUIRE. Shrewd old lawyer of Equity, and Marcia's father.

M.I.i-v,viii,ix,xv,xxi,xxv,xxvii,xxxvii,xxxviii,xl,xli.

".... High, hawklike profile harsh rings of black hair, now grizzled with age bristly tufts that overhung his eyes His skin was dusky yellow Eyes, deep sunk in their cavernous sockets" Ch.i.

"..... The old man was within, reading there, with his hat on and his long legs flung out toward the stove, unshaven and unkempt, in a grim protest against the prevalent Christian superstition. He might be reading Hume or Gibbon, or he might be reading the Bible -- a book in which he was deeply versed, and from which he was furnished with texts for the demolition of its friends, his adversaries. He professed himself a great admirer of its literature, and, in the heat of controversy, he often found himself a defender of its doctrines when he had occasion

to expose the fallacy of latitudinarian interpretations. For liberal Christianity he had nothing but contempt, and refuted it with a scorn which spared none of the wordly tendencies of the church in equity. The idea that souls were to be saved by church sociables filled him with inappeasable rancor; and he maintained the superiority of the old Puritanic discipline against them with a fervor which nothing but its re-establishment could have abated. It was said that Squire Gaylord's influence had largely helped to keep in place the last of the rigidly orthodox ministers, under whom his liberalizing congregation chafed for years of discontent." Ch.iv.

"There had been times in his own career when the silence of his opinions would have greatly advanced him, but he had not chosen to pay this price for success; he liked his freedom, or he liked the bitter tang of his tongue too well, and he had remained a leading lawyer in Equity, when he might have ended a judge, or even a congressman. In his old age, his infidelity was something that would hardly have been changed . . . by popular vote." Ch.iv.

Squire Gaylord helps make Marcia undisciplined by failing to interfere with her whims or to place any restraint upon her. He understands Bartley Hubbard and does his best to make Marcia see the man's selfishness and meanness; but she either cannot, or will not. After Marcia's marriage, the squire does all he can for her, and stays by her to the end, even in her unjust attacks upon him for disliking Bartley. It is Squire Gaylord who defeats Bartley's attempt to obtain a divorce.

GAZZI. An old man who acts as valet de place in bringing Lily Mayhew from Genoa to Venice. F.R.iii,iv.

GENEVIEVE. See VOSTRAND, GENEVIEVE.

GEORGE. See CARGATE, GEORGE.

GEORGE. SEE WILLMINGTON, GEORGE.

GERMANS, EMPEROR OF THE. A visitor at the military maneuvers at Wurzburg. T.S.W.J.lvii.

"The Emperor was like most of his innumerable pictures, with a swarthy face from which his blue eyes glanced pleasantly; he looked good-humoured if not good-natured." Ch.lvii.

GERMANS, EMPRESS OF THE. The Emperor's wife, who accompanied him to the military maneuvers at Wurzburg. T.S.W.J. lvii.

"The Empress smiled amiably beneath her deeply fringed white parasol." Ch.lvii.

GERRISH, MRS. EMMELINE. A friend of Annie Kilburn, who is very proud of the fact that her husband is one of the foremost citizens of Hatboro'. A.K.iv,vii,viii,xvi,xviii,xxx.

Also appears as a minor character in Q.of M. Part 1,xx.

GERRISH, MR. WILLIAM. A well-to-do merchant who began as a clerk in a store; a man very proud of his ability and scornful of others who were not able to make good. A.K. viii,xviii,xxv,xxx.

Also appears as a minor character in Q.of M. Part1,i,xx,xxiv; Part 2,ix; Part 3,xi.

GIFFEN, MR. A "jack-of-all trades" from Illinois, totally spineless, yet willing to do everything Fenton tells him when they are left alone on the island after the shipwreck. W.R.xi,xvi,xx,xxi.

"A small, meagre, melancholy figure." Ch.xi.

"Continual failure in life had apparently subdued him into acquiescence in whatever happened, without destroying his faith in the schemes he

projected he had the gentleness of a timid nature which curiously appealed to the gentleness of Fenton's courage." Ch.xi.

Giffen does whatever Fenton wants him to do after they are exiled on the island. He will work hard, but is superstitious concerning his own bad luck. Just after Fenton and Giffin have improvised a boat, Giffin becomes ill, and Fenton has to stay to take care of him. On the day of Giffin's death a passing boat sights the smoke from a tower that Fenton and Giffin have made, and Fenton is brought to San Francisco.

GILBERT, MR. The author of the play Engaged. S.of a P. xiii.

GILBERT, MR. ROBERT. Husband of Mrs. Gilbert. M.F.xv.

GILBERT, MRS. SUSAN. An aristocratic summer boarder, a middle-aged woman perfectly resigned to headaches and invalidism. M.F.i,iii,iv,vii,x-xiii, xv.

"She had been having her breakfast in bed, and now sat in a beruffled, sweet-scented dishabille, which became her pale, middle-aged, invalid good looks -- her French-Marquise effect, one young girl called it, Mrs. Gilbert's hair being quite gray, and her thick eyebrows dark, like those of a powdered old-regime beauty." Ch.i.

GILBERT, WILLIAM. Young brother-in-law of Mrs. Gilbert, who, in spite of his ability to see through Mrs. Farrell's flirting, falls in love with her. M.F.ii-vii,ix-xii.

"One was tall and dark, with a firm, very dark mustache branching across a full beard." Ch.ii.

When his older brother married, William made his home with this brother and his wife. He was still a child not yet in his teens. Mrs. Gilbert,

having no children of her own, bestowed all the love of a mother upon him. When he comes to the farm, she still feels it her duty to warn him against Mrs. Farrell. After his stay at West Pekin he returns to his law office in New York. Later he becomes interested in Rachel Woodward, who comes to New York to paint.

GILLESPIE, DAVID. A conservative; a slave to his conscience; brother to Nancy Billings, and with the exception of her, in sole possession of Dylks's secret. L.G.i-v,viii,ix,xi,xiii,xiv,xvii-xix,xxii.

David Gillespie, knowing Dylks for what he is, becomes angry with his daughter Jane because she believes in and worships the new God. He finds her on her knees before the despicable Dylks and compels her to return home. The resulting breach between father and daughter is never perfectly healed, even when Jane finally is convinced of the impostor's true character. Though almost hard in his keen sense of right, Gillespie stands out as singularly just and conscientious.

GILLESPIE, JANE. Daughter of old David Gillespie; a girl of fierce loves and hates, in whom the maternal spirit is strongly developed. L.G.iii-v, vii-ix,xviii,xix,xxi,xxiii.

"She was tall and straight like her father, and her hair was red, like his; her eyes were gray-blue, and the look in them was both wilful and dreamy..... She wore her wonted look of vague aloofness." Ch.ii.

"Up to a year ago she was like she had always been, as biddable as a child, and meek and yielding every way. All at once she's got stiff-necked and wilful.'" (David Gillespie.) Ch.ix.

Jane is carried away by the eloquence of the Leatherwood God, to the horror of her upright old father and the anger of Jim Redfield. When

the impostor is exposed, she is overcome with shame at her own folly, and is merciless in her desire to see Dylks punished. She reverts to her former common sense when once she throws off the malign spell of the God, and marries Jim Redfield, who has been largely responsible for her return to reason.

GIORGIONE. One of the spirits whose knock is heard in the seance when the artistic subject of color is mentioned. U.C.i.

GIOVANNI. A Florentine waiter employed at Colville's hotel. I.S.v.

GIOVANNI. Mrs. Bowen's butler. I.S.xv.

GLEASON, MISS. A silly, gushing girl who mistakes sentimentalism for advanced ideas. D.B.P. ii,iii,v-viii,xii.

"Miss Gleason was not a talker. She kept a bright-eyed reticence, but was apt to break out in rather enigmatical flashes, and left the others with the feeling that while rejecting historical Christianity, she believed in a God of Love. This Deity was said, upon closer analysis, to have proved to be a God of Sentiment, and Miss Gleason was herself a hero-worshiper, or, more strictly speaking, a heroine-worshiper. At present, Dr. Breen was her cult, and she was apt to lie in wait for her idol, to beam upon it with her suggestive eyes, and evidently to expect it to say or do something remarkable, but not to suffer anything like disillusion or disappointment in any event." Ch.ii.

"With her novel clapped against her breast, she leaned winningly over toward Grace, and fixed her with her wide eyes, which had rings of white round the pupils." Ch.viii.

GLENDENNING, ARTHUR. A young clergyman, who falls in love at first sight

and, like Jacob, serves seven years for his sweetheart. P.of P.L. i-vi, ix-xiv.

"Yes, he's quite Greek. Too Greek for a clergyman, almost. But he isn't vain of it. Those beautiful people are often quite modest, and Mr. Glendenning is very modest." Ch.ii.

"Sweet he was, and admirably gentle and fine; he had an unfailing good sense, and a very ready wisdom, as I grew more and more to perceive. But he was an inch or so shorter than Miss Bentley, and in his sunny blondness, with his golden red beard and hair and his pinkish complexion, he wanted still more the effect of an emotional equality with her. He was very handsome, with features excellently regular; his smile was celestially beautiful; innocent gay lights danced in his blue eyes, through lashes and under brows that were a lighter blond than his beard and hair." Ch.v.

Seven years later:

"He was undoubtedly getting older, and he looked it. He was one of those gentle natures that put on fat, not from self-indulgence, but from want of resisting force, and the clerical waistcoat that buttoned back to his throat swayed decidedly beyond a straight line at his waist. His red-gold hair was getting thin, and though he wore it cut close all round, it showed thinner on the crown than on the temples, and his pale eye-brows were waning. He had a settled patience of look which would have been sadness, if there had not been mixed with it an air of resolute cheerfulness. I am not sure that this kept it from being sad, either." Ch.xi.

Glendenning sees a young lady at Niagara with whom he immediately

falls in love. He takes a trip down the St. Lawrence in order to be on the same boat with her. He makes her acquaintance, and she shows her liking for him plainly. Then the lady, Edith Bentley, and her mother go abroad. He gets a church at Gormanville and finds that the Bentleys live here. They become engaged, but Edith's mother selfishly demands that they shall not marry without her consent. The young clergyman resists Mr. March's suggestion that they elope. The sudden serious illness of Edith alarms Mrs. Bentley, and she finally gives her consent.

GODOLPHIN, MR. LAUNCELOT. The stage name of the irresponsible, good-natured, jealous, but talented actor who plays the part of Hazard in Maxwell's play. S.of P. ii-xv,xix-xxv.

"He had a tint like the rose, and when he smiled or laughed, which was often, from a constitutional amiability and a perfect digestion, his teeth showed white and regular, and an innocent dimple punctured either cheek..... He studied an unprofessional walk, and a very colloquial tone in speaking. He was of course clean-shaven, but during the summer he let his mustache grow, though he was aware that he looked better without it. He was tall, and he carried himself with the vigor of his perfect health; but on the stage he looked less than his real size, like a perfectly proportioned edifice." Ch.ii.

"He joined the little colony of actors and began to play tennis and golf, and to fish and to sail, almost without a moment's delay. He was not very fond of any of these things, and in fact he was fond only of one thing in the world, which was the stage; but he had a theory they were recreation..... He believed that he ought to read up in summer, too, and he had the very best of the recent books, in

fiction, and criticism, and the new drama..... Among the ladies he had the repute of a very modern intellect..... He did not smoke, and he did not so much as drink tea or coffee." Ch.ii.

Godolphin adds to Maxwell's difficulties by being jealous of Salome in the play, by returning it at one stage of the game, and by always wanting his own part made more important. In the end he is an unqualified success as Hazard, and marries Miss Pettrell, who plays the part of Salome.

GOODLOW, MR. The minister at South Bradfield. L.of A. v-xxvii.

GOODLOW, MRS. Wife of the minister at South Bradfield. L.of A.xxvii.

GRACE. See BREEN, DR.

GRAHAM, INOGENE. An impulsive, charming young American girl, who has come to Italy to spend several months with her mother's friend, Mrs. Bowen. I.S. iii-xi,xiii-xxi.

"Did you ever see a more statuesque creature - with those superb broad shoulders and that little head, and that thick braid brought round over the top? Doesn't her face, with that calm look in those starry eyes, and that peculiar fall of the corners of the mouth, remind you of some of those exquisite great Du Maurier women? That style of face is very fashionable,now. You might think he had made it so."

(Mrs. Bowen) Ch.iii.

"When Colville lifted his eyes from bowing before her, he perceived that she was neither so very tall nor so very large, but possessed merely a generous amplitude of womanhood. But she was even more beautiful, with a sweet and youthful radiance of look that was very winning. If she had ceased to be the goddess she looked across the length of the salon, she

had gained much by becoming an extremely lovely young girl; and her teeth, when she spoke, showed a fascinating irregularity that gave her the last charm." Ch.iv.

"Perhaps, indeed, she had no very distinctive individuality; perhaps at her age no woman has, but waits for it to come to her through life, through experience. She was an expression of youth, of health, of beauty, and of the moral loveliness that comes from a fortunate combination of these; but beyond this she was elusive in a way that seemed to characterise her even materially." Ch.vii.

She is fascinated by Colville's experience, imperturbability, and self-possession, and ingenuously betrays her delight in his company. She accepts his proposal with pride, but soon doubt begins to creep in when she finds her lover wearied by her exuberance and youthful zest for gaiety. An accident reveals to her the truth, that she has mistaken elation at the attentions of a polished man-of-the-world for love. Through her mother she breaks the engagement; and her rising interest in the young clergyman, Mr. Morton, who opportunely appears, rather indicates that she has found a more fitting mate.

GRAHAM, MRS. Imogene's mother, a "very sensible and judicial lady," who comes to Florence to see her daughter and her daughter's fiance. I.S.xxi.

"She was a large, robust person, laced to sufficient shapeliness, and she was well and simply dressed. She entered the room with a waft of some clean, wholesome perfume, and a quiet temperament and perfect health looked out of her clear, honest eyes -- the eyes of Imogene Graham, though the girl's were dark and the woman's were blue.....

Mrs. Graham took Colville's weak left hand in her fresh, strong right,

and then lifted herself a chair to his bedside, and sat down." Ch.xxii.

Coming to Florence to give her consent in person to her daughter's suitor, Mrs. Graham finds Imogene prostrated by the discovery that even when he lies at the point of death where his effort to save her life has brought him, she cannot call back her love for Colville. The mother promptly assumes charge of affairs. She finds out from Imogene that what the girl had thought to be love was only the glamor of Colville's sophistication and ease of manner, but that Imogene's conscience bids her keep her promise even though she longs to be free. Mrs. Graham at once lays the matter plainly before Colville. When she learns that Colville's generosity and kindness have led him to save her daughter's pride and that his present emotion is one of profound relief, she at first feels some natural pique and then realizes his courtesy and manhood.

GRASSI, BEATRICE DE POPOLANI. Genevieve Vostrand's little girl, and Jeff's step-child. L.at L.H. lii,liv.

"The little girl is now nearly two years old, and the sweetest little creature in the world; I'm sure she would inspire your pencil with the idea of an 'angel-child.'" (Mrs. Vostrand.) Ch.lii.

GRASSI, CAPT. LUIGI DE POPOLANI. Genevieve Vostrand's first husband, who either misunderstands Genevieve, or is misunderstood by her mother.

L.at L.H. xviii,xix,lii.

GRAY, MRS. The mother of Eveleth Strange Homos, who can never quite believe Mr. Homos a reality until she goes with her daughter and her daughter's husband to live in Altruria. There is a gentle sweetness about her which is only intensified by her simple life in Altruria.

T.E.of N. Part 1,xxi-xxiii,xxv,xxvii; Part 2,i,iv,ix.

GRAYSON, MR. The genial, kindly, cautious manager of the New York theater, who finally accepts, with Godolphin, the play of Maxwell. S.of P.xiii-xix, xx-xxii,xxiv.

"..... A face of lively intelligence and an air of wary kindness. He looked fifty, but this was partly the effect of overwork. There was something of the Jew, something of the Irishman in his visage; but he was neither; he was a Yankee, from Maine, with a Boston training in his business." Ch.xiii.

GREEN, MRS. GROSVENOR. The woman who owned the apartment which the Marches rented in New York. H.of N.F. Bk.1,x.

GREGORY, MR. A very serious-minded young man, spiritually egoistical, who crosses and recrosses Clementina's path at every stage of her development. R.L.v-vii,ix-xii,xiv,xxiv-xxvii,xxix-xxxiv,xl.

"He was a handsome little fellow, with hair lighter than Clementina's and a sanguine complexion, and the color coming and going." Ch.iii.

"Gregory had an habitual severity with his own behavior which did not stop there, but was always passing on to the behavior of others; and his days went by in alternate offence and reparation to those he had to do with." Ch.vi.

"I think he's not merely a gloomy little bigot, but a very hard-hearted little wretch..... It was selfish and cruel of him to let you believe that he had forgotten you....." (Miss Milray.) Ch.xxvii.

"Every act, every word, every thought of his is regulated by conscience. It is terrible, but it is beautiful." (Belsky.) Ch.xxi.

Mr. Gregory likes Clementina when she first comes to the Middlemount Hotel to help Mrs. Atwell, but morosely silent as always, he fails to

speak to her about the matter until the girl is nearly ready to go back home. Then, emotion overcoming his intellect, Gregory proposes to Clementina; but his wits do not desert him so long but that he recalls his proposal, saying he is as yet unprepared for the ministry; and taking a wife under such conditions he believes sinful.

Clementina hears no more from Gregory until Baron Belsky, a fellow guest of Miss Milray's tells her of a young minister who told him of a love affair with a mountain girl. Belsky says the man was still in love with the girl, but felt he had lost all chance by having been silent so long. Clementina guesses who the minister is, and is not surprised when she learns that Gregory is in Florence. Again he proposes, and says he has always felt bound; Clementina feels so, too; but this time the two separate because Clementina refuses to accept religion for religion's sake, though she is willing to accept it for Gregory's sake; but Gregory refuses; and Clementina is beginning to think more of Mr. Hinkle whom she later marries, and she tells Gregory about him in a later conversation.

Gregory makes his last appearance after the death of Mr. Hinkle, when he proposes again to Clementina, who feels that on the basis of their past, their marriage cannot be; but Gregory makes a final manly plea that both the past and future must be considered. Clementina capitulates.

GRIER, 'MANDA. A saucy, ignorant girl whose redeeming trait is her protective, tender, cat-like love for sickly, dependent little Statira Dudley. M.C. vi,xi,xiv-xv,xviii-xix,xxi-xxii,xxiv,xxvii,xxix,xxi,xxxiv,xxxvi.

"As the young woman rattled on she grew more and more glib; she was

what they call whopper-jawed, and spoke a language almost purely consonantal, cutting and clipping her words with a rapid play of her whopper-jaw till there was nothing but the bare bones left of them."

Ch.vi.

She is older, wiser, and readier of wit than Statira, whose beauty and weakness arouse her maternal love. She brings about the engagement between Statira and Lemuel, and she is the first to detect the waning of Lemuel's affection. She accuses him of being willing to break Statira's heart for the sake of his ambition. In the end she recognizes that he has passed beyond Statira's plane, and, convinced that Statira will not find happiness with him, schemes to separate them as earnestly as she schemed to bring them together.

GRISWELL, ELDER. An elder of the Old Church doctrine, the practical slaveholder of Bellam, and the man who refused to let his neighbors have whiskey when they do any kind of work for him. N.L.M.viii,xii.

GROUNDSSEL, MISS. A young woman at the summer resort hotel who wagers with Mrs. Makely that she will know the Altrurian first. T.A.v.

GROVE, ELDER. One of the Leatherwood community. L.G. i.

GROVE, MISS. The committee girl. V.of K. xv.

GREENSHAW, MR. The man whom Hazard murders in Maxwell's play. S.of a P. i.vi.

GUICCIARDI, MISSES. Two young ladies, American and Italian by birth, whose flirtatious, rather forward manners call down Mrs. Bowen's disapproval. I.S. xx.

HACKETT. The storekeeper at Corbitant. D.B.P.xii.

HALLECK, ANNA. The eldest daughter of the Halleck family, and friend to Bartley and Marcia Hubbard. M.I.xxi,xxxii.

HALLECK, BEN. One of Howells's strongest masculine characters; the crippled son of the Boston Hallecks. He is much in love with Marcia, but keeps his affection hidden from all but his lawyer. M.I.iii,xviii,xx,xxii,xxiii,xxv-xli.

"Plain and awkward, with close-cut drab hair and a dull complexion."

Ch. xx.

"He wouldn't seem natural without a cane in his hand, or hanging by the crook over his left elbow, while he stood and talked."

(Bartley Hubbard to Ben Halleck's father.) Ch.xix.

Ben Halleck, educated for the law, and ready to step into the leather business with his father, finds neither occupation to his liking. One day he sees a young girl in a small, country place, and cherishes her image. When he first meets Mrs. Bartley Hubbard, he knows she is that girl. Ben lives on in Boston watching Bartley go from bad to worse. He finally tells his lawyer his secret, and leaves. When Ben returns to Boston, he knows Bartley has deserted his wife, and he almost gives up the virtuous fight against self and wants Marcia at any price. Her old steadfastness to her youthful ideal of Bartley makes poor Halleck help her search for her rascally husband, in the face of his own love for Marcia. Ben Halleck has strength of character enough even to bring Marcia the paper announcing Bartley's proceedings for divorce, when by holding the paper a few days all would be over and Marcia a free woman.

Even after Bartley Hubbard's death poor Ben is not sure he has the right to ask Marcia to be his wife, since he has loved her while she was the wife of another. Perhaps Atherton's comment is true -- "With Ben what he is, he could never be quite sure he had done the right thing in marrying her." And it is Ben's being what he is, that puts him in the ministry. For Halleck after months of indecision had returned to the faith of his fathers; and the end of the story finds him preaching in a "little backwoods church down in Aroostook County.

HALLECK, EZRA. A simple, wealthy, old man of Boston, righteous and at peace with all fellow creatures; the father of Ben Halleck, who resembles him in loyalty and uprightness. M.I.xiii,xviii,xxii,xxv,xxxii.

HALLECK, LOUISA. One of the Halleck daughters, an old maid of the family. M.I.xxi,xxxii.

HALLECK, OLIVE. The youngest daughter of the Hallecks', plain, original, sensible, and thoroughly in sympathy with Ben. M.I.xix,xxi-xxiii,xxv,xxvii,xxviii,xxx,xxxii-xi.

"No, if I'm not fashionable, it's my own fault..... I saw at a very tender age, that it was going to be more trouble than it was worth, and I just quietly kept out of it." (Olive Halleck.) Ch.xix.

HALSEY, FRANK. Commander of the prison camp at Patmos. F.R.iv,v.

HANKS, JOE. One of the Hanks brothers who bought the Midland Echo.
W.of C. 1,xxv.

HANKS, MARTIN. One of the Hanks brothers who bought the Midland Echo.
W.of C. 1,xxv.

HARKNESS, HELEN. The beautiful daughter of a wealthy old gentleman, who upon the death of her father finds herself homeless and totally unfitted

to earn her living. Her heroic efforts make part of the story. W.R. i-v, vii-xxi.

"She was very pretty indeed, with blue eyes at once tender and honest, and fair hair, that goes with their beauty, hanging loosely upon her forehead. Her cheeks, in their young perfection of outline, had a flush beyond their usual delicate color..... Her loveliness was saved from the insipidity of faultless lines by a little downward curve, a quirk, or call it a dimple, at one corner of her mouth, which, especially in repose, gave it a touch of humorous feeling and formed its final charm. That fine positive grace which is called style, and which is so eminently the gift of exquisite nerves, had not cost her too much; she was slim but not fragile, and her very motionlessness suggested a vivid, bird-like mobility." Ch.i.

Helen is practical, able to make decisions, and quite capable of standing by them when made. She is absolutely honest, upright, and true to herself. After her father dies she refuses to accept the hospitality of the Butlers, but insists on making her own living. It is with difficulty that she maintains herself. She has quarrelled with Robert Fenton, her lover, and he has left on a three years' voyage in the navy. Her love for Robert causes her to write to him and confess her fault in their love affair. Robert is given a message to carry to Washington in order that he may come back to Helen and make her his wife. On the return voyage his boat is wrecked and he is stranded on an island with one companion. Word somehow comes to shore that he has been lost at sea. Helen refuses to believe the report and also refuses the offer of marriage from Lord Rainford, whom the Butlers are quite anxious for her to

marry. When Fenton is rescued and returns home they are married.

HARKNESS, JOSHUA. An upright old man, the father of Helen Harkness.

W.R.i,ii,vi.

"A rare quality of character had given him standing in the world that vastly greater prosperity could not have won him; and men who were of quite another stuff had a regard for him, which perhaps now and then expressed itself in affectionate patronage, but which was yet full of reverence. They found something heroic in the quiet constancy with which he fought his long, losing battle, and now that he was down at last, they had their honest regrets and spoke their honest praises." Ch.iv.

Joshua Harkness has been both father and mother to his daughter Helen. She has had all she could ever want; but his affairs are so confused at the time of his death that he leaves his daughter penniless.

HARLEY, MRS. The natural feminine enemy of Mrs. Maxwell; an actress of an intense, passionate type whose chance to make a Southern gentlewoman of Salome is ruined through the jealousy of Godolphin. S.of a P. xii, xiv,xv,xvii,xxi,xxii,xxiv,xxv.

"The bather returned their joint gaze steadily from eyes that seemed, as Maxwell said, to smoulder under their long lashes, and to question her effect upon them in a way that he was some time finding a phrase for. He was tormented to make out whether she were a large person or not; without her draperies he could not tell. But she moved with splendid freedom, and her beauty expressed a maturity of experience beyond her years; she looked young, and yet she looked as if she had been taking care of herself a good while. She was certainly very handsome, Louise owned to herself, as the lady quickened her pace." Ch.v.

Mrs. Harley dislikes Louise Maxwell without particular reason; Louise dislikes her. When it seems that she is the only one who can do the Salome part of the play well, Louise finally conquers her hatred, partially, and goes to the rehearsal. The women engage in a conversation of pretty phrases and compliments beneath which lies the opposite in meaning and feeling. Godolphin grows jealous of Mrs. Harley as Salome, and Mrs. Maxwell is relieved of her presence, all the more hateful because Mrs. Harley has in some way divined that Salome is in reality Louise, and that she has an unusual chance to make the part distasteful to her.

HARMON. Mrs. Harmon's nephew, who acts as furnace man in winter and loaf's in the summer. M.C. xxii,xxiii.

"A shirt-sleeved, drowsy-eyed, young man." Ch.xiii.

HARMON, MRS. Landlady of the family hotel, the St. Albans. M.C.xiii,xvi, xxii,xxiii.

"She was a large, smooth, tranquil person, who seemed ready for any kind of consent; she entered into an easy conversation with Lemuel, and was so sympathetic in regard to the difficulties of getting along in the city, that he had proposed himself as clerk and been accepted almost before he believed the thing had happened." Ch.xiii.

HARRIS, TOMMY. The lying and disreputable old landlord of Elm's Inn near the Vardley Shaker settlement in Massachusetts. U.of C.xi,xii,xv.

"The landlord was a short, stout man, with a shock of iron-gray hair and a face of dusky red, coarse and harsh; his blood-shot eyes wandered curiously over Egeria's figure." Ch.xi.

The landlord makes the mistake of thinking Egeria has escaped from a reformatory. He sends for officials only to find, upon their arrival, that he has made a fool of himself. In the meantime, Egeria becomes quite ill, and Boynton wants to get her to Vardley; but the landlord attempts to keep both father and daughter until he is sure she is not an escaped inmate of the institution. In the midst of the temper displayed by both men, and the dog, Pete, a storm seems to occur which all believe is the havoc of 'spirits'. Later the landlord says there was nothing unusual, and accuses Boynton, unjustly, of having been drunk.

HARRY. An Englishman, who with his wife and sister was taking a trip down the St. Lawrence on the same boat with the Ellisons and Arbuton and whom Arbuton scorned for his provincialism. C.A. i.

"The man in his dashing Glengarry cap and his somewhat shabby gray suit took an one arm the plain, jolly woman who seemed to be his wife, and on the other, the amiable, handsome young girl who looked enough like him to be his sister, and strode rapidly back and forth, saying that they must get up an appetite for breakfast." Ch.i.

HARRY. See MATTHEWSON, HARRY.

HATCH, MR. An old friend of the Boyntons, who knows them to be misled in spiritual beliefs, but sincere with regard to them. He acts almost as a brother to Egeria in helping her control her child-like, emotional father. U.of C. i,v,vi,viii,xiv,xxvi-xxviii.

"He was a short and slight man, and he planted himself in front of Mr. Eccles upon his small, squarely stepping feet..... He was dressed in a smart business suit, whose fashionableness was as much at variance

with the prevailing dress of the company as his gayety with its prevailing solemnity." Ch.i.

"He dabbles in ghosts as you dabble in bric-a-brac. He believes as much in ghosts as you believe in your Bonifazios." (Ford to Phillips.)
Ch.v.

Mr. Hatch helps persuade Boynton to leave Boston, as Mrs. LeRoy is a fraud and Egeria is sick physically and mentally of spiritualism -- of both its theory and practice. He provides the money for transportation; and later, after Boynton's death at Vardley, takes charge of funeral arrangements and the trip to the old home place. He visits Egeria and Ford after they are married and tells of his new business in Denver.

HAVISHAM, YOLANDE. The stage name of Mrs. Harley. See HARLEY, MRS.

HAWBERK, HOPE. Daughter of Lorenzo Hawberk; later the wife of James Langbrith. S.of R.L.vi,vii,ix,xv-xviii,xxi,xxiv,xxvi,xxvii,xxix,xxxv-xxxvii.

"One of them, a slender girl with masses of black hair, imperfectly put away from her face, which looked reddened beyond the tint natural to her type, flared at the young men with large black eyes, in a sort of defiant question." Ch.vi.

"She's about the prettiest girl I've seen."

"Isn't she? And the gracefulest. There's more charm in grace than in beauty every time." Ch.v. (James Langbrith and Falk discuss Hope.)

Her mother died when she was a small girl, and she was brought up by her grandmother and father. As far back as she can remember, her father has been edicted to opium. She has a bright, sunny disposition, and to all outside appearances she is a happy girl. She doesn't allow her-

self to be sad long over anything and is always hopeful that her father can be cured of his drug habit. She repeatedly refuses to become engaged to James Langbrith until the day when James presents to the town a bust of his father. On this occasion James shows great kindness to her father, who was almost jeered at by the crowd for his foolish acts. After her father's death, when James learns of his father's dual life, he offers to release her, but she will not accept. She becomes his wife, and they make their home with his mother.

HAWBERK, MR. LORENZO. One-time partner of Royal Langbrith at the paper mills in Saxmills. S.of R.L. ix,xiii,xvi,xxiv,xxix,xxx.

"He looked shrunken within his clothes, and his greenish-brown complexion, blotched with patches of deeper brown, where the skin showed above the lustreless beard, was lighted with eyes which were still beautiful, though their black was dimmed by the suffering through which they had sunk into their cavernous sockets." Ch.xiii.

During his youth Lorenzo Hawberk had been a genius in invention. He became a partner of Royal Langbrith, and by his inventions the milling industry at Saxmills became a wealth-making project. In order to get control of all the money, Langbrith forces Hawberk out of the business with a trumped-up story of Hawberk's immorality. Hawberk's grief at being forced out caused him sleeplessness; so in order to sleep he takes to the use of opium and becomes addicted to the habit. Each year he goes off to the Retreat in hopes of being cured, but he returns home as bad as ever. Dr. Anther by reducing the amount each week finally cures him. During his opium habit Hawberk talks much of his wonderful friend, Royal Langbrith, but after his cure he comes to him-

self and remembers what an enemy Langbrith had been to him. He resolves to say nothing about it through the advice of Dr. Anther. After Royal Langbrith's death his brother, John, takes his place until Royal's son, James, is old enough to take charge. Before James is ready to take up the work, John becomes sick with indigestion and wishes to give up the work at the mills. Through the advice of Dr. Anther, Hawberk is established in his old position at the mills.

One morning in early April, while Hawberk was making a personal examination of the logs in the boom at the head-gates, he slipped and fell into the icy cold water. He easily climbed out and hurried home, but pneumonia set in, and twenty-four hours later he passed away.

HAXARD. The leading character in Maxwell's play, who murders a man and must never be conscience-free again, but who experiences a little relief in the great happiness of Salome, his daughter. S.of P. i,vi,viii,x,xiv,xx,xxii,xxiii,xxiv.

HEFMYER, MRS. The disreputable old mother of Rosy Hefmyer, from whom the child has to hide. The mother finds the girl at the Powells' and slips away with her in the night. N.L.M. ix,xix,xxi.

HEFMYER, ROSE. The child whom Ann Powell protects and takes into her home to help do the work. Attracted by Capt. Bickler's wiles, she is a source of worry to the Powells. N.L.M. ix-xii,xiv,xv,xvii-xxi.

"She recognized the girl's beauty by this tribute to her health: her blue, sweet eyes, her cheeks like red peonies, and her smooth mass of yellow hair, her firm, straight features, and her strong, full, young figure. She was rather short, but Mrs. Powell did not notice that."
Ch. x.

"Powell noticed how, with her shortness and straightness, she had yet a sort of stiff grace which expressed an inner rhythm and timed itself to the staccato tune she was humming." Ch.xii.

"She seems happy She is very headstrong. She's not a little girl anymore. She has her own ideas; it's hard to move her; I have to manage very carefully with her..... about herself. There was never one like her to work; she knows my way, and all she wants is to do it." (Mrs. Powell.) Ch.xii.

Rose brings grief to the Powells in that she is flattered by the attentions of Capt. Bickler, a man much older than she. He angers her when he seems to pay more attention to Lizzie Bladen, but the quarrel is apparently only on the surface. It is Bickler who tells the mother where to find Rose; the child disappears with the mother, and the Powells never know where she has gone.

HELEN. See HARKNESS, HELEN.

HENRY. See FERRIS, HENRY.

HENSHAWE. See ERWIN, MR. HENSHAWE.

HERMIA. See FAULKNER, MRS. HERMIA.

HESTER. See CROMBIE, MRS. HESTER.

HEWITT, MRS. A woman separated from her husband. She keeps a rooming and boarding house at which Helen Harkness stays. W.R.viii,ix,xi-xiii,xv,xvii.

HIBBERD, MISS. See DUNHAM, MRS. CHARLES.

HIBBARD, MR. A lawyer who has charge of Helen's finances, and who advises her not to pay Everton when he claims that the auctioneer has raised the bid for her house. Helen will not listen. W.R.vi,xii-xvi.

HICKS, MR. A young man whose unfortunate craving for drink has caused his heart-broken parents to send him on a long voyage in hope that enforced abstinence may effect a cure. L.of A. vi,ix-x,xli-xvi,xvii.

"The absentee appeared, hastily closing his state-room door behind him, and then waiting on foot, with a half-impudent, half-intimidated air. He was a short and slight young man, with a small, sandy mustache curling tightly in over his lip, floating reddish-blue eyes, and a deep dimple in his weak, slightly retreating chin. He had an air at once amiable and baddish, with an expression, curiously blended of monkey-like humor and spaniel-like apprehensiveness. He did not look well, and till he had swallowed two cups of coffee his hand shook." Ch.vi.

"Hicks was as common a soul as could well be. His conception of life was vulgar, and his experience of it was probably vulgar. He had a good mind enough, with abundance of that humorous brightness which may hereafter be found the most national quality of Americans; but his ideals were pitiful, and the language of his heart was a drolling slang. Yet his doom lifted him above his low conditions, and made him tragic; his despair gave him the dignity of a mysterious expiation, and set him apart with all those who suffer beyond human help." Ch.xvii.

He loves Lydia in his own way, and the fact that his drunken escapade has offended and disgusted her beyond repair deepens his suffering. Staniford, in his remorse at the hatred he has felt for the unfortunate man, befriends him until he leaves the Aroostook at Messina.

HINKLE, MISS. A sister of George Hinkle, who with her father and brother

meets Clementina in New York where she and George are married. R.L. xxxvii.

"A small, black-eyed, black-haired woman." Ch.xxxvii.

HINKLE, MR. GEORGE. A good-natured, thoughtful American who, while in Europe on business, meets Clementina and later becomes her husband. R.L. xxi,xxii,xxiv-xxxviii.

"Clementina's curiosity was chiefly taken with a tall American, whom she thought very handsome. His light-yellow hair was brushed smooth across his forehead, like a well-behaving boy's; he was dressed like the other men, but he seemed not quite happy in his evening coat and his gloves, which he smote together uneasily from time to time." Ch.xxi.

"Well, then, you joke, joke -- always joke. Like that Mr. Hinkle. He wants to make money with that patent gleaner and he wants to joke -- joke!" (Belsky) Ch.xxii.

"..... Her heart ached after him with a sense of his sweetness and goodness, which she had felt from the first through his quaint drolling." Ch.xxvi.

George Hinkle goes to Europe to investigate the patent for his gleaner, and while at Miss Milray's dinner party in Florence, meets Clementina. After Mrs. Lander takes Clementina to Venice with her, Hinkle, who has gone there, also, tells Clementina he should like to marry her, but she does not feel free of Gregory because of his nice appreciation of spiritual valued which had caused their decision to give each other up. Hinkle, over-sympathetic, urges no farther, and leaves for America. Later realizing that he has not done himself justice in pushing his suit, Hinkle writes Clementina telling her he will always wait for her.

She arranges to see Gregory again, decides once and for all that it is Hinkle she cares for, and tells Gregory so. Clementina's letter to Hinkle explaining her changed ideas finds him so ill he cannot answer. Long days following Mrs. Lander's death are spent by Clementina in waiting for a message that does not come; but when the letter does come, Clementina is ready to sail. When she meets Hinkle in New York, she marries him despite the fact that he is ill and she knows he will never be better. Hinkle never recovers, but he and Clementina enjoy their little daughter and their few years together.

HINKLE SR., MR. George Hinkle's father who meets Clementina in New York.

R.L. xxxvii.

HILARY, EBEN. The president of the board of directors for the corporation from which Northwick had taken so much money. Q.of M. Part 1, i, vii, viii, xi, xii, xv-xvii, xix-xxi, xxiv; Part 2, i, viii-x, xvii, xx, xxi; Part 3, vi, ix, xi.

"His name stood not merely for so much money; many names stood for far more; but it meant reliability, it meant honesty, it meant good faith. He really loved these things though, no doubt, he loved them less for their own sake than because they were spiritual properties of Eben Hilary. He did not expect everybody else to have them, but his theory of life exacted that they should be held the chief virtues. He was so conscious of their value that he ignored all those minor qualities in himself which rendered him not only bearable, but even lovable.. Eben Hilary had been a crank, too, in his day, so far as to have gone counter to the most respectable feeling of business in Boston, when he came out an abolitionist. His individual impulse to radicalism had

exhausted itself in that direction....." Part 1,Ch.vii.

"I don't mean he's (Eben Hilary) perfect; and I think his ideas are wrong, most of them. But his conduct is as right as the conduct of any quick tempered man ever was in the world." (Matt. explains his father) Part 2,Ch.x.

Eben Hilary as president of the board for the wronged corporation, and as friend to the daughters Northwick has left, tries to be faithful to his duties in two directions. Never for a moment is he sorry for Northwick, but even at the expense of bringing criticism upon himself he helps Adeline and Suzette. When Matt proposes to marry Suzette, Northwick's daughter, the father gives his sanction, withdraws from the board, and pays Northwick's deficit to the corporation.

Also appears as a minor character in S.of P. iii,vii,xvii.

HILARY, LOUISE. Daughter of Eben Hilary and friend to Suzette Northwick. Q.of M. Part 1,vii-ix,xi,xii,xv,xvi,xix,xxi,xxii,xxiv; Part 2,viii,x,xi,xiii-xvii,xix,xxi; Part 3,ix.

"Her father looked at her with as fond a delight as a lover could have felt in her fascination. She was, in fact, a youthful, feminine version of himself in her plainness, though the grace was all her own. Her complexion was not the leathery red of her father's, but a smooth and even white from cheek to throat. She let her loose cloak fall to the chair behind her and showed herself tall and slim with that odd visage of hers drooping from a perfect neck." Part 1,Ch.vii.

"She's romantic; but she's worldly; she likes the world and its ways. There never was a girl who liked better the pleasure, the interest

of the moment. I don't say she's fickle; but one thing drives another out of her mind. She likes to live in a dream; she likes to make believe..... But she's the creature of her surroundings.... She's a strange contradiction.... If she would only be entirely worldly it wouldn't be so difficult; but when her mixture of unworldliness comes in it's quite distracting." (Mrs. Hilary describes her daughter.) Part 2, Ch.xiii.

Louise Hilary remains the friend of Suzette through all her troubles, and she is even glad when Matt, her brother, and Suzette become engaged, despite the fact that no one knows when Northwick, Suzette's father, may return and bring fresh disgrace upon all concerned.

See MAXWELL, MRS. LOUISE HILARY.

HILARY, MATT. The quiet, unassuming son of Eben Hilary, who believes in practical industrial democracy, and who sympathizes with all who have need of it. Q.of M. Part 1,vii-ix,xi,xii,xvi,xvii,xix,xxi,xxii; Part 2,viii,x-xxi; Part 3,i,iii,vi,viii,ix,xi.

"He had a bright, friendly, philosophical smile in saying this, and he stood waiting for his sister to be gone, with a patience which their father did not share. He stood something over six feet in his low shoes, and his powerful frame seemed starting out of the dress suit, which it appeared so little related to. His whole face was handsome and regular, and his full beard did not wholly hide a mouth of singular sweetness." Part 1,Ch.vii.

".....His method and his deliberation were part of the joke of him in the family." Part 1,vii.

Also, speaking of both the Rev. Mr. Wade and Matt: "They were both still well under thirty, and they both had that zest for more experience,

any experience, that hunger for the knowledge of life which youth feels. In their several ways they were already men who had thought for themselves, or conjectured, rather; and they were eager to verify their speculations through their emotions....." Part 1, Ch.xii.

Matt Hilary, liking Suzette from the time he sees her, helps her through all her troubles at the time her father skips to Canada having stolen several thousand dollars from the corporation of which Matt's father is president. Torn between duty and sympathy for his father and Suzette, Matt often finds his path difficult; but in the end, Northwick dies, Eben Hilary pays the deficit to the corporation, and Suzette and Matt marry and go to live on the farm.

HILARY, MRS. Wife of Eben Hilary, and mother of Matt and Louise. D.of M. Part 1, vii, xix; Part 2, viii, xiii, xvi, xvii, xix-xxi; Part 3, ix.

"Mrs. Hilary was a large woman of portly frame, the prophecy in amplitude of what her son might come to be if he did not carry the activities of youth into his later life." Part 2, Ch. xxi.

"She was not a very worldly woman; but she liked her place in the world, and she preferred conformity and similarity; the people she was born of and bred with were the nicest kind of people, and she did not see how anyone could ^{differ} ever from them to advantage. Their ideas were the best, or they would not have them; she herself did not wish to have other ideas. But her family was more, far more, to her than her world was....." Part 2, Ch. xx.

Mrs. Hilary has little to do with the plot of the story; she doesn't mind Matt marrying Suzette with her father out of the way, and so long

as her husband is well and Louise does not marry Maxwell, she is happy.

Also a minor character in S. of P. iii, vii, xvii.

HINGSTON, BENNY. Joey Dylks's little playmate. L.G.v, vii, viii, xi, xix-xiii.

HINGSTON, PETER. The miller of Leatherwood. L.G.i, ii, v, vi, viii, ix, xii, xvi-xxii.

"Large, and kind and calm." Ch.vi.

"But he was severe with no one; since his wife had died his natural gentleness was his manner as it had always been his make and it tempered the piety....to a wistful kindness..... A friendly humor looked from his dull eyes." Ch.vi.

Dylks makes Hingston a saint, and the miller follows him to Philadelphia for the founding of the New Jerusalem.

HOLMAN, WIDOW. A citizen of Corbitant. D.B.P. xii.

HOLLY, MISS CUSTIS. A Southern girl, a friend of Frances Dennon, who helps Frances to secure her position with the Ralsons. L.H.v, vi, ix, xii, xiv.

"She is only forty, but her hair is as white as snow. She is tall and straight, and beautiful, with a kind of fierceness in her looks, that all breaks up when she speaks of anything she pities, and she has been kinder to me than I could ever tell you, though some day I will try." (Frances Dennon writes to her mother of Miss Holly.) Letter vi.

When her father died, Miss Holly came to New York and after a long struggle finally won a good position on The Signal. By accident she met Frances Dennon and was instrumental in getting her the position with the Ralsons.

HOMOS, MR. (THE ALTRURIAN.) A traveler of no personal individuality other

than that which arises from his background -- his native Altruria; a type. T. from A. i-xii. T. E. of N. Part 1, i, v, vi, ix, x, xii, xv-xvii, xix, xxiii, xxiv; Part 2, i, ii, iv-ix, xi-xv.

"He was a man no longer young, but in what we call the heyday of life, when our own people are so absorbed in making provision for the future that they may be said not to live in the present at all. This Altrurian's whole countenance, and especially his quiet, gentle eyes, expressed a vast contemporaneity, with bounds of leisure removed to the end of time; or, at least, this was the effect of something in them..... He was above the middle height, and he carried himself vigorously. His face was sun-burnt, or sea-burnt, where it was not bearded; he was... far from sicklied over with anything like the pale cast of thought."

Ch. i.

"He was rushing back to the station, and I had the mortification of seeing him take an end of each trunk and help the porter toss it into the wagon; some lighter pieces he put in himself, and he did not stop till all the baggage the train had left was disposed of." Ch. i.

The Altrurian provokes from the men of the summer resort and from a few of the more thoughtful natives, the truth that America is democratic only in a political sense. He, himself, is only a means of bringing to light some of the most astonishing class division in America; and he says little of our own country until he makes the public speech, and then the professor is confident that the Altrurian has only re-hashed Utopia.

In Through the Eye of the Needle Mr. Homos studies the American city, and grows more and more horror-stricken with the hopelessness of the

American way of dealing with problems of housing and charity. While in New York he becomes acquainted with Mrs. Eveleth Strange, a rich widow, whom he marries and takes to Altruria. Once in his own country, Mr. Homos spends most of his time explaining and talking about America.

HOPE. See HAWBERK, HOPE

HOMOS, MRS. The wife of Mr. Homos, the Altrurian; formerly Mrs. Bellington Strange. T.E.of N. Part 1,x; Part 2,ix,xv.

For description see STRANGE, MRS. EVELETH.

When Mrs. Strange marries the Altrurian and goes with him to his country, her disposition greatly changes. Relieved of the worry of wealth, she becomes a cheerful individual, and a great help to her husband by accompanying him to the various capitals and aiding him to explain America.

HORN, MRS. A woman who entertained at afternoon teas and musicales.

H.of N.F. Bk.2,iv; Bk.3,vi,ix; Bk.5,ii,xiv.

"At greater houses there was more gayety, at richer houses there was more freedom; the suppression at Mrs. Horn's was a personal, not a social effect; it was an efflux of her character, demure, silentious, vague, but very correct." Bk.2,Ch.iv.

HOSKINS, MR. American consul to Venice, who replaces the former consul, Mr. Ferris. He is a sculptor and makes a statue called "Westward" which turns out to be curiously like Lily Mayhew. F.R.iii,iv.

"She (Mrs. Elmore) could not admire Mr. Hoskins, who, however good-hearted, was too hopelessly Western. He had had part of one foot shot away in the nine months' service, and walked with a limp that did him

honor; and he knew as much of a consul's business as any of the authors or artists with whom it is the tradition to fill that office at Venice."

Ch.iii.

HUBBARD, BARTLEY. A selfish but clever newspaper man, and the husband of Marcia Gaylord. M.I.i-xx,xxii-xxxi,xxxiii,xxxiv,xxxvii,xl,xli.

"The young man had a yellow mustache, shadowing either side of his lip with a broad sweep, like a bird's wing; his chin, deep-cut below his mouth, failed to come strenuously forward; his cheeks were filled to an oval contour, and his face had otherwise the regularity common to Americans; his eyes, a clouded gray, heavy-lidded and long-lashed, were his most striking feature." Ch.i.

"He was a poor, cheap sort of a creature. Deplorably smart, and regrettably handsome. A fellow that assimilated everything to a certain extent, and nothing thoroughly. A fellow with no more moral nature than a base ball. The sort of chap you'd expect to find, the next time you met him, in Congress or the house of correction.'" (Ben Halleck to Mr. Atherton.) Ch.xx.

"The young fellow had a rich, caressing voice, and a securely winning manner which comes from the habit of easily pleasing; in this charming tone, and with this delightful insinuation, he often said things that hurt; but with such a humorous glance from his softly shaded eyes that people felt in some sort flattered at being taken into the joke, even while they winced under it." Ch.i.

"He kept himself, from the beginning, pretty constantly in the popular eye. He was a speaker at all public meetings, where his declamation was admired; and at private parties, where the congealed particles of

village society were united in a frozen mass, he was the first to break the ice, and set the angular fragments grating and grinding upon one another." Ch.iii.

Bartley Hubbard is left an orphan at an early age, and is adopted by a family who take very good care of him but insist upon his becoming a minister. Bartley runs away, becomes a printer, and saves enough money to go to college. He makes a good record in college, growing more conceited and selfish as he does so. A chance to edit the Equity Free Press, in a little village in Maine, comes to him at the close of his college career. It seems a stepping stone to something better, and Bartley takes it.

It is in Equity that Bartley meets Marcia, the daughter of Squire Gaylord, a lawyer and one of the foremost citizens of the place. He knows from the start that Marcia is his captive, he her hero; and the affair ends with Marcia's fairly flinging herself upon him, though he has flirted with her scarcely more than with a number of other girls. Marcia and Bartley go to Boston to live, where Marcia's life becomes more and more narrow through association with her husband; and he in turn grows more and more conscienceless, and more smug with each passing year. With his moral degeneration and the excessive use of beer, Bartley grows stout and florid. The final step -- separation from Marcia and absconding with Ben Halleck's money, lent by Ben as a friend -- comes naturally to one of the disposition of Bartley, undisciplined as he is; nor is Marcia wholly blameless, for she, too, has had an undisciplined girlhood and cannot control her jealousy. Ben

Halleck's characterization of him, "a fellow that assimilated everything to a certain extent and nothing thoroughly," is true of the man, Bartley Hubbard, until the day of his death, when he is shot by a man whose marital problems he has aired before the public through his press.

Also a minor character in R. of S. L. 1, ii.

HUBBARD, FLAVIA. The little daughter of Bartley and Marcia Hubbard. She is named for Marcia's father, Flavius. M. I. xxii, xxiii, xxvii, xxx, xxxi, xxxiv, xxxvii-xl.

"She has his (Bartley's) long eyelashes exactly, and his hair and complexion....." (Marcia.) Ch. xxxvi.

Flavia has very little influence on the plot. She grows, with Marcia taking the greatest care of her, and Bartley helping only when it suits him to do so. During the two years Bartley is absent, the little girl lives with her mother and makes the trip to Indiana with her when she goes to contest the divorce proceedings Bartley has started.

HUBBARD, MRS. (MARCIA). Squire Gaylord's self-willed daughter, who marries Bartley Hubbard. M. I. i, ii, iv-vi, viii, x, xii-xix, xxi, xxiii, xxiv, xxvi, xxvii, xxix, xxxi, xxxiii-xli.

"She thus showed a smooth, low forehead, lips and cheeks deeply red, a softly rounded chin touched with a faint dimple, and in turn a nose short and aquiline; her eyes were dark, and her dusky hair flowed crinkling above her fine black brows, and vanished down the curve of a lovely neck. There was a peculiar charm in the form of her upper

lip; it was exquisitely arched, and at the corners it projected a little over the lower lip, so that when she smiled it gave a piquant sweetness to her mouth, with a certain demure innocence that qualified the Roman pride of her profile. For her beauty was the kind that coming years would only ripen and enrich; at thirty she would be even handsomer than at twenty, and be all the more southern in her type, for the paling of that northern color in her cheeks." Ch.i.

"She was, without question, the prettiest girl in the place, and she had more style than any other girl began to have. He (Bartley) liked to go into a room with Marcia Gaylord; it was some pleasure. Marcia was a lady; she had a good education; she had been away two years at school." Ch.ii.

"He (Bartley) could not blame her (Marcia) if she did not know how to hide her feelings for him. Yet he knew Marcia would rather have died than let him suppose she cared for him, if she had known that she was doing it." Ch.iii.

"She was proud, and she would be jealous; but with all her pride and her distance, she had let him see that she liked him." Ch.ii.

"She's grown commoner and narrower, but it's hardly her fault, poor thing, and it seems terribly unjust that she should be made so by what she has suffered. She's so undisciplined, that she couldn't get any good out of her misfortunes; she's only got harm; they've made her selfish, and there seems to be nothing left of what she was two years ago but her devotion to that miserable wretch..... She had a rich nature; but how it's been wasted, and turned back upon itself! Poor untrained, impulsive, innocent creature -- my heart aches for

her.'" (Olive Halleck to her brother Ben.) Ch.xxxvi.

Marcia Gaylord is not happy a moment after she meets Bartley Hubbard until she marries him; and she is so jealous of him afterward that she is rarely happy then. Perhaps if she had not let Bartley know how much she loved him, and had left him a little less sure of his place in her affection, he might not have grown so complacent and self-sure. Even her love for her little daughter Flavia rests largely upon the child's likeness to her father. When Bartley deserts Marcia, she still continues to believe in him, and conjures up happenings that might prevent his writing or returning to her. After Bartley's perfidy is convincingly brought home to her, she resigns her love for him, but the effort changes and hardens her whole disposition. To Ben Halleck only does she seem the same Marcia as of old.

Also a minor character in R.of S.L. i.

HUGHES, DAVID MR. Father of Peace Hughes and Mrs. Jenny Denton. A man who made plans for reconstructing the world. W.of C.xiii,xiv,xvi,xx,xxii,xxiii,xxvii,xxx,xxxiii,xxxv,xxxvii,xxxviii.

"My friend has been an altruist of one kind or another all his life. He's a man whom it would be perfectly useless to tell that the world is quite good enough for the sort of people there are in it; he would want to set about making the people worthy of a better world."

(Mr. Kane speaks.) Ch.xiii.

HUGHES, PEACE. A refined, cultured young woman, very much above her financial station in life. W.of C. iii,xiv,xv,xx,xxiii,xxiv,xxvii,xxviii,xxx,xxxi,xxxiii,xxxvi,xxxvii,xxxviii,xl,xliv.

"The other, though she was thin too, had the fresh color and firm

texture of a young girl; she was at once less tragic and more serious than her sister." Ch.iii.

"I don't know. I've never thought," (Ray) answered, thinking how pretty she was, now he had her face where he could see it fully. Her hair was of the indefinite blonde tending to brown, which most people's hair is of; her sensitive face was cast in the American mould that gives us such a high average of good looks in our women; her eyes were angelically innocent. When she laughed, her lip caught on her upper teeth, and clung there; one of the teeth was slightly broken; and both these little facts fascinated Ray." Ch.xv.

"And Miss Hughes is a perfect lady. She's a cultivated girl, too, and she reads a great deal. I'd rather have her opinion about a new book than half the critics I know of, because I know I could get it honest, and I know it would be intelligent." (Mr. Brandreth speaks.) Ch.xviii.

Peace Hughes had spent most of her girlhood on a community farm. Her father had been a great advocate of community life of the Brook Farm type. When the community had failed, Mr. Hughes had left it and brought his family to New York. Peace began working for the Chapley Publishing House as stenographer. Her father was a literary man, and she had had the advantage of good literature all her life. Because of her father's radicalism, she has been kept out of cultured society and lives in a tenement flat with her father and her sister, who is married and has two small children. Most of the responsibility of the family falls on Peace, who naturally assumes what ought to be the work

of her sister. She takes far more care of her sister's twins in their sickness and death than does Mrs. Denton, the sister. It is she who quiets Mr. Denton, her brother-in-law, when he loses his mind. After her father's death and the tragical death of Mr. Denton, she and Mrs. Denton move to better apartments. When Shelley Ray offers her his worship without his love, she refuses him, saying she knows she can trust him, but that she does not love him.

HUMPHREY, BROTHER. One of the older guiding hands of the Vardley Shakers. U.C.xii,xiv,xv,xvii,xx,xxii,xxvii.

HURVEY, MR. A neighbor from whom Mrs. Powell buys dried peaches at Now Leaf Mills. N.L.M.xiii.

IDELLA. See PECK, IDELLA.

INGLEHART BOYS. A "score of young painters," among whom are Billings, Simmons, Babson, Parker, and Hall," from the art school of Munich, under the head of the singular and fascinating genius by whose name they became known." I.S.iii,vi,vii.

"They had their own school for a while in Munich, and then they all came down into Italy in a body. They had their studio things with them, and they traveled third class, and they made the greatest excitement everywhere, and had the greatest fun. They were a great sensation in Florence. They went everywhere and were such favorites." Ch.iii.

IPPOLITO, DON. An Italian priest who should have been an inventor.

F:C.i,iii-vi,viii,x,xiii-xvii.

"His face was a little thin, and the chin was delicate. The nose had a fine, Dantesque curve, but its final droop gave a melancholy cast to a countenance expressive of a gentle and kindly spirit; the eyes were large and dark and full of a dreamy warmth. Don Ippolito's prevailing tint was that transparent blueishness which comes from much shaving of a heavy black beard; his forehead and temples were marble white; he had a tonsure the size of a dollar." Ch.i.

"He was of a purity so blameless that he was reputed crack-brained by the caffè-gossip that in Venice turns its searching light upon whomever you mention; and from his own association with the man Ferris perceived in him an apparent singleheartedness such as no man can have but the rarest of Italians. He was the albino of his species; a gray crow, a white fly; he was really this, or he knew how to seem it with an

art far beyond any common deceit. It was the half expectation of coming sometime upon the lurking duplicity in Don Ippolito that continually enfeebled the painter (Henry Ferris) in his attempts to portray the Venetian priest, and that gave its undecided, unsatisfactory character to the picture before him--its weak hardness, its provoking superficiality. He expressed the traits of melancholy and loss that he imagined in him, yet he always was tempted to leave the picture with a touch of something sinister in it, some airy and subtle shadow of selfish design." Ch.vi.

Don Ippolito's father died when he was a child, and he is brought up by his uncle, a priest. From childhood he loved to make things. He took the vows of priesthood in order to go on with his work of invention. To get money for his work he tutors Florida Vervain in the Italian language. He falls in love with her and plans to go to America with her and her mother. He tells Florida of his love and is rejected. After the Vervains leave Venice he becomes ill with a fever and dies. On his deathbed he reveals to Henry Ferris the love Florida Vervain has for him (Ferris).

IRENE. See LAPHAM, IRENE.

ISABEL. See MARCH, MRS.

- JACK, UNCLE. See ELLISON, DR.
- JACK. See WILMINGTON, JACK.
- JACKSON. See DURGIN, JACKSON.
- JACOB. See DRYFOOS, MR.
- JAMES. See NEVIL, REV. MR.
- JAMES. The Halston's footman. L.H.xxvi.
- JAMES. A servant in the Northwick household before hard times come upon it. Q.of M.Part 1,iv,ix,xi,xiv.
- JAMES. See LANGBRITH, JAMES.
- JANE. Miss Vane's Cook. M.C.x.
- JASPER, BROTHER. Member of the Shaker family; the business manager. V. of K.vii,xxii.
- JEFF. See DURGIN, JEFF.
- JEN. A girl of the streets, who is arrested and brought to the police court. M.C.vi.
- JENNER, DR. The doctor attendant upon Mr. Overdale at the time he falls from the top of Mr. Powell's new house. Dr. Jenner seems to have more insight into mental conditions than have most doctors of such a backward community. N.L.M.xvi,xviii.
- JENNESS, CAPTAIN. Captain of the AROOSTOOK, a warmhearted, impulsive old man, very friendly and sympathetic. L.of A.ii,iv,vi,ix-x,xii-xiii,xv-xviii,xxi,xxvi-xxvii.
- "He was short and stout; his round florid face was full of a sort of prompt kindness; his small blue eyes twinkled under shaggy brows whose sandy color had not yet taken the grizzled tone of his close-clipped hair and beard. From his clean wristbands his hands came out, plump and large;

stiff wiry hairs stood up on their backs, and under these various designs in tattooing showed their purple." Ch.ii.

The captain of the AROOSTOOK is a type of the finest kind of gentlemen. Wise in the ways of the world, he yet has a noble simplicity. From her grandfather's talk when engaging passage for Lydia, the captain has been led to expect a child. Finding instead a young woman of nineteen, he is surprised, but, rising to the occasion, puts her in the place of one of his own daughters and gives her a father's care and protection throughout the voyage.

JENNY. A member of the English party whom Arbuton met, and scorned, on the steamer at Montreal. C.A.i.

"The amiable, handsome young girl who looked enough like him (Harry) to be his sister.... The young girl wore, instead of a travelling-suit, a vivid light-blue dress; and over her sky-blue eyes and fresh cheek a glory of corn-colored hair lay in great braids and masses. It was magnificent, but it wanted distance; so near, it was almost harsh."

Ch.i.

JENNY. See DENTON, MRS. JENNY.

JERRY. The porter at the St. Albans. M.C.xvi,xxiii.

"When in the right humor, he blacked the boots, and made the hard-coal fires, and carried the trunks up and down stairs." Ch.xvi.

JERRY. Stable-boy at the Butlers. W.R.iii.

JESSAMY. See COLEBRIDGE, JESSAMY.

JESSAMY. See POWELL, JESSAMY.

JESSUP, THE REVEREND MR. The minister who marries Marcia Gaylord and Bartley Hubbard. M.I.xii.

JEWETT, MISS. Summer boarder at the Woodward farm. M.F.v,vi,x,xii.

JIM. A happy, trick-playing spirit hand of a black man (jim) which returns at the dark seance meeting at Mrs. LeRoy's. U.C.i.

JIMMY. One of the confidence men whom Lemuel Barker meets in the Common. M. I.iv.

"He (Lemuel) pushed away from the young man, who had dropped himself sociably beside him. He wore a pair of black pantaloons, very tight in the legs, and widening at the foot so as almost to cover his boots. His coat was deeply braided, and his waistcoat was cut low, so that his plastron-scarf hung out from the shirt-bosom, which it would have done well to cover." Ch.iv.

This man persuades Lemuel to change his two five dollar bills for a ten. This ten-dollar bill is later found to be counterfeit.

JOE. The Maverick's Portuguese cook. A.H.xlviii.

JOHN, SUSIE. Friend of Hope Hawberk. S.of R.L.vi,vii,xv.

"The other, short and dense of figure, was a decided blonde; her smooth hair was a pale gold, and her serenely smiling face, with its close-drawn eyelids--the lower almost touching the upper, and wrinkling the fine short nose--was what is called 'funny.' It was flushed too, but was of a delicacy of complexion duly attested by its freckles." Ch.vi.

JOHNSON, MR. The man at whose camp in the woods Walter Libby was staying. D.B.P.vii.

"They passed a yacht at anchor and a young fellow in a white duck.

cap, leaning over the rail, saluted Libby with the significant gravity which one young man uses towards another whom he sees in a sail-boat with a pretty girl." Ch.vii.

JOMBATEESTE. The Canadian helper of the Whitwells who assists at Lion's Head. L.at L.H.xi,xiv,xxvi,xxvii,xxxviii,xlv,xlix,l,li,lx.

"He wore a blue woolen cap, like a great sock, pulled over his ears and close to his eyes, and below it his clean shaven brown face showed. He had blue woolen mittens, and boots of russet leather, without heels, came to his knees;.... his lean little body was swathed in several short jackets." Ch.xxvii.

JONES, JOHN. One of the two sailors who remain with Fenton and Giffen after the shipwreck, and who make off with the boat, taking Capt. Rollin's two bags of gold with them. W.R.xi.

JOSEPH. An active leader of the Shaker community and one of the two men whom Dr. Boynton approaches concerning using the Shaker community as an ideal place for continuing his unnatural study of spiritualism. U.C.viii,xii-xv,xx,xxii.

JOSEPHINE, AUNT. See MRS. ERWIN.

JULIA. See GAGE, MISS JULIA.

KANE, MR. A literary friend of Shelley Ray; one to whom Ray goes for advice. W.C.vii,ix,xi-xiv,xvi,xvii,xxi,xxii,xxv,xxix,xxxi,xxxiv-xxxvii,xxxix,xliii.

"(Kane) skipped into step with Ray more lightly than would have been expected from one of his years. He wore a soft felt hat over locks of silken silver that were long enough to touch his beautiful white beard. He wore it with an effect of intention, as if he knew it was out of character with the city, but was so much in character with himself that the city must be left to reconcile itself to the incongruity or not, as it chose. For the same reason apparently, his well-fitting frock-coat was of broadcloth, instead of modern diagonal; a black silk handkerchief tied in an easy knot at his throat strayed from under his beard, which had the same waviness as his hair; he had black trousers, and drab gaiters showing themselves above wide, low shoes. In his hands, which he held behind him, he dangled a stick with an effect of leisure and ease, enhanced somehow by the stoop he made towards the young fellow's lower stature, and by his refusal to lift his voice above a certain pitch, whatever the uproar of the street about them." Ch.vii.

"(Ray) thought that Mr. Kane was something like Warrington in Pendennis and again something like Coverdale in Blithedale Romance. He valued him for that; he was sure he had a history. Ch.xii.

KATY. The Burtons' maid. C.of B.vi.

KELLOGG, MRS. Society matron in Boston. W.R.xvii.

KELWYN, CARL. Younger son of Mr. and Mrs. Kelwyn. V.of K.v,x,xi,xv,xvii,xxiii,xxvii.

KELWYN, MRS. CARRY. Wife of Professor Kelwyn. V. of K.i-vii, ix-xiv, xvi-xix, xxi, xxii, xxiv, xxvi, xxvii.

"She was, in fact, a New England housekeeper of the most exacting sort, with a conscience that gave those she loved very little peace, in its manifold scruples, anxieties, and premonitions..... She was entirely devoted to her husband and to their children..... She pampered Kelwyn and flattered him, and she did what she could to make him believe that because he had, after many years as a post-graduate student, become a post-graduate lecturer, he was something different from other men, and merited attention from destiny." Ch.1.

KELWYN, MR. ELMER. Professor in an eastern university. V. of K.i-vii, ix-xviii, xxii-xxiv, xxvii.

"In person, he was not tall, but he was very straight; he carried himself with a sort of unintentional pomp, and walked with short, stiff steps. He was rather dim behind the spectacles he wore; but he was very pleasant when he spoke, and his mind was not as dry as his voice; when pushed to the wall he was capable of a joke; in fact, he had a good deal of ancestral Yankee humor which he commonly repressed, but which came out in the stress put upon him by his wife's requisitions in hypothetical cases of principle and practice. He suffered at times from indigestion; but he was indefatigably industrious, and had thought the blond hair thin on his head in places; he wore a reddish mustache. He was either not quite so tall as his wife, or he looked not quite so tall, because of her skirts, and her aquiline profile; she seemed always to have him in charge when they were together, which made him appear smaller still; they were both about the same blondness." Ch.1.

KELWYN, FRANCY. Older son of Mr. and Mrs. Kelwyn. V. of K. v, x, xi, xv, xvii, xxiii, xxvii.

KENBY, MRS. See ADDING, MRS.

KENBY, R. M. An American gentleman, who falls in love with the pretty widow, Mrs. Adding, comes to her aid when her son is taken ill, and later marries her. T.S.W.J. vii-viii, xii-xv, xviii, lii-liii.

"The gentleman on his right, who sat at the head of the table, was of the humorous, sub-ironical American expression, and a smile at the corner of his kindly mouth, under an iron-gray full beard cut short, at once questioned and tolerated the newcomers as he glanced at them." Ch. vii.

KENDRICKS, GERALD. A young literary man, friend to the Marches and contributor to Every Other Week, who falls under the spell of Julia Gage and marries her. O-E C. vii, viii, x-xii, xiv-xviii; H. of N. F. Bk. 3, ix; Bk. 4, iv; Bk. 5, xii.

"At sight of the young man, so well-dressed and good-looking, who bowed so prettily to her, and then bustled to place chairs for them, a certain cloud seemed to lift from Miss Gage's beautiful face." Ch. viii.

"All Gerald Kendrick's thoughts were of literature, but sometimes they were not of immediate literary effect..." Ch. vii.

"'He's always nice'." Ch. viii (Mrs. March).

Gerald Kendricks is at first interested in Julia Gage merely as a literary specimen; his interest in her grows until the Marches feel they have almost betrayed both in introducing them. The young people solve their own problem by deciding to get married, and by pushing all

obstacles from their path.

KENTON, BOYNE. A mixture of boyhood and manhood, interested in insects and moths, yet so grown-up and conservative that he can hardly endure the various mild flirtations of his sister Lottie. K.1-vi, viii,xii,xiv-xxvi.

Boyne's affections are engrossed entirely with his dog, chickens, pigeons, and collection of cocoons, until one day in Holland he sees the young Queen Wilhelmina and conceives a chivalric passion for her.

KENTON, ELLEN. A girl so good that she causes the Kentons more trouble than both their other children; yet so delightfully sincere and unselfish that all love her. K.1-vii,ix-xxvi.

"More and more Breckon found himself studying her beauty--her soft, brown brows, her gentle, dark eyes, a little sunken, and with the lids pinched by suffering; the cheeks somewhat thin, but not colorless; the long chin, the clear forehead, and massed brown hair, that seemed too heavy for the drooping neck. It was not the modern athletic type; it was rather of the earlier period, when beauty was associated with the fragility despised by a tanned and golfing generation. Ellen Kenton's wrists were thin, and her hands long and narrow." Ch.xiii.

Ellen read a great deal and started the first book club in Tuskingum. She was quiet, dreamy, and retiring; hence it came as a great surprise to her family that she should fall so deeply in love with such a rude, impudent person as Bittridge. Her devotion is used by the fellow only as a means to foist himself upon her father and brother. When she finds out that Bittridge is engaged in a flirtation

with a young married woman, Mrs. Uphill, she becomes ill from grief and shock. Her parents take her to New York City and then abroad. On the ship she meets a young minister, the Reverent Hugh Breckon, whose optimistic outlook so appeals to her that gradually she opens her heart to him. They are married and make their home in New York City, where he has a flourishing parish.

KENTON, JUDGE. A kind, cultivated, old gentleman, who cares for little else than his home, family, and the history of his regiment which he is writing. He is not a coward, morally or physically, and he is genuinely sincere and lovable. K.i-vii,xi,xvii-xix,xx,xxiii,xxv,xxvi.

Judge Kenton is so devoted to his daughter Ellen that he would do anything on earth for her—even leave Tuskingum. He serves as an anchor for the family on all their trips, but is glad when the girls are safely married and he can settle down in peace at home.

KENTON, LOTTIE. An independent girl, haughty, good-looking, a bit flirtatious, but with a faculty for knowing just when and how to act. K.i-xxvi.

Lottie, with her mild and harmless flirtations and gaiety, serves as a balance to Ellen, and lends variety to the story, though she doesn't particularly influence the plot.

KENTON, MARY. The wife of Richard, elder son of the Kentons; an unusually good housekeeper, who is blessed with much feminine intuition. K.iv, xxvi.

KENTON, MRS. A motherly woman, with a longing to know more of the beautiful and intellectual things of the world; she has only the normal amount

of hope and expectation that her daughters will be well-married. K. i-vii, ix, x, xii-xiv, xvi, xviii, xx, xxii, xxiv-xxvi.

KENTON, RICHARD. The eldest son of the Kentons, who has so much family pride that, when he hears of Bittridge's having struck the judge, he horsewhips Bittridge out of the town. K.ii-iv, viii, xix.

KILBURN, ANNIE. A young woman who wishes to do much good for her community, but never knows just how to go about it. A.K.i-xxx.

"She had a certain beauty of feature; she was near-sighted; but her eyes were brown and soft, her lips red and full; her dark hair grew low, and played in little wisps and rings on her temples, where her complexion was clearest; the bold contour of her face, with its decided chin and the large salient nose, was like her father's; it was this, probably, that gave an impression of strength, with a wistful qualification. She was at that time rather thin, and it could have been seen that she would be handsomer when her frame had rounded out in fulfillment of its generous design." Ch. i.

"She had always regarded her soul as the battle-field of two opposite principles, the good and the bad, the high and the low. God made her, she thought, and He alone; He made everything that she was; but she would not have said he made the evil in her. Yet her belief did not admit the existence of Creative Evil; and so she said to herself that she herself was the evil, and she must struggle against herself; she must question whatever she strongly wished because she strongly wished it. It was not logical; she did not push her postulates to their obvious conclusions; and there was apt to be the same

kind of break between her conclusions and her actions as between her reasons and her conclusions. She acted impulsively, and from a force which she could not analyze. She indulged reveries so vivid that they seemed to weaken and exhaust her for the grapple with realities; the recollection of them abashed her in the presence of facts." Ch.ii.

Her mother died when Annie was a little girl, and she had no recollection of her. Annie's girlhood had been spent with her father in the winter at Washington, where he was a congressman, and in summer with him at Hatboro'. Her father had married late in years, so that now when she was thirty-one he was seventy-eight. Since her twentieth year they had lived in Rome. They always intended to return home soon, but had put it off until it was too late for the father. After his death Annie returns to Hatboro', planning to do something very definite for her community. She finds it much harder than she had anticipated. She accepts the work of helping with the Social Union thinking in this way she may do more for the unfortunate. This organization, after many mishaps, turns out for the best. She is given a part in helping to manage the finances. She takes care of the minister's child, whose mother is dead, and adopts her after her father is killed. In the end we feel she will marry the village doctor, who is very much interested in her and her work.

KIMBALL, MR. A customs house officer who befriends Helen upon every occasion. W.R.xii,xiii,xxi.

KINGSBURY, CLARA. Very fashionable, kind-hearted, impulsive friend of the Hallecks; she also befriends Marcia Hubbard at the time of Bartley's

desertion and helps Helen Harkness in her effort to make a living. M.I.xvii-xxiii,xxxiv,xxxv,xxxviii,xli. W.R.xiii,xv-xviii,xxi; R.of S.L.xiii.

"Miss Kingsbury herself was rather large.... In complexion she was richly blond, with beautiful fair hair roughed over her forehead, as if by a breeze, and apt to escape in sunny tendrils over the peachy tints of her temples. Her features were massive rather than fine; and though she thoroughly admired her chin and respected her mouth, she had doubts about her nose:.... had it too much of a knob at the end?" Ch.xvii.

"Miss Kingsbury... mingled a sense of duty and a love of luxury in her life in very exact proportions. When her coupe was not standing before some of the wretchedest doors in the city it was waiting at at the finest; and Clara's days were divided between the extremes of squalor and of fashion." M.I.Ch.xiii.

She was the only child of parents who had early left her an orphan. Her guardian, Ezra Halleck, had by his careful management increased her fortune, and on her coming of age had turned it over to her. She had shown a most ungirlish eagerness to have control of it for herself. She chose Mr. Eustace Atherton as her lawyer.

"Her pleasures were of various kinds. She chose to buy herself a fine house, and, having furnished it luxuriously and unearthed a cousin of her father's in Vermont and brought her to Boston to matronize her, she kept house on a magnificent scale, pinching, however, at certain points with unexpected meanness. When she was alone, her table was of a Spartan austerity; she exacted a great deal from her servants, and

paid them as small wages as she could. After that she did not mind lavishing money upon them in kindness. A seamstress whom she had once employed fell sick, and Miss Kingsbury sent her to the Bahamas and kept her there till she was well.... She watched her cook through the measles, caring for her like a mother... She was in all sorts of charities, but she was apt to cut her charities off with her pleasures at any moment, if she felt poor. She was fond of dress, and went a great deal into society; she suspected men generally of wishing to marry her for her money, but with those whom she did not think capable of aspiring to her hand, she was generously helpful with her riches.... The world had pretty well hardened one half of her heart, but the other half was still soft and loving." M.I.Ch.xiii.

She comes to depend a great deal upon the advice of Mr. Atherton and his habitual serenity. She quarrels with Atherton when she finds she has spent all her bank account, and angrily accepts the resignation he offers. She is grief-stricken when she realizes what she has done, for in her heart she loves him. Mr. Atherton calls to solicit her kindness in behalf of Marcia Hubbard, a deserted wife. In the conversation that follows, Clara asks him to take charge of her financial affairs again. He consents on one condition--that she must come with her fortune. They are married and live very happily, his conservativeness giving just the right balance to her impulsiveness.

In A Woman's Reason, Clara proves a staunch friend to inexperienced Helen Harkness. She nurses Helen during a long illness, and upon her friend's recovery, lends her the money to start her first millinery

shop. In the subsequent failure of the business, she sympathizes deeply with Helen, ignoring her own financial loss completely.

KINNEY, MR. A logging camp cook and philosopher, humorous, frankly ignorant of the conventions. H.I.viii-xii,xxviii,xxix,xxxi,xxxix.

"A long, long figure of a man... dressed in a long frock-coat of cheap diagonals, black cassimere pantaloons, a blue neck-tie, and a celluloid collar.... he had not yet visited a barber, and his hair and beard were as shaggy as they were in the logging-camp; his hands and face were as brown as leather." Ch.xxviii.

"He had been over pretty nearly the whole uninhabitable globe, starting as a grunt and awkward boy from the Maine woods, and keeping until he came back to them in late middle-life the same gross and ridiculous optimism... wherever he went, he carried or found adversity; but with a heart... buoyed up by a few wildly interpreted maxims of Emerson's, he had always believed in other mea.... It is not necessary to say that he had continued as poor as he began." Ch.ix.

Kinney likes the cleverness of Bartly; and when he meets Marcia in her Boston home, he is awed by her beauty and magnificence as it seems to him. In several instances the innate honesty and simplicity of the man throw the meanness of Bartly into relief.

KITE, ALBERT. A half-grown boy who had been adopted by the Kites. V. of K.vii,xii,xxiii.

KITE, ARTHUR. Small son of Mr. and Mrs. Kite. V.of K.ix,xxvii.

KITE, MR. ALVIN. The farmer who farmed the Shaker place that the Kelwyns had rented. V.of K.iv,vii,xii,xxii.

"They had no right to complain, but it certainly did not comport with their prepossessions that the farmer, when he came, should arrive in the proportions of a raw-boned giant, with an effect of hardwoodedness, as if he were hewn out of hickory, with the shag-bark left on in places; his ready-made clothes looked as hard as he. He had on his best behavior as well as his best clothes, but the corners of his straight wide mouth dropped sourly at moments, and Kelwyn fancied both contempt and suspicion in his bony face, which was tagged with a harsh black beard. Those unpleasant corners of his mouth were accented by tobacco stain, for he had a form of the tobacco habit uncommon in New England; his jaw worked unceasingly with a slow, bovine grind." Ch.iv.

KITE, MRS. Wife of Alvin Kite. The woman who cooked and took care of the Family house for the Kelwys. V.of K.v,vii,ix-xiii,xvi,xvii,xix,xxiv,xxvi,xxvii.

"She stood waiting in the doorway for the Kelwys to alight and introduce themselves; but Mrs. Kelwyn decided this was from respect and not pride, for the woman seemed a humble creature enough when she spoke to her; not embarrassed, but not forth-putting. She had the effect of having on the best dress she had compatible with household duties, and she looked neat and agreeable in it. She was rather graceful, and she was of a sort of blameless middlingness in looks." Ch.v.

KITTY. A helper in the Equity Free Press newspaper office. M.I.viii.

LABAN. See BILLINGS, LABAN.

LABAN, BROTHER. A Shaker who discovers the Boyntons in their dilemma, and brings them to the settlement to shelter them. U.C.xii,xiv,xv,xvii, xx,xxii,xxviii.

LACY, DR. A kindly physician, attendant upon Alan Lynde. L.at L.H.xxxv.

LAFFLIN, MR. A man who has just patented a device which Dan Lavinger has been sent by his father to buy. A.H.Ch.xlix.

"Lafflin had put his hat far back on his head, and was intensely chewing a toothpick, with an air of rapture from everything about him. He seemed a very simple soul to Dan's inexperience of men." Ch.xlix.

LAMBERT, MRS. A matron at a party which Sue proposes to give. Q.of H. Part 1,ix.

LANCASTER, FREDDY. A college altruist, and a semi-friend to Jeff. L. at L.H.xxx.

LANDER, MR. Mrs. Lander's hen-pecked husband who prefers a simple home life, while his wife insists upon living at hotels; he would also prefer to have a business. R.L.i-iv,xii,xix,xxix.

"He... lurked about the hotels where they passed their days in a silence so dignified that, when his verbs and substantives seemed not to agree, you accused your own hearing. He was correctly dressed, as an elderly man should be, in the yesterday of the fashions, and he wore with impressiveness a silk hat whenever such a hat could be worn. A pair of drab cloth gaiters did much to identify him with an old school of gentlemen not very definite in time and place. He had a full gray beard cut close, and he was in the habit of pursing his mouth a great deal. But he meant nothing by it..." Ch.ii.

"Among the people who surrounded her (Mrs. Lander) she had not so much acquaintance as her husband even, who talked so little that he needed none. She sometimes envied his ease in getting on with people when he chose, and his boldness in speaking to fellow-guests and fellow-travellers, if he really wanted anything." Ch.ii.

"It was one of the loveliest landscapes in the mountains.... But Lander was tired of nearly all kinds of views and prospects... He was chained to the restless pursuit of an ideal not his own, but doomed to suffer for its impossibility as if he contrived each of his wife's disappointments from it. He did not philosophize his situation, but accepted it as in the order of providence which it would be useless for him to oppose, though there were moments when he permitted himself to feel a modest doubt of its justice. He was aware that when he had a house of his own he was master in it, after a fashion, and that as long as he was in business he was in some sort of authority. He perceived that now he was slave to a mistress who did not know what she wanted, and that he was never farther from pleasing her than when he tried to do what she asked. He could not have told how all initiative had been taken from him, and he had fallen into the mere follower of a woman guided only by her whims, who had no object in life except to deprive it of all object.... He always hoped that sometime she would get tired of her restlessness and be willing to settle down again in some stated place; and wherever it was, he meant to get into some kind of business again. Till this should happen he waited with an apathetic patience..." Ch.iii.

Mr. Lander likes Clementina so much that he asks Mrs. Lander to adopt her; but she thinks the girl would be too much trouble. Later, after Mr. Lander's death, his widow secures the Claxons' permission to take Clementina with her in deference to Mr. Lander's wishes expressed while he was living at the Middlemount Hotel.

LANDER, MRS. A vulgar, complaining, old woman who practically adopts Clementina and takes the girl with her in her travels. R.L.i-v,xii-xvii,xix-xxxvi,xxxviii,xxxix.

"She was a woman who, in spite of her bulk and the jelly-like majesty with which she shook in her smoothly casing brown silks as she entered hotel dining-rooms, and the severity with which she frowned over her fan down the length of the hotel drawing rooms, betrayed more than her husband the commonness of their origin. She could not help talking, and her accent and her diction gave her away for a middle-class New England person of village birth and unfashionable sojourn in Boston..."

Ch.ii.

When Mrs. Lander decides to take Clementina with her in deference to Mr. Lander's wishes, she goes to Middlemount again to persuade the Claxons to let Clementina go; when consent is given, Mrs. Lander rejoices, and starts Clementina on the first of their hotel journeys. Mrs. Milray, who has known Clementina at Middlemount, persuades Mrs. Lander to go to Europe. In Florence and Venice Clementina has to be almost nurse-maid to Mrs. Lander, who insists upon telling her how grateful she should be for the fortune that will some day come to her. In Venice Mrs. Lander dies of over-eating and lack of exercise, leaving Clementina nothing, as the ten thousand dollars, willed to heirs, is all she has left.

LANGBRITH, MRS. AMELIA. Widow of Royal Langbrith, a timid, retiring woman, easily ruled over by a stronger will. S. of R.L. i-v, x, xii, xv, xviii, xix, xxv, xxvi, xxviii, xxxi-xxxiii, xxxv.

"In action she showed taller than she was, and more girlishly slender. At forty, after her wifehood of three years and her widowhood of nineteen years, the unextinguishable innocence of girlhood, which keeps itself through all the experiences of a good woman's life, was pathetic in her appealing eyes; and the mourning, subdued to the paler shades of purple, which she permanently wore, would have made a stranger think of an orphan rather than a widow in her presence." Ch. I.

"At any rate, he married her and martyred her, even to the blows that fell upon her body as well as her soul. I don't say he never fancied her; and she fancied him, poor soul, as long as he would let her; and when she lost all faith in him she was still his faithful victim. She was so gentle that, though she suffered, she could not resist evil. She was born to keep that commandment. He could outrage her nature, and abuse her to his heart's content, and he could count absolutely upon her silence." (Anther explains to Judge Garley Mrs. Langbrith's marriage to Mr. Langbrith). Ch. xiv.

Before her marriage Mrs. Langbrith had been a working girl in the mills her husband owned. Although young and attractive she must have fancied she saw happiness in marrying a man twice her age. She made no complaint of the treatment she received and only told the family physician what was necessary to be told. By her silence she allows her son to believe his father a good man because she could never find

a time in his life when she felt she could tell him. Because of her cowardliness in following the path of least resistance, she loses the happiness she might have had, had she married the doctor. The reader feels however that she is happier in thinking of the second marriage than in the actual participating in it.

LANGBRITH, JAMES. Son of Royal Langbrith. S. of R.L.iii-xi,xx,xxiv-xxvi, xxxiii-xxxvii.

"Mrs. Langbrith glanced from one to the other; from her son, with his long, distinguished face (he had decided that it was colonial.)". Ch.iv.

"Langbrith evinced his local superiority more appreciably by his patronage of them (the village girls) than by the colonial nobleness of the family mansion... Her (his mother's) shyness, out of keeping with her age and stature, invited the sovereign command, which Langbrith found it impossible to refuse, though he tempered his tyranny with words and shows of affection." Ch.iii.

As James grew to manhood the thought of his father's greatness made him feel very self-important and conceited. So great was his importance that he failed to notice any slights directed against him; and when Falk, his college friend, makes fun of him for so much self-praise, he talks on in spite of Falk's mockery. Because of his mother's timidity and cowardice James becomes very tyrannical. However, he does not realize that he is ruling over his mother and thinks that he is being very affectionate with her and tries hard to keep up a general appearance of affection, although from the very first his love is far greater for the idealized memory of his father. When he finishes college he goes to Paris to study the writing of plays, having

gained Hope Hawberk's promise to be his wife. He is called home at the death of Hope's father, and on the train coming to Saxmills, he learns from his Uncle John the true facts concerning his father's life. The blow changes him from a tyrannical man to the humble son of his mother. He and Hope are married and live with his mother. Through Hope's influence he becomes a kindlier citizen and seems to be more his ideal of his father; he tries in every way to offer his mother the love and consideration she did not receive from her husband.

LANGBRITH, MRS. JAMES. See HAWBERK, HOPE.

LANGBRITH, JOHN. Brother of Royal Langbrith. S. of R.L. xxi, xxix, xxxi-xxxiv, xxxvii.

LANGHAM, MISS. A friend of Alice Pasmer's and a member of the sleighing party. A.H. xli.

"She was very gentle and mild, and she had none of that strength of will which she admired in Alice." Ch. xli.

LANGWORTHY, THE REV. DR. Pastor of the church which Silas Lapham attended. R. of S.L. i.

LAPHAM, IRENE. Younger daughter of Silas Lapham, a beautiful blonde who depends upon her mother and sister for her ideas. Disappointment in love develops her character. In the end of the story she is able to manage her own affairs. R. of S.L. ii-iv, vii, ix-xiv, xix, xxvi, xxxvii.

"She was a very pretty figure of a girl, after our fashion of girls, round and slim and flexible, and her face was admirably regular. But her great beauty--and it was very great--was in her colouring. This was of an effect for which there is no word but delicious, as we

use it of fruit or flowers. She had red hair, like her father in his earlier days, and the tints of her cheeks and temples were such as suggested May-flowers and apple-blossoms and peaches. Instead of the grey that often dulls this complexion, her eyes were of a blue at once intense and tender and they seemed to burn on what they looked at with a soft lambent flame. It was well understood by her sister and mother that her eyes always expressed a great deal more than Irene ever thought or felt; but this was not saying that she was not a very sensible girl and very honest." Ch.iv.

LAPHAM, PENNELOPE. Older daughter of Silas Lapham, spoken of as the plain dark sister, but interesting and clever in conversation; she is a great reader and wishes to improve her mind. R.of S.L.ii-iv,vi,vii,ix-xiv,xvi-xvii,xix-xx,xxii-xxiv,xxvi-xxvii.

"Penelope was the girl whose serious face had struck Bartley Hubbard in the photograph of the family group Lapham showed him on the day of the interview. Her large eyes, like her hair, were brown; they had the peculiar look of near-sighted eyes which is called mooning; her complexion was of a dark pallor.... She had a slow quaint way of talking that seemed a pleasant personal modification of some ancestral Yankee drawl, and her voice was low and cozy, and so far from being nasal that it was a little hoarse." Ch.ii.

"She's got sense enough. But she ain't so practical as Irene. She's more up in the clouds--more of what you may call a dreamer. Irene's wide-awake every minute and I declare anyone to see these two together when there's anything to be done or any lead to be taken, would say Irene was oldest nine times out of ten. It's only when they get

to talking that you can see Pen's got twice as much brains'." (Mrs. Lapham's opinion). Ch.x.

"They did not look at the moonlight long. The young man perched on the rail of the veranda, and Irene took one of the red-painted rocking-chairs where she could conveniently look at him and at her sister, who sat leaning forward lazily and running on, as the phrase is. That low crooning note of hers was delicious; her face, glimpsed now and then in the moonlight as she turned it or lifted it a little, had a fascination which kept his eye. Her talk was very unliterary, and its effect seemed hardly conscious. She was far from epigram in her funning. She told of this trifle and that; she sketched the characters and looks of people who had interested her, and nothing seemed to have escaped her notice; she mimicked a little but not much; she suggested and then the affair represented itself as if without her agency. She did not laugh; when Corey stopped she made a soft cluck in her throat, as if she liked his being amused, and went on again." Ch.x.

None of her family considered her attractive enough to be the cause of young Corey's visits and so are totally unprepared for his declaration of his love for her. A year later, after her father has lost all his money, and Irene apparently has got over the disappointment in love, Penelope marries Tom Corey and goes to Mexico with him.

LAPHAM, MRS. PERSIS. Wife of Silas Lapham, one who was ambitious for her girls, but does not know how to get into society. R.of S.L.ii-iv, vii,ix-xiv,xvii-xxvii.

"Mrs. Lapham, while keeping a more youthful outline than her husband, showed the sharp print of the crow's foot at the corners of her motherly eyes, and certain slight creases in her wholesome cheeks. The fact that they lived in an unfashionable neighborhood was something that she had never been made to feel to their personal disadvantage, and they had hardly known it until the summer before the story opens when Mrs. Lapham and her daughter Irene had met some other Bostonians far from Boston, who made it memorable." Ch.ii.

Mrs. Lapham had been a village school teacher. After her marriage, she encouraged and helped her husband from the first and bore her full share of the common burden. She was proud of his business success, but she was careful never to let him think too well of himself. She was not socially ambitious for herself or her husband; but when Irene blossomed out so unexpectedly and when they met the cultured Coreys, she longed in some way to get into society so that her girls might have the advantages other rich people's children had. But their reverses so embittered her to any social life that she was glad to return to their farm, where she felt so much more at home.

LAPHAM, SILAS. An honest, hardworking, ambitious man, uneducated and uncultured; a boastful man who found that all his money would not buy him into society as he wishes. R.of S.L.i-xi,xiii-xxvii.

"Silas Lapham is a fine type of the successful American. He has a square, bold chin only partially concealed by the short, reddish-grey beard, growing to the edges of his firmly closing lips. His nose is short and straight, his forehead good, but broad rather than high; his

eyes blue, and with a light blue in them that is kindly or sharp according to his mood. He is of medium height, and fills an average arm chair with solid bulk, which on the day of our interview was unpretentiously clad in a business suit of blue serge. His head droops somewhat from a short neck, which does not trouble itself to rise far from a pair of massive shoulders." (Reporter's description.) Ch.i.

"But to hear you talk, Parsis, you'd think those Coreys were too good for this world, and we wan't fit for 'em to walk on.... I'm worth nigh on to a million, and I've made every cent myself; and my girls are the equals of anybody, I don't care who it is'." Ch.xi.

"'Well, who's ever done more for their children than we have?' demanded Lapham. 'Don't they have everything they want? Don't they dress just as you say? Don't you go everywhere with 'em? Is there anything going on that's worth while that they don't see it or hear it? Why don't you get them into society? There's money enough'." Ch.ii.

Shortly after Silas and his wife are married he discovers he has a fortune in a paint mine on his farm. He becomes immensely wealthy, and like most "over night" rich people, he thinks his money will buy him into society. His one-time partner borrows several thousand dollars from him; this together with the slump in the paint business causes him to lose his great wealth. Through it all he remains honest and clannhanded, which virtue wins for him general admiration.

LANDINI, MISS. A young Italian girl who lives with an aunt, commonly thought to be her mother. L.of A.Ch.xxiii.

LARRABEES, THE. From whom the Powells buy the flour mill. The miller, Mr. Overdale, feels they should have given him warning and sold the mill to him. N.L.M.iii.

LATHAM, DEACON. Father of Maria Latham and grandfather of Lydia Blood; a pathetically childish, eager old man, dearly loved by daughter and granddaughter. L.of A. i-ii,v,xxvii.

"His face had that distinctly fresh-shaven effect which once a week is the advantage of shaving no oftener; here and there in the deeper wrinkles, a frosty stubble had escaped the razor.... Voice arid, nasal, high." Ch.i.

The deacon retained all the uprightness, honesty, and simplicity of his younger days, "but the sympathies as well as the sensibilities often seem dulled by age. They have both perhaps been wrought upon too much in the course of years, and can no longer respond to the appeal or distress which they can only dimly realize." So for the deacon excitement almost drowned sorrow at Lydia's departure.

LATHAM, MARIA. A stiff, reserved woman with much common sense and a heart of gold. L.of A. i,v,xxvii.

"An elderly woman with a plain, honest face, as kindly in expression as she could be perfectly sure she felt, and no more..... In dress as in manner and person, she was uncompromisingly plain and stiff." Ch.i.

Aunt Marie had a genius for dressmaking, and lavished it all upon her orphan niece whom she had reared. She had the self-repression which seems inherent in the New England woman of Puritan descent and gave

little outward show of the deep love she felt for her niece, Lydia, until the moment of parting when Lydia sails for Italy.

LAWYER, THE. One of the discussion group at the summer resort hotel.

T. from A. iv, ix.

LEIGHTON, ALMA. A young artist studying in New York, always hopeful and cheerful. H. of N. F. Bk. 1, i, ii, iv, v, x, xiv, xv; Bk. 3, iv; Bk. 5, vii, xii, xv.

"I am not blue, Alma. But I can't endure this hopefulness of yours."
Bk. 2, Ch. i. (Mrs. Leighton speaks.).

Alma had been discovered by Beaton, an artist, when she and her mother had lived at St. Barnaby, New York. He had insisted that she come to New York and study in Mr. Wetmore's private school. This she had done, and her mother has taken in boarders to help pay her expense. Beaton falls in love with her and proposes to her but is refused. Later she does illustrating for Every Other Week.

LEIGHTON, MRS. A widow who kept a boarding house in New York. H. of N. F. Bk. 2, i, ii, iv, vi, x, xiv, xv; Bk. 5, vii, xii, xx.

LEFFERS, MR. A young man who has just been married and is taking his bride abroad with him on a business trip. T. S. W. J. vii-viii, xii-xv, xlv.

LEFFERS, MRS. A bride, who hopes to be taken for a wife of several years' standing. She is accompanying her husband on a business trip abroad. T. S. W. J. vii-viii, xii-xv, xli.

"Young Mr. and Mrs. Leffers threw off more and more their disguise of a long-married pair, and became frankly bride and groom. They seldom talked with anyone else, except at table; they walked up and down

together, smiling into each other's faces; they sat side by side in their steamer chairs; one shawl covered them both, and there was reason to believe that they were holding each other's hands under it." Ch. xiii.

LEMUEL. See BARKER, LEMUEL.

LENA. Mrs. Makely's cook. T. E. of N. Part 1, v.

LEONARD, MR. An old friend of Basil's and Isabel's whom they had met in Europe and whom they go to visit on their journey. T. W. J. ii.

LEONARD, MRS. An old friend of Isabel's at whose home Basil and Isabel stop for a short visit. T. W. J. ii.

"The ladies were very old friends, and they had not met since Isabel's return from Europe and renewal of her engagement. Upon the news of this Mrs. Leonard had swallowed with surprising ease all that she had said in blame of Basil's conduct during the rupture... Their only talk was of husbands whom they reviewed in every light to which husbands could be turned." Ch. ii.

LE ROY, MRS. An unscrupulous woman who practices spiritualism for mercenary motives. U. C. i, vi, viii, xxvi.

"Her voice, small and thin, contrasted with her physical bulk." Ch. i.

"Mrs. LeRoy... has made an eclectic study of the materializations of several other mediums, and she has succeeded... not only in reproducing them, but in calling about her many of the principal apparitions who visit the original seances'." Ch. i.

Mrs. LeRoy, through her unscrupulous means of producing the spirits, is the real reason for Boynton's being willing to leave Boston.

LIBBY, WALTER. A young man whose gay, careless manner conceals the sterling qualities of bravery, loyalty, and deep reverence for women. D.B.P. i-vii, ix, xi.

"A slim young fellow, whose gay blue eyes looked out of a sunburnt face, and whose straw hat, carried in his hand, exposed a closely shaven head." Ch. i.

"Well, he was this kind of a fellow: When we were in Switzerland he was always climbing some mountain or other.... Nothing but the tallest mountains would do him; and one day when he was up there on the comb of the roof somewhere, tied with a rope around his waist to the guide and a Frenchman, the guide's foot slipped, and he commenced going down. The Frenchman was just going to cut the rope and let the guide play it alone; but he knocked the knife out of his hand with his long-handled axe, and when the jerk came he was on the other side of the comb where he could brace himself, and brought them both upstanding. Well, he's got muscles like bunches of steel wire." (Mr. Maynard) Ch. x.

Mr. Libby had met the Maynards in Europe and had become quite intimate with them. When he meets Mrs. Maynard, he renews old acquaintance for her husband's sake. He takes her out for a sail; they are caught in a storm and are rescued with difficulty. He honors Dr. Breen for her self-sacrificing devotion to Mrs. Maynard in the illness that follows the accident, and sympathizes with her humiliation over her failure in the case. He is a mill owner and begs her to come and work among the operatives since her own people will not rely

upon her skill because she is a woman. He asks her to marry him, but she, thinking he asks from pity, refuses. His quiet devotion, however, wins her heart; she realizes that she loves him and, when he comes to say goodbye before going abroad, she betrays her feeling. He marries her, and they make their home in the town where his cotton mills are located.

LIDA. One of the students at the Synthesis of Art Studies. C. of B. xiv.

LILI. A merry, sympathetic little waitress at the Posthoff in Carlsbad.

T. S. W. J. xxviii, xxxvi, xxxix, xl.

"At the verge of the open space a band of pretty serving maids, each with her name on a silver band pinned upon her breast, met them and bade them a Guten Morgen of almost cheerful note, but gave way to an eager little smiling blonde, who came pushing down the path at sight of Burnamy, and claimed him for her own." Ch. xxviii.

LILLIAS. See BALLARD, LILLIAS.

LILLY. See LANGHAM, MISS.

LILY. See COREY, LILY.

LILY. The little daughter of one at the dark seance, whose hand apparently appears from the land of the dead. U. C. Ch. i.

LILY. See MAYHEW, LILY.

LILY, MR. The sculptor who made the bust of Royal Langbrith. S. of R. L.

xx.

LINA. See BOWEN, MRS.

LINDAN, MR. BERTHOLD. An old well-educated German who has lost his hand.

in the Civil War. H.of N.F. Bk.1,xi,xii; Bk.2,iii,xii; Bk.4,ix,viii;
Bk.5,v,ix.

"He's one of the most accomplished men! He used to be a splendid musician--pianist--and knows eight or ten languages." Bk.1,Ch.xii.

(Mr. March speaks.)

"(March) was watching, with a teasing sense of familiarity, a tall, shabbily dressed, elderly man, who had just come in. He had the aquiline profile uncommon among Germans, and yet March recognized him at once as German. His long, soft beard, and mustache had once been fair, and they kept some tone of their yellow in the gray to which they had turned. His eyes were full, and his lips and chin shaped the beard to the noble outline which shows in the beards the Italian masters liked to paint for their Last Suppers. His carriage was erect and soldierly, and March presently saw that he had lost his left hand." Bk.1,Ch.xi.

When March, the editor of Every Other Week, was a boy, he had known Mr. Lindan and had read German with him. Later Lindan fought the "anti-slavery battle just as naturally at Indianapolis in 1858 as he fought behind the barricades at Berlin in 1848." During the war he lost his hand. Never a good manager in money matters, he was eking out a poor living. When March first came to New York he discovers Lindan in a restaurant. March gives him work on the magazine, but with Lindan's socialistic ideas and his reluctance to take money from the rich Dryfoos, he has a sorry existence. During a strike in New York he is killed while taunting the officials in a riot around a street car.

LINDSLEY, ELDER. The head of the Shaker community who persuades Roger Burton to come into their village. P. and M. iii.

"He had a shrewd face, but kindly, and he spoke neatly, with a Scotch accent." Ch. iii.

He is attracted by Roger's deep spirituality and by his intellect. He feels that the leadership of such a man is a necessity among the Shakers. He hopes that love for Roger will bring Chloe into the community also.

LINSEY, MRS. A woman with whom Rosy has at one time stayed. N. L. M. x.

LIONCOURT, LORD. An English nobleman who crosses in the same ship with Clementina and Mrs. Milray, and later is one of the guests at Mrs. Milray's dinner party. His attentions to both Mrs. Milray and Clementina are but passing ones. R. L. xvi-xix, xxi, xxii, xxxi.

'LIZ'BETH. See DRYFOOS, MRS.

LIZZIE. See BLADEN, LIZZIE.

LORENZO. See WEAVER, LORENZO.

LOTTIE. See KENTON, LOTTIE.

LOUISE. See HILARY, LOUISE.

LOUISE. See MAXWELL, MRS.

LOUISE. See MAYNARD, MRS.

LUDLOW, WALTER. An artist, a dweller on the coast of Bohemia, whose purposes have faded, but whose dreams still remain. C. of B. i-vi, x, xi, xix-xxi, xxiii-xxviii, xxx, xxxi, xxxiii-xxxv, xxxvii-xxxix.

"His mustache had grown so thick that it could no longer be brushed up at the points with just the effect he desired, and he suffered it to branch straight across his cheeks; his little dot of

an imperial had become lost in the beard which he wore so conscientiously trimmed to a point that it might be described as religiously pointed." Ch.vi.

"She kept seeing how handsome he was with his brilliant brown beard, and his hazel eyes. There were points of sunny light in his eyes, when he smiled, and then his teeth shone very white. He did not smile very much; she liked his being serious and not making speeches." Ch.xix.

In his youth Ludlow, who was an ardent devotee of the impressionistic school, had planned to make a great picture "which should at once testify to the excellence of the French method and the American material."

"Ludlow believed that if the right fellow ever came to the work, he could get as much pathos out of our farm folks as Millet got out of his Barbizon peasants. But the fact was that he was not the fellow; he wanted to paint beauty not pathos; and he thought, so far as he thought ethically about it, that the Americans need to be shown the festive and joyous aspects of their life." Ch.ii.

He loses many of his dreams as the years pass, and fails to reach his goal. But the years bring him Cornelia, whose art revived his old ideals. He falls in love with her and their engagement is announced. Then an old suitor of Cornelia's, a coarse, common man, appears, and Ludlow is shocked that Cornelia could ever have fallen below his ideal of her so far as to have tolerated this man Dickerson.

He sends her an abrupt note, enclosing with it a letter he has received from her former lover, Dickerson. He soon sees his injustice, for he has refused to let Cornelia tell him of this former affair, and realizes that he should not now hold her responsible. In his great remorse he feels that she must despise him. Cornelia's picture which he has urged her to offer for exhibition is refused a place, and he feels he must apologize to her for his insistence upon her presenting it. He seeks her, finds that she still loves him, and they go to Pymantoning to be married.

LUDLOW, MISS. The woman whom friends of Faulkner always supposed he would marry. He chooses Hermia Winters instead. S.of D. Part 1, i,viii.

LURELLA. A name given by James Staniford and Charles Dunham to Lydia Blood, as being characteristic of her type. L.of A.vi-ix.

LYDIA or LYDDY. See BLOOD, LYDIA.

LYNDE, ALAN. Bessie Lynde's brother. He is devotedly fond of his sister, and, except when in a drunken state, is a kindly intentioned man, though a bit high-strung and snobbish. L.at L.H.xxviii-xxxv, xxxvfi,xlvii,1.

Even the sinister something in the young man's look had distinction, and there was style in the signs of dissipation in his handsome face which Jeff saw with a hunger to outdo him." Ch.xxix.

Alan Lynde is a member of that social circle to which Jeff Durgin aspires. He resents Jeff's treatment of his sister Bessie and,

meeting him on the highway, beats him viciously with his riding whip. Later he becomes an inmate of Brooker Institute, a branch of the Keeley Cure near Lion's Head, where, out walking, he meets Jeff Durgin who has never forgiven the horsewhipping; and he is nearly killed in the furious attack which follows.

LYNDE, BESSIE. Alan Lynde's sister, one of the Cambridge elite, in whom Jeff arouses curiosity concerning himself. L. at L.H. xxviii-xxxvii, xli-xlvi, li, lii.

"He saw that she had a dull, thick complexion, with liquid eyes, set wide apart and slanted upward slightly, and a nose that was deflected inward from the straight line; but her mouth was beautiful and vividly red like a crimson blossom." Ch. xxviii.

"If she came into a room, she made you look at her, or you had to, somehow. She was bright, too; and she had more sense than all the other girls there put together.... I began to go for her as soon as I saw that she wanted me to, and that she liked the excitement. The excitement is all that she cared for. She thought she could have fun with me and then throw me over; but I guess she found her match."-- (Jeff.) Ch. xlv.

"Perhaps in the last analysis she was not a favorite. She was allowed to be fascinating but she was not felt to be flattering, and people would rather be flattered than fascinated.... The men were mostly afraid of her... It is certain that she who was always the cleverest girl in the room, and if not the prettiest, then the most effective, had not the best men about her." Ch. xxx.

Bessie Lynde is one of those girls who find pleasure in the pursuit rather than the attainment of love. She is attracted to Jeff Durgin by the awkward reserve under which he hides his lack of ease and ignorance of social customs. She seeks to attract him, and he vents his discomfort at his ignorance and the Lyndes' superiority by plying her brother, a young dipsomaniac, with drink. Even when Jeff is assisting to bring home Alan whose condition is the result of Jeff's spite, she neglects her brother to amuse herself with Jeff. She is of a much higher station than Jeff and plays upon his ambition to rise. She draws him into a semi-engagement; but both soon weary of each other, and Jeff, seeing the trend of affairs, deserts her before she dismisses him.

LYNDE, MISS LOUISA. Aunt to Bessie and Alan Lynde. L.at L.H.xxviii, xxxi, xxxiii, xxxv, xxxvi.

"The aunt herself looked a family portrait of the middle period... She had a comely face, with large, smooth cheeks and prominent eyes; the edges of her decorous brown wig were combed rather near their corners, and a fitting cap palliated but did not deny the wig. She had the quiet but rather dull look of people slightly deaf, and she had perhaps been stupefied by a life of unalloyed prosperity and propriety. She had grown an old maid naturally, but not involuntarily, and she was without the sadness or harshness of disappointment." Ch.xxx.

On the death of her brother she had opened her home to his orphan children. She believed the world to be made up of two kinds of people--"people who were like her and people who were not like her."

She does not understand Bessie nor Alan, and ascribes their departures from her rigid code as unregulated tendencies which "must have been derived from the Southwestern woman her brother had married during his social and financial periclitations in a region wholly inconceivable to her." Her life closes about them "with acceptance, if not complacence, as part of her world."

LYRA. See WILMINGTON, LYRA.

MADDELINA. A genial Italian woman, maid to Mrs. Lander. R.L.xxii,xxiii,xxv,xxvii,xxix,xxx,xxxiii-xxxvi.

MACALLISTER, MR. A quiet, little hen-pecked man who tries to fall in with his wife's manner of flirtatious bantering. M.I.x,xxvii.

"A slight little straight man, in a long ulster and a seal skin cap, tiddled farcically forward on his toes, and, giving Bartley his hand, said 'Ah, haow d'e-do, haow d'e-do!'" Ch.x.

Mr. Macallister visits in Equity twice with his wife, and on both occasions is unable to prevent his wife's harmless flirtations.

MACALLISTER, MRS. A harmless flirt. M.I.x,xxvii.

"She was of the dark-eyed English type; her eyes were very large and full, and her smooth black hair was drawn flatly backward, and fastened in a knot just under her dashing fur cap." Ch.x.

Mrs. Macallister makes Marcia jealous of Bartley on two occasions by her flirtatious attacks to which he willingly responds.

MACROYD, JULIA. An ultra-modern girl, a friend of Verrius, not always sincere, and with much ability in the use of sarcasm. F.and R. vi,vii,viii,x,xi,xii,xiii,xiv,xvi,xx.

"Anything seemed to make Miss Macroyd laugh". Ch.vii.

"She had seemed open and honest beyond the most of women, but her piggish behavior at the station had been rather too open and honest." Ch.xi.

Julia Macroyd either knows more about the letter Miss Shirley wrote Verrius than she tells, or else she is very personally interested in him herself. She apparently does little more than make

little tangles in the plot, but Julia Macroyd leaves the reader with the feeling that she's come "to the end of the book" with a secret all her own.

MAKELY, MR. A broker; the host of the Altrurian on many occasions while the latter is in New York. T.A.v,vi,xi; E.of N. Part 1,iv-ix,xiv,xvi,xxiv; Part 2,i,ii,v,ix,x,xiv.

"He was a good-looking, good-natured, average American of the money-making type." T.A.Ch.v.

MAKELY, MRS. A woman at the hotel, very fond of talking and even more fond of her own amusement. She is snobbish in a way that she hardly realizes, but finds the Altrurian an interesting diversion. T.A.v,vii-x,xii. E.of N. Part 1,iv-ix,xii-xvii,xix,xxi,xxiv. Part 2,i,viii-x,xiii,xiv.

"... Her remarkable mind had kept her body in a sort of sympathetic activity, and at thirty-five she had the gracile ease and self-command of a girl." T.A.Ch.vii.

"She's up to all sorts of things--she's artistic, and she's musical, and she's dramatic, and she's literary." (Mr. Makely.) T.A.Ch.v.

Mrs. Makely helps Mr. Twelvemough entertain his guest, and finally gets the Altrurian to make a talk in public that the proceeds may be used to renovate the resort church.

In Through the Eye of the Needle, Mrs. Makely acts as hostess to the Altrurian in New York, and introduces him to her friends. It is she to whom the letters from Mrs. Homos in Altruria are written.

'MANDA. See GRIER, 'MANDA.

MANDEL, MRS. The lady who managed the social affairs of the Dryfooses.

H. of N. F. Bk. 2, viii, ix; Bk. 3, viii; Bk. 4, iv; Bk. 5, v, vi, xii, xviii.

"(Mrs. March) rose at the entrance of a bright-looking, pretty-looking, mature, youngish lady, in black silk of neutral implication, who put out her hand to her, and said, with a very cheery, very lady-like accent, 'Mrs. March'." Bk. 2, Ch. viii.

MANDEVILLE, T. J. The stranger who comes to Matthew Braille to learn the story of Leatherwood's God. L. G. xxiii.

MANUFACTURER, THE. One of a group who discuss questions of the day at the hotel. The manufacturer is the most practical of the group, for he has had experience from both the labor and the capitalistic sides. With America what it is, he believes the Altrurian principles impractical. T. from A. iii, iv, ix.

MARCH, BASIL. The editor of Every Other Week who, in Their Wedding Journey and Their Silver Wedding Journey, describes the travels of his wife and himself and is the biographer of the Faulkners in The Shadow of a Dream and of Glendenning and the Bentleys in A Pair of Patient Lovers. He is the moving spirit in A Hazard of New Fortunes and tells the love story of Kendricks, a contributor to his magazine, and Julia Gage, in The Open-Eyed Conspiracy. In many ways he is the prototype of Howells himself. T. W. J. i-xi. H. of N. F. Bk. 1, i-xii; Bk. 2, vi-ix, xi-xiv; Bk. 3, i, ii, v, ix; Bk. 4, i, ix; Bk. 5, i, iii, v-xii, xvi, xviii. S. of D. Part 1, i-viii; Part 2, i-viii; Part 3, i-ix. P. of P. L. i-xiv. O. E. C. ii-vi, viii-x, xii, xv, xvii. T. S. W. J. i-xv, xviii-xxv, xxvii-lxiv, lxviii-lxxiv.

"He was one of those men who live from the inside outward; he often took a hint for his actions from his fancies." T.S.W.J.Ch.iii.

Basil March as a young man of twenty-two comes from the country to be a writer on a newspaper in Boston. Here he falls in love with the woman who is afterwards to be his wife, and follows her to Europe where they become engaged. Later, for some reason which neither will divulge, the engagement is broken off, and Basil March returns to Boston to engage in the insurance business.

Eight years later he again meets the woman he loves; the engagement is renewed and soon after they are married. Two children, Tom and Bella are born to them and their life is ideally happy. The years pass and having reached middle age, March finds himself being shoved aside by younger men. He has never liked the insurance business particularly, and so, when an old friend Mr. Fulkerson offers him the position of literary editor of the magazine, Every Other Week, he determines to try his fortunes in New York. Eventually he becomes part owner of the magazine with Fulkerson as his partner.

Some years later his health gives way, and leaving his son Tom to fill his place, he and his wife set out for Europe "to go round to all the old places and see them in the reflected light of the past." His wife in sport calls this their "silver wedding journey."

In An Open Eyed Conspiracy, Mr. March and Isabel his wife are interested spectators of the romance between Kendricks, a contributor to Mr. March's magazine, and Julia Gage, a rich but most unliterary young person.

In The Shadow of a Dream, he appears as the friend of the Faulkners and tries in vain by his common sense to save Mrs. Faulkner and Nevil from their hyper-sensitive consciences.

In A Pair of Patient Lovers, Mr. March acts as the friend of Mr. Glendenning, a minister whom he meets while he and Mrs. March are taking a trip down the St. Lawrence. He sees the beginning of the love affair between Glendenning and Edith Bentley and tells in his own inimitable way its progress and its end.

MARCH, BELLA. The only daughter of Basil and Isabel March. T.W.J.xi. H.of N.F.Bk.1,ii,iii; Bk.4,viii; Bk.5,xi. T.S.W.J.lxxiv.

Bella is a little girl of nine when she goes with her parents in Their Wedding Journey, which is really their second wedding journey. She is too young to enter into her parents' feelings, and her homesickness almost spoils the trip. Later she moves with her parents to New York in The Hazard of New Fortunes. When she grows up she marries and moves to Chicago. She visits her parents in New York just after their return from Their Silver Wedding Journey.

MARCH, ISABEL. The wife of Basil March. She is incurably romantic and, being exceedingly happy in her own married life, can think of no fate so desirable for the friends she loves as marriage. T.W.J. 1-xi. H.of N.F. Bk.1,ii-x,xii; Bk.2,viii,ix,xiv; Bk.3,ii,vi,ix; Bk.4, i-iii,v,viii; Bk.5,i,vi-viii,xi,xii,xvi,xviii. S.of D. Part 1,ii-v, viii; Part 2,i,iii-viii; Part 3,i,ii,vi,ix. P.of P.L.1-xiv. O.E.C. ii-vi,viii-x,xii,xv,xvii. T.S.W.J.1-viii,x,xi,xiii-xxv,xxvii-lxi, lxiii-lxiv,lxviii-lxxiv.

"(March) kissed his wife, where she sat by the study lamp reading the Transcript through her first pair of eyeglasses; it was agreed in the family that she looked distinguished in them, or, at any rate, cultivated." H.of N.F. Bk.1,Ch.ii.

Isabel marries Basil March eight years after she first meets him. They had been engaged in youth, but for some reason the engagement was broken. And so she is twenty-eight when she starts on her wedding journey. She has a horror of being taken for a bride on account of her age, but to Basil it seems that his wife is quite as fair as when they first met, although he can not help "recurring with an unextinguishable regret to the long interval of their broken engagement which but for that fatality might have been spent together."

She goes with her husband in Their Wedding Journey and Their Silver Wedding Journey, appears as his confidant in A Pair of Patient Lovers and The Shadow of a Dream. In An Open-Eyed Conspiracy she observes with outward disapproval, but inward pleasure Kendrick's courtship of Julia Gage, who, to the horror of Isabel's Bostonian soul, knows nothing of books.

In A Hazard of New Fortunes she is filled with indignation at the treatment meted out to her husband and encourages him to accept Fulkerson's offer of the literary editorship of the magazine, Every Other Week, and rejoices with him in this congenial work.

MARCH, TOM. The only son of Basil and Isabel March. T.W.J.xi. H. of N.F.Bk.1,ii,iii; Bk.4,viii; Bk.5,xi; T.S.WLJ.xvi,lxxiv.

When Tom is eleven years old, he is taken by his parents on their second wedding. They want him to see what they have seen, but he is

as unimpressible as most boys of that age, and so the journey is a failure. As a boy he "takes after" his father, and when he attains manhood, he goes into the office of his father's magazine EVERY OTHER WEEK. He is so sober and reliable that, although just a young man, he is able to take his father's place, while the latter goes abroad on his silver wedding journey.

MARCIE. See HUBBARD, MRS. (MARCIA). M.I.

MARGARET. The cook who has been in the Harkness family for years, who always wants to be the only servant in the house, and who is quite willing to share her little home with Helen when she decides to open a millinery shop in Port. W.R.i-iv,xii,xvii,xviii,xxi.

MARGARET. See VANCE, MARGARET.

MARGIT. The Verriens' faithful Swedish serving-woman. F.and R.xix.

MARIA, PRINCESS. Daughter-in-law of the Prince-Regent of Bavaria.

T.S.W.J.liv.

"Her silvered hair framing a face as plain and good as the Regent's, if not so intelligent." Ch.liv.

MARILLA. A helper in the Equity Free Press office. M.I.viii,xxvii.

MARINA. Italian housekeeper of Henry Ferris. F.C.viii,xvii.

MARKHAM, MR. A prospector in Canada who proposes to make himself rich by working up the tailings of some gold mine by means of a newly-patented process. Q.of M.Part 2,ii,v; Part 3,ii.

MARSH. See HUBBARD, MRS. (MARCIA).

MARTIN, MR. Chef at Middlemount Hotel who likes to tease Clementina by calling her "Boss". R.L.x,xiv.

MARVEN, MRS. A summer boarder at Lion's Head, summarily dismissed by Mrs. Durgin for a supposed slight to Jeff. L. at L.H. xii, xiii, xvi, xx, xl.

"Then this morning, when I see her settin' there and takin' the lead as usual, I just waited until she got whit'ell across, and nearly everybody was there that saw what she done to Jeff, and then I flew out on her'." (Mrs. Durgin) Ch. xii.

By offering him a plate of food to be eaten apart from the hotel guests, Mrs. Marven deepens the peculiar streak in Jeff's character by making him feel that she considers him subordinate.

MARIA, AUNT. See LATHAM, MARIA.

MARVIN, COL. The owner of the largest shoe-shop in Hatsboro'. Q. of M. Part 1, xiii.

Also minor character in A.K. xxv, xxviii.

MARY. Mrs. Langbrith's cook. S. of R.L. xxxvii.

MASON, CHLOE. The girl whom Roger Burton loved, but renounced for what he thought the ideal life. P. and M. i-v.

"She was tall and slim, like himself, and she was of his height when she sat beside him, pulled away into the corner of the chaise, and yet drawn toward him in a tender droop. Her face was narrow, and that made the corners of her pretty mouth show far into her cheeks. Her nose was tilted a little above it, but it was straight and fine from the tip upwards; her eyes were set rather near together, and her forehead had the hair drawn low on it, and close to her mobile brows. A wide-fronted scoop-bonnet flared round her little head, with ribbons that fell to the waist of her very high-waisted

green silk dress, made in the fashion of seventy years ago, with a skirt ending in closely gathered ruffles a foot deep." Ch.i.

Chloe Mason, the daughter of the village doctor, falls in love with the young teacher of the village academy. He asks her to marry him, but she in sudden shyness goes to her grandfather's to think the matter over. He comes to her here, and she consents to marry him. One morning they go for a drive and find themselves near a Shaker village. They stop here for dinner, and Roger resolves to join the community. Chloe indignantly refuses his proposal that she shall also stay and drives away alone.

Sixty years go by, and Chloe comes back to see Roger once more. She tells him of her life in the world outside, of her husband, children, and grandchildren. In the peace of the Shaker village Roger's mind has sunk into senility and he barely recognizes her. She tries to awaken his memories, but the years have done their work. In one last gleam of responsiveness he says that perhaps he had better have gone with her that day.

MASON, DAVID. The man at whose house church services are sometimes held near Leatherwood. L.G.viii.

MASON, MR. Second mate of the Aroostook; a quiet, reserved young man with a humorous outlook on life. L.of A.vii,xiv-xvii,xxi.

"He had whimsical brown eyes that twinkled under his cap-peak, while a lurking smile played under his heavy mustache." Ch.vii.

MASON, OLD. Mrs. Durgin's father from whom Jeff is supposed to have inherited spasmodic ill-humor and vindictiveness. L.at L.H.vi,vii.

MATT. See HILARY, MATT.

MATTHEWSON, HARRY. A young lawyer in Saxmills. S. of R.L.vi-viii.

MAVERING, DAN. A winning, deferential young fellow, whose lightheartedness was as kindly and sympathetic as it was inexhaustible, but who, owing to his desire for popularity, was inclined to sacrifice sincerity. A.H.ii,iv-vii,x,xii-xvii,xix-xxiv,xxvi-xxxiv,xxxvi-xlix,li.

"The young fellow laughed nervously, and pulled out his handkerchief, partly to hide the play of his laughter, and partly to wipe away the perspiration which a great deal more laughing had already gathered on his forehead. He had a vein that showed prominently down its center, and large, mobile, girlish blue eyes under good brows, an arched nose, and rather a long face and narrow chin. He had beautiful white teeth; as he laughed these were seen set in a jaw that contracted very much toward the front. He was tall and slim, and he wore with elegance the evening dress which Class Day custom prescribes for the Seniors..... His self-possession, his entire absence of anxiety, or any expectation of a rebuff or snub, might be the ease of unimpeachable social acceptance.... That his face was so handsome was another of the complications." Ch.iii.

"What makes him popular? ... It's--quality. I don't mean social quality, exactly; but personal charm. He never had a mean thought; of course we're all full of mean thoughts, and Dan is, too; but his first impulse is always generous and sweet, and at his age people act a great deal from impulse. I don't suppose he ever met a human being without wanting to make him like him, and trying to do it." (Mrs. Saintsbury) Ch.viii.

At a Harvard Class Day Dan Mavering meets Alice Pasmer. She is much struck by his deference toward his father, by his popularity among his fellow-students, and by his wide acquaintance among the guests. He showers attentions upon her, and she is subtly flattered.

He follows the Pasmers to Campobello and renews his attentions to Alice. At a picnic on the beach, Dan offends her sense of dignity by some negro imitations; later in the day he arouses her jealousy by acting in amateur dramatics with her friend, Julia Anderson. True to his nature he renders various little services for Julia, and Alice takes no pains to conceal her displeasure. A quarrel ensues, and Dan goes home thinking himself broken-hearted, but in reality deriving a certain amount of satisfaction from his sorrow. He and Alice are reconciled, but he has already begun to fear her temper and feels the tension of trying to avoid angering her. He becomes less candid and open. He knows that she has fallen in with her mother's plan that they shall live abroad after their marriage, and he conceals his mother's plan that they shall come back to his old home. He has made no decision, and puts off the day when he must oppose her wishes or his mother's. Alice discovers the second plan and accuses him of duplicity. When the engagement is broken for the second time, his deepest feeling is one of relief, though he tries to think he is plunged in despair. He goes into his father's business and is sent to Washington to look after some interests of the firm. He meets Julia here and they are much together. His susceptible heart is turning to her, when she is called away by a letter from her fiance. He meets Alice again and her

sadness so touches him that he effects a reconciliation. They are married, but, even before the wedding journey well begins, his dread of her jealous anger is making him more insincere, and his lack of candor is deepening her jealous egotism.

MAVERING, ELBRIDGE. A quiet, reserved man, whose life has been saddened by his invalid wife's ill-temper and who seeks to save his son from a similar fate. A.H.i-vii,xxiii,xxviii-xxxiii,xlv-1.

"He took into his large moist palm the dry little hand of his friend..... Mr. Mavering spoke in a voice soft yet firm, and with a certain thickness of tongue, which gave a boyish charm to his slow utterance... His waistcoat had the curve which waistcoats often describe at his age; and his heavy shoulders were thrown well back to balance this curve. His coat hung carelessly open; the Panama hat in his hand suggested a certain habitual informality of dress, but his smoothly shaven, large handsome face, with its jaws slowly ruminant upon nothing, intimated the consequence of a man accustomed to supremacy in a subordinate place.... His dignity broke up into a smile that had its queer fascination." Ch.i.

He is a whimsical, kind, forbearing man, who lavishes the utmost sympathy and care upon his helpless wife. He bears her tempers with patient endurance, but he feels that his whole life has been shadowed. He tries to make his son see the danger in marrying one so egotistical and self-willed as Alice; but when he finds Dan firmly resolved, he steps aside and lets him have his way, feeling, perhaps, that life would be a better teacher than he.

MAVERING, EUNICE. Dan Mavering's older sister, who devotes herself to her invalid mother and has grown a little self-willed and despotic.

A.H. xxiii, xxviii-xxxii, xlii, xlv-xlvi, xlviii, lii.

MAVERING, MINNIE. Dan Mavering's younger sister; a gentle girl with a keen sense of humor, who helps her sister to care for their invalid mother. A.H. xxviii-xxx, xxxii, xxxiii, xlii, xlv, xlvi, xlviii, lii.

MAVERING, MRS. The mother of Dan Mavering; a nervous, irritable invalid whose outbursts of temper render her family miserable, but whose "good days" compensate them for all their trials. A.H. xxiii, xxviii-xxxv, xlii, xliii, xlv-xlvi.

"Her tongue was sharpened by pain, and pitilessly skilled to inculcate and to punish; it pierced and burned like fire; but when a good day came again she made it up to the victims by the angelic sweetness and sanity which they felt was her real self; the cruelty was only the mask of her suffering." Ch. xxx.

In her seclusion, Mrs. Mavering amuses herself by dissecting the characters of her three children, Dan, Eunice, and Minnie. She finds a pleasure in tracing each of their characteristics back through the families from which they have descended. It is her disclosure to Alice Pasmer of Dan's tendency to slight truth for the sake of pleasantness that plants the first seed of distrust of Dan in the mind of her son's fiancée.

MAXWELL, BRICE. A literary artist who first tried to make a living by doing interviewing for the Boston Abstract. Later he devotes his entire time to the writing and presenting of a play. Q. of M. Part 1, xiii-xvi, xviii; Part 2, xiii-xvi, xix, xxi; Part 3, i. S. of P. i-xxiv.

"It seemed to interest almost as painfully a young man with a thin delicate face, whom she (Louise) noticed looking at her; she took him at first for one of those educated or half-educated operatives, who are complicating the labor problem more and more. He was no better dressed than the others in the crowd, and there was no reason why he should not be a hat-shop or a shoe-shop hand, and yet, at a second glance, she decided that he was not. He stood staring at her with a studious frown, and with the faint suggestion of a sneer on his clean-shaven fine lips.... " Q.of M. Part 1, Ch.xii.

"The worst was that Maxwell was undoubtedly of different origin and breeding, and he would always, in society, subject Louise to a consciousness of his difference if he did nothing more. But when you had said this you seemed to have said all there was to say against him.... His life on its level was blameless. Everyone who knew him spoke well of him, and those who knew him best spoke enthusiastically." S.of P.Ch.ii.

In The Quality of Mercy Maxwell, a literary man turned reporter to make a living, writes a masterly article about defalcators in general and Mr. Northwick in particular, scoring a decided victory for his paper, The Boston Abstract. He is not able to keep the pace however, and grows sick and discouraged. Matt Hilary takes Maxwell to his farm to recuperate. Louise Hilary has met Maxwell in capacity of interviewer to her father, and his romantic qualities appeal to her. Mrs. Hilary discourages the romance as much as she can; fortunately, so her mother thinks, Louise's worldliness at last overcomes her romanticism and she leaves the farm unengaged.

But when Louise found that she could not give Maxwell up, the Hilarys submitted, as they would have submitted to anything she wished, and with the opening of The Story of a Play, Maxwell and Louise have been married a short time. He has given up his position on The Boston Abstract and has become a playwright. At times he becomes very much discouraged with his play. Hazard, the hero of the play, kills a man, and must suffer for the murder. The action of the last part of the play works up to the great moment of the tragedy, the reaping of the penalty for sin; and such gloom has to be relieved in some way; consequently the love scenes between Salome and Atland are introduced. The correlation of the two plots causes Maxwell much difficulty, but in the end they merge. Godolphin plays the part of Hazard to perfection; Miss Pettrell satisfies even Louise in her conception of Salome, and the audience so vociferously applaud that Maxwell, as author, is obliged to appear before the curtain.

MAXWELL, MRS. LOUISE. The wife of Maxwell, the playwright, who helps her husband in the fashioning of his feminine characters. S. of P. i-v, viii-xii, xiv-xxiv.

For full description and character sketch see HILARY, LOUISE, under The Quality of Mercy.

Louise Maxwell both helps and hinders Maxwell in his work. She helps by showing or telling him just what a woman would say or do under existing circumstances if she really acted sincerely; but she hinders by being jealous of Yolande Havisham, an actress, who is at one time employed to play the part of SALOME. She also causes trouble for Maxwell by diverting his mind from his work through her outbursts of

temper, and her attempts to make her husband go with a social group.

MAXWELL, MRS. Mother of Brice Maxwell; the keeper of a small lodging house, and a "country doctor's widow... distinctly a country person, with the narrow social horizons of a villager whose knowledge of the city was confined to the compass of her courageous ventures in it." S. of P.iii. Also minor character in Q. of M. Part 1, xv, xviii.

MAYBOUGH, CHARMIAN. A frivolous young girl, who dramatizes life, but who proves a steadfast though impulsive friend to Cornelia. C. of B. xii-xxi, xxiii, xxv, xxvii-xxxii, xxxv-xxxix.

"There was one of these girls whom Cornelia felt to be as tall as herself and of much her figure. She was as dark as Cornelia, but of a different darkness. Instead of the red that always lurked under Cornelia's cheeks, and that now burned richly through it, her face was of one olive pallor, except her crimson lips; her long eyes were black, with level brows, and with a heavy fringe of lucent black hair cut straight above them; her nose was straight, at first glance, but showed a slight arch in profile; her mouth was a little too full, and her chin slightly retreated. She came in late, and stopped at the door of the office, and bent upon Cornelia a look at once prehistoric and fin de siecle, which lighted up with astonishment, interest, and sympathy, successively; then she went trailing herself on upstairs with her strange Sphinx-face over her shoulder and turned upon Cornelia as long as she could see her." Ch.xii.

"Her beauty has no fixed impression. It ranges from something exquisite to something grotesque; just as she ranges in character from

the noblest generosity to the most inconceivable absurdity. You never can tell how she will look or how she will behave'." (Ludlow) Ch.xxvii.

"The part that Charmian had chosen to represent must have been that of an Egyptian slave. She served her mother's guests...in attitudes of the eldest sculptures and mural paintings, and received their thanks with the passive impersonality of one whose hope in life had been taken away sometime in the reign of Thotmes II." Ch.xix.

Charmian, who is always playing a part, seems genuinely attracted by Cornelia's reserve and by her skill in painting. Charmian, whose dearest wish is to be a dweller in Bohemia, initiates her friend into the joys and shams of that country. She is full of a "formless generosity", ridiculously dramatic, but utterly without envy or malice. It is through her contrivance that Ludlow and Cornelia are thrown much together, and it is partly owing to her efforts that they are finally re-united after their estrangement.

MAYBOUGH, MRS. A social climber who is depending upon her money to win a place for her; a Philistine in Bohemia. C.ofB.xvi-xix,xxv-xxvii, xxx,xxxvi,xxix.

"Beside the tall girls she looked rather little, and she was decidedly blonde against their brunette color." Ch.xvi.

"Cornelia could see that her features were rather small and regular, and that her hair was that sort of elderly blond in color which makes people look younger than they are after they have passed a certain age. She was really well on in the thirties when she went out to Leadville to take charge of Charmian Maybough's education from the New England town where she had always lived, and ended by marrying Charmian's father..... He died so opportunely that he left the widow of his

second marriage with the income from a million dollars, which she was to share during her lifetime with the child of his first." Ch.xviii.

Mrs. Maybough is a colorless sort of woman whose one great ambition is to get into society. She is kind to Cornelia for Charmian's sake, and it is in her home that Cornelia is introduced to society and is brought into constant contact with Ludlow.

MAYHEW, LILY. A very attractive young girl who has either the power or the weakness of making all men propose marriage to her. F.R.iii,v-x, xii,xiii.

"Miss Mayhew...pervaded the place in her finer way, as the flowers on the table did.... He (Elmore) looked at her with a perfectly serene ignorance of her piquant face, her beautiful eyes and abundant hair, and her trim, straight figure." Ch.v

"Take her in one way...the girl was as simply a child as any in the world---good-hearted, tender, and sweet, and, as he could see, without tendency to flirtation. Take her in another way, confront her with a young and marriageable man, and Elmore greatly feared that she unconsciously set all her beauty and grace at work to charm him; another life seemed to inform her, and irradiate from her, apart from which she existed simple and childlike still." Ch.viii.

MAYNARD, GEORGE. A man whose life has been spoiled by his foolish wife, but who still bravely "carries on". D.B.P.ix-xi.

"He arrived a sleep-broken, travel-creased figure with more than the Western man's usual indifference to dress; with sad, dull eyes, and an untrimmed beard that hung in points and tags, and thinly hid the corners of a large mouth. He took her (Dr. Breen's) hand laxly in his,

and bowing over her from his lank height listened to her report of his wife's state, while he held his little girl on his left arm and the child fondly pressed her cheek against his bearded face..... Libby introduced Grace as Dr. Breen...and Maynard gave her the title whenever he addressed her with a perfect effect of single-mindedness in his gravity, as if it were an every-day thing with him to meet young ladies who were physicians. He had a certain neighborly manner of having known her for a long time, and of being on good terms with her; and somewhere there resided in his loosely knit organism a powerful energy." Ch.ix.

"Grace looked at his slovenly figure, his smoky complexion, and the shaggy outline made by his untrimmed hair and beard, and she wondered how Louise could marry him.... His boasts were always uttered with a wan, lack-lustre irony, as if he were burlesquing the conventional Western brag and enjoying the mystifications of his listener, whose feeble sense of humor often failed to seize his intention.... She had not come to her final liking for him without a season of serious misgiving, but after that she rested in peace upon what every one knowing him felt to be his essential neighborliness. Her wonder had then come to be how he could marry Louise." Ch.x.

He comes to his wife's bedside when notified of her illness, helps to nurse her, and then takes her out to his Wyoming ranch. In his own words "an incompatibility is a pretty hard thing to manage. You can't forgive it like a real grievance. You have to try other things and find out that there are worse things, and then you come back to it and stand it."

MAYNARD, MRS. A selfish, capricious woman who uses her ill-health to hold her husband and her friend in subjection to her whims. D.B.P. i-vi,viii,x,xii.

"She's worse than she used to be--sillier. I don't suppose she has a wrong thought; but she's as light as foam." Ch.ii.

Mrs. Maynard is an old school friend of Grace Breen's. She leaves her husband for no reason except that she is tired of ranch life, and comes with her little daughter Bella to throw herself upon the protection of her friend Grace, now Dr. Breen. She has weak lungs and a bad cough; so Grace takes her and her child to Jocelyn's, a quiet sea-side resort. She goes for a ride in Mr. Libby's boat at Grace's insistence. A storm comes up and the boat overturns. In the severe illness that follows, she blames Grace for her suffering and humiliates her friend by demanding a "man doctor". Her husband is summoned when she seems worse; he comes and is reconciled to her for the sake of his child.

MAYQUAITS, THE. Friends of the Chapley's. W.of C.xxvii.

MEIGS. A defaulter with enough enterprise to build railroads on the Andes. Q.of M. Part 3,ii.

MEVISON, MR. An artist who has literally given up his work for his wife, and finds her so very disagreeably jealous and in love with him that he can not live with her. M.V.I.vi-xiv.

MEVISON, MRS. A woman so in love with her husband that she is jealous of anything that shares his life, even his work. M.B.I.vi-xiv.

"But this I will say: she's either the most consummate actress, or

the fondest wife, or the most perfect little fiend that I ever did see!" (Mrs. Crombie.) Ch.vii.

"She felt that I was all hers, and that she had a right to every atom, every instant of me. If I made a friend, she broke up the friendship'." (Mr. Mevison.) Ch.ix.

"Treacherous, false, hypocritical, disagreeable woman'." (Mrs. Crombie.) Ch.xiii.

Mrs. Mevison, passionately in love with her husband, is yet so unreasonably jealous that she has exhausted his affection for herself. She quarrels with him continually and finally accuses him of being in love with Lillias Bellard. She begs Lillias to give her back her husband, and Lillias, astonished and disgusted, tells her aunt of the accusation. The Mevisons then go to California, where Mrs. Mevison, abandoned by her husband, sues for a divorce.

MELLEN, MR. One of the boarders at the St. Albans. M.C.xiii.

MELY OR MELA. See DRYFOOS, MELA.

MEREDITH, MR. One of the guests at Charles Bellingham's breakfast.

M.C.xxv.

MEREDITH, MRS. A sensitive semi-invalid, who has reared her niece, Rhoda Aldgate, as her own child. I.D.iii-x.

".... The aunt appeared to have a conscience of prodigious magnifying force, cultivated to the last degree by a constant training upon the ethical problems of fiction. She brought its powerful lenses to bear upon the most intimate particles of Tito's character; his bad qualities seemed to give her almost as much satisfaction as if they had been her own." Ch.iv.

Mrs. Meredith, while she has explained to Rhoda that she is only her niece, has never told her of her negro ancestors on her mother's side; and had not the poor, tormented woman been so conscience-stricken and afraid for Rhoda to marry, the sensitive, well-bred girl would never have needed to know the dreadful secret, as Dr. Olney wanted to marry her anyway. The last scene between the aunt and Rhoda stirs the sympathy; Rhoda, pride-broken, makes her aunt take upon her dying lips a lie to the effect that she has told no one else the secret, and, after Rhoda has gone to fight her battle alone, Mrs. Meredith takes, without intent of suicide, the overdose of sleeping powder from which she never rallies.

MERRIFIELD, MR. A visitor at the dark seance. U.C.i.

MERRIFIELD, MRS. A visitor at the dark seance. U.C.i.

MERRITT, MR. A man who makes bids for the Harkness house. W.R.v.

MERRITT, MRS. One of the guests at Jocelyn's. D.B.P.ii-vi.

MILLER, MRS. SECRETARY. A cabinet member's wife to whose reception Julia Anderson takes Dan Maving. A.H.xlix.

MILLON, JIM. The father of Zerrilla and husband of Moll Millon; he saved the life of Silas Lapham with his own in the Civil War. R.of S.L.xiv.

MILLON, MRS.MOLL. The mother of Zerilla (Miss Dewey), a worthless drunkard, who had married a man above her in station. R.of S.L.xiv, xxiii.

MILRAY, MISS. A cultivated woman, sister to Mr. Milray, who introduces Clementina to society in Florence and urges her later to become a part of it. R.L.xviii,xx-xxv,xxvii,xxix,xxxi-xxxiv,xxxix,xl.

"Miss Milray put Clementina in mind of Mr. Milray; she had the same hair of chiselled silver, and the same smile; she moved like him and talked like him, but with greater liveliness." Ch.xx.

Miss Milray is always interested in Clementina for Clementina's sake, but she always insists that, if she had become a part of society, she could have made a brilliant match.

MILRAY, MR. The sensitive, almost blind brother of Miss Milray. He is accused of having been rather unscrupulous in earlier political life. R.L. iii, ix, xii, xv, xvi, xx, xxi, xxv, xxxix.

"It was a fine head, still well covered with soft hair, which lay upon it in little sculpturesque masses, like chiselled silver, and the aquiline profile had a purity of line in the arch of the high nose and the jut. of the thin lips and delicate chin which had not been lost in the change from youth to age. One could never have taken it for the profile of a New York lawyer who had early found New York politics more profitable than law, and, after a time passed in city affairs, had emerged with a name shadowed by certain doubtful transactions;.... you had first to remind people of what he had helped do before you could enjoy their surprise in realizing this gentle person, with the cast of intellectual refinement which distinguished his face, was the notorious Milray who was once in all the papers." Ch.viii.

Mr. Milray secures Clementina to read to him while he is staying at Middlemount Hotel, and later, when Mrs. Lander, Clementina, and the Milrays are on the same ship, Mr. Milray gives Clementina the name of his sister, and sees that she has a letter of introduction to her.

When the sister has looked Clementina up in Florence, she introduces her to society.

MILRAY, MRS. A shallow, socially ambitious young woman who comes to New York in pursuit of art, but changes to the pursuit of Mr. Milray, thus bettering her social position through marriage with him. The Milrays never quite forgive her Pike County accent. R.L.viii-x,xii, xv-xviii,xx,xxii,xxv,xxxI,xxxiii,xxxiv,xxxix.

"So many young men made it gay not only for the young ladies, but for a certain young married lady, when she managed to shirk her rather filial duties to her husband, who was much about the verandas.... She was soon acquainted with a great many more people than he knew, and was in constant request for such occasions as needed a chaperon not averse to mountain-climbing;... no sheet-and-pillow-case party was complete without her; for Welsh rabbits her presence was essential." Ch.viii.

"It was the second anniversary of her divorce, which had remained, after a married life of many vicissitudes, almost the only experience untried in that relation..... Milray had dealt handsomely with his widow;... and the money which he assigned her.... she employed... in the negotiation of a second marriage, in which she redressed the balance of her first by taking a husband somewhat younger than herself." Ch. xxxix.

From the time she uses Clementina as the "Spirit of Summer" in her pageant, Mrs. Milray has a liking for the mountain child which is perhaps as sincere a liking as any such ambitious woman can have.

Clementina measures her aright and doesn't allow Mrs. Milray and her petty jealousies to have a great share in her own life. Later Mrs. Milray divorces her husband without cause, takes his money, and remarries.

MILLS, CHRISTOPHER. An ardent believer who tries to convert his parents to Dylksism. L.G.ix.

MINISTER, THE. The only one of the discussion group at the hotel who in no way seems proud of America and her materialistic ideal. T.from A. iii,iv,ix.

MIRANDA, SISTER. The Shakeress who makes Althea's dress. D.of T.W.ii.

MIRIAM. See BUTLER, MIRIAM.

MOLLY. See MAVERING, MINNIE.

MONTGOMERY, MRS. The landlady of a boarding house in New York. C.of B. xvi,xxiii,xxviii.

"The landlady was such an indistinct quality, that it could seldom be known whether she was at home or not, and when she was identifiably, present, whether she had promised or had not promised to do this or that. People were always trying to see her for some reason or for no reason, and it was said that the best time to find her was at table. This was not so easy; the meals had a certain range in time, and the landlady was nominally at the head of the table; but those who came early to find her made the mistake of not having come late, and if you came late you just missed her.... The landlady reminded the girl of her own mother in the sort of springless effectiveness with which she brought things to pass, when you would never have expected any result

whatever; and she was gentle like her mother and simple-hearted, with all her elusiveness. But she was not neat like Mrs. Saunders; the house went at loose ends. Cornelia found fluff under her bed that must have been there a long time. The parlor and the dining-room were kept darkened, and no one could have told what mysteries their corners and set pieces of furniture harbored. The carpets, where the subdued light struck them, betrayed places worn down to the warp. Mrs. Montgomery herself had a like effect of unsparing use; her personal upholstery showed frayed edges and broken woofs, which did not seriously discord with her nerveless gentility." Ch.xvi.

MOORS, LADY. Daughter of the rich Thralls, who are shipwrecked in Altruria. She grows to like work. T.E. of N. Part 2, ix, xi-xiii, xv.

MOORS, LORD. A nobleman, simple in his tastes and quite willing to work. T.E. of N. ix-xi, xii, xv.

MORELAND, WILLIE. A college philanthropist. L. at L.H. xxx, xxxii.

MORRELL, DR. JAMES. A kindly, genial doctor, a friend to every one, and especially interested in Annie Kilburn. A.K. viii, xi, xiii, xvii-xx, xxiv, xxv, xxvii, xxviii, xxx.

"He was a tall man, with a slight stoop; well dressed; full bearded; with kind, boyish blue eyes that twinkled in fascinating friendliness upon the group." Ch.viii.

Also a minor character in Q. of M. Part 1, iv, vi, ix, xxiv; Part 2, ix, xviii; Part 3, xi.

MORRELL, MRS. The wife of the doctor, quiet and kind, and a friend to the Northwick girls to the last. Q. of M. Part 1, iv, xiii, xx; Part 2, xvii, xviii; Part 3, v.

"A handsome and very happy-looking woman came to the door." Part 2, xvii. And: "What a happy face! What a lovely face! What a good face!"--(Matt.) Part 2,xvii. Also: "'She's quiet itself'."-- (Dr. Morrell.) Part 2,xviii.

MORRISON, ANDY. See ANDY.

MORRISON, MR. A drunken citizen of Equity, who accuses Bartly Hubbard of 'making love' to his girl, Hannah. M.I.vi.

MORRISON, HANNAH. The capable, energetic girl who helps Bartly Hubbard in his newspaper office, and of whom Marcia is jealous. M.I.i,ii,v,vi,viii,xi,xxiii,xxvi,xxvii,xxxi,xxxiv.

"'You've got a sorrel-top in your office that's fiery enough, if she's anything like what she used to be when she went to school'."-- (Marcia.) Ch.i. "'Oh, she isn't so bad. She's pretty lively, but she's very eager to learn the business, and I guess we shall get along'." (Hubbard.) Ch.i.

Marcia is ever jealous of Hannah Morrison; and it is she at last who makes Marcia so furiously jealous that she takes her child and leaves the house; it is during this time that Bartly leaves Boston and does not return to his home.

MORRISON, MRS. Hannah's mother. M.I.v.

MORTIMER. The rascally auctioneer who runs up bids of five thousand dollars on Everton for the Harkness home. Helen later has to pay Everton. W.R.xiv,xv.

MORTON, REV. MR. A young American clergyman visiting Italy; he is much attracted by Imogene Graham, who in turn responds to the call of his youth. I.S.iii-iv,xviii-xxi.

"He had a fine head, and an intelligent, handsome, gentle face... The young man showed sense and judgment, and if he was a little academic in his mind and manners, Colville tolerantly reflected that some people seemed to be born so, and that he was probably not artificial, as he had once imagined from the ecclesiastical scrupulosity of his dress."

Ch.xix.

MORTONS, THE. Friends of Lily Mayhew who bring her with them from America to Genoa. F.R.iii.

MULBRIDGE, DR. A strong, unpolished man; a skillful physician, who feels only contemptuous amusement for the flatteringly dependent and submissive society women who fancy themselves invalids. D.B.P.vi,vi, viii-x,xii.

"The door opened at last, and a tall, powerfully framed man of thirty-five or forty, dressed in an ill-fitting suit of gray Canada homespun appeared. He moved with a slow, pondering step, and carried his shaggy head bent downwards from shoulders slightly rounded. His dark beard was already grizzled, and she (Dr. Breen) saw that his mustache was burnt and turned tawny at points by smoking, of which habit his presence gave stale evidence to another sense..... He looked at her, as he advanced, out of gray eyes that, if not sympathetic, were perfectly intelligent, and that at once sought to divine and class her." Ch.v.

"The large, somewhat uncouth man gave evidence to her intelligence that he was all physician, and that he had not chosen his profession from any theory or motive however good, but had been as much chosen by it as if he had been born a physician. He was incredibly gentle

and soft in all his movements, and perfectly kind, without being at any moment unprofitably sympathetic." Ch.vi.

"It was never his characteristic to be tender of people in good health. He was indeed as alien to her Puritan spirit as if he had been born in Naples instead of Corbitant. He came of one of those families which one finds in nearly every New England community, as thoroughly New England in race as the rest, but flourishing in a hardy scepticism and contempt of the general sense." Ch.ix.

His experience with his wealthy female patients had given him a very low opinion of the average feminine intellect, but in Grace Breen he finds much to admire. He likes her cool, careful way of following instructions, and even her resistance to his domination. He knows that she feels she has made a failure, and imagines she will seize any chance to escape. His mother with keener insight sees that Grace may be deterred from yielding by her son's lack of polish, but the doctor's pride is stung by her warnings, and, scornfully resisting the temptation to change his coarse homespun for his broadcloth suit, he goes to see Grace. She refuses his offer of marriage, but he will not receive her decision as final. When he later repeats his offer and finds that Libby, whose gentle manners he despises, has won Grace, he is forced to recognize a stronger force than the tyrannical will to dominate.

MULBRIDGE, MRS. The mother of Dr. Mulbridge; a silent, determined woman, who from her observation of the summer guests in the little sea-side village, has taken a deep dislike for city people. D.B.P.v,ix.

"The door was opened by a tall and strikingly handsome old woman, whose black eyes still kept their keen light under her white hair, and whose dress showed none of the incongruity which was offensive in the door-bell; it was in the perfection of an antiquated taste, which, however, came just short of characterizing it with gentlewomanliness."

Ch.v.

MUNGER, JIM. Mrs. Munger's son. A.K.x.

MUNGER, MRS. A gushing, forward woman who was considered the chief lady in South Hatboro'. A.K.vii-x,xvii-xix.

Also a minor character in Q.of M. Part 1,xx; Part 2,ix.

MUNT, JOHN. Elbridge Maverick's college friend, who has the ambition to be popular in society. A.H.i,xi-xiii,xv-xvii,xix,xxxv,xlix.

MURRAY, BILL. A scoffer who makes so much fun of the "seamless garment" that he nearly destroys the bolt of cloth from which the miracle is to be performed. L.G.xii.

NAIRNS, POLLY. Rose's cousin, and a housekeeper on a boat. N.L.M.x.

NANNIE. See COREY, NANNIE.

NANCY. See BILLINGS, NANCY.

NASH, MRS. A woman who keeps a rooming-house in Boston in which Marcia and Bartley live during the first months of wedded life. She is hopelessly middle-class, but is sympathetic with Marcia. M.I.xiv,xviii.

NASON, FRIEND. The man who tries to advise Lorenzo in money matters. D.of T.W.i,ii,iii.

NATHANIEL, ELDER. Elder in the Shaker Community. V.of K.xv,xvii,xix,xxi,xxiii,xxvii.

NEWTON, ARTY. A young son of the Newtons, who dies of membranous croup in early childhood. Q.of M. Part 1,vi,x.

NEWTON, ELBRIDGE. Elbridge is the family coachman and care-taker of the horses at the Northwick place at Hatboro'. After Northwick leaves, he and his wife become more and more real friends to the two Northwick girls. Q.of M. Part 1,i,iv,v,vi,x,xi,xx,xxiii,xxiv; Part 2,i,iii,iv,ix,x; Part 3,v-ix.

"Elbridge had on a high hat, and was smoothly buttoned to his throat in a plain coachman's coat of black; Northwick had never cared to have him make a closer approach to a livery; and it is doubtful if Elbridge would have done it if he had asked or ordered it of him. He deferred to Northwick in a measure as the owner of his horses, but he did not defer to him in any other quality..."--Part 1,Ch.i.

Northwick aids Elbridge on the very night of Northwick's departure by sympathizing with Elbridge's bereavement in the death of his child;

later when Northwick returns a fugitive, Elbridge shelters him and helps him escape; and in all the years between, Newton and his wife remain ever watchful of Suzette and Adeline.

NEWTON, ELBRIDGE MRS. Mrs. Newton acts in a friendly way as the only servant after Suzette and Adeline Northwick realize they must spend more carefully. Q. of M. Part 1, vi, ix-xi, xx, xxi, xxiv; Part 2, ix; Part 3, v, vi, viii, ix.

"She had been one of the hat-shop hands, a flighty, nervous thing, madly in love with Elbridge, whom she ruled with a sort of frantic devotion since their marriage, compensating his cool quiet with a perpetual flutter of exaggerated sensibilities in every direction." Part 1, Ch. vi.

NEVIL, THE REV. MR. JAMES. A wholesome young man for whom Douglas Faulkner has the greatest regard. S. of D. Part 1, i, iii-viii; Part 2, ii-viii; Part 3, ii-iv, vi-viii.

"Nevil was very handsome, with a regular face, and a bloom on it quite girlishly peachy, and very pure, still, earnest blue eyes. He looked physically and spiritually wholesome." Part 1, Ch. i.

"I searched his eyes for the clear goodness which once dwelt in them, and found it, a little saddened, a little sobered, a little more saintly, but all there, still." Part 2, Ch. iii.

Upon Faulkner's urgent invitation, Nevil makes his home with the Faulkners. After a time he is distressed to find himself regarded with terror and aversion by his host. He imputes this state of things to Faulkner's illness and strives to allay these emotions. After Faulkner's

death he accepts a pastorate in Kansas, and it is many years before he again meets his friend's wife. They are drawn together by mutual memories and finally become engaged. Mrs. Faulkner discovers the truth about her husband's dream and tells Nevil that Faulkner had believed they had betrayed him. Nevil questions himself, but cannot be sure whether there had been any element of love in his friendship for Mrs. Faulkner or not. His friend, Mr. March, has almost convinced him of his innocence when he is killed in an accident.

NEWELL, MR. A man who also bids on the house when the Harkness house is offered at auction. W.R.v.

NICHOLS, MISS NELLIE. Country school teacher who taught in the Shaker district. V.of K.xv.

NINA. Italian maid of Mrs. Vervain. F.C.iv,ix,x.

NIXON, GEORGE. One who does not believe in Dylks as a god. L.G.viii.

NORA. Mrs. Langbrith's maid. S.of R.L.xv,xxv.

NORAH. Mrs. Crombie's neat waitress. M.B.I.v.

NORAH. Mrs. Lyra Wilmington's maid. A.K.ix.

NORTHWICK, ADELINE. The elder of the Northwick girls--flighty, hysterical, characterized most frequently as "the old maid." Q.of M. Part 1, iv,v, ix-xii,xiv,xvii,xx-xxiv; Part 2,ix-xii,xvi-xx; Part 3, v-xi.

".... The elder, who was very much the elder, followed an earlier country fashion of self-possession, and remained silent and seated.... Her name was Adeline... and she had the effect of being the aunt of the younger girl. She was thin and tall, and she had a New England indigestion which kept her looking frailer than she really was.... She

dressed richly in sufficiently fashionable gowns, which she preferred to have of silk, cinnamon, or brown in color; on her slight, bony fingers she wore a good many rings." Part 1, Ch. iv.

She was "a plain, sick old maid, and followed the younger with a kind of shrinking and dread of her doom...." Part 1, Ch. xii.

Adeline gives way to her nerves when she first thinks her father has been killed in the railroad accident; then as the facts of his defalcation come out, she leans more and more on her proud, wilful sister, Suzette. As she is older, she naturally suggests material changes, but in all matters of the spirit, Suzette is the stay of the household. After Northwick writes his confession, the girls can no longer be bolstered by a belief in his innocence, and Adeline fails rapidly physically. When Northwick returns, Adeline, realizing he must not stay unless he will stand trial, almost drives him away again. The thought of this, with her excitement and general weakness, renders her hysterical, and her death comes soon, with not even Suzette realizing it is so near.

Also a minor character in A. K. xii.

NORTHWICK, JOHN MILTON. A man rich in money and influence, respected by all the community of Hatboro', who defrauds the corporation for which he is director and disappears into Canada to escape the punishment of his guilt. Q. of M. Part 1, i-viii, x, xii, xvii, xx, xxi, xxiii, xxiv; Part 2, i-vii, ix, k, xv, xviii, xix, xx; Part 3, ii-vii, ix, k.

"He was a tall man, rather thin; he was clean-shaven, except for the grayish whiskers just forward of his ears and on a line with

them; and he had a regular profile, which was more attractive than the expression of his direct regard." Part 1,Ch.iv.

"Northwick was fifty-nine years old." Part 1,Ch.v.

"Northwick "had been taught to believe that there was an over-ruling power which would punish him if he did wrong, and reward him if he did right..... In case of bad behavior, his observation had been that no unhappiness, not even any discomfort, came from it unless it was found out; for the most part it was not found out. This did not shake Northwick's principles; he still intended to do right, so as to be on the safe side, even in a remote and improbable contingency; but it enabled him to compromise with his principles and do wrong provisionally and then repair the wrong before he was found out, or before the over-ruling power noticed him." Part 1,Ch.v.

"... His life had never seemed so valuable to him as now; he reflected that it was so because it was to be devoted now to retrieving the past in a new field under new conditions. His life, in this view was not his own; it was a precious trust which he held for others... He justified himself anew in what he was intending; it presented itself as a piece of self-sacrifice, a sacred duty which he was bound to fulfil. All the time he knew he was a defaulter who had used the money in his charge, and tampered with the record so as to cover up the fact, and that he was now absconding, and was carrying off a large sum of money that was not morally his." Part 2,Ch.i.

John Northwick, using his wife's fortune cautiously, builds a greater fortune. Dissatisfied with its size, he at first "borrows" small sums

from the corporation whose funds he is handling, and replaces them through the money he makes by speculation. Gradually the sums grow larger, and Northwick finds he must juggle the books; and, at last, so much is missing that even the books can no longer keep the secret. The man is pronounced a defaulter, and through his one-time friend, Eben Hilary, he is given a chance to replace the money. Instead, Northwick violates the trust, absconds to Canada, and takes a great sum of the corporation's money with him. In the years that follow, homesickness, physical illness, and mental decay come upon the defaulter, until, at last, feeling death near, he risks a visit home for a few hours, and returns safely to Canada. Shortly after, in the peace that comes from total surrender, Northwick dies in handcuffs on his way home to stand trial for his offense.

NORTHWICK, MRS. John Northwick's wife who died in the early years of their marriage. Q.of M. Part 1,i,iii; Part 2,iv,xxi.

"She was a church member, as such women usually are, but Northwick was really her religion; and as there is nothing that does so much to sanctify a deity as the blind devotion of its worshippers, Northwick was rendered at times worthy of her faith by the intensity of it."

Part 1,Ch.iii.

NORTHWICK, OLD. The father of John Milton Northwick. Q.of M. Part 1,ii.

"He had been educated a doctor but never practiced medicine; in carrying on the drug and book business of the village he cared much more for the literary than for the pharmaceutical side of it.... One night when denying the plenary inspiration of the Scriptures, he went

to the wrong jar for an ingredient.... the patient died of his mistake.... but he lived on to a vague and colorless old age, supported by his son in a total disoccupation." Part 1,Ch.ii.

NORTHWICK, OLD MRS. John Northwick's mother. Q.of M. Part 1,ii.

"His mother was always striving to keep the man she had married worthy of her choice in the eyes of her neighbors." Part 1,Ch.ii.

NORTHWICK, SUZETTE. The proud and beautiful daughter of John Milton Northwick, the younger of his two children. Q. of M. Part 1,iv,ix, xi-xiii,xvi,xvii,xix-xxiv; Part 2,ix-xiv,xvi-xxi; Part 3,vi-xi.

"Suzette was the name of the other daughter; her mother had fancied that name; but the single monosyllable it had been shortened into somehow suited the proud-looking girl better than the whole name, with its suggestion of coquettishness." Part 1,Ch.iv.

"Her father had a sense of her extraordinary beauty as a stranger might have had." Part 1,Ch.iv.

"She always acts from pride. That explains everything she does'."--
(Mrs. Hilary.) Part 2,Ch.xiii.

When Sue Northwick with all her pride, hears that her father has absconded with money belonging to a corporation, she had to build up mental defenses to save herself. She simply says, and makes herself believe, that though everyone may say her father was killed in a railroad accident while attempting an escape to Canada, that her father is innocent and will some day prove it, if indeed, he is still living. Matt Hilary, the son of the president of the board of directors for the corporation, likes and helps Suzette from the beginning of her

trouble. When Mr. Northwick writes the letter to a paper confessing his guilt, Suzette must build up another partial defense--her father's insanity. During this period of stress she comes to lean more on Matt, and the two become engaged, not without certain reservations from Sue, who felt she would bring disgrace upon Matt through her father. In the end, they are willing Northwick should come home if he wants to; but after one visit the father returns to Canada, gives himself up, and is being brought to stand trial when he dies. This fact, after Matt and Sue are married, is a great consolation to her pride.

Also minor character in A.K.xii,xvii.

OLNEY, DR. EDWARD. A doctor, born to the leisure class, recently returned from Europe to Boston to establish a practice, for he has lost his inherited fortune. Dr. Olney is kindly, and of such broad racial sympathy that he is willing to marry Rhoda Algate although he knows she is of negro descent. I.D.i-iv,vi,vii,ix,xi,xii.

"His color was youthfully fresh; his soft full beard was of a rich golden red; what there was of his hair -- and there was by no means little except in that one spot -- was of the same mellow color, which it would keep till forty, without a touch of gray. His figure had not lost its youthful slimness, and it looked even fashionable in its clothes of London cut; so that any fellow country man who disliked his air of reserve might easily have passed him by on the other side, and avoided him for a confounded Englishman." Ch.ii.

Dr. Olney, like nearly all of Howell's refined and educated people, has travelled in Europe, but he brings back with him, or has retained, a quality quite individualistic -- a sincere racial sympathy as applied to the negro in the homeland or elsewhere. His keen analysis of both himself and others is remarkable, and his marrying Rhoda in full possession of her secret marks him as a man of knowledge and truth with courage to act on it.

ORLEANS, DUCHESS OF. A visitor at Carlsbad. T.S.W.J.xxxii.

"The Duchess was fatter though not so fair, as became a Hapsburg, but they (the duke and duchess) were both more plebeian looking than their retainers, who were slender as well as young." Ch.xxxii.

ORLEANS, DUKE OF. A visitor at Carlsbad. T.S.W.J.xxxii.

"The Duke was fat and fair, as a Bourbon should be." Ch.xxxii.

ORSON, THE REV. MR. JAMES. The elderly half-nephew of Mr. Lander. The shy, grasping little man comes to investigate Mrs. Lander's will. He is thoughtlessly selfish. R.L.xxxiv-xxxviii.

"There was something countrified in the figure of the man, and something clerical in his face, though there was nothing in his uncouth best clothes that confirmed this impression." Ch.xxxiv.

The Rev. Mr. Orson marries Clementina and Hinkle in New York 'after a decent hesitation;' he doesn't hesitate, however, to take by technicality of will, all of Mrs. Lander's property, although he knows she intended Clementina to have the bulk of it.

OTTERSON, MR. An American, who has a genial contempt for foreigners; he is staying at Carlsbad so that his wife may take the "cure." T.S.W.J. xxvii, xxxi.

"His was the free, friendly manner of the West." Ch.xxvii.

A minor character; a member of the great group of Americans who are traveling abroad for the first time.

OTTERSON, MRS. Mr. Otterson's wife who has come to Carlsbad to take the "cure." T.S.W.J.xxvii, xxxi.

OVERDALE, MR. The miller at the former Larrabee mill, who, when the mill is sold, suffers mental aberration. He thinks that the purchasers have contracted for his death within a year. Overdale is a kindly intentioned man, but is too much addicted to his "jug." N.L.M.iii, iv, vii, viii, x, xi, xiv-xx, xxii.

"He was a man of forty, surly, solitary, and of a rude force of will and savage temper such as none of the farmers who stored their wheat with him in the deep bins of the mill would have cared to trifle with.

Some of them called him Jacob and some Jake in the neighborhood familiarity, but with him they did not pass to the jokes or pranks they played among themselves. He was sometimes hospitable with his jug, but no one ventured to make free with it; and usually he was a sober man for the time and place. When he heard that the Larrabee brothers had sold the mills away from him without giving him warning, he thought first of his gun then..... of his jug....." Ch.iii.

Overdale never forgives the Powells, especially Owen Powell as representative of them. For one reason or another he considers them enemies, and will not stop to say good-by the day he sees Owen Powell leaving.

OVERDALE, MRS. The wife of the miller. N.L.M.vii,xvi.

"She (Ann) had talked the matter over with her husband and had decided to waive ceremony in a case of what she had decided to be uncouth shyness and not intentional offense in the gaunt, silent slattern, whom she characterized in a parlance of her own as a harmless sloom. Her magnanimity was rewarded by such politeness in Mrs. Overdale as standing with her door ajar and speechlessly regarding the visitor outside and when Ann entered, she so far realized her obligation to hospitality as to ask, "Won't you set?" She pushed Ann one of the wooden chairs and then took a rocking-chair herself and silently rocked in front of her while she studied her visitor's face....." Ch.vii.

OWEN. See ELMORE, MR. OWEN.

OWEN. SEE POWELL, OWEN.

PAOLO. Colville's Florentine servant at the Hotel d'Atene. I.S.ix,xi-xii.

PARKER, MR. A village 'loafer' at Egerton. U.C.ix.

PASMER, ALICE. An "egotist whose best impulses toward others had always a final aim in herself." A.H.ii-vii,x-xx,xxiv-xxvii,xxxii-xxxiv,xxxviii-xliii,xlvii-xlviii,1-lii.

"She was taller than her mother, and as she waited, her supple figure described that fine lateral curve which one sees in Louis Quinze portraits; this effect was enhanced by the fashion of her dress of pale sage green, with a wide stripe or sash of white dropping down the front, from her delicate waist. The same simple combination of colours was carried up into her hat, which surmounted darker hair than Mrs. Pasmer's and a complexion of wholesome pallor; her eyes were grey and grave, with black brows, and her face, which was rather narrow, had a pleasant irregularity in the sharp jut of the nose; in profile the parting of the red lips showed well back into the cheek." Ch.iv.

"She has a very pretty face -- an extremely pretty face; she has a tender voice, and she's very, very graceful -- in rather an odd way; perhaps it's only a fascinating awkwardness. Then she dresses -- or her mother dresses her -- exquisitely." (Mrs. Brinkley.) Ch.xiii.

"From somebody that the Pasmer dullness and selfishness must have driven mad she's got a crazy streak of piety; and that's got mixed up in her again with a nonsensical ideal of duty; and everything she does she not only thinks is right, but she thinks it's religious, and she thinks it's unselfish." (Mrs. Brinkley) Ch.xlvii.

Alice Pasmer meets Dan Maving at a Harvard Class Day. His lively, jolly manner, so different from her own reserve, appeals to her imagin-

ation. She welcomes him when he follows her to Campobello. She has none of her mother's worldliness, but she lacks also her mother's good nature and understanding. Alice's jealousy is aroused when Dan takes part in some amateur theatricals with her friend, Julia Anderson, and his habit of deference to all women offends her. She tries to put her feeling on the high ground of loyalty, but fails to make her point of view understood. She blames Dan for lack of candor, not realizing that her own jealous temper arouses in him a fear that makes him even more insincere.

PASMER, MR. Mrs. Pasmer's husband, a selfish nonentity, who has been so long under his wife's thumb that he has ceased to count in family councils. A.H. ix, xi-xii, xviii, xxvi, xxxi, xxxix, xlvii, lii.

"Mrs. Pasmer's husband looked a great deal older than herself, and, by operation of a well-known law of compensation, he was lean and silent, while she was plump and voluble. He had thick eyebrows, which remained black after his hair and beard had become white, and which gave him an aspect of fierceness, expressive of nothing in his character. It was from him that their daughter got her height, and, as Mrs. Pasmer freely owned, her distinction..... With his senatorial presence, his distinction of person and manner, Mr. Pasmer was inveterately selfish in that province of small personal things where his wife left him unmolested. He had no vices, unless absolute idleness ensuing uninterruptedly upon a remotely demonstrated unfitness for business can be called a vice." Ch. ix.

"Pasmer's noble mask of a face, from the point of his full white beard to his fine forehead, crossed by his impressive black eyebrows,

expressed all the dignified concern which a father ought to feel in such an affair; but what he was really feeling was a grave reluctance to have to intervene in any way." Ch.xviii.

PASMER, MRS. A very conventional woman, an inveterate flatterer and dissembler. A.H.i-xx,xxv-xxvii,xxxi-xxxiv,xxxviii,xli,xliii-xlvi,1-1ii.

"He seemed to return to her pretty blue eyes, and to centre there in that pseudo-respectful attention under the arch of her neat brows and her soberly crinkled grey-threaded brown hair and her very appropriate bonnet. It was now quite after forty with Mrs. Pasmer." Ch.i.

"Though she kept a conscience in regard to certain matters -- what she considered essentials -- she lived a thousand little lies every day, and taught her daughter by precept and example to do the same." Ch.iii.

"Mrs. Pasmer was a flatterer, and it cannot be claimed for her that she flattered adroitly always. But adroitness in flattery is not necessary for its successful use. Mrs. Pasmer, who was very good-natured, employed it because she liked it herself, and knowing how absolutely worthless it was from her own tongue, prized it from others. But while confessing the foibles of Mrs. Pasmer, it would not be fair to omit from the tale of her many virtues the final conscientiousness of her openly involuted character. Not to mention other things, she instituted and practiced economies as alien to her nature as to her husband's, and in their narrowing affairs, she kept him out of debt. She was prudent; she was alert; and while presenting to the world all the outward effect of a butterfly, she possessed some of the best qualities of the bee." Ch.ix.

She had determined that her daughter Alice must marry a rich man, and to that end smoothed Dan Maving's path as much as possible. She had a keen understanding of human nature and, though adoring her daughter, understood thoroughly her ill-temper and jealousy.

PAZELLI, COLONEL. A young Venetian officer. L.of Axxii-xxiii.

"He was one of those natives who in all the great Italian cities haunt English-speaking societies; they try to drink tea without grimacing, and sing for the ladies of our race, who innocently pet them, finding them so very like other women in their lady-like sweetness and softness; it is said they boast among their own countrymen of their triumphs." Ch.xxiii.

PEACE. See HUGHES, PEACE.

PEARSON, ZENAS. A second-rate Boston photographer for whom Helen tints a few photographs. W.R.xxi.

PECK, IDELLA. The minister's little girl, who after her father's death is adopted by Annie Kilburn. A.K.v,vi,xix,xxi,xxvii,xxix.

Also a minor character in Q.of M. part 1,xvii.

PECK, REV. JULIUS W. Pastor of the Orthodox church in Hatboro'; a man who believed it his duty to help the poor even at the sacrifice of himself and child. A.K.vi,xiv,xvii,xviii,xxi,xxv,xxvi,xxviii.

"He was gaunt, without being tall, and his clothes hung loosely about him, as if he had fallen away in them since they were made. His face was almost the face of the caricature American; deep, slightly curved vertical lines enclosed his mouth in their parenthesis; a thin, dust-coloured beard fell from his cheeks and chin; his upper lip was shaven.

But instead of the slight frown of challenge and self-assertion which marks this face in the type his large blue eyes, set near together, gazed sadly from under a smooth forehead, extending itself well up toward the crown, where his dry hair dropped over it." Ch.vi.

The Rev. Mr. Peck has come up from the lower ranks of life and is very much in sympathy with the poor class. At first he is well liked by his congregation for his literary talent shown in his sermons, and for his progressiveness, but later he denounces some of the acts of the richer class, and although he does it in an impersonal way, some of his members take offence. Mr. Peck then decides to go back to the mills and teach the poorer class of people. Mr. and Mrs. Savor are to go with him; his little girl, he plans to give to the Savors to take the place of the one they lost. But before the plans are carried out, Mr. Peck is accidentally killed.

Also mentioned in Q. of M. Part 1, xiii.

PENELOPE. See LAPHAM, PENELOPE.

PERHAM, MR. The invalid husband of Mrs. Perham. U.C.ii,xvi,xxv,xxviii.

PERHAM, MRS. A busybody, harmless and thoughtless; a fellow boarder with Ford. U.C.ii,xvi,xxv-xxviii.

"She was a good-natured creature, and she liked skillful manoeuvring, especially in men, where it had the piquancy of surprise." Ch.ii.

".....He rather missed the woman's hungry curiosity, her cheerfulness, and her indomitable patience....." Ch.xvi.

PERKINS, EZRA. Driver of the stage. L.of A.i,xxvii.

PERSIS. See LAPHAM, MRS. PERSIS.

PETTRELL, MISS. The actress who plays the part of Salome in Maxwell's

play, and who later marries Godolphin, the actor playing Hazard. S.of P.xx,xxi,xxiv,xxv.

To say that Miss Pettrell plays the part of Salome so that it pleases Louise, is to say that she is indeed a skilful interpreter; for Louise knows that Maxwell has created Salome in her own image; and anything less than an almost perfect conception she could barely tolerate.

PHILLIPS, MR. A connoisseur, society man, and friend of Ford. U.C.i,ii, v,vii,xvi,xvii,xxv,xxvi,xxviii.

"..... Shorter and stouter (than Ford) with the mature bloom which comes of good living and a cherished digestion..... he moved with a quick, eager, step, and with a stoop which suggested the connoisseur's habit of bending over and peering at things." Ch.i.

"..... He courageously resolved to be a man of leisure. He had certain tastes which qualified him for this life; he had read much, and he had traveled abroad." Ch.ii.

Mr. Phillips has no particular connection with the plot of the story.

PICOT, CHIEF. "The Last of the Hurons," an Indian whom Colonel Ellison took his party to see. C.A.xiii.

"A full-bodied elderly man with quick, black eyes and a tranquil, dark face..... He wore a half-military coat with brass buttons. He spoke fair English, but reluctantly, and he seemed glad to have his guests go." Ch.xiii.

PICOT, PAUL. Son of the Huron Chief, Picot. C.A.xiii.

"From one of the village lanes came swaggering towards the visitors a figure of aggressive fashion, -- a very buckish young fellow, with a heavy black mustache and black eyes, who wore a jaunty round hat, blue

checked trousers, a white vest and a morning-coat of blue diagonals, buttoned across his breast; in his hand he swung a light cane." Ch.xiii.

PINNEY, MR. A reporter for the Boston Events; thoroughly domesticated and much in love with his wife; both are ambitious (each for Pinney) almost to the point of annihilation of their better selves. Q.of M. Part 1,xiii,xiv,xviii; Part 2,xiv-xvi,xx; Part 3,1-iv,ix-xi.

Pinney had "...blue eyes and a brown fringe of mustache curling closely in over his lip under his short, straight nose, and a funny cleft in his chin." Part 1,Ch.xiv.

"He's a great liar and a braggart, and he has no more notion of the immunities of private life than --- well, perhaps it's because he would as soon turn his life inside out as not, and, in fact, would rather. But he's very domestic and very kind-hearted to his wife; it seems they have a baby now, and I've no doubt Pinney is a pattern to parents. He's always advising you to get married, but he's a born Bohemian. He's the most harmless creature in the world, so far as intentions go, and quite soft-hearted, but he wouldn't spare his dearest friend if he could make copy of him; it would be impossible. I should say he was first a newspaper man and then a man. He's an awfully common nature, and hasn't the first literary instinct. If I had any mystery, or mere privacy that I wanted to guard, and I though Pinney was on the scent of it, I shouldn't have any more scruple in setting my foot on him than I would on a snake.'" (Maxwell) Part 2,Ch.xv.

Pinney visits the Northwick home as soon as he thinks Northwick has absconded, and uses his material for the most lurid copy -- his masterpiece, he calls it -- when the details of the crime are released.

Pinney seems to get no farther with his paper, but after Northwick has sent the letter confessing his guilt and showing he is still at large, Pinney proposes to Maxwell that they go to Canada and make a side-business of finding Northwick and "writing him up." Matt learns of the matter through Maxwell. As Suzette and Matt are very eager the matter should be settled, the money returned to the corporation, and the rest made up, Matt persuades his father to hire Pinney to find Northwick and get what money he has stolen, but to leave the old man in peace there. Pinney's wife will not allow him to play double and bring Northwick back. He finds Northwick, but his man eludes him in the night. It is after Northwick returns to Canada from his fugitive trip home that he next sees Pinney. The latter makes business arrangements with Northwick that if he ever decides to give himself up to let Pinney bring him to justice; later Northwick telegraphs him, and Pinney is returning home with the old man when his prisoner dies.

Also a minor character in S.of P.iii,vi,viii,x.

PINNEY, MRS. The wife of the reporter Pinney, much domesticated and very ambitious for him. She does have some scruples about his methods, and holds him to a little higher level than he would otherwise keep.

Q.of M. Part 1,xiv; Part 3,i,iv,ix.

PLAISDELL, MR. An interior decorator who has "done over" Mrs. Maybough's apartment. C.of B.xix,xxv.

PLUMB, FRANCES. See FRANCES, SISTER.

PLUMPTON, JIM. One of Lottie's many admirers, who comes to see her off on the ship. K.iii,vi,ix,xxvi.

PLUMPTON, RITA. The sister of Jim Plumpton. Boyne Kenton rather likes her. K.vi.

POLLY. See BURTON, MRS.

POGIS, MR. One of Lottie Kenton's good friends on the ship. K,xii,xiv, xvii,xviii.

POWELL, ANN. A gentle, womanly woman, fond of the comforts of life but more fond of her family. Her every care and anxiety is for one of them or a friend; yet Ann Powell speaks her mind very plainly when she deems it necessary to the other's good. N.L.M.i,v-xxiii.

"But all that wildness makes my heart sink. I had enough of that when I was a girl, Owen. You know I never liked the country to live in." (Mrs. Powell) Ch.i.

"She lived in the memories which he (Owen) promised it should renew in the things dear to her home-keeping heart. All her married days she had worked hard with head and hand to get together and keep together the few things which dignified her simple house in town..... She measurably believed in all the things of her husband's faith, even in the harp which he had made in his hours of leisure with his own hand, and which he expected some day to play upon..... He was so wholly her spiritual life that she could give herself altogether to her house and family;and if she was an earth-bound spirit it was because she realized in her home a heaven such as she could not imagine elsewhere. For the present she was content with the affection which came back to her here from those whom she loved and who made her paradise." Ch.v.

Ann Powell follows her husband through his financial difficulties with scarcely a murmur. In the wilderness of New Leaf Mills, she makes

a home through making the most of the little things of life; and over she prods Owen on, knowing in her heart that most of his pleasure must come from dreams, but that she and the children must have a practical existence; she even makes the final plans for the move back to town.

POWELL, DAVID. One of the Powell brothers who expects at first to make one of the community of New Leaf Mills; but who never quite gets his business in order to go. N.L.M.xxii,xxiii.

POWELL, FELIX. Owen's younger brother. Felix has a greater capacity for making money than does Owen, but he does not have the capacity for enjoyment. N.L.M.i,v,vi,ix,xiv,xvi,xvii,xix,xxii.

"His younger brother, Felix, after the wont of prosperous merchants, kept out of politics, and he carried his prayer-book every Sunday to the Episcopal service. But he quietly voted with Owen, and those who counted on a want of sympathy between the brothers were apt to meet with a prompt rebuff from Felix..... Felix was in delicate health, and he was given to some vague superstitions. He had lost several children, and he believed that he had in every case had some preternatural warning of their death....." Ch.i.

Felix helps plan the community of New Leaf Mills, but the idea of "good for all" would, of course, come from Owen's idealism. Felix and his wife have intended living there too, but Felix becomes more ill and has to go South. He dies there without ever having the chance to live in the new community.

POWELL, GRANDFATHER. The grandfather of the Powell boys. N.L.M.iv.

POWELL, GRANDMOTHER. The grandmother of the Powell boys. N.L.M.iv.

POWELL, JESSAMY. The wife of Felix. N.L.M.i,vi,ix,xiv-xvii,xix,xxii.

"His (Felix's) young wife, who was less openly an invalid, shared his beliefs, as well as his half-melancholy fondness for his brother. She liked to have Owen Powell's children in her childless home; and she had some pretty affectations of manner and accent which took them with the sense of elegance in a world beyond them. After the pioneer stories, the children fell asleep on the sofa and the carpet, and did not wake till they heard the piano, where their young aunt used to sing and the uncle accompany her with his flute." Ch.i.

Jessamy Powell is Felix's shadow; she believes as he does and acts in accordance with his wishes; but withal she is amiable and cares for him through his sickness and his long stay at home. Her friendship with Ann is especially touching.

POWELL, JIM. Another of Owen Powell's brothers who never quite gets ready to come live in the New Leaf Mills community. N.L.M.ix,xxii.

POWELL, OWEN. An idealist, a dreamer, who would like above all things else to start a modern Utopia at New Leaf Mills. N.L.M.i,ii-xiv, xvi-xxiii.

"He (Felix) felt more than any of his words or acts evinced, the beauty of the large benevolent intention which was the basis of Owen's character, and he was charmed, if he was not convinced, by his inextinguishable faith in mankind as a race merely needing good treatment to become everything that its friends could wish; by his simple courage, so entire that he never believed in danger; and by his sweet serenity of temperament." Ch.i.

"His harp was one out of many proofs which Powell was always giving

of his ingenious aptness with his hands, and of his inventive skill."

Ch. vi.

"As she came near and nearer the gentle, childhearted man, whom she knew so brave and wise for all high occasions, her breast filled with the worship and pity of him, and it seemed to her as if she were going to deal him some cruel hurt with the news she had. She remembered how good and patient he had been through the trials of their life in the squalor of that place, which he could have liked no more than she; how hard he had worked, how he helped her keep her courage through their common trials from the rude conditions among the rude neighbors, in the hope of bettering both. She remembered the unselfish purpose which he infused into the necessity of their coming, and how he had not chosen to come, but, being chosen, had sought for beauty in their squalid lot; how he had never repined at the worst of it, but with his sweet humor had tried to laugh the ugliness away. She knew the gifts of heart and mind which needed only the push of ambition to make him valued in the world, and she blamed herself for blaming him that he had taken so modestly the ignorant ill-will of the clowns and savages about him. She considered, swiftly, as she slowed her swift pace, that his solace and reparation were in her and in their children, and that he had not cared for anything outside of his home except for the aspect of those fields and woods which she abhorred. She perceived as never before that he loved the countenance of the seasons and the skies, unvexed by the noise and turmoil of the town where he had somehow found himself so unfitted for the struggle in which she believed he might have suc-

ceeded. She was going now to take him from the simple things of nature so dear to him, and hurry him back into the town, and plunge him again into the cares and the troubles which might harass him into another failure." Ch.xxiii.

It is the idealism of Owen Powell which makes "New Leaf Mills" possible. No one but Owen would have attempted the modern Utopia there. Financial failure is always staring Powell in the face, but from the time he begins the adventure to the time when even he, impractical as he is, sees it must end, he never loses the optimism of living, or faith in human kind. Owen carries his ideals back with him into the business world, maintaining that it is the method, and not the idea, which had failed.

POWELL, RICHARD. Owen Powell's elder son to whom Ann, his mother, turns more and more, as Owen becomes less and less practical. N.L.M.ii,ix,xiv,xvi,xix,xx,xxii,xxiii.

"Powell was more this boy's companion than his eldest son's, though he respected the business faculty of the other so much and relied upon his help in all practical matters." Ch.vi. "

"Richard always counted with his mother and father; he shared his mother's cares..... Richard loved adventure; he wished to go to California and dig gold....." Ch.xiv.

When some one is sick, Richard is nurse; when the mill will not run, Richard attends to it; when a new business must be sought, Richard does the seeking. This son is the mainstay of Ann Powell, and he acts as a practical balance wheel to Owen's idealism.

POWELL, SALLY. Jim Powell's wife; an impulsive young woman with enough of the romantic in her to make her wish to live at New Leaf Mills.

N.L.M. ix,xxii.

PROFESSOR, THE. The only one of the discussion group who realizes the written authority for many of the Altrurian's statements, and therefore suspects him of merely rehashing Utonia. T.from A.iii,iv,ix,xi,xii.

PUTNEY, MRS. ELLEN. Girlhood friend of Annie Kilburn and her best friend after Annie returns from Rome. A.K.iv,xi,xv,xvii,xviii,xxiii,xxv.

Also a minor character in Q.of M. Part 1,xxiii; Part 2,ix.

PUTNEY, RALPH. A nervous, sharp-tongued lawyer who has a fondness for liquor; but who in spite of his weakness, does not lose the respect of his friends. A.K.viii,xi,xv,xvii,xviii,xxv,xxvii,xxviii. Q.of M. Part 1,iv,vi,ix,xiii,xx,xxiii,xxiv; Part 2,ix,x,xii,xvi,xviii,xix; Part 3, vi-viii,xi.

"A lank little figure, dressed with reckless slovenliness in a suit of old-fashioned black; a loose neck-cloth fell stringing down his shirt front, which his unbuttoned waistcoat exposed with its stains from the tobacco upon which his thin little jaws worked mechanically, as he stared into the room with flamy blue eyes; his silk hat was pushed back from a high clear forehead; he had yesterday's stubble on his beardless cheeks; a heavy mustache and imperial gave dash to a cast of countenance that might otherwise have seemed slight and effeminate." A.K. Ch.viii.

"'Mr. Putney,' said the doctor (Morrell) with a twinkle of his blue eyes, 'is one of those uncommon people who have enemies. He has a good

many because he's a man that thinks, and then says what he thinks. But he's his own worst enemy, because from time to time he gets drunk.'" Q.of M. Part 2, Ch. xviii.

Mr. Putney in the story, Annie Kilburn, is the husband of Annie's best friend, and in a joking way gives Annie much advice in her undertaking to help the unfortunate. He hates Mr. Northwick because the latter is apparently so successful and strong, and he so weak. He denounces Northwick in no uncertain terms at the time he absconds, but later he is the adviser and one of the best friends of the Northwick girls. All the time he is studying what is best for them, he never gets drunk. After the return of Northwick and his hurried journey back to Canada, Putney says he wishes Northwick had remained for trial, as he should have liked defending him on a plea of insanity.

It is Putney who gives title to the book The Quality of Mercy by saying that destiny comes without human interference; if it isn't fate or it isn't law, then it must be the difference, or -- mercy.

PUTNEY, WINTHROP. Mr. and Mrs. Ralph Putney's son. A.K.xi.

QUEEN OF HOLLAND. The sixteen-year-old Wilhelmina whose prettiest bow, intercepted by Boyne Kenton, leads to a very one-sided love affair.

K. xi,xxii-xxiv.

RACHEL, SISTER. A Shakeress at Vardley. U.C.xiv.

RAINFORD, LORD. An English lord, at a disadvantage so far as appearance is concerned, but a manly man beneath the exterior. W.R.iii,vii,xii,xiii,xvi,xviii,xix,xxi.

"A tall young Englishman, in blue Scotch stuff; and Helen decided at once that his shoulders sloped too much; he talked very far down in his throat, and he had a nervous laugh; Helen discovered that he had also a shy, askance effect of having just looked at you." Ch.iii.

Rainford complicates matters by proposing to Helen while she is engaged to Fenton. After it is thought that Fenton is dead, he renews his suit, but Helen remains true to herself and will not accept his home without giving him love.

RALPH. See PUTNEY, RALPH.

RALSON, AMERICA. A wealthy society girl who with her father and mother moves to New York for social position. L.H.iv,vii-xiv,xvi-xxiv,xxvi-xxxiii,xxxv-xlii,xliv-xlix.

"She has a head of dark red hair, and the bluest blue eyes, and white cheeks with soft pink in them, and she is built on the sky-scraping plan of the new girl, with shoulders and a neck to beat the band." (Miss Dennon writes to her mother of America Ralson.) Letter ix.

"She has lots of sense, and is as fine as she is frank in the things that become a girl." (Wallace Ardith's opinion.) Letter viii.

"They looked at us a good deal, and I didn't wonder for America is certainly beautiful to look at. Of course that hair of hers excites suspicion, but a woman has only to behave as if she believed a thing was real

herself and she carries conviction. I could see doubt fade from the opera glasses of observers at the theatre, and from their eyes at supper afterwards, as they settled down to perfect faith in her particular rich mahogany shade of hair and gave themselves up to the joy of her sumptuous bloom and bulk, as something that there could never have been any question about. She was the handsomest in the supper room, and she did not go half way down her spine to prove it, as some of the women did. I always did think her red, white, and blue gorgeousness the richest type of beauty." (Ardith's description of America.) Letter vii.

Coming to New York for social position, America Halson finds that wealth is not so much of an asset to get into high society as she thought it would be. At their hotel one evening she meets Wallace Ardith, a young man from her former home town. Partly for the sake of companionship and partly to make it up to him for her friend's jilting him, America invites him to sit in their box at the opera and to take lunch with them every day. Before she realizes it, she has fallen in love with him. Because of her wealth and his poverty she feels she must let him know of her love rather than wait for him to speak.

During a call at the Baysleys where he is staying, she feels by Essie's actions that Ardith and Essie are engaged. When Ardith again calls on America, she offers her congratulations and learns that Ardith is not engaged to Essie and is not even in love with her but is in love with America herself. He confesses to America his plight with the Baysleys, and they decide to let matters rest for a while. Shortly after, while Ardith is sick with the grippe, America tries to make it quite plain to the Baysleys that Mr. Ardith is in love with her. When the affair is

finally straightened out and when Ardith feels he can marry America, she plans that they will go abroad for his health, since the grippe has left him rather weak.

RALSON, MR. Father of America Ralson. L.H.iv,xi-xiv,xix,xxii,xxiv,xxviii,xliv,xlvi,xlvii.

"I must say, he looked the part of an old barbaric aristocrat to perfection, with his long white mustache sweeping across his face, and his white hair snowily drifted on his head." (Wallace Ardith writes to his friend.) Letter xix.

"Mr. Ralson, with his cloud of white hair, and his red face crossed by his big white moustache, and his large stomach swelling out through his unbuttoned coat, was 'all there' as he came forward with his napkin in his hand." (Miss Dennon writes to her mother) Letter xlvi.

In order to gratify his daughter's social desires, Mr. Ralson, head of the Cheese and Churn Trust, moves to New York. His success in the business world causes him to aspire to a higher level in social life. He is quite elated with the attentions young Ardith is giving his daughter; and when he finds Ardith is to be taken away by Essie Baysley, he attempts to make it right by giving Mr. Baysley a big check. He calmly takes his scolding from his daughter when Mrs. Baysley returns the check to America Ralson.

RALSON, MRS. Mother of America Ralson. L.H.iv,ix,xii,xlii,xviii,xx,xxvii,xxxi,xxxv,xliv.

"She is a very small old lady, not the least like her daughter, and she began to question me about where I came from, and my family, and whether I was homesick and didn't I think New York was an awful place."
 "She got to talking of Miss Ralson by her nickname, and of her hus-

band by his first name, and she was so helplessly humble and simple, that I was glad her daughter had gone out of the room, for I am afraid she would have checked her and I wouldn't have liked that." (Miss Dennom writes to her mother.) Letter ix.

RANGELY, MISS A society woman of New York. C.of B.xi,xxvi,xxxix.

RASMITH, JULIA. A young lady who is scouting about for a husband. She attempts to attract the Reverend Hugh Breckon, but is unsuccessful. K.xiii-xviii,xx,xxi,xxiv,xxvi.

"She was a long, undulant girl, of a mixed blondness that left you in doubt, after you had left her, whether her hair or her complexion were not of one tint; but her features were good, and there could be no question of her captivating laugh, and her charming mouth, which she was always pulling down with demure irony." Ch.xv.

"Her indolent, drolling temperament must have been from her father."

Ch.xv.

RASMITH, MRS. A scheming, old woman who wants her daughter Julia married to the Reverend Hugh Breckon if possible -- if not, married, at any rate. K,xiii,xv,xviii,xxvi.

RAY, MR. The critic who proclaims Maxwell's Haxard as a great American play, surpassing Ibsen's in some ways, but falling below his standards in other respects. S.of P,xviii-xxi.

RAY, MR. EDWARD. An unusually fine young man who later marries Marian Butler. W.R.iii,vii,x,xii,xiii,xviii,xix,xxi.

"Without being witty, his talk was bright and to the last degree sensible, with an edge of satire for the young girls, to whom at the same time he was alertly attentive. Helen thought his manner exquisite,

especially toward herself in her quality of Marian's old and valued friend..... He talked a good deal to her, and told her he had spent most of the summer on the water, 'which accounts,' she mused, 'for his brown little hands, not much bigger than a Jap law student's, and for that perfect mass of freckles.'" Ch.iii.

Mr. Ray is ever a gentleman, and holds the whole Butler family back in urging Helen to marry Lord Rainford.

RAY, MRS. See BUTLER, MARIAN.

RAY, SHELLEY. A young journalistic writer who goes to New York to get his novel published. W.of C.i-xlv.

"When (Peace) found Ray gazing fixedly at her, she turned discreetly away. After a glance that no doubt took in the facts of his neat, slight, rather undersized person; his regular face, with its dark eyes and marked brows; his straight fine nose and pleasant mouth; his sprouting black moustache, and his brown tint flecked with a few browner freckles." Ch. iii.

When Ray goes to New York to have his novel published he plans to live in a good hotel, and at least imagine himself really rich and fashionable. He finds a foreign hotel which suits his taste, but his discouragement in the publishing of his novel causes him to establish himself in a cheaper place. In order to meet expenses he accepts a position as literary critic on the Every Evening. Mr. Brandreth, wishing to get Chapley and Co. in line as a publishing house again, later decides to publish Ray's novel. Ray meets Peace Hughes at the home of her father one Sunday afternoon, and finds in her and her sister the friendship he has missed since leaving his home town. He partakes of their joys and sorrows and feels that he should fall in love with Peace. And although he proposes to her,

he tells her frankly that his feeling for her is more of admiration than love. She seems to understand and says she could have accepted his admiration, but that she does not love him.

REBECCA. Mrs. Savor's younger sister. A.K.xiii,xxviii.

REDFIELD, JIM. A common-sense young man who doesn't believe in Dylks, but who believes more and more devoutly in the goodness and sincerity of Jane Gillespie. L.G.viii,xi-xiv,xvi-xviii,xx-xxiii.

Jim Redfield makes use of all his ardor and youthful energy in riding Leatherwood of Dylks. Then he makes haste to establish his own home with Jane.

RENE or RANEY. A Canadian hired man, who helped about the Kite place and did odd jobs of carpentering for the neighborhood. V.of K.vii,ix-xi,xvi,xxvii.

REVERDY, ABEL. One neither of the "fold" nor of the "hounds"; an unbeliever; a man, slouchy, shiftless, ever-borrowing. L.G.i,ii,vii,viii,xii-xiv,xvi,xx,xxiii.

Abel is a frequent visitor at the Braille home where he is only too glad to exchange the news of the progress of the Leatherwood God for Mrs. Braille's coffee and corn-pone.

REVERDY, SALLY. One of the same shiftless, lazy type of humanity as is her husband, Abel. L.G.i,ii,vii,viii,xii,xiv,xvi,xx,xxiii.

"Unkempt as to the pale hair which escaped from the knot at her neck, and stuck out there and dangled about her face in spite of the attempts made to gather it under control of the high horn comb holding its main strands together; her eyes wobbled in their sockets..... She was barefooted." Ch.i.

RHODA. See ALDGATE, RHODA.

RICHARD. See ELLISON, COLONEL.

RICHARD. See POWELL, RICHARD.

RICHLING, THE REV. MR. The minister at Middlemount who advises the Claxons relative to Clementina's plans. R.L.iii,xiii,xv,xx,xxvii,xxxviii.

"He was a tall, lean man in rusty black, with a clerical waistcoat that buttoned high, and scholarly glasses, but with a belated straw hat that had counted more than one summer, and a farmer's tan on his face and hands." Ch.xiii.

"He was one of those men who have, in the breaking-down of the old puritanical faith and the dying-out of the later unitarian rationalism, advanced and established the Anglican church so notably in the New England hill-country, by a wise conformity to the necessities and exactions of the native temperament. On the ecclesiastical side he was conscientiously uncompromising, but personally he was as simple-mannered as he was simple-hearted." Ch.xiii.

RICHLING, MRS. The minister's wife at Middlemount. While Mrs. Richling agrees in general with her husband, she is more of a mind with Miss Milray in regard to Clementina -- why shouldn't the child make a brilliant match in Europe? R.L.xii,xiii,xx.

RICKER, MR. Editor of the Boston Chronicle Abstract, a man with "a whimsical, shrewd, kind face," who "clings to his ideal of a conscience in journalism." M.I.xv,xvi,xviii,xxiv,xxv,xxviii,xxx; S.of P. xi,xvii; Q.of M. Part 1,xviii.

Ricker introduced Bartley Hubbard to his club and in other ways helps him to get started in Boston; but later, on account of Hubbard's shady practices, he loses all confidence in him and drops his acquaintance.

In The Story of a Play it is he who saves the young Maxwells from

their financial troubles by offering the playwright the position of New York correspondent for the Boston Chronicle Abstract.

RIDGELY, MISS LINA. See BOWEN, MRS.

ROBERT. A servant of the Thralls who thinks Altruria too good to be true. He comes back to the Thralls to serve them "for love," as the Altrurians put it. T.E.of N. Part 2,xiii,xv.

ROBERT. See FENTON, ROBERT.

ROGERS, MR. A man who bids on the Harkness house. W.R.v,vi.

ROGERS, MR. Mrs. Westangle's guest whose question Miss Shirley, disguised at Mrs. Westangle's party as a ghost, immediately divined. F.and R.xviii.

ROGERS, MRS. Wife of Milton K. Rogers. R.of S.L.iii,xxv.

ROGERS, MILTON K. The one-time partner of Silas Lapham, who could run through Vanderbilt, Jay Gould, and Tom Scott rolled into one in less than six months, and come out and want to borrow money of you." Ch.xx. R.of S.L.iii,xxi,xxv.

ROLLINS, CAPT. The profane captain of the Meteor which is carrying Fenton to San Francisco at the time it is wrecked. W.R.xi,xvi.

ROOT, MISS CORNELIA. A plain,common-sense art student who tries to get work for Helen. She also rooms and boards with Mrs. Hewitt. W.R.ix, xii,xv,xvii,xxi.

ROSE. See ADDING, ROSWELL.

ROSE. See HEFMYER, ROSE.

ROSE-BLACK, MR. An impudent, pushing English artist who has no respect for an American, but who falls in love with Lily Mayhew and is rejected. F.R.vi,viii,ix; L.of A.xxiii.

"He was very red; his full beard which started as straw color, changed

to red when it got a little way from his face." L.of A.xxiii.

RUSKIN, MR. The man who directed a group of Oxford undergraduates, of whom Lord Moors was one, in building a piece of highway. T.E.of N. Part 2,xiii.

SAINTSBURY, JOHN. Professor of Comparative Literature, and one of Dan Maverick's best friends. A.H.v-vii.

SAINTSBURY, MRS. Wife of Professor Saintsbury and one of Dan Maverick's kindest and most understanding friends. A.H. v-viii.

SALOME. The Juliet of Maxwell's play, in reality a replica of Louise Maxwell. S.of P.v,vi,viii,x,xiv-xvi,xviii,xxi,xxii,xxiii,xxv.

".....If the woman who does me is vulgar, or underbred, or the least bit coarse, and doesn't keep the character just as sweet and delicate as you imagined it, I don't know what I shall do to her!" (Louise)

Ch.x.

SANDERSON, MR. Friend of Shelly Ray. W.of C.i,iv.

SARANNA, SISTER. Member of the Shaker community. W.of K.vii,xiv,xxiii,xxv.

SAUNDERS, MRS. A neighbor who tries to comfort Mrs. Newton when her little boy dies. Q.of M. Part 1,x.

SAUNDERS, CORNELIA. An ambitious young village girl with a talent for drawing and painting, who goes to New York to study in an art school. C.of B.iii,iv,vi-x,xii-xxv,xxviii-xxxvii,xxxix.

"As she turned her little head aside for a backward look over her shoulder, she made him, somehow, think of a hollyhock, by the tilt of her tall, slim, young figure..... She was a brunette with the lightness and delicacy that commonly go with the beauty of a blonde." Ch.iii.

"Cornelia had grown from a long, lean child to a tall and stately young girl, who carried herself with so much native grace and pride that she had very little attention from the village youth. She had not even a girl friendship, and her chief social resource was in her intimacy with the Burtons. She borrowed books of them and read a good deal; and when

she was seventeen, she rubbed up her old studies and got a teacher's certificate for six months and taught a summer term in a district at Burnt Pastures." Ch.vi.

At fifteen she had at her mother's insistence entered several of her drawings at the County Fair. Her work was unnoticed and in her anger she refused to draw so much as a line for two years. But the artistic fire smoulders and bursts out again four years later. She goes to New York to study in an art school called the Synthesis. She meets Charmian Maybough, who soon becomes her most intimate friend, and Ludlow whom she had seen before at the County Fair. He takes much interest in her work, and Cornelia soon learns to love him. A former lover appears and, in the light of her new social knowledge, Cornelia realizes that she has lowered herself by her old affair. She tries to tell the story to Ludlow, but he, seeing her distress, refuses to listen. The old lover, Dickerson, again offers himself to Cornelia and, angered by her refusal, writes to Ludlow of their former relations. Ludlow sends this letter to Cornelia, and she feels that she has lost not only the love, but also the respect of Ludlow. Ludlow repents his hasty action and comes to explain to Cornelia. Cornelia's resentment at his injustice and her humiliation over her own youthful folly are eventually overcome, and she and Ludlow go back to Pymantoning, Cornelia's home and the place of their first meeting, for their marriage.

SAUNDERS, MRS. Cornelia's mother, a dress-maker and milliner, an artist in her own way. C.of B.iii,iv,vi-ix,xxv,xxix,xxxix.

"A handsome, mild, middle-aged woman..... She had some teeth gone, and when she smiled she tried to hide their absence." Ch.iv.

"She's a dressmaker and a milliner -- when she is. In a place like Pymantoning she's as good as anybody, and her daughter has as high social standing. Mrs. Saunders moves in the first circles of Pymantoning. She has the greatest taste, and if you can get her to do anything for you, your fortune's made. But it's a favor. She'll take a thing that you've got home from the city, and that you're frantic about, it's so bad, and smile over it a little, and touch it here and there, and it comes out a miracle of style and becomingness.'" (Mrs. Burton) Ch.v.

Mrs. Saunders is a gossip of the mild, harmless kind. She has the village belief that every woman should marry, and encourages the affair between Cornelia and Dickerson, which turns out so unhappily.

SAVAGE, MRS. A well-preserved young widow whom Clara Kingsbury invites to her tea to meet Marcia and Bartley Hubbard. M.I.xxi.

SAVIN, THE REV. MR. A minister in an Equity church. M.I.viii.

SAVOR, MRS. MARIA. The mother of the baby Annie Kilburn tried to save by sending them to the seashore. A.K.xiii,xvi,xvii,xxviii,xxix.

SAVOR, WM. Husband of Mrs. Savor. A.K.xiii,xvi,xvii,xxviii,xxix.

SAWYER, LIZZIE. One of Bartley's helpers in the newspaper office in Equity. M.E.vi.

SCAMPERTON, LADY. A society woman, introduced for the purposes of conversation. U.C.xvi.

SCAMPERTON, LORD. A typical society man. U.C.xvi.

SCOTT, MRS. One of the guests at Jocelyn's. D.B.P.ii,iii.

SERVIA, KING OF. A visitor at Carlsbad. T.S.W.J.xxxii.

"His moderated approach, so little like that of royalty on the stage, to

which Americans are used, allowed Mrs. March to make sure of the pale, slight, insignificant, amiable-looking youth in spectacles as the sovereign she was ambuscading." Ch.xxxii.

SEWELL, ALFRED. The minister's young son, who "smiled with the wise kindness of children taught to be good to all manner of guests" and tried to set his father's uncouth visitor, Lemuel Barker, at ease. M.C.ii.

SEWELL, EDITH. The minister's little daughter, who "cumbered the helpless country boy, Lemuel Barker, with offers of different dishes" and tried in every way to do her duty as a daughter of the parsonage. M.C.ii.

SEWELL, DAVID. A minister; a kind-hearted, lovable man, who is sometimes led to palter with the truth in order to avoid hurting the feelings of others. M.C.i-iii,ix-xi,xiv,xvii,xviii,xx,xxi,xxiii-xxvi,xxix,xxxii-xxxvi; Q.of M. Part 2,viii; R.of S.L.xiv,xviii,xxvii.

"Whenever Mr. Sewell finds himself guilty of some departure from the narrow way, he at once plans a sermon which will warn his parishioners of the discomfort of such procedure. After he has misled Lemuel by his injudicious praise, "by an immediate inspiration he wrote a sermon on the text, 'The tender mercies of the wicked are cruel,' in which he taught how great harm could be done by the habit of saying what are called kind things. He showed that this habit arose not from goodness of heart, or from the desire to make others happy, but from the wish to spare one's self the troublesome duty of formulating the truth so that it would perform its heavenly office without wounding those whom it was intended to heal." Ch.1.

"'What in the world made you encourage him?'" (Mrs. Sewell)

"My goodness of heart which I didn't take the precaution of mixing with goodness of head before I used it." (Mr. Sewell) Ch.iii.

Mr. Sewell, while in the country meets Lemuel Barker, an ignorant country boy who writes poetry. Mr. Sewell, unwilling to cause pain, praises the poems far beyond their merits; and he is then dismayed to find that the boy, trusting his word, has come to Boston to find a publisher. The minister is obliged to tell him that his work is worthless. The minister feels himself responsible for the boy's coming to the city, and endeavors to guide him through its pitfalls. This task is made more difficult because the minister's first lapse from truth has weakened his influence with Lemuel.

In The Rise of Silas Lapham, Mr. Sewell advises the Laphams to urge Penelope to marry Tom Corey. He is a strong believer in the power of love, and has no patience with over-conscientious scruples.

In The Quality of Mercy, he is a guest at Eben Hilary's dinner party.

SEWELL, MRS. The minister's wife and the keeper of his conscience. M.C. i-iii, ix, x, xiv, xvi, xxi, xxiii, xxiv, xxxii-xxxvi.

"In their case as in that of most other couples who cherish an ideal of dutiful living, she was the custodian of their potential virtue, and he was the instrument, often faltering and imperfect, of its application to circumstances. She worked his moral forces as mercilessly as a woman uses the physical strength of a man when it is placed at her direction." Ch.i.

She was a kind-hearted woman, but she placed duty before charity, and truth before pleasantness.

Also a minor character in R.of S.L.xiv,xxvii.

SEYMOUR, MR. The architect who built the Lapham house. R.of S.L.iii,xiv.

SEYTON, REV. MR. A young Ritualist whom Lemuel Barker mistakes for a Catholic priest; one of the guests at Charles Bellingham's breakfast. M.C.xxv.

SHEWALL, SISTER ELLA. A woman of the Shaker community who supplies Althea with a shawl and hat the day of her elopement. D.of T.W.i-iv.

SHIRLEY, MISS. The woman who writes to Verrian asking that he send her the concluding chapters of his serial story before the serial itself has been concluded in the magazine. F.and R.i,ii,vi,vii,viii,ix,xiii-xvi,xviii-xxi.

"She's interesting.... rather petite....she has no particular complexion, but it's not thick. Her eyes are the best of her, though there isn't much of them. They're the 'waters on a starry night' sort, very sweet and glimmering. She has a kind of ground-colored hair and a nice little chin. Her mouth helps her eyes out; it looks best when she speaks; it's pathetic in the play of the lips." (Verrian) Ch.xix.

"She was a very reticent person or a secret person -- that is, mentally frank and sentimentally secret; possibly she was like most women in that." Ch.x.

"Miss Shirley had the accent, the manners, and the frank courage of a lady." Ch.xvi.

"He (Verrian) was chiefly conscious of her pathetic fascination. This seemed to emanate from her frail prettiness no less than from the sort of fearful daring with which she was pushing her whole enterprise through." Ch.xvi.

Miss Shirley, together with Jerusha Brown, composes a letter which is

sent to Philip Verrian, an author whose story has just been accepted and is running in serial form in a reputable magazine. She writes that the story is so touching that before she dies she just must know how the author completes the story, for she feels that he has touched the realness of the beyond in his treatment of human problems, and, as her time is short, requests that the concluding chapters be sent at once. Verrian wishes to comply, but when the editor is consulted, his common sense comes to the fore, and the request is investigated. His writing for references brings a full confession from Jerusha Brown, who takes all the blame, but admits that two wrote the letter on the strength of a wager only. Verrian's wounded pride answers in a heartless letter. Some months later Miss Shirley meets Philip Verrian at Mrs. Westangle's house party and confesses her part in the letter writing. Verrian does his best not to become too interested in her, but his attempt is in vain. He plans to tell her of his love, but she tells him of her engagement to Westwick, whom she also met at the house party, before he has a chance to speak to her of love.

SILAS. A member of the Shaker community. U.C.xx.

SILAS or SI. See LAPHAM, SILAS.

SIMMONS, DR. The kind old doctor who realizes Fenton is dying of homesickness and who gets him a chance to return by carrying dispatches to Washington. W.R.xi.

SIMPSON. The driver of a public conveyance at Hatboro'. Q.of M. Part I, v,vi; Part 3,xii,xxi.

SIMPSON. The landlord of the hotel in Equity where Bartley stays, who wants Bartley's colt and cutter, but will not pay enough to buy them. M.I.xi.

- SIMPSON, MR. and MRS. Neighbors of Peace Hughes, who read and enjoyed Shelley Ray's novel. W.C.xli.
- SIMS, MRS. The new medium who experiments in self-expansion and compression. U.C.xvi.
- SOUTHFIELD, MRS. Grandmother of Hope Hawberk. A very disagreeable woman, one soured on life by many disappointments. S.of R.L.xvii,xxi,xxrv.
- SPAULDING, NETTIE. The friend whom Marcia tells her father she intends to visit when in reality she intends to meet Bartley Hubbard if she can. M.I.xii.
- STAGER, MRS. A servant in the Westangle household. F.and R.xv,xvi.
Mrs. Stager assists Miss Shirley in preparing her "ghost" entertainment.
- STAMWELL, MRS. One of the ladies at the summer colony of Campobello. A.H.xiii,xiv,xvi,xvii.
- STANIFORD, JAMES. A very critical young man, who conceals under a rather supercilious air a naturally kind heart. L.of A.iv,vi-xxi,xxvi-xxvii.
"Staniford's mustache was cut short; his hair was clipped tight to his shapely head and not parted at all; he had a slightly aquiline nose, with sensitive nostrils, showing the cartilage; his face was darkly freckled." Ch.vi.
Staniford, a young man keenly alive to social conventions, at first resents the presence of Lydia on the Aroostook. He attributes her quiet reserve to insensibility and provincialism rather than to self-control and strength of mind. His gentlemanly instincts lead him to render her difficult position as comfortable as possible. In a short time her innocence and self-respect breed in him a regard which soon deepens into love.

He protects her from the drunken advances of Mr. Hicks, whose life he later saves. Lydia awakens to the fact that she loves Staniford when she sees him plunge over-board to the rescue of Hicks. In her joy at his safe return she betrays her feelings, but Staniford will not take advantage of her lonely state. He waits until she is among her friends and then follows her to Venice where they are married.

STATIRA. See DUDLEY, STATIRA.

STEARNS, BELLA. A Patmos girl who becomes the wife of George Fenton, a clerk, after he has become rich during the war. F.R.iv.

STERNE, MR. A manager who tries to buy a play in which Mrs. Harley, or Yolande Havisham, may star. S.of P.xvi,xvii,xix,xxi,xxiv.

"..... The dark bulk which had risen up against the window and stood holding a hat in its hand was not somehow a gentlemanly bulk, the hat was not definitely a gentleman's hat, and the baldness which had shone against the light was not exactly what you would have called a gentleman's baldness....." Ch.xix.

Mr. Sterne, accepting the part of Salome for his client, complicates matters by thus arousing the jealousy of both Louise and Godolphin.

STEVENS, SUE. A girlhood friend of Mrs. Elmore's; Lily Mayhew's elder sister. F.R.iii.

STEVENSON, MRS. One of the summer boarders who spent her time painting cat-tail rushes, "not very like, and yet plainly recognizable." M.F.i.

STRANGE, Mr. The husband of Mrs. Strange, later Mrs. Homos, who realizes that great wealth is a great burden. T.E.of N. Part 1,xvii,xx,xxi; Part 2,xv.

Mr. Strange influences his wife in that he discussed with her the

great responsibility of wealth. Until she goes to Altruria, she never quite shakes off the morbid idea that she is doing a great deal of harm with the money her husband wills her.

STRANGE, MRS. BELLINGTON. See STRANGE, MRS. EVELETH.

STRANGE, MRS. EVELETH. See also HOMOS, MRS. The widow of Mr. Bellington Strange, a very rich man; later the wife of Mr. Homos, and an Altrurian by adoption. T.E.of N. Part 1,vi,vii,x,xii,xiii,xv-xx,xxii-xxvii; Part 2,vii.

"But she was, really, rather small, though not below the woman's average, and she had a face more round than otherwise, with a sort of business-like earnestness, but a very charming smile.....and...an American sense of humor. She had brown hair, and gray eyes, and teeth not too regular to be monotonous; her mouth was very sweet, whether she laughed or sat gravely silent." Part 1,Ch.xiii.

"She had a deep and most tragical seriousness, masked with a most winning gayety, a light irony, a fine scorn that was rather for herself than for others. She had thought herself out of all sympathy with her environment; she knew its falsehood, its vacuity, its hopelessness; but she necessarily remained in it and of it. She could have renounced the world, as there are ways and means of doing here; but she had no vocation to the religious life, and she could not feign it without a sense of sacrilege. In fact, this generous and magnanimous and gifted woman was without that faith, that trust in God which comes to us from living his law, and which I wonder any American can keep. She denied nothing; but she had lost the strength to affirm anything. She no longer

tried to do good from her heart, though she kept on doing charity in what she said was a mere mechanical impulse from the belief of other days, but always with the ironical doubt that she was doing harm..... Where she could not clearly see her way to a true life, it was the same to her as an impenetrable darkness." Part 1, Ch.xxii.

Eveleth Gray marries Bellington Strange, a rich man much older than herself, but she does not marry him for money. Later they discover there is too much difference in their ages for greatest compatibility, but each respects the other. Mr. Strange is always worried about his great wealth, and he dies, leaving his widow with the burden of it. Mrs. Strange is afraid of giving it away for fear it will do more harm than good. She is in despondency over her great wealth and its use when she meets Mr. Homos, marries him, and goes to live in Altruria.

STRONG, MISS. A young music student, protege of Clara Kingsbury, who comes to Marcia's house to live after Bartley's desertion. M.I.:xxi,xxxv.

STORRELL, CAP'N WRAY. An inhabitant of Corbitant. D.B.P.xii.

STOLLER, THE MISSES. Twin daughters of Mr. Stoller, whom he has placed in school in Wurzburg. T.S.W.J.liv,lvii.

"He (General Triscoe) referred to the military chiefly in relation to the Miss Stoller's ineffectual flirtations, which he declared had been outrageous. Their father had apparently no control over them whatever, or else was too ignorant to know that they were misbehaving. They were without respect or reverence for any one; they had talked to General Triscoe as if he were a boy of their own age, or a dotard whom nobody need mind; they had laughed and giggled. They were American girls

of the worst type; they conformed to no standard of behavior. Ch.lvii.

STOLLER, MR. A rude, boorish American manufacturer, who has political ambitions and has come to Carlsbad to write a series of articles on municipal government for a newspaper that he has just purchased. T.S.W.J. xxv-xxvii, xxxii-xxxvi, xxxix, xlii, li, liv.

"A large man of unmistakable American make, but with so little that was of New England or New York in his presence that she might not at once have thought him American, lounged towards them with a quill toothpick in the corner of his mouth. He had a jealous blue eye, into which he seemed trying to put a friendly light; his straight mouth stretched in a voluntary smile above his tawny chin-beard, and he wore his soft hat so far back from his high forehead (it showed to the crown when he took his hat off) that he had the effect of being uncovered. Stoller took his toothpick out of his mouth and bowed; then he seemed to remember, and took off his hat." Ch.xxv.

"There was something like the bird of his step-country in Stoller's pale eyes and huge beak." Ch.xxvi.

Stoller employs Burnamy, a struggling young journalist, to come to Carlsbad to polish up the articles he is writing on city government. He treats Burnamy as though he owned him, body and soul. Burnamy resents such treatment, but poverty compels him to put up with it. Stoller in his ignorance gives his articles a socialistic bias which Burnamy knows will ruin his chances for office, but filled with resentment at the treatment accorded him, fails to warn his employer. The press notices appal Stoller, and he discharges Burnamy. Later he tries to persuade

Burnamy to help him cover up his mistake by lying about the articles. Burnamy refuses. Stoller has placed his twin daughters in school at Wurzburg. He goes there to visit them and meets Mr. March. Burnamy's friends have deprecated his treatment of his employer, but Stoller now takes all the blame, thus re-instating Burnamy in the good opinion of the Marches.

SULLIVAN, MRS. One of the recipients of Helen's charity. W.R.xi,xii.

SUE. See NORTHWICK, SUE.

SUSAN, ELDRRESS, A member of the Shaker community. D.of T.W.i.

SUSAN. A little girl of the Shaker settlement. She goes with Egeria to pick black-berries. U.C.xxi.

SUSIE. See JOHNS, SUSIE. S.of R.L.

SUZETTE. See NORTHWICK, SUZETTE.

SWAN, MADELINE. A young art student who lives at the St. Albans. M.C. xvi,xix-xxiii.

"Miss Swan was from the western part of the state..... Miss Swan as nearly as he could explain was studying art for the fun of it, or the excitement, for she was well enough off; her father was a lawyer out there." Ch.xix.

"But if the fellow happens to have on a long, slim, olive-green dress of some colour, and holds her head like a whole floral tribute on a stem.....you can't feel so independent about it, somehow. Ever notice what a peculiar blue her eyes are?" (Mr. Berry) Ch.xvi.

Madeline Swan is the intimate friend of Jessie Carver, and the two girls are inseparable, until the gay young law student marries Madeline and takes her to his home in Wyoming.

- TAD. See ALLSON, TAD.
- TATOCKA, COUNTESS. A Venetian lady, a friend of Mrs. Erwin's. L.of A.xxiii.
 "A beautiful woman, pale, with purplish rings round the large black eyes." Ch.xxiii.
- THOMAS. Cabin-boy on the Aroostook. L.of A.iii-iv,vi,x,xii,xvi-xvii.
- THOMAS, ELDER. A member of the Shaker community at Harshire, Massachusetts. D.of T.W.xii.
- THORN, MISS. The plain, but honest and generous schoolteacher at the country schoolhouse where Egeria and her father find shelter from the storm. U.C.x,xxv.
 Miss Thorn lends Egeria a raincoat which, in her fevered illness, she forgets to return. Miss Thorn's mother starts a story about the matter, but Miss Thorn, in a common-sense fashion, rights the wrong done to Egeria's character by explaining the matter.
- THRALL, MR. A kindly American millionaire, who is afraid of his money. He seems childishly happy when his necessary stay in Altruria relieves him of his worry, and gives him a chance to work with his hands. T.E.of N. Part 2,ix,xi-xiii,xv.
- THRALL, MRS. REBECCA. The wife of Mr. Thrall who, poor in earlier life, is spoiled by riches. She is a crabbed, vulgar old woman whom even Altruria can hardly reconcile to working with her hands. T.E.of N. Part 2,ix,x,xii,xiii,xv.
- THURSTON, MR. An elderly gentleman, a guest at the reception given by an artist in Florence. I.S.xi.
- TOLLIVER, MISS. A friend of Mrs. Secretary Miller; she is in the receiving line at Mrs. Miller's reception. A.H.xlix.
- TOM. See COREY, TOM

TOM. See MARCH, TOM.

TRADONICO, DR. Mrs. Lander's doctor in Venice. R.L.xxviii,xxix.

TRANNEL, MR. A young man in whom Lottie Kenton is much interested in Holland, until she learns he is a Cook's Tourist. K.xxi-xv.

TREVOR, MR. A young man of the Campobello summer colony, at whose house the amateur dramatics were held; a cousin of Miss Anderson's. A.H.xix.

TREVOR, MRS. The young wife of Mr. Trevor and cousin to Julia Anderson. A.H.xix.

TRISCOE, AGATHA. A beautiful young girl, traveling with her father; she gains the friendship of the Marches and wins the love of Burnamy. T.S.W.J.vii-ix,xiii-xviii,xxiii,xxix,xxx,xxxii-xxxv,xxxvii,xl-xlii,xlvi,liv-lvii,lxi-lxii,lxiv-lxvii,lxxii-lxxiv.

"Next then was a young lady whom he (Burnamy) did not at first think so good-looking as she proved later to be, though she had at once a pretty nose, with a slight upward slant at the point, long eyes under fallen lashes, a straight forehead, not too high, and a mouth which the exigencies of breakfasting did not allow its characteristic expression. She had what Mrs. March thought interesting hair, of a dull black, roughly rolled away from her forehead and temples in a fashion not particularly becoming to her, and she had the air of not looking so well as she might if she had chosen." Ch.vii.

"He (Burnamy) saw now that she was not only extremely pretty, but as she moved away she was very graceful; she even had distinction." Ch.viii.

"She had no duties, but she seldom got out of humour with her pleasures; she had some odd tastes of her own, and in a society where none but the most serious books were ever seriously mentioned she was rather

fond of good ones, and had romantic ideas of a life that she vaguely called bohemian." Ch.xvi.

Agatha Triscoe is a young society girl who is traveling abroad with her father, General Triscoe. Burnamy, a journalist whom she meets on board the ship, falls in love with her, and after various meetings and partings, she becomes engaged to him. Her father at first opposes the marriage, but Agatha shows an unexpected independence; and he is obliged to give up his stand.

TRISCOE, GENERAL. A courtly, irascible, old gentleman, who hides extreme selfishness under a mask of lordliness. T.S.W.J.vii-ix,xiii-xvi,xviii,xxiii,xxviii-xxx,xxxii-xxxv,xxxvii,xl-xlii,xlvii,liv-lvii,lxi-lxii,lxiv-lxvii,lxxii-lxxiv.

"The elderly man on her right, it was easy to see, was her father; they had a family likeness, though his fair hair, now ashen with age, was so different from hers. He wore his beard cut in the fashion of the Second Empire, with a Louis Napoleon mustache, imperial, and chin tuft; his neat head was cropped close, and there was something Gallic in its effect and something remotely military; he had blue eyes, really less severe than he meant, though he frowned a good deal, and managed them with glances of a staccato quickness, as if challenging a potential disagreement with his opinions." Ch.vii.

"His pessimism was uncommonly well grounded, and if it did not go very deep, it might well have reached the bottom of his nature." Ch.xvi.

The general had expected to receive a consulship, and, disappointed in this, determines to go abroad anyway. He and his daughter have dwelt much abroad and know Europe well. The general, who has wasted

his fortune and is now dependent upon his daughter who inherited much wealth from her mother, endeavors to retain for himself the enjoyment of her money by ending her love affair with Burnamy. But he is surprised to find that his gentle daughter has a will of her own. The general, moreover, weakens his position by paying marked attentions to the pretty widow, Mrs. Adding. So in the end the general has to yield to force of circumstances.

TWELVEMOUGH, MR. An author who acts as host to Mr. Homos, the Altrurian, and who likes and yet doubts the man at the same time. Mr. Twelvemough is secretly ashamed of his guest's practical democracy, and secretly proud to be host to anyone from such a celebrated country. T.from A. i-xii.

TWIFITT, MR. A despicable, old lover of Helen, who buys her pottery when he learns she has decorated it. W.R.xii.

UCCELLI, FANNY. The young daughter of Madame Uccelli. I.S.vi.

UCCELLI, MADAME. The American widow of an Italian citizen; a friend of Mrs. Bowen's. I.S.v.

"Madame Uccelli's character remained inalienably American, but her manners and customs had become largely Italian; without having learned the language thoroughly, she spoke it very fluently, and its idioms marked her Philadelphia English. Ch.vi.

UPHILL, MRS. The young married woman whose flirtation with Clarence Bittridge almost spoils Ellen Kenton's life. K.xvii.

VANCE, MISS MARGARET. Niece of Mrs. Horn; a young woman who longed to be of service to humanity and who later becomes a nun. H.of N.F. Bk.2, xi; Bk.3,v-vii,ix; Bk.5,ii,vi,vii,ix,xiv.

"She was a slender girl, whose semi-aesthetic dress flowed about her with an accentuation of her long forms, and redeemed them from censure by the very frankness with which it confessed them; nobody could have said that Margaret Vance was too tall. Her pretty little head, which she had an effect of choosing to have little in the same spirit of judicious defiance, had a good deal of reading in it; she was proud to know literary and artistic fashions as well as society fashions. She liked being singled out by an exterior distinction so obvious as Beaton's." Bk.2,Ch.xi.

She was a girl of genuine sympathies, intellectual rather than sentimental. In fact, she was an intellectual person, whom qualities of the heart saved from being disagreeable, as they saved her on the other hand from being worldly or cruel in her fashionableness. She had read a great many books and had ideas about them, quite courageous and original ideas; she knew about pictures -- she had been in Wetmore's class; she was fond of music; she was willing to understand even politics; in Boston she might have been agnostic, but in New York she was sincerely religious; she was very accomplished, and perhaps it was her goodness that prevented her feeling what was not best in Beaton." Bk.3,Ch.v.

VAN DER DOESSES, THE Wealthy, refined New York people who give a reception which the Ralsons and Wallace Ardith attend. L.H. Letters xi,xiii,xv, xlix.

VANE, MISS. A friend of the Sewells; a very benevolent woman with a keen

sense of humor. M.C.iii,x-xii,xiv,xxiv,xxxiv-xxxv.

"She was no longer so pretty as she must have once been; but an air of distinction and a delicate charm of manner remained to her from her fascinating youth." Ch.iii.

Finding the Sewells at a loss as to what to do with Lemuel in the city, she offers to take him into her house as furnace-man. She understands intuitively his sturdy self-respect and puts their relation on a simple business basis. Later she gives him the use of her books and helps him by her display of interest.

VANE, SIBYL. An enthusiastic young reformer, who believes that there are few evils that can not be remedied with cut flowers. M.C.x,xii,xiv, xxxiv.

"A tall girl, with a slim vase in her hand, drifted in upon their group like an apparition. She had heavy, black eyebrows with beautiful blue eyes under them, full of an intensity unrelieved by humor."

"I began before she had got her hat or gloves off,...but she lost no time when she understood the facts. She went out immediately and stripped the nasturtium bed..... She took the decoration of Lemuel's room into her own hands at once; and if there is any saving power in nasturtiums, he will be a changed person.'" (Miss Vane) Ch.x.

"One day a young girl brought a bouquet of flowers and set it by Lemuel's bed, when he seemed asleep. She put her finger to her lip, and smiled with the air of a lady benefactress; then, with a few words of official sympathy, she encouraged him to get well, and flitted to the next bed, where she bestowed a Jacqueminot rosebud on a Chinaman dying of cancer." Ch.xxxiv.

Sibyl was the niece of Miss Vane. It was owing to her insistent efforts to be a moral influence in his life that Lemuel became involved in the quarrel with her that led to his leaving Miss Vane's service.

VAN HOOK, MISS. Aunt to Julia Anderson, and her chaperon during the visit to Washington. A.H.xlix,1.

"Miss Van Hook was in a steel-grey effect of dress, and she had carried this up into her hair, of which she wore two short vertical curls on each temple."

"Her aunt was with her, (Julia) of course; she seemed to Dan more indefatigable than she was by day. He could not think her superfluous, and she was very good natured. She made little remarks full of conventional wisdom, and appealed to his judgment on several points as they drove along." Ch.xlix.

VENERANDA. Servant of Ippolito, an Italian priest. F.C.iii,xiv,xvii.

VERONICA. An Italian maid in the household of Mrs. Erwin. L.of A.xxii-xxiii,xxvii.

VERRIAN, MRS. Philip's mother, so fond of her son that she would wish a no more individual title. She it is who guides him always; her consistent guardianship has made Philip dependent in a great many ways. F.and R.i-vi,xix-xxi.

In the development of Philip's ego the mother has much to do. So closely does she live with him and for him that she is able to discuss any trivial, minor success, and actually glory in it with him; yet she wants to keep her boy unspoiled by praise. Mrs. Verrian's re-

lief in her son's not marrying any one for the moment, is only too apparent at the last.

VERRIAN, PHILIP. A young author who lives for his art and is true to its highest standards. Around him, and his growing pride, the story centers. F. and R. i-x, xii-xxi.

"Such distinction as he had was from a sort of intellectual tenseness which showed rather in the gaunt forms of his face than in the gray eyes, heavily lashed above and below, and looking serious but dull with their rank, black brows." Ch. viii.

"To be sure, he was himself only of the middle height of men, though an equiline profile helped him up." Ch. x.

"He was of the crueller intent because he had not known how much of personal vanity there was in the seriousness with which he took himself and his work. He had supposed he was respecting his ethics and aesthetics, his ideal of conduct and of art, but now it was brought home to him that he was swollen with the conceit of his own performance, and that, however well others thought of it, his own thought of it far outran their will to honor it." Ch. iii.

Philip Verrian's common sense saves him; his mother's pampering doesn't spoil him permanently; Mrs. Westangle's social glitter can't attract him always; even the girls who angle for him find him hard to catch. In the end he remains true to the call of the artist within him; goes unheeding his mother's advice when the fascination of Miss Shirley is denied him; and looks the truth of the over-estimation of self in the eye with such an unflinching fearlessness that only a modest man can finally evolve.

VERVAIN, FLORIDA. A beautiful, haughty, American girl who lives with her mother at Venice. F.C.ii-v,vii-xiii,xv,xvi,xviii.

"She was a girl of about seventeen years, who looked older; she was tall rather than short, and rather full, though it could not be said that she erred in point of solidity. In the attitudes of shy hauteur into which she constantly fell, there was a touch of defiant awkwardness which had a certain fascination. She was a blonde, with a throat and hands of milky whiteness; there was a suggestion of freckles on her regular face, where a quick color came and went, though her cheeks were habitually somewhat pale; her eyes were blue under their level brows, and the lashes were even lighter in color than the masses of her fair gold hair; the edges of the lids were touched with the faintest red. She had an air of being embarrassed in presence of herself, and of having an anxious watch upon her impulses." Ch.ii.

In her early childhood Florida loses her father, and as her mother has plenty of money they travel. When the story opens, Florida and her mother are living at Venice. The daughter has received her education through tutors; so Mr. Ferris, the United States Consul, secures the services of Don Ippolito, a priest, to instruct Florida in the Italian language. Mrs. Vervain desired the priest as teacher because men out of the church were too apt to fall in love with Florida. But for all their plans Don Ippolito makes love to her and tells her he plans to give up the priesthood. Florida of course rejects him and hints of her love for Mr. Ferris. Because of a misunderstanding she and Ferris are separated for two years, neither knowing where the other is. In

an art gallery in New York they meet again before his painting of Don Ippolito and later marry.

VERVA IN, MRS. An amiable, gracious woman of very delicate health who loves the society of her friends. F.C.ii-v,vii-xii,xiii,xiv,xvi.

"Mrs. Vervain was gracefully, fragilely unlike her daughter. She entered with a gentle and gliding step, peering near-sightedly about through her glasses. She was dressed in perfect taste with reference to her matronly years, and the lingering evidences of her widowhood, and she had an unaffected naturalness of manner which even at her age of forty-eight could not be called less than charming. She spoke in a trusting, caressing tone, to which no man at least could respond unkindly." Ch.ii.

"All young men like a house in which no ado is made about their coming and going, and Mrs. Vervain perfectly understood the art of letting him (Ferris) make himself at home. He perceived with amusement that this amiable lady, who never did an ungraceful thing nor wittingly said an ungracious one, was very much of a Bohemian at heart, -- the gentlest and most blameless of the tribe, but still lawless, -- whether from her campaigning married life, or the ravings of her widowhood, or by natural disposition; and that Miss Vervain was inclined to be conventionally strict, but with her irregular training was at a loss for rules by which to check her mother's little waywardnesses." Ch.v.

Mrs. Vervain has had much sorrow in her life. When a child she lost her father and mother, and later her brothers and sisters. Now at the age of forty-eight she has also lost her husband and four children. Florida is the only one left to her. Her husband has left her enough

money that she can travel, and so, to forget her trouble, she and her daughter go from place to place in search of a better climate for the mother's health. During their stay in Venice they become friends of the American Consul. After Don Ippolito, Florida's tutor, a priest, declares his love for the daughter, Mrs. Vervain decides they must go back to America. They take a boat to England, and from there intend to go to their home in Providence, Rhode Island, but they remain in England for a time, then return to the continent. A year and a half later Mrs. Vervain dies in Italy.

VERVAIN, MISS. An American girl who staid awhile in Venice with her mother. F.R.iii.

VIRGINIE. Old Bird's niece whose voice is of unusual sweetness. Q.of M. Part 2,vi,vii.

VOSTRAND, GENEVIEVE. Mrs. Vostrand's daughter; a sweet, well-bred girl, completely under her mother's domination. L.at L.H,xv-xxi,xl,lii-liv.

"She didn't seem a strong character." (Cynthia describes Genevieve to Westover.) Ch.xl.

"She was what her mother wished her to be. I have often wondered how much she was interested in the marriage she made." (Westover replies.) Ch.xl.

Genevieve is singularly characterless, though she is very beautiful and very perfect in manner. She permits her mother to force her into marriage with a dissolute Italian nobleman, Count de Grassi; and then when this marriage ends in divorce, she yields to her mother's desire that she shall marry Jeff Durgin. Be it said to Jeff's credit he has always liked Genevieve -- in his way.

VOSTRAND, MRS. Genevieve's mother who looks after her daughter only too well. L. at L.H. xv-xix, xl, lli, liii, liv.

"The mother had kept her youth in face and figure so admirably that in another light she would have looked scarcely the older. It was the candor of the morning which confessed the fine vertical lines running up and down her lips, only a shade paler than the girl's (Genevieve's), and that showed her hair a trifle thinner in its coppery brown, her blue eyes a little dimmer. They were both very graceful, and they had soft caressing voices." Ch. xv.

"'He's got a first rate of a housekeeper, but I guess old Mis' Vostrand keeps the housekeeper, as you may say. I hear some of the boarders talkin' up there, and one of 'em said 't the great thing about Lion's Head was 't you could feel everywheres in it that it was a lady's house.'" (Whitwell) Ch. liv.

Mrs. Vostrand decides that Jeff is the best Genevieve can get, and brings about the match, thus securing herself a home.

WADE, THE REV. MR. CARYL. The minister at Hatboro'. Q. of M. Part 1, 1, ix, ix, xi, xii, xx, xxii; Part 2, x, xvi, xvii, xix; Part 3, viii.

WAKELY, MRS. The woman who took care of the March children. S. of D. Part 2, ii.

WALKER. Head book-keeper at the office of Silas Lapham. R. of S. L. viii, xxi, xxiii.

WALTERS, REV. MR. An old Unitarian minister of New England, who, having become an avowed agnostic, has resigned from the ministry of his church and has come to spend his remaining years in Florence where he devotes himself to writing a biography of Savonarola. I. S. iii, vii-ix, xi-xii, xviii, xxi, xxii, xxiv.

"The old gentleman was short and slight, with a youthful eagerness in his face surviving on good terms with the grey locks that fell down his temples from under the brim of his soft felt hat. With the boyish sweetness of his looks blended a sort of appreciative shrewdness, which pointed his smiling lips slightly aslant in what seemed the expectation rather than the intention of humour." Ch. vii.

He is a quaint old philosopher, who, in spite of a certain scholarly abstraction, sees with understanding and sympathy the foibles of human nature. He brings to Colville a realization of the difficulty of adjusting the viewpoints of youth and middle-age, and shows him what enjoyment one may find in the placidity of age after one has reconciled himself to the passing of buoyant youth.

WATKINS, MR. A traveler in Canada whom Markham tries to convince as

- to the value of a new patent for mining tailings. Q.of M. Part 2,ii.
- WATTERSON, MR. First officer of the Aroostook. L.of A.vi,ix,xvi-xvii.
- WEATHERBY, MR. One present at the dark seance. U.C.i.
- WEAVER, LORENZO. The thoughtful, likeable young Shaker who elopes with Althea. D.of T.W.i-xiv.

He had "gay blue eyes, and his hair, now that he took his soft hat off, had glints of gold in the dun tone that the close shingling of the barber gave it. His face was clean shaven and boyishly handsome. He was dressed in a new suit of diagonals which betrayed the clothing-store; but his figure was not vulgar, though his hands, thrusting out of his coat sleeves without the shirt cuffs that might have partly hidden them, were large and red, and rough with work." Ch.i.

Lorenzo elopes with Althea from the Shaker Family; he knows little more of the world than does she, but he shows her the utmost consideration always. He follows her every whim; even at the last when she feels she cannot leave her world, he agrees to go back to the Shaker community with her.

- WELKS, MR. The harness-maker from whom Richard Kenton buys his whip. K.viii.
- WELWRIGHT, DR. An upright, scholarly man, Mrs. Lander's physician in Florence, and another of Clementina's rejected suitors. R.L.xx,xxi,xxiii-xxvii-xxix,xxxix,xl.
- WEMMEL, MR. The man who would marry "Miss Dewey" if she could get a divorce from Hen Dewey. R.of S.L.xxiii.

WESTANGLE, MR. The ever-absent husband of Mrs. Westangle, who was known as the "Amalgamated Clothespin." F. and R. vii.

WESTANGLE, MRS. A social climber whose money buys her everything but intelligence. F. and R. vii, ix-xi, xiii, xvi, xvii.

"She had a very long, narrow neck, and, since it was long and narrow, she had the good sense not to palliate the fact or try to dress the effect of it out of sight. She took her neck in both hands, as it were, and put it more on show, so that you had really to like it;... it lifted her face, though she was not a tall person, well towards the level of his..." Ch. x.

"Mrs. Westangle had glided close to him, in the way that she had of getting very near without apparently having advanced by steps, and she stood gleaming and twittering up at him." Ch. vii.

WESTLEY, GENERAL. The husband of Mrs. Westley. An elderly man who has married a young wife. C. of B. xi, xxvii, xxxix.

WESTLEY, MRS. A society woman of New York who hovers about on the outskirts of Bohemia. C. of B. xi, xx, xxi, xxvi, xxvii, xxx, xxxiii, xxxiv.

WESTOVER, JERE. Artist, friend, and adviser to the Durgins. His sympathy and amiability mark him for what he is--a gentleman. L. at L. H. iii-xiv, xvi-xxi, xxv-xxvii, xxxii, xxxiii, xxxvii-xliv, xlvii-xlix, li-lv.

"The boy stared at him, slowly taking in the facts of his costume, with eyes that climbed from his heavy shoes up the legs of his thick-ribbed stockings and his knickerbockers, past the pleats and belt of his norfolk jacket, to the red neck-cloth tied under the loose collar of his flannel outing shirt, and so by his face, with its soft young

beard and its quiet eyes, to the top of his braided, bandless, slouch hat of felt." Ch.iii.

"I only meant that you're an idealist'." (Jeff.) Ch.xxxix.

But Westover is more--he is the idealist and the practical in one. People in trouble instinctively turn to him for help and comfort. He is interested in all that concerns his friends, the Durgins and Whitwells.

He has been wandering about among the hills seeking an inspiration when one noon he comes to a large old farmhouse lying at the foot of Lion's Head Mountain. He stops here to seek lodging and food, and becomes acquainted with the Durgins. He is impressed by a strange atmosphere of hopelessness which rests upon the inhabitants. He soon learns that tuberculosis has carried away all the family except a small remnant and that the father and elder son are suffering from the disease. He finds Mrs. Durgin an ideal cook and advises her to open a summer boarding-house. This is the beginning of better times for the Durgins, for the inn prospers under the management of Mrs. Durgin and Jackson, the elder son. Westover becomes the confidential friend of the family, who feel that it was he who started them on the way to fortune. He befriends the peculiar and self-willed boy, Jeff, but his feeling toward him gradually changes as he observes his treatment of Cynthia Whitwell, a girl who works at the inn, and whom Jere Westover himself unconsciously loves. Upon Jeff's marriage to Genevieve Vostrand, Westover goes to Boston to see the Whitwells who have left

Lion's Head Inn. He is surprised at the change wrought in Cynthia by city life. He soon finds, however, that in spite of outward polish, she is the same gentle, firm, true-hearted girl of Lion's Head, and, awakened to the fact that he has long loved her, he wins her consent to be his wife.

WETHERALL, MR. A man who bids on Harkness House, W.R.v.

WETMORE, MR. A New York artist, a quiet philosopher, who pokes gentle fun at Bohemia and its inhabitants. C. of B. xi-xix, xxvi, xxvii, xxx, xxxiv, xxxix.

"At the painter's Charmian realized, more than anywhere else, her dream of Bohemia, and Wetmore threw a little excess into the social ease of his life that he might fulfil her ideal. He proposed that Mrs. Wetmore should set the example of hilarities that her domestic spirit abhorred; he accused her of cutting off his beer, and invented conditions of insolvency and privation that surpassed Charmian's wildest hopes. He borrowed money of Ludlow in her presence, and said that he did not know that he should ever be able to pay it back. He planned roystering escapades which were never put in effect, and once he really went out with the two girls to the shop of an old German, on the Avenue, who dealt in delicatessen, and bought some Nuremberg gingerbread and a bottle of lime-juice, after rejecting all the ranker meats and drinks as unworthy the palates of true Bohemians. He invited Charmian to take part in various bats, for the purpose of shocking the Pymantoning propriety of Cornelia, and they got such fun out of it as children do

when the make-believe of their elders has been thinned to the most transparent pretense." Ch.xxx.

Also mentioned in H.of N.F. Bk.2,iv; Bk.3,v.

WETMORE, MRS. Wife of the painter, Mr. Wetmore. C.of B.xxx.

Also mentioned in H. of N.F.Bk.2,iv.

WHEELER, MR. A man who bids on Harkness house. W.R.v.

WHITE, MR. A man who bids on the Harkness house. W.R.V.

WHITMAN, JOSIAH. The village undertaker. L.of A.i.

WHITTINGTON, MRS. A friend of Julia Anderson's, who gives a reception to which Julia takes Dan Maving. A.H.xlix.

WHITWELL, CYNTHIA (OR CYNTHY). The simple, unspoiled heroine of the story, who rises far above her environment in every respect. L.at L.H. iv,v,vii,x,xiv-xvi,xx-xxvii,xxix,xxxviii-xl,xliii-iv.

"She was tall and slim, and she held herself straight without stiffness; her face was fine, with a straight nose, and a decided chin, and a mouth of the same sweetness which looked from her still, gray eyes; her hair, of the average brown, had a rough effect of being quickly tossed into form.....and, she was, as it were, unwillingly graceful. Ch.x.

"He found in her shy, proud manner, and her cold, pure beauty, the temperament.... of the child he remembered..... She made him think of a wild sweetbrier, of a hermit-thrush; but if there were this sort of poetic suggestion in Cynthia.... her acts were of plain and honest prose, such as giving Westover the pleasantest place and the most intelligent waitress in the room." Ch.x.

Cynthia is one of the few persons who understand Jeff Durgin's peculiar disposition. She has known him from childhood and perceives under the armor of vengefulness the intelligence and aspirations of the man. She holds him up to the best that is in him and in doing so brings down upon herself the effects of his perverse tendency to "get even." She enters into an engagement with him; but after his half-contemptuous affair with Bessie Lynde, her pure spirit is revolted and she breaks the engagement. In Jere Westover she finds a man of her own ideals, and turns to him in her trouble. Westover loves her, but, knowing how she has cared for Jeff, fears to approach her. Cynthia and her father move to Boston. Two years later Westover again meets her, but she is no longer the unsophisticated girl of Lion's Head. However, he soon finds that though she has changed her world, she has not changed her nature. Her joy in the encounter and the welcome he receives in her home encourages him to ask her to be his wife.

WHITWELL, FRANKIE. Cynthia's younger brother who aspires to be a preacher.

L. at L.H. iv, v, viii, x, xiii, xxii, xxv, xxxviii, xxxix, xliv, xlv, l, liii, lv.

"He was a very handsome... fellow of distinctly dignified presence, and Westover was aware at once that here was not a subject for patronage." Ch. x.

"Frank Whitwell sat with his books there, where Westover sometimes saw his sister helping him at his studies. He was loyally faithful, and obedient to her in all things. He helped her with the dishes and was not ashamed to be seen at this work;.... he submitted to her taste in his dress, and accepted her counsel on many points.... He seemed a

formal, serious boy, shy like his sister; his father let fall some hints of a religious cast of mind in him." Ch.xxxix.

WHITWELL, MR. Cynthia's father; a philosopher and self-made naturalist of Lion's Head. L.at L.H.vii,ix,xi,xii,xiv,xv,xxvi,xxvii,xxxviii,xxxix,xliv,xlvi,xlix,l,li,liii-lv.

"A long ragged beard of brown, with lines of gray in it, hung from his chin and mounted well up on his thin cheeks toward his friendly eyes. His mustache lay sunken on his lip, which had fallen in with the loss of his upper teeth. From the lower jaw a few incisors showed at this slant and that as he talked." Ch.vii.

"He suffered Westover to make the first advances toward the renewal of their acquaintance, but when he was sure of his friendly intention he responded with a cordial openness which the painter had fancied wanting in his children..... There was... an arrangement of things in his hat band;... a glance showed him they were sprays and wild flowers of various sorts.... "Lookin' at my almanac?" (Whitwell) Ch.xi.

Whitwell is a 'character' study throughout, but out of his own environment he reverts almost entirely to the commonplace.

On his native countryside Whitwell is a quaint old philosopher. He loves the Durgins for whom he has worked almost a lifetime, but he understands each one thoroughly. When Jeff Durgin's treatment of his daughter Cynthia makes it impossible for him to stay longer at Lion's Head, he goes to Boston with his children, Cynthia and Frank. Here he dwells in the body, but his heart and thoughts are at Lion's Head.

WIBBERT, A. LINCOLN. A friend of Wallace Ardith. L.H.ii,vii,viii,x,
xii,xvii,xix,xxii,xxiii,xxvi,xxix,xxxii,xxxiii,xxxvi,xlv,xlviii.

WILLETT, MR. Owner of the logging camp in which Kinney is cook. M.I.
x,xiv.

WILLIAM. Office boy. R.of S.L.xxi.

WILLIAMS. The assumed name of a tramp who befriends Lemuel in the Way-
farer's Lodge and later turns up at the St. Albans, tells him that he
is just out of prison, and demands the job of elevator-man. M.C.viii,
xix,xxii-xxiii.

"He was younger than Lemuel, apparently, but his swarthy, large-
mouthed, droll-eyed face affirmed the experience of a sage. He wore
a blue flannel shirt, with loose trousers belted round his waist, and he
crushed a soft felt hat between his hands; his hair was clipped close
to his skull, and as he rubbed it now and then it gave out a pleasant
rasping sound." Ch.viii.

"The mate went through his stint as rapidly as he talked, and he
had nearly finished before Lemuel had half done. He did not offer to
help him, but he delayed the remnant of his work, and waited for him
to catch up, talking all the while with gay volubility, joking this
one and that, and keeping the whole company as cheerful as it was in
their dull, sodden nature to be. He had a floating eye that harmonized
with his queer, mobile face, and played round on the different figures,
but mostly upon Lemuel's dogged, rustic industry as if it really amused
him." Ch.ix.

WILLIAMS, FRIEND. The man in charge of the Shaker building where Ford
is lodged during his stay in the community. U.C.xx.

WILLIAMS, MRS. The wife of Friend Williams. U.C.xxvii.

WILLING, LIEUTENANT. The young officer to whom Julia Anderson is engaged. A.H.1.

WILLS, DR. Equity physician who attends Henry Bird after Bartley Hubbard has injured him. M.I.vii.

WILMINGTON, MR. GEORGE. Mrs. Wilmington's husband who his wife said "belonged to her century even if they weren't exactly contemporaries," A.K.xii,xxv.

Also mentioned in Q.of M. Part 1,xiii.

WILMINGTON, JACK. A boy with whom Suzette Northwick is at one time very much in love. His aunt, Mrs. Wilmington, cares for him, too. Wilmington realizes he isn't good enough for Suzette, and between his knowledge and his aunt's pursuit, the friendship is broken. Q.of M. Part 1,iv,viii,ix,xiii,xii; Part 2,ix,xiv.

Also minor character in A.K. ix,xii,xvii,xviii,xxviii.

WILMINGTON, MRS. LYRA. A friend of Annie Kilburn, who in her girlhood had worked in the Wilmington Stocking-Mills, and had married the owner for his money; and who, in spite of her fine home was not very happy. She is much younger than her husband and is infatuated with his nephew, Jack Wilmington. A.K.iv,ix,xii,xvii,xviii,xx,xxii.

Also a minor character in Q.of M. Part 1, iv,xiii; Part 2,ix,xiv.

WILSON, DR. A country doctor who attends Boynton in his last illness. U.C.xviii,xxiv.

WILSON, MISS. Clementina's dancing teacher at Woodlake. R.L.xvi.

- WILSON, MR. The man who introduces Lord Rainford to Helen. W.R.xix.
- WILSON, MRS. A friend in Beverley who asks Helen to have lunch with her.
W.R.xviii,xix.
- WINGATE, DR. The physician who attends Faulkner, and later has the painful duty of telling his wife the dream which had so disturbed her husband.
S.of D. Part 1,ii,vi,vii,viii; Part 2,ii,iii,v-viii; Part 3,iv,v,viii.
"I never saw him, with the sunny, simple-hearted, boyish smile he had, without feeling glad.... His kindly presence must have gone a long way with his patients, whose fluttering sensibilities would hang upon his cheery strength as upon one of the main chances of life." (Mr. March.) Part 2,Ch.ii.
- WINGATE, DR. The friend with whom Dr. Olney had advised concerning his studies. I.D.ii.
- WINTER, HERMIA. See FAULKNER, MRS (HERMIA).
- WIN OR WINTHY. See PUTNEY, WINTHROP.
- WINTHROP. See PUTNEY, WINTHROP.
- WITHERBY, MISS. The daughter of old Witherby, editor of the Boston Events. M.I.x.
- WITHERBY, MR. The unscrupulous editor of the Boston Events who has a passion to make the paper pay. M.I.x,xiv,xviii,xxii,xxiv,xxv,xxix,xxxi.
"A large, solemn man, with a purse-mouth and tight rings of white hair." Ch.x.
Mr. Witherby takes Bartley Hubbard as the managing editor of his paper. Neither is careful enough to live honestly. Witherby is

afraid Bartley will expose some of his practices; so as soon as he knows something definitely against Bartley, he dismisses him.

Also mentioned in R. of S. L. i.

WITHERBY, MRS. The wife of Witherby, a Boston newspaper editor. M. I. x, xviii, xxi, xxii.

WOODBURN, COLONEL. A literary Southern gentleman who boards with the Leightons. H. of N. F. Bk. 2, ii, x, xiv, xv; Bk. 5, i, xii.

"He was tall and severe-looking, with a gray, trooperish mustache and iron-gray hair, and, as Alma decided, iron-gray eyes." Bk. 2, Ch. ii.

WOODBURN, MISS. A young Southern woman ^{who} with her father boarded with Mrs. Leighton. Later the wife of Mr. Fulkerson. H. of N. F. Bk. 2, ii, x, xiv; Bk. 3, iv; Bk. 4, iii, v, ix; Bk. 5, i, xii.

"His daughter was short, plump, and fresh-colored, with an effect of liveliness that did not all express itself in her broad-vowelled, rather formal speech, with its odd valuations of some of the auxiliary verbs, and its total elision of the canine letter." Bk. 2, Ch. ii.

"Don't you think her coloring is delicious? And such a quaint kind of eighteenth-century type of beauty! But she's perfectly lovely every way, and everything she says is so funny. (Alma Leighton speaks.) Bk. 2, Ch. v.

WOODWARD, BEN. Eldest son of the Woodwards, a victim of Mrs. Farrell. M. F. vi, xiii.

WOODWARD, NEHEMIAH. The "dreadfully dull" husband of Mrs. Woodward who had studied for the ministry, but had never been a success in life until he began to raise vegetables for his wife's boarders." M. F. i.

WOODWARD, MRS. An energetic woman who took in boarders at their farm

- in West Pekin to make a living for her family. M.F.i,iv,x,xiii,xiv.
- WOODWARD, RACHEL. The quiet, unassuming daughter of the Woodwards, who had a talent for drawing. M.F. ii,iv,vii,viii,x,xii,xiv.
- WRAY, CAP'N BILLY. A store-box philosopher of Corbitant. D.B.P.xii.
- WRAY, CAP'N GEORGE. A villager of Corbitant, who haunts the general store. D.B.P.xii.
- WRAY, CAP'N JABEZ. A villager of Corbitant. D.B.P.xii.
- WRAYNE, MISS. The sister of Mrs. Frobisher; one of the ladies whom Dan Mavering took to the boat races in Portland. A.H.xxii,xxxvi.

ZERRILLA. See DEWEY, ZERRILLA MILLON.